1. Welcome and adoption of the agenda
   Minutes from the last meeting have been approved electronically and are posted on the Senate website.

2. Consent Agenda
   a. General Education Course Approvals - motion by General Education Committee (posted with agenda)
      i. Music 122 - America’s Music and Media (FSVP)
      ii. MLC 211 - Reading to Live (FSLT)
   b. FYS Course Approvals - motion by FYS Committee (posted with agenda)
      i. Wining and Dining in the Ancient Mediterranean
      ii. Modern Masculinities
      iii. Friendship, Collaboration, and Conviviality
      iv. The Space Race: Fact, Fiction, Fantasy
      v. Friendship, Love and Desire
      vi. Engaging Contemporary Art
      vii. Reconstructing Lives in Revolutionary Times
      viii. Evolution of Morality and Religion
      ix. What is a Scholar?
      x. A Life in Letters
      xi. Films of the Twentieth Century by Decade
      xii. Beisbol: Culture Analysis of the Latin American Game
   c. Student Organization Approval - motion by Student Affairs Committee (posted with agenda)
      i. No Labels - a national nonpartisan political action organization. The aim of the organization is to promote citizens, especially millennials, to become problem solvers and promote practical solutions to some of our nation's greatest issues.
      Advisor: Dan Palazzolo, Political Science

3. Committee Reports (Chair of Committee on Committees)

4. Action Items
   a. University Faculty Committees and Appointment of Faculty to University Administrative Committees Policy (Committee Policy Document)
   b. Authorization of the University Senate President to appoint and charge an ad hoc committee to evaluate the grievance and hearing procedures of the Faculty Handbook (Charter Article IV.A.)

5. Information Items
   a. Agenda for University Faculty Meeting on Monday, February 29, 2016, 3:30-5:00PM in Alice Haynes Room.
      i. President of Faculty Senate - report on work of Senate
      ii. President of University of Richmond - report on Board of Trustees meeting and Strategic Planning process
      iii. Provost of University of Richmond - report on the Planning Committee for a Thriving and Inclusive Community and the QEP (Quality Enhancement Plan)
      iv. Associate Provost Briefing on Faculty Development

6. New Business
   a. Possible Senate sponsored forum on University finances with Dave Hale.

7. Executive Session
MUS 122
America’s Music and Media

**Proposed field of study:** FSVP

**Course number and title:** MUS 122: America’s Music and Media

**Course as a field of study:**
In fulfilling the FSVP, students will engage with a variety of primary and secondary sources to investigate and analyze how and why new media technologies have facilitated and/or impacted American musical innovation and distribution. Students will encounter significant historical case studies that represent a variety of folk, classical, and popular musical forms to consider the role that new media played in communicating American ideologies and experiences: these include distinctions based on region, economic status, race, and gender. Course materials and assignments are structured around student interactions with various forms of musical media and technologies, allowing students to experience multiple modes of listening as they engage with America’s past.

**Catalogue Description:** This course is a topically based survey of technology and media innovations from the late-19th century through the early-21st century have facilitated the creation and distribution of diverse American musical forms. From the circulation of sheet music, wax cylinders, and player pianos that dominated the turn of the 20th century to the Mp4 files and Digital Audio Workstations (D.A.W.) we enjoy today, the means for producing and consuming American music have changed dramatically over the past 150 years. Changes in technology have not only changed how Americans record and distribute their music, but facilitated a notable evolution in musical styles.

**Course prerequisite:** none

**Proposed syllabus and reading list:** see attachment

**Units of credit and justification:** 1 unit.

**Estimate of student enrollment:** 15 Students

**Rationale and Staffing:** This course aligns with Dr. Joanna Love’s expertise and research interests. Interest in other department FSVP courses indicates strong student interest in learning about American music and music in media topics.

**Departmental Approval Date:**

**Adequacy of resources:** the library will provide adequate resources for the course and there is no TLC lab requirement.

**Contact:** Joanna Love
MUS 122 (Spring 2016)
America’s Music and Media
Mondays and Wednesdays
Booker Hall of Music 127

Professor Love
Office Location: 121 Booker Hall of Music
E-mail: jlove@richmond.edu
Office hours: Tues 3:15pm-4:15 pm; Weds 3:00-4:00; or by appointment

Course Description and Objectives
This course is a topically based survey of media and technological innovations that have facilitated the creation and distribution of diverse American musical forms from the late-19th century through the early 21st. We will investigate changes in the production and consumption of American music from the circulation of sheet music, wax cylinders, and player pianos that dominated the turn of the 20th century to the Mp4 files and Digital Audio Workstations (D.A.W.) we enjoy today. Changes in technology have not only changed how Americans record and distribute their music, but have facilitated an evolution in musical styles and forms.

In fulfilling the FSVP, students will engage with a variety of primary and secondary sources to investigate and analyze how and why new media technologies have facilitated and/or impacted American musical innovation and distribution. Students will encounter significant historical case studies that represent a variety of folk, classical, and popular musical forms to consider the role that new media played in communicating American ideologies and experiences: these include distinctions based on region, economic status, race, and gender. Course materials and assignments are structured around student interactions with various forms of musical media and technologies, allowing students to experience multiple modes of listening as they engage with America’s past.

The main objectives of the course are for students to be able to:
- identify technologies that have facilitated the creation, dissemination, and consumption of American music.
- describe relationships between technology, musical techniques, and social values over the past 150 years.
- analyze musical performances using correct terminology and rudimentary analytical skills.
- identify moments in American history that have impacted and been impacted by musical activities.
- critically analyze the differences between multiple listening experiences.
- interact productively in class discussions by asking and answering critical questions.
- examine, interact and evaluate multiple forms of media technology.
- locate, describe, and analyze primary and secondary sources.
- create a webpage for the Audible U.S. project that describes, examines, and interprets a piece of American musical media and situates it within its cultural and historical moment.

Important Note: This syllabus serves as a GUIDE for materials and assignments. The professor reserves the right to adjust any of the items and due dates in this document for the improvement of your learning experience.
**Reading and Listening Assignments**

Daily reading and listening assignments are available on our class website which can be accessed through the course Blackboard site: https://blackboard.richmond.edu/webapps/login/. You will need your university username and password to login. You can find each week’s readings and listening clips under the weekly subcategories on the left-hand side of the module. You will have to download an older version of Real Player SP to access the listening. It can be found at https://customer.real.com/hc/en-us/articles/204040003-Download-previous-version-of-RealPlayer. Always bring a printed or electronic copy of the assigned readings to class along with your notes. It is also required that you will have listened to/watched the assigned musical tracks at least once BEFORE each class period.

NOTE: Some of our readings will include musical notation and analysis. You ARE NOT responsible for those sections, but are expected to understand the main ideas/arguments laid-out by the authors.

Also note that the professor cannot troubleshoot issues involving your home computer. Please understand that if you cannot access the examples through your home computer, you must work with them on campus, as with other kinds of reserves.

**Course Communications, Announcements, and Etiquette**

All announcements and other important information will be distributed through the class email list. Therefore, you are required to check your UR email account regularly so that you do not miss this information. *The professor will not respond to questions that have been addressed in the syllabus, in class, or in emails to the class list so PAY ATTENTION!*

- Sign emails with your FULL name and please address me as Professor Love or Dr. Love.
- The professor will only respond to emailed questions about an exam or assignment up to 5pm the day before it is due. It is your responsibility to seek help in advance. Don’t wait until the last minute.
- Allow 24-hours for a response to e-mail on weekdays and 48-hours for weekends.
- Turn off phones or you run the risk of me answering it!
- Facebooking/Internet surfing in class tends to reap its own rewards. Not only will you miss important information but your participation grade will suffer as well.
- The professor will not discuss grade inquiries over email. In person appointments are always welcome.
- Please get permission from the professor before recording class lectures and discussions.
- If you find yourself struggling at any point with this class, contact the professor IMMEDIATELY. Do not wait until the end of the term. Graded assignments will not be re-evaluated (see the grading policy below).

**Course Requirements and Grading**

*Participation—14 points (½ point Daily)*

Attendance is essential to your success in this class. Since this is a survey course the pace is fast and missing class will put you behind. You are expected to prepare for and attend *all classes* for the *entire allotted time*. Professional conduct is expected at all times.

A large portion of our time in class will be discussing the assigned readings and listening. Active participation in these discussions is not only a crucial element to the success of the course but essential to your understanding of various analytical perspectives that will help you understand the topics and develop your project. You WILL NOT receive full points for simply showing up! You must demonstrate thoughtful engagement with and understanding of the materials during class time.
**Quizzes - 24 points (4x6 each)**

Every three to four weeks a quiz will be administered during class time to test your ability to connect concepts between the readings, listening, discussions, and other in-class materials. These quizzes might include listening identification, short answers, lists and/or essays. The date for each quiz is listed in the schedule below. Make-up quizzes will NOT be administered for any reason.

**Discussion Leader and Journal – 10 points (6 points discussion; 4 points journal)**

In addition to regular weekly participation, students will pair-up to serve as Discussion Leaders for the reading assignments for one week. These discussions will occur on Wednesdays in weeks 3-13. Students will sign-up for this duty in the first week of class. The Sunday prior to your discussion week, you will post three questions about your assigned readings on the Blackboard discussion site that you would like your classmates to address on Wednesday. Be sure to ask direct questions that highlight the authors’ main arguments. Questions should be posted by 5 pm. On your discussion day, you will come to class prepared to discuss those and other critical questions to engage your classmates. During your time as discussion leader you should also address and define any relevant or new terminology introduced in the text. The discussion leaders should NOT lecture or simply outline the reading, but prompt classmates to engage with the topic by asking specific questions. It is also your job to bring in relevant musical and video materials to generate an analytical discussion. Leaders should exhibit an equal share of work during the 20-25 minute presentation. Assignment expectations and rubrics will be handed out in class.

When it is not your week to lead the discussion, it is your duty to keep a journal in which you will write five sentence answers to each of your classmates’ questions in advance of the discussion day. This task will benefit you in two ways: 1) You will have a chance to prepare for discussion in advance. 2) You will create a record of your ideas that may benefit your discussion grade. The professor will check your journal periodically. Note: your written journal will not substitute for speaking in class nor replace your participation grade.

**Multi-Media Encounters - 12 points (6x2)**

You will choose two of possible tasks listed below to complete outside of class time. Your task is to answer the prompts (distributed in class) and to write a four-page reflective paper based on your observations. Both papers are due by week 10 and detailed instructions about paper expectations will be passed out in class. It is YOUR responsibility to schedule the time and transportation to complete two of the tasks before the due date. I have intentionally chosen opportunities that allow for flexible scheduling. Arrive at all locations with a pen and paper to take notes. Plan to spend at least 1½ hours at each location.

**#1: Media Petting Zoo**

Location: TBA
Day/Time: Sign up in advance
Fee: Free
Task: You will be given multiple media (records, CDs, Tapes, Mp3 players, etc.) with which to engage. Follow the instructions handed out in class and answer the prompts.

**#2: Mighty Wurlitzer**

Location: Byrd Theater, Carytown
Day/Time: Saturday Evenings (Usually 7:15, but double check showtimes at http://byrdtheatre.com/)
Fee: $1.99
Task: Prior to the Saturday 7:15 movie, the organ is raised from the orchestra pit played for the audience. Plan to sit as close to the organ as you can and answer the questions passed out in class.

**#3: Hear My Voice: Alexander Graham Bell and the Origins of Recorded Sound**

Day/Time: Daily except holidays. Check hours at http://americanhistory.si.edu/visit/hours.
Fee: Free
Task: Browse through all of the disks on display and listen to each one. Read all placards and answer the prompts distributed in class.

#4: Live Concert vs. Streaming Recording
Location: T.B.A.
Day/Time: T.B.A.
Fee: Free
Task: Choose a live concert to attend. You will compare your memories of the live performance of two songs with the streaming versions on any streaming audio provider (Spotify, Pandora, Sound Cloud, etc.)
Note: YouTube versions will NOT count. Compare the two performances using the questions answered in the prompt.

**Audible U.S. Final Project (Broken into four parts below)— 40 points**
You will partner with a classmate to create a documentary webpage for a piece of American musical media that will be available for public view on the Audible U.S. Music Map (created in partnership with our campus GSI lab). Your artifact should be a representative piece of American music that impacted or was impacted by the technology on which it was created, paired with, or recorded. You may NOT choose a piece of music or topic covered in class, and for the sake of historical distance you must choose a topic BEFORE 2005. To get started think of musical styles, technology (for creating, recording, and/or disseminating music), or musicians that you might be interested in learning more about. Once you pick your musical media you will conduct research on the circumstances and environment surrounding the music and use techniques learned in this course to historicize, describe, and analyze it. Consider the political, social, and cultural factors that impacted that location and population. You must connect your analyses with themes and trends discussed in this class. PRE-APPROVAL from the professor is REQUIRED BEFORE you start your project. Your final map page will include links to video and audio clips, pictures, a well-researched description of the media, and a bibliography for further reading. The assignment will be discussed in greater detail during class and rubrics will be distributed for each of the four parts. Due dates are listed in the course schedule below.

**Part I: Proposal & Bibliography (6 points)**
Submit a 500-word proposal for your project. Begin the proposal with a clearly stated THESIS. Talk about the main points and/or question(s) you want to address to that will help to support your thesis. Discuss possible ideas, topics, sources, and strategies that will guide you through the collection of materials and research for constructing your Music Map Page. Also discuss the division of labor between you and your partner, laying out specific tasks each one of you will perform to gather, analyze, and collate the data.

You must also create a preliminary bibliography with a paragraph annotation for each. It should adhere to either MLA or Chicago citation guidelines. These guidelines can be found online or in the library reference section. Your paper should include 7-8 sources that represent a variety of materials. Only three can be online (i.e. Website) sources. You must have at least two books and/or articles, a recording and a video of the musical media. Wikipedia is NOT an acceptable source.

**Part II: Outline/Timeline (8 points)**
In this portion of the assignment, you and your partner should lay out the structure and timings of each piece of data/analysis you will include in your map page. You should discuss any and all visual and aural materials you will need as well as the sources you will use. This may include interviews, PowerPoint slides, graphics, pictures, and links to music and/or video. Also indicate where more work (research or writing) needs to be done. Your outline must be at least 2 pages and should include complete sentences.
Part III: Presentation (10 points)
You and your partner will present a 10-minute preview of your Audible U.S. Map page in the final week of class with a spoken introduction and conclusion. Due to time limitations, you will have to choose which sections of your page to show and summarize those sections you leave out. You will receive comments from classmates at the end of your presentation (5 minutes) to help you to improve your page prior to the final due date. All students are required submit questions and comments in writing to their peers in addition to participating in class discussion, so make sure to bring a pen and paper on this day.

Part IV: Final Audible Map Page and Individual Reflection Paper (16 points)
The final version of your polished, map page is due by the due date listed below. Your page should include evidence of historical research, analyses, interviews, and a wide variety of sources. As indicated above, it should include the following: links to video and audio clips, pictures, a well-researched description of the media, and a bibliography for further reading. It should also incorporate topics from this class. This is worth 13 points.

In addition to your web page, each student should turn in her or his own three-page reflection paper discussing the personal experiences of researching your topic and creating the project. Include information on what you found interesting, surprising, and/or challenging, as well as any obstacles you faced in presenting the materials. This is also an opportunity for you to evaluate your partner and your working relationship. This paper must be three pages, double-spaced, in Times New Roman, with 12pt font. This portion of the assignment is worth 3 points.

Late Papers and Rewrites
Late papers will NOT be accepted without official documentation of an emergency or illness. Technological malfunctions are NOT an acceptable excuse. You will be given assignment rubrics and expectations with plenty of time to ask the professor for help. Consequently, rewrites are NOT accepted. If you find yourself in extenuating circumstances, notify the professor IMMEDIATELY and preferably prior to the due date.

Grade Changes
ANY petitions for grade changes (with the exception of mathematical errors on the part of the professor) must be made in the form of a two-page, five-paragraph essay, with a thesis statement, supporting body paragraphs and conclusion detailing why you think your grade deserves reconsideration. Note: Questions about individual grades on the exams and the assignments should be directed in person to the professor.

Campus Resources
Academic Skills Center (http://asc.richmond.edu or 289-8626) helps students assess their academic strengths and weaknesses; hone their academic skills through teaching effective test preparation, critical reading and thinking, information processing, concentration, and related techniques; work on specific subject areas (e.g., calculus, chemistry, accounting, etc.); and encourage campus and community involvement.

Career Services (http://careerservices.richmond.edu/ or 289-8547): Can assist in exploring your interests and abilities, choosing a major, connecting with internships and learning experiences, investigating graduate and professional school options, and landing your first job. They encourage you to schedule an appointment with a career advisor during your first year.

Counseling and Psychological Services (289-8119) assists students in meeting academic, personal, or emotional challenges. Services include assessment, short-term counseling and psychotherapy, crisis intervention and related services.
Speech Center (http://speech.richmond.edu or 289-6409) assists with preparation and practice in the pursuit of excellence in public expression. Recording, playback, coaching and critique sessions offered by teams of student consultants trained to assist in developing ideas, arranging key points for more effective organization, improving style and delivery, and handling multimedia aids for individual and group presentations.

Writing Center (http://writing.richmond.edu or 289-8263) assists writers at all levels of experience, across all majors. Students can schedule appointments with trained writing consultants who offer friendly critiques of written work. This site also speaks directly to writing about music: http://writing2.richmond.edu/writing/wweb/music/index.html.

Boatwright Library Research Librarians (http://library.richmond.edu/help/ask/ or 289-8876) assist students with identifying and locating the best resources for class assignments, research papers and other course projects. Librarians also assist with questions about citing sources correctly. Students can schedule a personal research appointment, meet with librarians at the library’s main service desk, email, text or IM.

Students with Special Needs: If you have a legitimate need for additional accommodations because you have a documented physical or learning disability, please notify the professor right away. To request reasonable accommodations (note taking support, extended time for tests, etc.), you will need to register with Disability Services (401 Lee Hall). See http://studentdevelopment.richmond.edu/disability/.

Academic Honesty
Citation Rule of Thumb: Always cite any idea that is not your own – this includes ANY website or Internet source. If you have questions, ASK! Plagiarism and cheating is taken very seriously at UR! Any suspected cheating or plagiarism (during an exam, in papers or the final project) will be dealt with by the University Honor Council. You are expected to have read and understand the university’s Honor Code, which can be found at: http://spcs.richmond.edu/about/honorcode.html.

Course Schedule

<table>
<thead>
<tr>
<th>WEEK 1</th>
<th>INTRODUCTIONS TO AMERICAN MUSIC AND MEDIA</th>
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<tbody>
<tr>
<td>Jan 11</td>
<td><strong>Introduction/What is American Music? What are Media?</strong></td>
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</table>
|        | **Listen:** Dan Emmet, “De Boatmen’s Dance”  
Stephen Foster, “De Camptown Races”  
Stephen Foster, “Jeanie with the Light Brown Hair”  
Jesse Hutchinson Jr., “Get Off the Track!”  
George F. Root, “The Battle Cry of Freedom” |

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<tr>
<th>WEEK 2</th>
<th>WAX CYLINDERS AND EARLY AMERICAN SONGS</th>
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<tr>
<td>Jan 18</td>
<td><strong>No Class—MLK Holiday</strong></td>
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Jan 20

**Read:** Wax Cylinders History and Preservation Project. University of California, Santa Barbara: [http://cylinders.library.ucsb.edu/index.php](http://cylinders.library.ucsb.edu/index.php) and [http://cylinders.library.ucsb.edu/history.php](http://cylinders.library.ucsb.edu/history.php)

**Listen:** John Phillip Sousa, “Stars and Stripes Forever”
[http://cylinders.library.ucsb.edu/search.php?queryType=@attr%201=1016%20&quer y=sousa&num=1&start=152&sortBy=&sortOrder=ia](http://cylinders.library.ucsb.edu/search.php?queryType=@attr%201=1016%20&query=sousa&num=1&start=152&sortBy=&sortOrder=ia)

George Baskin, “After the Ball”
[http://cylinders.library.ucsb.edu/search.php?queryType=@attr%201=1016%20&query=after+the+ball&num=1&start=1&sortBy=&sortOrder=id](http://cylinders.library.ucsb.edu/search.php?queryType=@attr%201=1016%20&query=after+the+ball&num=1&start=1&sortBy=&sortOrder=id)

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**WEEK 3: SHEET MUSIC, TIN PAN ALLEY, AND PLAYER PIANOS**

**Jan 25**


**Listen:** Scott Joplin, “Maple Leaf Rag”
Lew Brown, Robert King, and Ray Henderson, “Ain’t My Baby Grand”

**Jan 27**


**Watch/Listen:** Piano roll production at QRS Music.
https://www.youtube.com/watch?v=i3FTaGwfXPM

**Guest: Dr. Fairtile/Introduction to the Music Library**

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**WEEK 4: PHONOGRAPHS GET THE BLUES**

**Feb 1**


**Listen:** Robert Johnson, “Crossroad Blues”

**Quiz #1**

**Feb 3**


**Watch/Listen:** Bessie Smith, “Downhearted Blues”


Bessie (Entire movie)

<table>
<thead>
<tr>
<th>WEEK 5: 20TH CENTURY COMPOSERS REDEFINE CLASSICAL TRADITIONS</th>
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<tbody>
<tr>
<td>Feb 8 Read: Ross, Alex. “Invisible Men: American Composers from Ives to Ellington.” In The Rest is Noise: Listening to the Twentieth Century (New York: Picador, 2007), 130-169. <strong>Due: Proposal and Annotated Bibliography</strong></td>
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<tr>
<th>WEEK 6: REGIONAL RADIO SHOWS AND COUNTRY MUSIC</th>
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<tr>
<th>WEEK 7: SILENT FILMS AND HOLLYWOOD SCORES</th>
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### Watch/Listen: Vertigo (entire movie)

**WEEK 8: ROCKING TELEVISION AND REMAKING THE NATIONAL ANTHEM**

**Feb 29**


**Watch/Listen:** Little Richard Clip, “Long Tall Sally” Chuck Berry, “Johnny B. Goode”

**Due: Outline/Timeline**

**Mar 2**


**Watch/Listen:** Jimi Hendrix, “The Star Spangled Banner”

### WEEK 9: SPRING BREAK

**Mar 7 /9**

No Class—Spring Break

### WEEK 10: CROSSOVERS: TIN PAN ALLEY, BROADWAY, RADIO, AND THE BIG SCREEN

**Mar 14**


**Watch/Listen:** Irving Berlin, “White Christmas” (entire movie)

**Mar 16**


**Watch/Listen:** *Meet Me in St. Louis* (entire movie)

**Due: Multi-Media Encounters**

### WEEK 11: CABLE TELEVISION, MTV, AND ADVERTISING

**Mar 21**

Watch/Listen: The Buggles, “Video Killed the Radio Star”  
Michael Jackson, “Billie Jean” MTV Video

**Quiz #3**

Mar 23  

Watch/Listen: PepsiCo. Inc., “The Concert” and “Street,”  
Michael Jackson, “Beat It”

WEEK 12: EARLY HIP HOP AND SAMPLING BEGINNINGS

Mar 28  

Listen: Sugar Hill Gang, “Rapper’s Delight”

April 30  

Watch/Listen: Public Enemy, “Don’t Believe the Hype”  
Grandmaster Flash and the Furious Five, “The Message”

WEEK 13: MUSIC AND MEDIA IN PRESIDENTIAL CAMPAIGNS: HYMNOTY AND POPULAR MUSIC

April 4  
Presidents  

Watch/Listen: John Newton, “Amazing Grace”  

April 6  

Watch/Listen:  
“We Are a Powerful Force,”  
http://www.youtube.com/watch?v=HB7XQw3k7uc.  
“It’s morning in America again,””  
http://www.youtube.com/watch?v=EU-IBF8nwSY
WEEK 14: MP3s, MUSIC PIRACY, AND AMATEUR MUSIC MAKING


Listen: Jay-Z, “99 Problems”
        The Beatles, “Helter Skelter”
        DJ Dangermouse, “99 Problems”

April 13  Review and Wrap-up
**Quiz 4

WEEK 15:

April 18 & 20  **Due: Presentations

FINALS WEEK:

TBA (12 pm)  **Due: Audible U.S. Map Page and Reflection Paper

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Field of Study Course Proposal  
MLC 211

A. Cover application

1. Proposed field of study: FSLT

2. Course number: MLC 211

3. Course title: Reading to Live

4. Catalog description: The course will explore the extent to which fiction can enhance (and often inform) our understanding of complex political, social, and economic issues. Students will learn new categories of analysis that will help them understand why fictional depictions of social values, modes of behavior, and moral choices can make both practical and theoretical contributions to the question of how we, as readers and social actors, might more fully live our lives.

5. Prerequisites: none

6. Hours of credit: 1 unit

7. Estimate of student enrollment: 16

8. By whom and when the course will be offered: Olivier Delers, first as an SSIR, then every third year, as needed

9. Staffing implications: none

10. Adequacy of library, technology, and other resources: adequate

11. Relation to existing courses and curricula: In addition to fulfilling the FSLT requirement, this course can be used to fulfill the requirements for several LLC majors if taken with a C-LAC component in a specific language.

12. Contact person: Olivier Delers

Departmental approval 09/19/2015

B. Explanation of Field of Study fulfillment

How the course fulfills FSLT:

In this course, students will learn close-reading techniques to analyze texts coming from different national and generic traditions. They will learn to relate texts to their contexts and will be exposed to several theoretical frameworks (Marxism, feminism, post-structuralism, etc.) that provide them with tools to think about works of fiction in new ways. The course is grounded in textual analysis and seeks to show students how the practice of literary interpretation can be applied to different literary and non-literary texts to make sense of the power of discourse to
shape reality. Students will complete a variety of writing assignments. The first essay will be a close reading of a passage from one of the novels studied. The second essay will ask students to apply a particular theory to a text of their choice. The midterm and final exam will test students’ understanding of the new concepts studied in class.

**Syllabus:**

**Description**

The central question of the course I am proposing is the following: Why do literature and books matter? We tend to think of fiction—whether it is novels, films, plays, or more hybrid forms of storytelling—as a product of the imagination: in other words, a “re-presentation” of the world, and thus, a source of information that is, by its very nature, less trustworthy and valuable than other more scientific ways of accessing and analyzing the world that surrounds us. The course will explore the extent to which fiction can enhance (and often inform) our understanding of complex political, social, and economic issues. Students will discover and discuss new categories of analysis that will help them understand why fictional depictions of social values, modes of behavior, and moral choices can make both practical and theoretical contributions to the question of how we, as readers and social actors, might more fully live our lives.

The syllabus will be built around a series of keywords describing basic human actions and activities. For each keyword, students will read a novel (or watch a film) alongside a work of critical theory. The theoretical readings will, in a majority of cases, be excerpts from longer texts. The focus of the course is not to read a lot of critical theory, but to digest well the excerpts assigned, and to relate them to works of fiction in valuable ways. Literary texts will remain at the center of the learning process.

**Learning Goals**

- learn to connect works of fiction with works of critical theory. Students will learn how having new critical tools at their disposal can enhance their understanding of literature, but also how complex representations of character action can help them refine sociological and philosophical approaches of the self.
- reflect on the value of reading and storytelling both as a way of gaining new knowledge about certain issues and as a mode of self-discovery.
- learn about different types of reading practices and evaluate the validity and value of academic and non-academic ways of interpreting texts.

**Grading**

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<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Discussion and participation</td>
<td>100</td>
</tr>
<tr>
<td>Class Preparation</td>
<td>100</td>
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<tr>
<td>Opening class discussion</td>
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<tr>
<td>Essays</td>
<td>400</td>
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<tr>
<td>Midterm examination</td>
<td>100</td>
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<tr>
<td>Final examination</td>
<td>200</td>
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**Discussion and participation**
Class participation is an integral part of this class. You are expected to participate often, to ask questions, and to engage your classmates in meaningful conversations about the course material.

**Class Preparation**

For most class sessions, you will have to answer questions I pose on Blackboard about the assigned reading. I will read and grade a minimum of four of your answers that I will choose randomly on Blackboard. At the end of the semester, you may also email me two responses that you feel were particularly strong and that I did not select. I will keep your four highest grades (4x25 points). Your answers must be posted on Blackboard before the beginning of class. If you do not post your answer, you will lose 25 points of your final grade each time. You must also bring a copy of your answers to class.

Your answers will be graded as a writing assignment: this means that they should be free of grammatical mistakes, that you should pay attention to style and organization, and that you should offer original and well-thought out interpretations of the text.

**Opening class discussion**

In groups of two, you will prepare a short presentation (10 minutes) focusing on your analysis of one or two important aspects of the assigned reading. You will then ask a few questions to get class discussion started.

**Essays**

You will write two five-page essays (200 points each). You will have the opportunity to rewrite each essay. If you choose to rewrite your essay, I will average the grade of the first and second version to determine your essay grade. I cannot read your essay before you hand it in, but I am always happy to meet with you and workshop your introduction, thesis, arguments, etc.

**Midterm examination**

The midterm examination will consist in short essay questions and will last one hour and fifteen minutes (100 points).

**Final examination**

The final examination will also consist in short essay questions and will last two hours (200 points).

**Attendance policy**

You are allowed two absences for any reasons. Use them carefully. For each absence after the first two, I will deduct 25 points from your final grade.

If you are absent, you must still do the assigned work and hand it out.

**Late work**

All assignments are due on time, either in class or on Blackboard. In the interest of fairness, all late work will be docked one letter grade per day.

**Course themes and readings**
“Remembering”

WEEK 1

Read Orhan Pamuk, *The Museum of Innocence*
Read Linda Hutcheon, “Historiographic Metafiction: Parody and the Intertextuality of History”

WEEK 2

Read Orhan Pamuk, *The Museum of Innocence*

“Loving”

WEEK 3

Read Salwa Al Neimi, *The Proof of the Honey*
Read Michel Foucault, *History of Sexuality* (excerpt)

“Living Together”

WEEK 4

Read Jose Saramago, *Blindness*
Read Liat Ben-Moshe, “Infusing Disability in the Curriculum: The Case of Saramago’s *Blindness*”

WEEK 5

Read Jose Saramago, *Blindness*

“Witnessing”

WEEK 6

Read Charlotte Delbo, *None of Us Will Return*
Read Giorgia Agamben, *Remnants of Auschwitz: The Witness and the Archive* (excerpts)

“Fighting”

WEEK 7

Watch *Hedwig and the Angry Inch* (film)
WEEK 8
Watch Incendies (film)

WEEK 9
Read Wadji Mouawad, Scorched
“Forgiving”

WEEK 10
Read J.M. Coetzee, Disgrace

WEEK 11
Read J.M. Coetzee, Disgrace
“Experimenting”

WEEK 12
Read Michel Houellebecq, The Elementary Particles

WEEK 13
Read Michel Houellebecq, The Elementary Particles
Read Bruno Latour, Reassembling the Social (excerpts)

WEEK 14
THANKSGIVING BREAK

WEEK 15
Conclusion of the course
To: University Senate  
From: Sydney Watts, Chair FYS Committee  
Re: Motion to approve new FYS courses  
Date: Friday, January 29, 2016

On Friday, January 29th the FYS Committee met to review new course proposals. The Committee voted on each of the following proposals and recommends that the Senate approve the following courses for the FYS program:

1. “Wining and Dining in the Ancient Mediterranean” proposed by Elizabeth Baughan in Classics
2. “Modern Masculinities” proposed by Chris Bischof in History
3. “Friendship, Collaboration, and Conviviality” proposed by Elena Calvillo in Art & Art History
4. “The Space Race: Fact, Fiction, Fantasy” proposed by Joe Essid in the Writing Center
5. “Friendship, Love and Desire” proposed by Lidia Radi in Languages, Literatures and Cultures
6. “Engaging Contemporary Art” proposed by Elizabeth Schlatter in University Museums, Art & Art History
7. “Reconstructing Lives in Revolutionary Times” proposed by Samantha Seeley in History
8. “Evolution of Morality and Religion” proposed by Chris von Reuden in Leadership Studies
9. “What is a Scholar?” proposed by Carol Wittig in Boatwright Library

MOTION FROM THE FYS COMMITTEE to the UNIVERSITY SENATE:

To approve the courses listed above for the FYS program.
FYS PROPOSAL FORM

Please complete each of the sections below and save as a PDF file. Send the completed proposal with a current CV to swatts@richmond.edu.

If you have any questions, do not hesitate to contact the FYS Coordinator, Sydney Watts. Answers to frequently asked questions (FAQs) can be found on the FYS webpage at http://fys.richmond.edu/faculty-resources/faq.html.

Section I: Course Information

1. Name: Elizabeth Baughan

2. Department/School: Classical Studies / Arts and Sciences

3. Is this the first course you have proposed for FYS? yes or no (circle one) NO
   If no, when did you complete your FYS training (summer institute, four workshops)? SPRING 2011

4. Have you sought approval of your Department Chair or Dean? (yes/no) YES

5. Availability (Year; Fall and/or Spring Term) (one or two sections): SPRING 2017

6. Course Title for FYS website: Wining and Dining in the Ancient Mediterranean

7. Course Description for FYS website (100 words or less)

   From sacrificial feasts to private dinner parties, banqueting played a critical role in ancient societies. Food and drink were shared with the gods, the dead, and the living community. Ways of eating and drinking served to construct, define, and negotiate relationships of power, status, and friendship. In this seminar, we will explore the social and cultural significance of banqueting and conviviality in the ancient Mediterranean world, from the Bronze Age through the Byzantine era, using primary ancient sources that depict and discuss eating, drinking, and partying.

8. Overview of Course
   In about 500 words, give an overview of this topic of study in terms of its course goals. What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?

   In ancient Mediterranean societies, humans were distinguished from animals, immortals, and each other by what and how they ate and drank. Conviviality was integral to the
institution of elite hospitality in early Greece as well as to the patron-client system of Roman society. This seminar will explore the relationships between dining and drinking customs with social and cultural identities, literary and artistic styles and motifs, and religious and funerary beliefs. Some of the questions we will consider are: How and why did the ‘dinner party’ become a literary and philosophical genre? Why are food and drink ‘good to think with’? Why were banquets so important to ancient ritual life, at sanctuaries as well as at funerals? How and why did the custom of reclining while dining come into fashion, and why was it eventually abandoned? Why did conviviality play such an important part in shaping ancient social relationships, and how does it continue to do so today? And how do dining and drinking practices continue to define us, socially and culturally?

To explore these questions, we will read ancient works of literature in which banquets take place as well as others that directly discuss the pleasures and concerns of partying—for instance, how much water should be used to dilute wine, how to arrange guests at a dinner party, or whether to make important decisions while drinking. We will also analyze visual representations of banqueting, on the many Greek vases made for use at symposia as well as in Roman wall paintings that decorated dining rooms, and we will explore the visual world of such banquets by studying the many other artifacts that equipped and decorated banqueting spaces. We will read philosophers’ discussions of the role of communal dining in ideal states and consider the dinner-party as a literary genre. And we will engage with texts that explore the transformative (and sometimes dangerous) powers of wine and the complex of relationships between food and friendship, thinking and drinking, luxury and consumption, and social and cultural identities.

The course will proceed both chronologically and thematically, through the following topics: Homeric feasting and hospitality; food and drink in Greek myth and religion; the poetry, art, and games of the Greek symposion; the political and philosophical significance of the symposion; communal dining in Sparta, Crete, and utopian societies; family dining and women’s banquets; ‘barbarian’ banquets, luxury, and consumption; the Roman convivium and Roman dining rooms; public and imperial feasts in the Roman empire; the banquet as a literary and philosophical genre; the relationship of Graeco-Roman banqueting with Jewish and Christian fellowship meals; and the legacy of Graeco-Roman dining traditions in the Renaissance.

9. Area(s) of Expertise

Briefly describe the area(s) of expertise that you draw on in preparing to teach this course.

The study of ancient banqueting practices and their social implications has been a focal point of my research since 2001 and formed the basis of my dissertation and book on ancient funeral couches (burial beds made in the form of banqueting couches), Couched
in Death: Klinai and Identity in Anatolia and Beyond. I also published an article on representations of reclining banqueters in monumental votive sculpture in ancient Greece. I designed a 200-level course on the topic of ancient dining and drinking and have taught it twice here at Richmond (Classics 212), but the subject matter lends itself well also to the first-year seminar format. I am adapting Classics 212 as a first-year seminar because it will pair well with Elena Calvillo’s proposed seminar on Renaissance conviviality, for the pilot program of First Year Seminars in the Humanities.

Section II: Pedagogy
For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. Expand students’ understanding of the world and of themselves.
Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

This course will expose students intimately to peoples of the past and cultures distinct from our own. Since it takes an anthropological approach to studying ancient texts and monuments, it will also give them a new perspective on the world around them, as they will be encouraged to compare ancient and modern practices and to understand the social functions of dining and drinking today.

II. Enhance their ability to read and think critically.
Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

We will approach all the course material—primary texts, archaeological evidence, and artworks—as sources to be ‘read’ and interpreted critically. The class meetings will be largely discussion-based, and any comprehensive views of topics such as ‘What was a typical dinner party like in classical Greece?’ will be built by the students from the primary sources themselves, not from textbook-style overviews or lectures. We will, however, also occasionally read secondary literature such as journal articles dealing with the same evidence, as examples of scholarly interpretation and opportunities for critical analysis. Students will work together in pairs to lead the discussion for one class meeting.

Primary texts will include selections from:
- Homer, Odyssey
- Hesiod, Theogony and Works and Days
- Homeric Hymns (to Demeter and Dionysos)
- Euripides, Bacchae and Cyclops
- Archaic poetry written for symposia (Sappho, Alkaios, Anakreon, etc.)
- selections from Herodotus, *Histories*
- Plato, *Symposium*, *Laws*, and *Republic*
- Xenophon, *Symposium*
- Philoxenos, *Banquet (Deipnon)*
- Archestratos of Gela, *Life of Luxury (Hedupatheia)*
- Petronius, *Satyricon*
- Cicero, *Against Verres* and *Letters to Atticus*
- Pliny the Younger, *Letters*
- Juvenal, *Satires*
- Plutarch, *Quaestiones Convivales*
- Athenaeus, *Deipnosophistai*
- Alberti, *Intercenales*

Secondary readings will include:

III. **Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.**

Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

Writing and communication skills will be fostered throughout the semester through papers and oral presentations. In addition to three brief (1-2-page) reading response essays, students will write two short (4-6-page) papers, each engaging closely with a particular primary source, and one longer, final paper (8-
10 pages) on a topic that explores several primary sources from different periods and incorporates secondary research. They will share the preliminary results of this research with the rest of the class, and get feedback for further development, through in-class presentations. We will occasionally also use free-writing, to jumpstart class discussions, and the Discussion Board, to continue discussions beyond the classroom or to address topics that we did not have time to cover during class.

**IV. Develop fundamentals of information literacy and library research.**

Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library session led by your liaison librarian. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at [http://libguides.richmond.edu](http://libguides.richmond.edu).

Building upon the online library tutorial and the library lab, we will have a class activity in which students have to find examples of ‘good’ and ‘bad’ online sources on a particular topic, and then compare/evaluate the results during class. Students will then be required to identify and critically use appropriately academic secondary sources, with a minimum number of print sources in addition to online articles, for their final/term papers and associated class presentation. The first step of the project will be to submit annotated bibliographies, to make sure the research is founded upon appropriate sources, before the presentation and paper.

**V. Provide the opportunity for students to work closely with a faculty mentor.**

Please indicate the specific efforts you will make to interact with each student, learn more about each student’s interests and abilities, and provide appropriate guidance for their intellectual growth.

I plan to have an individual meeting with each student during the first two weeks and then again during the last two weeks of the semester. Through these meetings as well as the graduated writing assignments and consultations surrounding them (which will be required for the second and final papers), I hope to develop a strong mentoring relationship with each student.

Revised on January 6, 2016.
CHRIS BISCHOF FYS PROPOSAL

Section I: Course Information

1. Name: Chris Bischof

2. Department/School: History / A&S

3. Is this the first course you have proposed for FYS? yes

4. Have you sought approval of your Department Chair or Dean? Yes, my chair

5. Availability (Year; Fall and/or Spring Term) (one or two sections): Fall 2017 or as determined in consultation with my chair

6. Course Title for FYS website: Modern Masculinities

7. Course Description for FYS website (100 words or less)

What does it mean to be “manly”? This course explores how have ideas about manliness shaped everything from work and family life to popular culture and politics from the late eighteenth century onward. Topics include the American Revolution, slavery in the Atlantic World, the Industrial Revolution in Europe, the independence movement in British India, and fatherhood.

8. Overview of Course

In about 500 words, give an overview of this topic of study in terms of its course goals. What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?

This course introduces students to humanistic inquiry through a sustained historical exploration of the question: what does it mean to be “manly”? From the very first class meetings, students confront the fact that there were competing ideals of masculinity – and that those ideals changed over time. With the help of a few secondary source readings, students will acquire the conceptual vocabulary to think in terms of gender rather than just biological sex. Throughout the course we will situate ideals of masculinity in their broader context. Students will find that they must grapple with ideas about class, race, and politics, among other things, to fully understand what it meant to be manly for specific individuals and groups at particular moments in time.

We will also flip this attention to how other social concepts have shaped ideas about masculinity by asking how ideas about masculinity have shaped understandings of class, race, and politics. For instance, in their Indian empire the British actively cultivated the trope of the “effeminate Bengali” as a response to the imperial critiques that many Bengali intellectuals were producing of British imperial rule. At the same time, the British praised the manliness of Gurkhas, who tended to be some of the most loyal soldiers in the imperial army. The independence movement – including Gandhi, who was very conscious of these
associations – had to overcome the equation of loyalty with masculinity and criticism of the British with effeminacy. By studying the Indian independence movement and other topics, students will come to see how masculinity matters for far more than just individual identity.

The historical dimension of this course will require students to think about the complexities of causation and change over time. For instance, we will ask how and why middle-class, Anglo-American ideals of fatherhood evolved to emphasize ever more nurturing and hands-on involvement. In exploring topics like this, we will treat simplistic explanations with caution. In the case of the evolution of fatherhood, it was not simply that fathers came to love their children in the twentieth century. Historical evidence overwhelmingly suggests that fathers in previous centuries also loved their children and cared about their development. However, novels and plays, psychological theories and politicians’ speeches began to emphasize new ideals of fatherhood in the twentieth-century that encouraged men to act in new ways on their emotions – and, crucially, to talk openly about their roles as fathers. These developments were also made possible by structural changes to family size, housing, and patterns of work. Students must grapple with the role that the larger social and cultural context played in bringing about change over time.

9. Area(s) of Expertise
Briefly describe the area(s) of expertise that you draw on in preparing to teach this course. Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor’s expertise. If you have questions about the appropriateness of a topic, please don’t hesitate to contact the FYS Coordinator, Sydney Watts.

This course will draw largely on history and gender studies.
Section II: Pedagogy

For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. Expand students' understanding of the world and of themselves.

Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

This course will require students to step outside what I sometimes describe in-class as “the logic of the here and now” to take seriously other value systems and contexts. We will do this by striving to understand ideals of masculinity in other time periods and places. We will also take seriously masculinity as both a personal identity and as something with larger significance. In other words, we will come to see how the personal is political – and how the political and economic are personal.

II. Enhance their ability to read and think critically.

Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

Primary source readings will include:
- George Washington, “Rules of Civility & Decent Behavior”
- Thomas Jefferson, Selected Letters
- Benjamin Franklin, excerpts from his Autobiography
- Olaudah Equiano, excerpts from his Interesting Narrative
- Frederick Douglas, excerpts from Narrative of the Life of Frederick Douglass
- Sarah Ellis, excerpts from The Women of England: their social duties and domestic habits
- John Ruskin, excerpts from Sesame and Lilies
- Elizabeth Gaskell, North and South
- Gandhi, excerpts from The Story of My Experiments with the Truth
- H. Rider Haggard, excerpts from King Solomon’s Mines

Secondary source readings will include:
- Simon de Beauvoir, excerpts from The Second Sex
- R.W. Connell, Masculinities
- Linda Colley, excerpts from Britons
- Toby Ditz, “Shipwrecked; or, Masculinity Imperiled: Mercantile Representations of Failure and the Gendered Self in Eighteenth-Century Philadelphia”
- Catherine Hall, excerpts from Civilising Subjects
- Bonnie Smith, excerpts from Ladies of the Leisure Class
- Arwen Mohun, excerpts from Steam Laundries

III. Enhance students’ ability to communicate effectively in writing, speech, and
other appropriate forms.
Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

The first writing assignment will be a short, approximately 4-5 page paper about the importance of masculinity to the American Revolution drawing exclusively on primary sources. Next, they will write a 2-3 page précis of Toby Ditz’s scholarly article divided into three sections in which they critically summarize 1) the main arguments, 2) how she claims to engage with other scholars, and 3) the sorts of sources she draws on. Next they will write a 6-page paper about how formerly enslaved black men presented themselves to the world through their writing. This assignment will draw on both primary and secondary source readings from class. Their biggest assignment of the semester will be an 8-page paper about masculinity and family life during the industrial revolution. For this paper, they will be required to bring in at least two outside primary and two outside secondary sources. As they work on this essay, students will turn in an annotated bibliography and two rough drafts (one for me to review and one for peer review). For their final project, students will write two short papers. First, a 4-page paper which uses compares one specific, contemporary invocation of masculinity (based on a recent news article of their choosing) to a historical ideal of masculinity which we have explored in the course. Second, students will write a 3-page paper in which they reflect on their growth as writers and critical thinkers over the course of the semester. They will be required to use specific examples from their past work in this reflective essay.

Students will work on oral communication through in-class discussions, a debate, and a presentation. Discussions will take place every class. We will have a debate about the comparative importance to the Indian independence movement of the way Gandhi wrote and spoke about Indian and British masculinity, on the one hand, and the economic actions he led, on the other hand. Students will make a short, approximately five-minute presentation to their class about one of the outside primary sources that they are using for their 8-page paper on masculinity and family life during the Industrial Revolution. In it, they will describe their source, share a key excerpt, briefly contextualize it, and then field 1-2 questions from their classmates.

IV. Develop fundamentals of information literacy and library research.
Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library session led by your liaison librarian. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at http://libguides.richmond.edu.

Students will have a session with the liaison librarian on how to find primary and secondary sources, and then do so for one of their assignments. They will also present on that assignment to the class. See the assignment above (under III).

V. Provide the opportunity for students to work closely with a faculty mentor.
Please indicate the specific efforts you will make to interact with each student,
learn more about each student’s interests and abilities, and provide appropriate guidance for their intellectual growth.

I will get to know students both informally, through conversations before and after class, and more formally, with written student introductions and in office hour discussions. I will ask each student to come to office hours at least twice, once in the first two weeks of the semester and once after the midway point.
Section I: Course Information

1. Name: Elena Calvillo

2. Department/School: Art & Art History, A & S

3. Is this the first course you have proposed for FYS? yes or no (circle one)
   If no, when did you complete your FYS training (summer institute, four workshops)?
   Summer Institute 2010

4. Have you sought approval of your Department Chair or Dean? (yes/no)

5. Availability (Year; Fall and/or Spring Term) (one or two sections): Spring 2017

6. Course Title for FYS website: “Friendship, Collaboration and Conviviality”

7. Course Description for FYS website (100 words or less)

This course examines the theme and role of friendship in Early Modern European culture, especially in Renaissance Italy, and the way in which friendship informed and inspired intellectual and artistic collaboration and conviviality. Texts from both Greek and Roman antiquity and the European Renaissance on the value of friendship as a source of love, solace, inspiration and delight form the core of the readings, as will works of art that represent collaborations between artists, poets and humanists. Based in conversation, this course in turn considers how conversation between friends, both serious and comical, inspired artistic and scholarly activities.

8. Overview of Course

In about 500 words, give an overview of this topic of study in terms of its course goals. What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?

“Our free will has no creation more properly its own than affection and friendship.”
Michel de Montaigne, *Essais*

How does friendship define our choices in life and guide us through its inevitable challenges? As an alternative and sometimes antidote to romantic love, how does friendship provide companionship, consolation, moral and creative inspiration? These questions that might easily be asked of anyone today also preoccupied some of the greatest writers and artists of early modern Europe. This seminar asks the first year student to consider the common experience of friendship and its role in the cultural production—whether it be a work of art or literature—now identified with the Renaissance. Proposed to be one of the First Year Seminars in the Humanities, the course looks to the humanistic inquiry of 15th through 17th century Europe and seeks to draw connections and make distinctions between our experience of friendship today and
that of the artists and writers of the time. Since these men and women were also reading the works of ancient Greece and Rome, we will also examine works by such authors as Plato, Cicero and Vitruvius to consider how our own study parallels that of the early modern reader and their quest to collapse time through shared human experience.

Organized in sections that define the broad notions of friendship, collaboration and conviviality, the seminar will consider subjects within these larger rubrics such as enmity and jealousy in the context of rivalry, or conversation and conceptions of civilization, humor and practical jokes, and decorum and comportment in social settings, such as feasts and banquets. Friendships between artists, humanists, educated women and courtesans provide case studies to examine what benefits were expected from the Renaissance relationship. One section will examine a dialogue that includes artists and nobles (men and women), the seemingly equalizing function of conversation among educated people and the way in which conversation and learning were understood to be foundational to civilization. Another section will examine artistic collaborations between artists and poets and the exchange of artistic gifts between friends.

Generally speaking, the themes of civil conversation and conviviality will run as threads through most sections of the seminar, but there will be points at which they will be addressed in the context of defining historical, humanist notions of friendship (based on classical texts), investigating the ways in which friends communicated and conversed and what cultural products emerged from such interactions and the organized ways in which they congregated and celebrated shared interests and affections. In the last case, the conviviality of Italian Renaissance artists and intellectuals will provide an opportunity for the students to plan and execute a dinner with the students in Elizabeth Baughan’s seminar “Wining and Dining in the Ancient Mediterranean.” Both groups of students will have read at least three common texts (Plato’s Symposium, excerpts from Leon Battista Alberti’s Intercenales, and excerpts of Athenaeus’ Deipnosophistae) and have interacted in shared activities including a guest lecture and a museum visit; the end of the term dinner will be both a product of their researches and an enactment of the conversation and conviviality that they will have been studying throughout the semester. By introducing them also to a secondary, anthropological reading to theorize and identify the structure and conventions of feasting, the students will be prepared to analyze both past, historical experience and their own participation in a convivial setting.

9. Area(s) of Expertise
Briefly describe the area(s) of expertise that you draw on in preparing to teach this course. Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor’s expertise. If you have questions about the appropriateness of a topic, please don’t hesitate to contact the FYS Coordinator, Sydney Watts.

My field of expertise is the art and culture of early modern Europe, especially that of court centers in Italy and Spain. In particular, my research has investigated how theories of civilization address conversation and the ways in which artists in intellectual academies both collaborated and theorized their practice. I have taught courses here at
the University of Richmond on the art, art literature, and the religious and intellectual history of the 14th- to 17th centuries. Because the subjects of my research, court artists and intellectuals, were steeped in the ideas and culture of Greek and Roman antiquity, I am also comfortable teaching the ideas and Renaissance reception of many classical texts. I have previously taught a FYS on theories of representation and belief in the early modern period. While I enjoyed that course immensely, I found that the content was too abstract and too based in religious history to appeal to a general group of students. It is my hope that the subject of friendship will demonstrate more effectively, on one hand, how much we still share with earlier cultures and, on the other hand, how our own culture has diverged from conventions of the past in terms of gender, sexuality and conceptions of individuality.

Section II: Pedagogy
For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. Expand students' understanding of the world and of themselves.

Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

The central theme of this course is that of friendship. I chose this theme in part for its universality, thinking that students would feel comfortable identifying the similarities between their experience and that of earlier writers and artists before grappling with social, historical differences. As a seminar that will identify specifically with the Humanities, I wanted the readings from this course first to address a topic from the perspective of humanists and then from the perspectives of the various disciplines within the Humanities; my shared texts and events with Elizabeth Baughan in Classical Studies will demonstrate the long history of conviviality and friendship, and other theoretical and historical secondary readings will investigate the shared structure of friendships now and in the past and, as important, the points of rupture between our time and previous eras. It is my hope that the students will be at once struck by how much of what someone like Petrarch writes about friendship will ring true and how much substantial differences between our society and the past underline what we now expect and value from our friendships.

In considering what earlier thinkers had to say about the nature of friendship, we will necessarily also have to interrogate our own assumptions about what makes a friend and discern what and how differences in our own time affect the experience and definition of friendship. Learning about the different mores concerning gender, sex, political participation and the moral and civic duty during this period will accustom the student to contextualize historically a subject (friendship) that might be otherwise be too easily understood as monolithic or universal and unchanging. This course will thus challenge the student both to recognize and marvel in the shared experience of friendship across time but also to understand the way in which time and culture inevitably affect human
experience. Identifying and considering the expectations of social interactions, decorum and the performance of private and public friendship will hopefully inspire students to consider how their own friendships in an age of social media are structured through private and public modes of communication. Within an environment of inquiry and through a theoretical and historical framework, the students will be asked to reconsider the extent to which those modes develop or hinder deep connections between them, or provide solace, companionship and intellectual/creative inspiration.

II. Enhance their ability to read and think critically.

Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

The texts, works of art, film and shared experiences (a film, museum trip and end of the semester feast) of this course all demand critical reading and thinking. The primary sources from Greek and Roman antiquity and early modern Europe will demand that the students read closely, interrogate the language and forms (works of art) used to represent and reflect upon the nature of friendship and conviviality. The secondary and theoretical readings will provide examples of how modern scholars contextualize and analyze the social conventions and cultural production of the periods in question.

The primary source readings (either whole or excerpts from):

**Plato, The Symposium**  
Seneca, Letters to Lucilius  
Cicero, Letters to Atticus, On Friendship  
Vitruvius, On Architecture  
**Athenaeus, Deipnosophistai**  
Augustine, Letters and Sermons  
Boethius, Consolation of Philosophy  
Petrarch, Familiar Letters  
Boccaccio, Decameron and Letters  
**Alberti, Intercenales (Dinner Pieces)**  
Antonio Manetti, The Fat Woodworker  
Erasmus, The Correspondence of Erasmus  
Castiglione, Book of the Courtier  
Francisco de Holanda, Roman Dialogues, bk II of On Antique Painting  
Montaigne, Essays, “Of Friendship”

Secondary source readings:


Huizinga, Johan *Erasmus and the Age of Reformation* (1924; reprint 2014).


Selections from *Printed Voices: the Renaissance Culture of Dialogue*, eds. Heitsch Dorothea, and Jean-François Vallée (University of Toronto 2004).

Selections from *Discourses and Representations of Friendship in Early Modern Europe*, eds. Daniel T. Lochman, Maritere Lopez, Lorna Hutson (Ashgate 2011).


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**III.** Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.

Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

This course’s emphasis on primary textual and artistic sources will be strengthened by graded reading journals in which the students will learn to write brief, effective synopses and prepare questions for discussions (approximately 200 words per reading). These will be a part of each class and will help the students to monitor their development as critical readers and scaffold their participation in seminar. They will also be asked to write entries for works of art that consider both form and content. I will also assign three response papers for key readings, at least one per section (3-4 pages) and require groups of students to present other readings. The final project for the class will be a research paper, which will also require an annotated bibliography and an in-class presentation (8-12).

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**IV.** Develop fundamentals of information literacy and library research.
Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library session led by your liaison librarian. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at [http://libguides.richmond.edu](http://libguides.richmond.edu).

After their initial library session, I will work with the students to choose a research paper topic within the first month of class and then meet with them regularly to build their bibliography. As a class we will discuss the types of sources available to them, the way in which they approach their sources as equally authoritative—or not, the beauty and utility of footnotes, and the kinds of resources that most useful for this field of study with the assistance of the liaison librarian. The research paper will require ten sources, and I have found that the exercise of producing an annotated bibliography helps immensely to prevent typical problems with doing research before the final paper is due.

V. Provide the opportunity for students to work closely with a faculty mentor.

Please indicate the specific efforts you will make to interact with each student, learn more about each student’s interests and abilities, and provide appropriate guidance for their intellectual growth.

Perhaps my favorite aspect of teaching is to guide student research and help them develop as writers. I will meet with each student individually after their first response paper and then at least two more times to discuss their interests and the progress of their research papers.
FIRST YEAR SEMINARS AT THE UNIVERSITY OF RICHMOND

COURSE PROPOSAL

PROGRAM DESCRIPTION
First Year Seminars are intended to serve as an introduction to academic inquiry and the modes of expression that lie at the heart of a liberal arts education. They aim to foster habits of mind fundamental to students’ intellectual and academic development, including critical reading and thinking, sharing ideas and research through discussion, and the ability to write and think clearly and effectively. Integrating explorations of specific questions and topics with the development of skills, these seminars will, it is hoped, foster intellectual curiosity and students’ ability to act on it.

FYS COMMON GOALS
1. to expand and deepen students’ understanding of the world and of themselves;
2. to enhance their ability to read and think critically;
3. to enhance their ability to communicate effectively, in writing, speech, and other appropriate forms;
4. to develop the fundamentals of information literacy and library research; and
5. to provide the opportunity for students to work closely with a faculty mentor.

PROPOSAL GUIDELINES
As you prepare your course proposal, please keep in mind how your course will address the goals of the FYS program as stated above through specific assignments and course design. The members of the FYS Committee who review proposals realize that this represents the first iteration of a course plan; a proposal is not a finished syllabus. Nevertheless, the strength of the proposal rests on its ability to provide careful consideration of its pedagogical aims that are in keeping with the larger goals of FYS. FYS courses may expose students to various academic disciplines and areas of study, but they remain unique as courses aimed to help students gain valuable skills in reading, writing, research and speech through a topical focus.
Please complete each of the sections below and save as a PDF file. Send the completed proposal to swatts@richmond.edu. If you have any questions, do not hesitate to contact the FYS Coordinator, Sydney Watts. Answers to frequently asked questions (FAQs) can be found on the FYS webpage at http://fys.richmond.edu/faculty-resources/faq.html.

Section I: Course Information

1. Name: Joe Essid

2. Department/School: English / A&S

3. Is this the first course you have proposed for FYS? yes or NO (circle one)
   If no, when did you complete your FYS training (summer institute, four workshops)?

   Summer 2010 (I think!). I first taught my FYS "Cyberspace: History, Future, Culture" In 2011. The current syllabus is here: https://sites.google.com/site/fyscyberspace/

4. Have you sought approval of your Department Chair or Dean? (yes/no) Yes

5. Availability (Year; Fall and/or Spring Term) (one or two sections): **Fall or Spring:** one section

6. Course Title for FYS website: The Space Race: Fact, Fiction, Fantasy

7. Course Description for FYS website (100 words or less)

   Between the launch of Sputnik and Apollo 11 the world watched as two superpowers competed peacefully for the prestige of being the first nation to put a human in space, then head to the Moon. No international competition since has quite compared to the scope of The Space Race, and we live in its shadows. Who were the scientists, politicians, astronauts, and cosmonauts of the 1960s? What did artists and historians have to say about them? Why did public interest wane? What remained undone, and what might spur a new Space Race and era of human spaceflight today?

8. Overview of Course

   In about 500 words, give an overview of this topic of study in terms of its course goals. *What are the big questions that you want students to explore throughout the semester?* In what ways or through what means does the course ask students to grapple with the complexity of these questions?
It's too easy to claim we go into space out of hubris. It's likewise too easy to claim our motivations come from some simian curiosity or heroic urge to explore. The vast darkness that begins 60-odd miles above our heads and never really ends is something worth our interest. We continue to find astounding new things with robotic rovers and telescopes. But why, in the 1960s, did putting a "man on the moon" become a national mania? Why did that interest fade after 1969 and Apollo 11? Could such an era happen again?

We will explore these questions and others through popular and scholarly texts and films about the era and its aftermath. Students will write analytically and do original research on a small aspect of the Space Race. As I teach counterargument and close reading, I will help students get past "accepted wisdom" and national platitudes about exploration and technology.

If we are lucky, students will come up with their own answers about what it meant to blast off into space and try to visit another world ahead of a geopolitical rival. The question has renewed relevance today as China, Russia, and the US all ramp up their space programs and develop new launch systems for missions beyond low-Earth orbit.

9. Area(s) of Expertise
Briefly describe the area(s) of expertise that you draw on in preparing to teach this course. Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor’s expertise. If you have questions about the appropriateness of a topic, please don’t hesitate to contact the FYS Coordinator, Sydney Watts.

My PhD minor was in History of Science, and in my Doctoral Dissertation I focused on the literary and artistic responses to rapid technological development in The Electrical Age, 1893-1939. I publish science fiction, and my first FYS looked at the history of the Internet. I am currently writing for Hemmings Motor News about today's "car culture," in particular the legacy of 1960s Muscle Cars. My most recent piece for Hemmings interviewed Marty Martino, who restores or re-creates General Motors' concept cars from the 1950s, when Sputnik and jet fighters led to chrome rockets on the hoods and fins on the tails of automobiles.

In most of my writing, as in my publications about technology in the writing classroom or virtual worlds, I've focused on the presence and danger of technological enthusiasm.

My personal interests as a Space-Age geek come into play, too. I followed with childish enthusiasm NASA the mid-60s to the denouement in the early 70s. Since then I have read extensively and studied relentlessly the space programs of the US, other nations, and recently, space entrepreneurs. Two of my Style Weekly op-eds have focused on human space flight.
Perhaps surprisingly, I remain ambivalent about space travel for humans. I realize that in a generation the viability of this mode of travel will be answered, perhaps once and for all for our particular period of human history. That makes this course timely.

Section II: Pedagogy
Briefly describe how the course will seek to achieve the five goals of the First Year Seminar:

I. **Expand students' understanding of the world and of themselves.**
   Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

Nothing quite gets one beyond the mire of the self like the night sky over our heads. In an era when Millennials stare down at glowing boxes in their palms relentlessly, the course would take them to big questions about a time still in living memory when humans did something unprecedented.

In terms of relevance to their lives, if only one private space-venture succeeds in lowering costs to take people and materials to orbit, we may witness a new Space Age and a technological revolution. Alternately, if the dreams of billionaires and governments fail, we will live in a time when the notion of continuous technological progress has met a very serious check. In either case, I hope the FYS will give my students the historical perspective to ask good questions.

II. **Enhance their ability to read and think critically.**
   Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

I teach close-reading and analysis. I do this through sentence/passage springboards, character and dialogue analysis, and instruction in counterargument and the proper use of evidence, as I've done for more than 25 years. As the schedule permits for a course I teach elements of film studies such as *mise-en-scene* analysis and the basics of camera work.

Our work will analyze a few controversies, including the Apollo 1 and Richard Nixon's decision to end the lunar missions and a follow-on to Mars planned for the mid 1980s. We will consider the moral and political compromises that brought Nazi scientists and technologies brought to the US in "Operation Paperclip" after World War Two.

To give us an ample foundation for these activities, we would read works of technological history, such as Mike Gray's *Angle of Attack* and a biography of the controversial father of both Germany's V-2 and America's Saturn V moon rocket, Werner Von Braun.
Good opportunities abound for popular and serious film treatments, such as Tom Hanks’ accurate if sentimental *Apollo 13* to the splashy film treatment of Tom Wolfe’s *The Right Stuff*. Andrew Chaikin’s history of the Apollo program, *A Man on The Moon*, as well as NASA Engineer Homer Hickham’s memoir *Rocket Boys* (or the film adaptation, *October Sky*) show the motivations and popular appeal of the Space Race after Sputnik, as well as the public disentanglement with manned spaceflight after Apollo 11’s success.

Not enough work in English addresses the Soviet Space Program. Nick Abadzis’ moving graphic novel *Laika* does provide a sense of the Soviet perspective, and propaganda, about the Space Race in the mission of one stray dog that became a nation hero after a one-way trip into orbit. I plan to work with Yvonne Howell to find a selection of short stories from the Soviet Union that address their space program.

A few speeches from the Apollo Era will be included, such as the Apollo 8 broadcast from lunar orbit on Christmas Eve, 1968. A few Presidential speeches offer important insights into the relationship between domestic priorities and Cold War competition, such as Kennedy’s call to land on the moon, Nixon’s decision to halt the Apollo program, and Reagan’s speech after the *Challenger* disaster, may give some political context from three very different eras.

III. Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.

Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

As I do in my current FYS, I want students to practice analysis, counter-argument, and synthesis. I assign one close-reading paper to look at a work’s most compelling claim, which leads writers to pose a governing claim of their own (I prefer that term to "thesis").

I do many short writing exercises, graded or not, to teach writers to integrate sources and "entertain naysayers," using Graff and Birkenstein’s book *They Say / I Say*. We then move to bigger game: an analytical paper that puts two different works' ideas into contrast. Writers must judge which work provides a stronger treatment, and why.

I ask students to lead class discussion and prepare short responses. A few of them are "on deck" at the start of each class. My discussion leaders turn in notes that I share with the class for particularly good responses.

I tend to structure FYS this way:

- Diagnostic close-reading exercise (5 of 100 points in the course): 500 words
• Synthesis of Conflicting Ideas (20 points in the course): 1500 words
• Research Essay (40 points in the course): 2000 words
• Flash Fiction, Photo Essay, or Digital Story (15 points in the course): variable word count
• Short, Informal Writing Exercises (at least 10 points in the course): 2000 words

IV. Develop fundamentals of information literacy and library research.
Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library research session outside of class. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at http://libguides.richmond.edu.

From my last FYS, I copy the research project in an Appendix. My students really like this as they get to choose a topic of interest and get ample feedback from my Writing Consultant and me. We also have our Library Liaison visit class and help during the research project.

I believe in doing a project like this in both Fall and Spring semesters, as long as students can pick a topic about which they have the passion to learn more. It teaches them focus, too: a paper on "Project Gemini" would be too broad and I'd get the writer to focus on, say, one mission or the creative reuse of military technologies in the launches.

Such projects can also run into summary, so the research process must involve teaching students that they must arrive, via inductive reasoning, at a governing claim original to them. Work that merely summarizes sources is not worthy of more than a C grade. I teach them this.

V. Provide the opportunity for students to work closely with a faculty mentor.
Please indicate the specific efforts you will make to interact with each student, learn more about each student’s interests and abilities, and provide appropriate guidance for their intellectual growth.

The best undergraduate work should be published. Carly de Faria, from my first FYS course, completed independent study with me and Craig Kinsley on an essay about neuroscience and language-learning. She presented this at the A&S Symposium a year ago and is seeking to publish it in a journal of undergraduate research. Other strong writers in my sections go on to work for me as Writing Consultants. Two FYS students from my most recent section developed projects just presented at the FYS symposium.

Other students see me one-on-one to improve their writing and critical thinking. From my last FYS, a Chinese student worked personally with me until her writing began to earn As and Bs. Hadi Abdullah, another English-Language learner, has met with me regularly all of his four years at Richmond. He's in the process of applying to PhD programs in Computer Science. All students must get regular feedback from me on their writing and will see my Writing Consultant at least twice.
Appendix One: Research Project from my Last FYS Class

Part 1: Proposal & Annotated Bibliography (0-10 points of final grade)

Pick an area of interest in the history, culture, or future of cyberspace. You might begin by thinking about your intended major or a subject that intrigues you. If I were to write this project right now myself, I’d write about how 3D printing might re-shape the consumer economy. The choice is yours, but you need to then submit the following items.

The Proposal and Annotated Bibliography: You are to write a short description (at least 300, no more than 500 words) of the topic and why it interests you. In this description, include:

- A statement of bias about the topic (such as "I am a gamer and cannot step away from my computer" or "I fear what FaceBook is doing to my friends' lives").
- A few critical questions you need to answer to complete this project (such as "how did the culture of the 'computer geek' emerge in the US?" and "so who were geeks before computers?")
- Any hurdles that may be difficult in crafting a governing claim/thesis (such as "I used these databases, but I couldn't find an academic article or book about DARPA's development of the Internet" or "I cannot decide if the emergence of a Facebook rival would still be possible today.")
- A tentative governing claim/thesis if one has arisen from your research (such as "Based on the research I’ve done so far, the use of smart phones for texting those nearby appears to degrade face-to-face relationships because we substitute virtual contact for personal contact.")
- At least SIX sources that you MIGHT use that are not included in our course schedule. For each one, note the major claim(s) the writer(s) make and how it might be useful for the project. You may not end up using all six sources for the project; they are preliminary ones that help you define and focus your work. Note carefully: 2 sources must be academic articles and one must be a book (scholarly or popular). The other three can be from news stories, videos, or other media. All sources must be properly documented using MLA format. See examples from our library here and at the Writing Center here.

- Citations for this and Part II must follow MLA formats. Follow these examples as closely as possible: In-text citations and a works-cited list.
- Here's an example of a source with annotation from an article I'm now writing about virtual worlds and building "immersive literary spaces" online:


  Bartle considers what steps designers of games and virtual worlds must make to attract and retain users. For my and Fran Wilde's article, we were
interested in the types of players Bartle describes and how they differ from other game-designers' descriptions; we had seen analogues to these types in our beta-test of an online simulation, and we want to advise other designers about how to cater to the needs of these types in educational game and literary simulations with improvisational acting. Bartle became one of several sources that helped us see how theorists and designers describe the process of "immersion" essential to good game-design and key to keeping the various player-types involved and interested beyond "getting a grade" for completing an assignment.

Part 2: The Research Log (0-5 points) & Essay (0-25 points of final grade)

DUE as Word attachment or Google Doc on time and due date listed on the class schedule. Please bring commentary by your Writing Consultant to class.

The Log (0-5 points) is dated and must contain at least seven (count 'em, 7) entries. No minimum length, but use the model to give a sense of appropriate level of detail. They need not be day after day but must including DETAILED examples of what you found, where you got stuck, new ideas that came into your head. Here's an invented one from my project "Types of Online Gamers and Gamergate"

Feb 10: Used the JSTOR database to find some articles about online games as a new art form. I had no luck there, but I found Richard Bartle's book, Designing Virtual Worlds. Seems to me that his idea of "immersion" might explain why some gamers just can't step away and spent so many hours playing. I need to learn more about whether there is a neurochemical reward or something (!) that keeps them going, as it would for drugs.

Feb 11: Made appointment to talk to Dr. Bezio in Leadership on the 15th. Found article in New York Times about gamers who harassed Anita Sarkeesian and I went back to look at the Twitter streams about it. I need to know why some male gamers lashed out so quickly and strongly. What is US law about such online speech? There are, frankly, too many YouTube videos and journalism pieces about Sarkeesian for me to handle. I am going to walk away from that for a bit and focus on some big-name sources: NYT, Gamasutra, and one or two more.

Feb 13: Finished reading important parts of Bartle's book. Going to check a few of his sources from library databases. Came up with list of questions about why so many games seem to cater to male gamers, what might happen has more computing is done with hand-held devices rather than desktop or laptop computers, and how women gamers might change the industry.

Feb. 15: Met Dr. Bezio in her office and interviewed her about Gamergate. I plan to use some of the ideas and direct quotations here.
The Project (0-20 points): In an online essay of at least 2000 words, explore the topic you set forth in your Proposal. This project should be guided by the sort of governing claim you were marching toward with the Proposal. I also expect the following:

- Twelve sources, 4 of them not included in our course schedule. Of these 4, two must be academic articles and two must be academic or popular books. One may be an interview with a local faculty expert on your topic. Other sources can include journalistic pieces, magazine articles, and other non-academic sources.
- No annotations this time, but do include a full works-cited list in correct MLA format. Cite ALL quotations and paraphrases in text as well. Follow these examples as closely as possible: in-text citations and a works-cited list.
- Media such as digital video or photos embedded in your project and placed well, not clumped at the end or stuck in as a link. If you cannot embed videos into your Project, we can devise a alternate way of presenting it.
- A more formal tone than in the proposal. While first person voice "I" might be appropriate if you are relating first-hand experiences, normally in analytical writing (such as on this page) it dwindles or vanishes completely.
- Working links. Test all links from more than one computer. If a link does not work on my computer when grading, I'll notify you and you'll have 24 hours to fix it (or lose a full letter grade). Mind the advice I give on multimedia projects here.
FIRST YEAR SEMINARS AT THE UNIVERSITY OF RICHMOND COURSE PROPOSAL

PROGRAM DESCRIPTION
First Year Seminars are intended to serve as an introduction to academic inquiry and the modes of expression that lie at the heart of a liberal arts education. They aim to foster habits of mind fundamental to students’ intellectual and academic development, including critical reading and thinking, sharing ideas and research through discussion, and the ability to write and think clearly and effectively. Integrating explorations of specific questions and topics with the development of skills, these seminars are designed to foster intellectual curiosity and students’ ability to act on it.

FYS COMMON GOALS
1. to expand and deepen students' understanding of the world and of themselves;
2. to enhance their ability to read and think critically;
3. to enhance their ability to communicate effectively, in writing, speech, and other appropriate forms;
4. to develop the fundamentals of information literacy and library research; and
5. to provide the opportunity for students to work closely with a faculty mentor.

PROPOSAL GUIDELINES
As you prepare your course proposal, please keep in mind how your course will address the goals of the FYS program as stated above through specific assignments and course design. The members of the FYS Committee who review proposals realize that this represents the first iteration of a course plan; a proposal is not a finished syllabus. Nevertheless, the strength of the proposal rests on its ability to provide careful consideration of its pedagogical aims that are in keeping with the larger goals of FYS. FYS courses may expose students to various academic disciplines and areas of study, but they remain unique as courses aimed to help students gain valuable skills in reading, writing, research and speech through a topical focus.

FYS PROPOSAL FORM
Please complete each of the sections below and save as a PDF file. Send the completed proposal to swatts@richmond.edu. If you have any questions, do not hesitate to contact the FYS Coordinator, Sydney Watts. Answers to frequently asked questions (FAQs) can be found on the FYS webpage at http://fys.richmond.edu/faculty-resources/faq.html.

Section I: Course Information

1. Name:
   **Lidia Radi**

2. Department/School:
   **Languages, Literatures and Cultures/ School of Arts and Sciences.**

3. Is this the first course you have proposed for FYS? yes or no (circle one)
   If no, when did you complete your FYS training (summer institute, four workshops)?
   YES.

4. Have you sought approval of your Department Chair or Dean? (yes/no)
   YES (Chair Yvonne Howell)

5. Availability (Year; Fall and/or Spring Term) (one or two sections):
   **Fall 2016**

6. Course Title for FYS website:
   **Friendship, love and desire.**

7. Course Description for FYS website (100 words or less)

   This course will explore changing perspectives on the nature of friendship, love and desire from the Early Modern period to our own times. Excerpts from the works of Plato, Aristotle and Cicero will lay the foundation for an inquiry into these notions in literature, as well as in the visual and performing arts. Some of the questions we will ask in this class are: How has friendship been imagined or conceived? What qualities make a good friendship? What is the relationship between friendship and moral obligation? What are the foundational principles of a love relationship, and how have they been seen to differ from friendships? In which ways do different social and/or cultural factors affect friendships or love relationships?
8. Overview of Course
In about 500 words, give an overview of this topic of study in terms of its course goals. What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?

"If a man should importune me to give a reason why I loved him, I find it could no otherwise be expressed, than by making answer: because it was he, because it was I. There is, beyond all that I am able to say, I know not what inexplicable and fated power that brought on this union". (Montaigne, On Friendship, Essays, Book 1, Chapter 27).

"Friendship seems too to hold states together, and lawgivers to care more for it than for justice; [...] when men are friends they have no need of justice, while when they are just they need friendship as well, and the truest form of justice is thought to be a friendly quality". (Aristotle, Ethics, Book 8, Chapter 1).

What is friendship? Which qualities make a good friend? Why does Aristotle consider friendship more important than justice? This course will examine the three concepts of love: Philia (friendship between two people), agapê (love for one’s neighbor, and for the rest of humanity), and eros (desire).

The course will start with an inquiry into friendship as a personal relationship. Excerpts from the works of Plato, Aristotle and Cicero will lay the foundation for an investigation of the individual experience of friendship, of the values and principles that constitute it and even of the role of fate in the creation of such bonds, as Montaigne teaches us! Through the writings of Saint Augustine, Erasmus, Montaigne, La Boetie, Saint Exupery and others, we will also examine the role friendship is invested with as a basis for a stronger and more peaceful society.

The second part of the course will explore conceptions of love and desire as depicted in the works of some poets (Catullus, Sappho, Ronsard, Labé, just to mention a few) and writers (Shakespeare, Madame de LaFayette, Coetzee, Eileen Chang, Tsitsi Dangaremba etc.) What are considered to be some of the foundational
principles of a love relationship? In which ways do different social and/or cultural factors affect such relationships?

Throughout, we will be interested in exploring the continuities as well as the tensions between friendship and love. For example, in what ways has friendship between males been imagined by contrast with erotic relationships between men and women? To what degree is the feminine “other” in the Western tradition present or absent in the (mostly male) representations of the beloved? How have homosexual relationships been an occasion for blurring the boundaries between eros and philia?

9. Area(s) of Expertise
Briefly describe the area(s) of expertise that you draw on in preparing to teach this course. Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor’s expertise. If you have questions about the appropriateness of a topic, please don’t hesitate to contact the FYS Coordinator, Sydney Watts.

My area of expertise is Early Modern literature, theology, and philosophy. Since I arrived at the University of Richmond in 2006, I have taught many courses that focused on virtue, ethics and relationships, as depicted in literary and other kinds of texts, both within my area of expertise and outside of it. In all my courses, I have often included texts from both Western and non-Western cultural traditions. The course that I propose here is consistent with what I have been doing so far. I will be teaching classical texts as well as more contemporary works of literature from different regions of the world. As it is my habit in all my courses, I also plan to incorporate opera, paintings and movies.

Section II: Pedagogy
For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. Expand students' understanding of the world and of themselves.

Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

The goal of this course is to trace some of the ways in which friendship, love and desire have been depicted in literature, in opera and in movies. The preliminary readings of excerpts from philosophical texts (Plato’s Lysis and Symposium, Aristotle’s Ethics and Cicero’s Lelius or dialogues on friendship) will lay the foundation for important questions to be further explored and developed in an encounter with literary texts. Generally, this course will challenge students to consider that both love and friendship are not simply “universal” human experiences, but experiences mediated or constructed within particular social or cultural contexts. Students, for example, will encounter the perspectives
set forth in Plato’s *Symposium*, in which the ideal of romantic, personal intimacy between a man and a woman is largely neglected, whereas friendship between men is both intimate and occasionally erotic.

In a different context, students will read Montaigne’s famous *Essay on Friendship* and one of La Boétie’s letters to his friend Montaigne. Steeped in classical and philosophical ideas, their public and private exchanges define friendship not only as a personal experience, but also and most importantly as a relationship articulated within a specific political and public sphere. In such context, students will become familiar with some very important historical events in 16\(^{th}\) century France, and then reflect on how friendship was defined as a crucial tool in establishing peace in a country ravaged by civil wars of religion. In this example, students will be introduced to the novel perspective on friendship as not just relevant to one’s personal life, but as playing an important role in public affairs.

II. Enhance their ability to read and think critically.

Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

The course I propose will be reading and writing intensive. Students will be exposed to a wide array of readings. Classical texts will be interspersed with more modern and contemporary works across World Literatures. Scholarly articles will be distributed on a weekly basis and they will provide a platform for in-class as well as Blackboard discussions. My emphasis throughout will be on close critical analysis of these works. Below is a sample of some of the texts, I intend to read in my course:

- Plato, *Lysis*  
- Plato, *Symposium*  
- Aristotle, *Ethics*, Book VIII  
- Cicero, *Lelius*  
- Apuleius, *Psyché and Cupid*  
- Saint Augustine, *Confessions*  
- Erasmus, *Praise to Folly*  
- Montaigne, *On Friendship*  
- La Boétie, Letter to Montaigne.  
- Ronsard, *Poems to Hélène*  
- Labé, *Débat d’amour et de Folie*  
- Shakespeare, *Romeo and Juliet*.  

5
- Madame de LaFayette, *La Princesse de Clèves*.
- Saint Exupéry, *The Little Prince*.
- Tsitsi Dangaremba, *Nervous Conditions*.
- Chang, *Love in a Fallen City*.
- Coetzee, *Disgrace*.

(* excerpts)

III. **Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.**

Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

In the course of my seminar students will be asked to produce the following:

- First short paper (4 pages) in week #3.
- Revisions of this first paper due in week #5
- Second paper (6 pages) in week #7
- Revisions of this second paper due in week #9
- Final paper (12 pages) will be divided in two parts: a) First draft of 8 pages due in week #12; b) final paper due in last week of classes.

Students will be required to write 22 pages overall, and produce revised versions of these pages throughout the semester. Students, without any exception, will be asked to schedule an appointment with a writing consultant, in addition to the meetings with their professor.

This course will be heavily based on class-discussions. Students are expected to read primary and secondary sources and answer questions sent via blackboard prior to each class.

IV. **Develop fundamentals of information literacy and library research.**

Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library session led by your liaison librarian. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at [http://libguides.richmond.edu](http://libguides.richmond.edu).
In addition to requiring a session with a librarian, it is my practice to require all students to use secondary sources in their papers. The first two paper assignments will be accompanied by a bibliographic list of secondary sources from which students have to select two. I will provide students with specific and detailed techniques on how to quote secondary sources, how to incorporate them organically into their works, and how to strengthen their argument or in the ideal situation to build upon what is suggested in the article. In the final paper assignment, I ask students to identify at least two secondary sources via JSTOR or other library research tools. They have to submit an annotated bibliography and discuss/“defend” their choices with me prior to their assignment.

V. Provide the opportunity for students to work closely with a faculty mentor.

Please indicate the specific efforts you will make to interact with each student, learn more about each student’s interests and abilities, and provide appropriate guidance for their intellectual growth.

Students will meet with me on a regular basis to discuss their written assignments, both before they are due, and after, for their revisions. It is also my practice to meet with each student at length (at least 30-40 minutes per meeting) to discuss his/her class progress in the middle of the semester. Students are asked to come prepared to such meeting. They bring all homework and other completed assignments to refer to during our discussion. In addition to individual meetings, I also plan to bring my students to see an opera and to attend some movies at the African Film Festival at UR. In a seminar that will discuss extensively the importance of friendship in a community, I also believe that it is crucial for all students to participate in communal events that will foster their personal and intellectual growth.
FYS PROPOSAL FORM

Please complete each of the sections below and save as a PDF file. Send the completed proposal to swatts@richmond.edu. If you have any questions, do not hesitate to contact the FYS Coordinator, Sydney Watts. Answers to frequently asked questions (FAQs) can be found on the FYS webpage at http://fys.richmond.edu/faculty-resources/faq.html.

Section I: Course Information

1. Name: N. Elizabeth Schlatter

2. Department/School: University Museums and Department of Art & Art History

3. Is this the first course you have proposed for FYS? yes or no (circle one)
If no, when did you complete your FYS training (summer institute, four workshops)?

4. Have you sought approval of your Department Chair or Dean? (yes/no)

5. Availability (Year; Fall and/or Spring Term) (one or two sections): one session, preferably spring 2017

6. Course Title for FYS website: Engaging Contemporary Art

7. Course Description for FYS website (100 words or less)
This class will focus on how we engage with contemporary art and how we express that engagement, as well as considering what types of art could be described as engaging. Students will learn about and practice different methods of interacting with art, explore different ways of verbally responding to and writing about art, and begin examining how others, specifically critics, historians, and artists, also express their own viewpoints, biases, and insights. As much as possible, students will encounter art in person, utilizing the University Museums’ collections, as well as field trips to other museums, galleries, and individual artists’ studios.

8. Overview of Course
In about 500 words, give an overview of this topic of study in terms of its course goals. What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?

This class is inspired by an exchange I witnessed a few years ago, in which two freshmen walked into a contemporary art exhibition in our Harnett Museum as part of an orientation event in our building. Immediately upon entering the gallery, one student took a short loop turned, and told his friend, “I don’t know anything about art, but there’s nothing in here that’s art. Also, there’s no theme.” Fortunately the friend corrected the original student about the theme [“Dude, everything in here is made of graphite.”] and proceeded to take his time meandering through the exhibition.
I recall this witnessed conversation often because it exemplified common issues related to how people engage with art. First, many people seem to believe that while there may be self-evident criteria and expertise that define most specialized activities or fields of study, they profess opinions that this is not the case with the arts. For example, we don’t often hear someone say, “I don’t know anything about accounting but this isn’t accounting.” [Or substitute accounting with genetics, or surfing, or anthropology, etc.] Second, sometimes we don’t realize how our self-determined theoretical definitions of these activities and fields of study create barriers to further exploration and understanding. Finally, a lack of ability to slow down, to look at art that otherwise might seem uninteresting or unappealing, as well a lack of a vocabulary to grapple with expressing thoughts that go beyond opinion or taste hinder the opportunity to engage with art in a manner that is truly challenging and enriching.

With this scenario in mind, this proposed FYS will ask the following questions:

• What preconceived ideas do we bring with us when we engage with art?
• How can we recognize these ideas as biases or trained responses and either capitalize upon them or challenge them?
• How can we recognize similar agendas or insightful responses in how others, such as critics, curators, historians, and artists, describe their encounters with art?
• How can we express our thoughts and reactions to art in ways that acknowledge these approaches?

During the first weeks of class we will establish a shared vocabulary regarding formal aspects and techniques, with readings and activities related to honing visual recognition skills and verbal descriptions. We will proceed with examining different approaches to considering art, often tied to critical theory but not necessarily dependent upon it. We will also be looking at different types of artwork that provide a spectrum of viewer engagement (e.g. a two-dimensional abstract painting hung on a wall vs. an immersive participatory installation) and be discussing artists’ intentions in connection to their work. By the end of the semester students will be writing about and applying perspectives of engagement while also considering how artists likewise manipulate expectations of engagement in their work. As much as possible we will talk about art that we will see in person, taking advantage of the collections and exhibitions at the University Museums, and taking field trips to other museums and galleries in town and meeting local artists.

9. Area(s) of Expertise

Briefly describe the area(s) of expertise that you draw on in preparing to teach this course. Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor’s expertise. If you have questions about the appropriateness of a topic, please don’t hesitate to contact the FYS Coordinator, Sydney Watts.

I have been curating exhibitions of contemporary art for more than twenty years and have authored several exhibition catalogs featuring work by numerous national and international artists. Recent exhibitions that I organized for University Museums include “Anti-Grand: Contemporary Perspectives on Landscape” (see www.antigrand.com), “Flow, Just Flow:
Variations on a Theme,” (see www.flowjustflow.com), and “Art=Text=Art: Works by Contemporary Artists” (see www.artequalstext.com). I have written many reviews of exhibitions and publications about contemporary art for academic publications and more popular press. For the Department of Art and Art History, I’ve taught courses on museum studies and contemporary art and theory, and recently I co-taught the Parking Lot Project studio art class with Erling Sjovold. I also regularly teach short, non-credit classes on contemporary art for the Osher Institute.

Section II: Pedagogy
For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. **Expand students' understanding of the world and of themselves.**
Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

The overarching question for this class is really, “How do I engage with art?” Over the semester, students will identify their own perspectives and ideas about contemporary art and consider them as both advantages and challenges, in tandem with perspectives put forth by experts in the field that we will read and discuss in class. This course is not necessarily intended to change the students’ personal tastes and interests but to provide the students with critical thinking tools they can use to both approach and engage with art that might initially seem uninteresting, unskilled, or otherwise not inviting and to talk about art in a manner that goes beyond taste and personal reflection to be part of a larger dialogue about art and culture.

II. **Enhance their ability to read and think critically.**
Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

As part of the class we’ll read texts that help identify, explain, and exemplify various perspectives on contemporary art, as well as texts that help sharpen the analysis and writing skills of the students, specifically in terms of describing and interpreting visual art. After establishing a common vocabulary regarding basic terms, techniques and theories, students will begin analyzing artwork and writings from a critical perspective. In addition to the examples of texts below, students will read recent exhibition reviews and publications about contemporary art and analyze the perspectives evident in these writings.

Sources for introduction and writing skills:

Sources for critical theory and artists writings (the latter noted with *)


**Sources for critical theory and artists writings (the latter noted with *)**

  - Edward Said, excerpt from *Orientalism,* 1978, p. 1005-1009

  - *Mark Rothko, “I Paint Very Large Paintings,”* 1951, p. 28

  - Thierry de Duve, “When Form Has Become Attitude,” 1994, p. 21-33

- From *Participation (Documents of Contemporary Art).* Cambridge, MA: MIT Press, 2006
  - *Adrian Piper, “Notes on Funk, I-II,”* 1985/83, p. 130-134

- Additional sources
  - *Andrea Fraser, “From the Critique of Institutions to an Institution of Critique,”* *Artforum,* September 2005, p. 278-283
  - Ferdinand de Saussure “The Nature of the Linguistic Sign” 1916
III. **Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.**

Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

Initial assignments will include brief “on-the spot” verbal responses to artwork that we’ll be viewing in person as well as 1-2 page response papers based on the weekly readings and corresponding artworks and in some cases exhibitions. We might turn these response papers into blog posts. There will be three formal papers: a 3-page formal analysis of an artwork, a 6-page paper analyzing a work of art and incorporating assigned articles and chapters, and a final 10-page paper analyzing several works of art or an exhibition and incorporating assigned articles and chapters. Prior to writing the two longer papers, students will give oral presentations outlining their ideas for the papers and soliciting class feedback. Students will have the opportunity to revise drafts, working with a writing consultant and via discussions with me.

IV. **Develop fundamentals of information literacy and library research.**

Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library session led by your liaison librarian. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at [http://libguides.richmond.edu](http://libguides.richmond.edu).

In conjunction with the spring FYS information literacy goals, students will use library resources to learn how to conduct research on contemporary art and artists that will be viewed and discussed in class, to inform their response papers and written and oral assignments. Oftentimes there is little formally published about lesser known contemporary artists and art that has been created within the past ten to twenty years. Likewise, what exists may be more promotional in purpose than critical or scholarly, although this type of source might provide useful factual information. Students will learn about the varied sources of information about contemporary art, everything from books, journals, and magazines to blogs, artists’ websites, auction house catalogs, and gallery press releases, and gain skills in how to discern the quality, relevance, and biases of these texts.

V. **Provide the opportunity for students to work closely with a faculty mentor.**

Please indicate the specific efforts you will make to interact with each student, learn more about each student’s interests and abilities, and provide appropriate guidance for their intellectual growth.

This class will be mostly discussion based, with many “low-stakes” opportunities for
students to express themselves and solicit class feedback, in addition to the formally graded assignments. I’m always available to meet with students, but I’ll schedule some individual meetings twice during the semester to review their writings and research, their performance in class, and the directions of their formal papers and presentations, as well as to gather their feedback as to how the class is progressing.
FIRST YEAR SEMINARS AT THE UNIVERSITY OF RICHMOND
COURSE PROPOSAL

PROGRAM DESCRIPTION
First Year Seminars are intended to serve as an introduction to academic inquiry and the modes of expression that lie at the heart of a liberal arts education. They aim to foster habits of mind fundamental to students’ intellectual and academic development, including critical reading and thinking, sharing ideas and research through discussion, and the ability to write and think clearly and effectively. Integrating explorations of specific questions and topics with the development of skills, these seminars are designed to foster intellectual curiosity and students’ ability to act on it.

FYS COMMON GOALS
1. to expand and deepen students’ understanding of the world and of themselves;
2. to enhance their ability to read and think critically;
3. to enhance their ability to communicate effectively, in writing, speech, and other appropriate forms;
4. to develop the fundamentals of information literacy and library research; and
5. to provide the opportunity for students to work closely with a faculty mentor.

PROPOSAL GUIDELINES
As you prepare your course proposal, please keep in mind how your course will address the goals of the FYS program as stated above through specific assignments and course design. The members of the FYS Committee who review proposals realize that this represents the first iteration of a course plan; a proposal is not a finished syllabus. Nevertheless, the strength of the proposal rests on its ability to provide careful consideration of its pedagogical aims that are in keeping with the larger goals of FYS. FYS courses may expose students to various academic disciplines and areas of study, but they remain unique as courses aimed to help students gain valuable skills in reading, writing, research and speech through a topical focus.
FYS PROPOSAL FORM

Please complete each of the sections below and save as a PDF file. Send the completed proposal to swatts@richmond.edu. If you have any questions, do not hesitate to contact the FYS Coordinator, Sydney Watts. Answers to frequently asked questions (FAQs) can be found on the FYS webpage at http://fys.richmond.edu/faculty-resources/faq.html.

Section I: Course Information

1. Name: Samantha Seeley

2. Department/School: History/Arts and Sciences

3. Is this the first course you have proposed for FYS? (YES)
   If no, when did you complete your FYS training (summer institute, four workshops)?

4. Have you sought approval of your Department Chair or Dean? (YES)

5. Availability (SPRING) (ONE section):

6. Course Title for FYS website: Reconstructing Lives in Revolutionary Times

7. Course Description for FYS website (100 words or less)

   Historians have long struggled to tell the stories of ordinary people who experienced the big historical changes that show up in our textbooks. What is the best way to represent how ordinary people participated in or changed past events? Together, we will examine the variety of ways that historians have attempted to explain, understand, and even inhabit the past to reconstruct the lives of ordinary people. We will look at three revolutions in early American life—the American Revolution, the industrial revolution, and emancipation—to think about what it means to live through periods of rapid social, political, economic change.

8. Overview of Course
   In about 500 words, give an overview of this topic of study in terms of its course goals. What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?

   This course will ask students to consider the place of the individual in momentous historical changes that we usually paint with broad brushstrokes. Our questions will be twofold. The first is about writing and representation. Historians are often encouraged to speculate when they lack the primary sources to show how ordinary historical actors experienced and participated in past events. It is it important to try to reconstruct the lives of ordinary people from the past? Can a novelist explain the tenor of an event better than a historian? What kinds of “facts” about the past do we privilege in history courses and public discourse? Why do only some people get to tell their own
stories? How have historians, artists, performers, and novelists used varying forms to represent the perspectives of those who did not leave primary sources behind? These questions will challenge students to think more deeply about how knowledge is produced, and to think about themselves as knowledge producers.

Our second aim will be a much broader consideration of the role of the individual in periods of revolutionary historical change. How can we think about the place of the individual in relation to matters of transatlantic politics, or capitalism, or racial justice? These questions will challenge students to consider more deeply the meaning of thorny words such as agency and resistance. Finally, our conversations will ask students to reflect upon their own experiences living through and at the cusp of great environmental, social, political, and technological change.

In order to cultivate these conversations, we will focus in on three periods of revolutionary change across the long nineteenth century—the American Revolution, the industrial revolution, and emancipation. These topics are flexible at this stage of the proposal—alternative topics might include, for example, settler colonialism and Indian removal in the American West, the market revolution, or urbanization. Treating one topic in each unit, we will examine the attempts of historians to grapple with these revolutions through the use of biography or microhistory—a method of history-writing that explains historical change by examining singular or ordinary people, places, and events. Depending on time and interest, we may also consider how artists, performers, poets, filmmakers, and immersive historical sites have used individual stories and the category of “experience” to explore the macro.

The course will conclude with a team research project that will allow students to craft their own microhistories using library resources. This will be guided research with a common class topic. I will provide students with the initial primary sources for this assignment, but they will also perform additional library research building to the final paper. Students will conduct their research in teams, but the final paper will be independent.

9. Area(s) of Expertise
Briefly describe the area(s) of expertise that you draw on in preparing to teach this course. Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor’s expertise. If you have questions about the appropriateness of a topic, please don’t hesitate to contact the FYS Coordinator, Sydney Watts.

I have engaged with questions of writing, representation, and ordinary lives for the past decade. I have presented papers on microhistory, and my current book project examines the way that ordinary people challenged and evaded removal and exile laws in the early United States republic. My work examines state formation in the early United States from both above and below. Most recently, I co-edited a special issue of Social Text called “The Question of Recovery: Slavery, Freedom, and the Archive” (December 2015). The issue brought scholars together from across the humanities to interrogate how enslaved subjects enter the archives. The issue is centrally concerned with the question of how historians should and can write about people who left few archival traces behind. I have taught previous courses on the American Revolution, Slavery and Freedom, and the long nineteenth century.
Section II: Pedagogy
For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. **Expand students’ understanding of the world and of themselves.**
   Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

This class will encourage students to think critically about who has a voice in narratives about the past, and why we know about some stories and not others. This course will ask students to consider what counts as history and to move beyond the textbook to consider who makes history and how. Finally, our conversations will push students to consider what it means to live through revolutionary events, and to consider their own place in our rapidly changing world.

II. **Enhance their ability to read and think critically.**
   Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

Our readings will include the following kinds of texts:

1. Short and accessible methodological articles about microhistory, biography, and reconstructing lives such as:


2. Microhistories that consider the experience of individuals who lived through transformative social, cultural, political, or economic revolutions in the long nineteenth century such as:


3. Our assignments also *may* include novels, films, poems, or plays that represent individual experiences of the historical moments that we will examine, such as the following:

   Lin-Manuel Miranda, soundtrack to *Hamilton: An American Musical*

   12 Years a Slave (2013)

   Belle (2013)


**III. Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.**

Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

Students will complete several writing assignments that will enhance their ability to communicate effectively:

1. Students will complete an argument-driven essay (4 pages) in response to a prompt that I will distribute to the class. This essay will ask them to consider a short and accessible methodological article in relation to a work of microhistory or biography. I will ask them to make corrections after receiving my feedback. They will build upon this assignment in unit two.

2. Students will complete an argument-driven essay (7 pages) reflecting on a prompt that I will distribute in class. This will be a graduated assignment, in which I will ask them to elaborate on and build in their reflections (now re-drafted) from the first unit. So, for example, I may ask students to compare two works of microhistory through the lens of the methodological reading they addressed in the first essay.

3. Students will craft a final paper (8-10 pages) reconstructing one early American life. Using primary sources that I have gathered for them, as well as library research conducted in groups, each student will produce an argument driven, short research paper on their topic. Each student will present on their findings to the class.
Students will also complete regular “low stakes” assignments that will allow them to practice their writing and oral communication skills before major assignments:

1. Students will regularly write short reading responses, reflecting on guiding questions on Blackboard that will prepare them for class conversations.
2. I will also assign paired discussion leaders for each class to build in opportunities to work on oral communication skills before the final presentation of their independent research and essays.

IV. Develop fundamentals of information literacy and library research.
Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library session led by your liaison librarian. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at http://libguides.richmond.edu.

I will schedule multiple library sessions with our liaison librarian to facilitate research on their final projects. I will ask my students to use a combination of library books, academic databases, and digital primary source collections for their final research project.

V. Provide the opportunity for students to work closely with a faculty mentor. Please indicate the specific efforts you will make to interact with each student, learn more about each student’s interests and abilities, and provide appropriate guidance for their intellectual growth.

At the beginning of the course, I will ask students to write a brief “What I know” essay (in the form of a formal academic essay, a blog post, or a casual letter to me) explaining their questions about and interest in the topic at hand. The essay will be private and ungraded, but I will use this assignment to shape our conversations over the course of the semester. I will ask students to reflect upon this essay at the end of the semester.

I will require that students meet with me individually to go over staged drafts before major papers are due.

I will ask students to write weekly “journal” entries or blackboard posts in response to reading questions. Those journal entries will provide the fodder for class discussion, and I will provide comments, as well. In previous courses, I have asked students to write their responses in blue books, and I have kept up a running writing relationship with them about the course throughout the semester.

Revised on November 19, 2015.
FYS PROPOSAL FORM

Section I: Course Information

1. Name: Chris von Rueden

2. Department/School: Leadership Studies/Jepson

3. Is this the first course you have proposed for FYS? yes or no (circle one)  Yes
   If no, when did you complete your FYS training (summer institute, four workshops)?

4. Have you sought approval of your Department Chair or Dean? (yes/no)
   Terry Price (associate dean) asked me to submit a proposal

5. Availability (Year; Fall and/or Spring Term) (one or two sections):
   Depends on teaching demand within Jepson, but possibly 2017 Spring or Fall (one section)

6. Course Title for FYS website:
   The evolution of morality and religion

7. Course Description for FYS website (100 words or less)

   Much of human behavior can be described as moral or religious. But what is morality and religion, and why do they exist? This course introduces students to what is universal and what is variable about human morality and religion, as a means of interrogating the idea that morality and religion are (1) products of both biological and cultural evolution that (2) help solve the problems of cooperation and conflict recurrent in human social groups.

8. Overview of Course
   In about 500 words, give an overview of this topic of study in terms of its course goals. What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?

   Much of the evolutionary behavioral sciences have yet to percolate into liberal arts settings, despite the big questions such research is helping to answer. Rarely are students asked to consider ultimate questions of how and why we are similar or different from other species, and what evolutionary theory can contribute to understanding human behavior. If students do consider
evolutionary approaches to human behavior, it's often in the context of the sterile nature vs. nurture debate.

This course includes general and specific goals. The first general goal is to have students see beyond nature vs. nurture to an understanding of human behavior that unites that dichotomy. How individuals’ develop depends on the interplay of genes and environment, just as how the interaction of individuals within populations depends on the interplay of biological adaptation and cultural evolution. It is important to clarify to students that human genetic variation is minimal and does not explain much behavioral variation at the population level. Rather, populations differ because of the way our shared biology (1) interacts with experience, in ways often pre-specified by natural selection, and (2) structures cultural transmission, which results in its own (cultural) evolutionary process.

A second general goal is to have students apply work from the evolutionary behavioral sciences on morality and religion to current issues. These issues might include political divides on issues like abortion, or participation in and reaction to religion-inspired terrorism. Students will accomplish this goal through class debates and through the paper-writing aspects of the FYS.

The specific goals of this course are for students (1) to describe the broad patterning of morality and religion across human societies and (2) to explain this patterning in terms of biological and cultural evolution. Students will investigate evidence that the intuitive and learned aspects of moral and religious behavior evolved to solve problems of cooperation in group life. For example, there is evidence that gods are particularly susceptible to cultural transmission, due to their stimulation of cognitive adaptations for theory of mind and precautionary reasoning, coupled with a counter-intuitiveness that makes gods even more salient. Furthermore, cultural evolution has favored more omniscient, moralizing gods in larger human populations, arguably because of the increased difficulty of cooperation in such populations.

Morality and religion are sexy topics bound to engage students’ interests and on which much has been published in the evolutionary behavioral sciences. I may expose students to a few readings from the primary literature, but more likely I will have them read popular accounts of this research. These will be syntheses of recent work on the biological and cultural evolution of morality and religion, not critical accounts of religion, such as by Richard Dawkins or Sam Harris. The course is not meant to justify any particular moral decision or religious belief. In other words, students will learn about the naturalistic fallacy.

9. Area(s) of Expertise
Briefly describe the area(s) of expertise that you draw on in preparing to teach this course.
Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor’s expertise. If you have questions about the appropriateness of a topic, please don’t hesitate to contact the FYS Coordinator, Sydney Watts.

I am trained in anthropology and psychology (PhD in anthropology at UCSB, with emphasis in cognitive science). My primary research interests are the evolution of human hierarchy, conflict, and cooperation, which I study primarily in small-scale human societies. With other philosophers, psychologists, and anthropologists (as part of the The Culture and the Mind Project), I have recently published on morality and its cultural variability, from an evolutionary perspective.

Section II: Pedagogy
For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. Expand students’ understanding of the world and of themselves.
   Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

   The evolutionary approach to human behavior, particular morality and religion, will be new for students. This perspective may be challenging, in terms of students’ preconceived notions of nature and nurture and their own religious beliefs. However, the course is not meant to challenge their particular moral or religious beliefs, but rather to increase understanding of human belief in general.

II. Enhance their ability to read and think critically.
   Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

   I plan to assign a couple books on evolutionary approaches to morality and religion, written with a popular audience in mind. These might include *The Origins of Virtue* by Matt Ridley, *Primates and Philosophers* by Frans de Waal, *Religion Explained* by Pascal Boyer, *The Righteous Mind* by Jonathan Haidt, or *Big Gods* by Ara Norenzayan. I may also assign some primary research literature.

   I may require students to write a certain number of reaction papers (roughly 1 page each) that is some fraction of the total number of readings. They can decide for which readings they will turn in a reaction paper. For each reaction paper, students are to quickly outline
the reading and provide a couple comments or criticisms. I have found the reaction papers improve class discussion, and students appreciate the flexibility of not having to submit something for every reading. I will not grade these papers in terms of their grammar or logical structure, but rather their content, as they are meant primarily to enforce and improve students’ reading.

III. Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms. Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

I will structure the course around one 7-page paper and one 13-page paper. The shorter paper, due mid-way through the course, will have students develop an argument about the relationship between nature and nurture as applied to an aspect of morality or religious practice we have discussed in class. The longer paper, due at the end of the course, will have students apply our study of morality and religion to a current issue in which people are engaged in moral or religious debate. To foster verbal communication skill, I will likely assign students to lead class discussion for particular readings, on a rotating basis. I may also organize a formalized debate during one or two classtimes, by assigning each half of the class an argument.

IV. Develop fundamentals of information literacy and library research. Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library session led by your liaison librarian. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at http://libguides.richmond.edu.

For their second major paper, I will require students to draw not only on class readings but also research literature they’ve found on their own. This will involve them visiting the library and learning how to search for primary research online.

V. Provide the opportunity for students to work closely with a faculty mentor.

I hold weekly office hours and encourage students to visit me then or at other times by appointment, throughout the semester. I will also require students to visit me after their first major paper and before their second major paper, to talk about how to improve their writing.
Section I: Course Information

1. **Name:** Carol Wittig

2. **Department/School:** Boatwright Library

3. **Is this the first course you have proposed for FYS?** Yes or no (circle one)

4. **Have you sought approval of your Department Chair or Dean?** (Yes/no)

5. **Availability (Year; Fall and/or Spring Term) (one or two sections):** Fall and/or Spring * I would like to be part of the Fall 2016 and/or Spring 2017 Pilot

6. **Course Title for FYS website:** What is a scholar?

7. **Course Description for FYS website (100 words or less)**

   The purpose of this course is to explore what it means to be a “scholar” within the academy. Where does new knowledge come from? What is an academic conversation? What is academic inquiry? By examining differences and similarities across disciplines, we will take a broad look at the education, research and commitment required for sustained scholarship. We will read examples of scholars’ work, as well as memoirs and/or autobiographies by scholars that provide narratives of their research lives.

8. **Overview of Course**

   **In about 500 words, give an overview of this topic of study in terms of its course goals.** What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?

   Scholarship can be defined as “a burning desire to solve society’s problems and make a better world” or as a “quest” (William Badke). Research skills are often taught as joining a “scholarly conversation” (Kenneth Burke), but for incoming first-year students, becoming acclimated to an academic environment of scholars, scholarship and research can be daunting and very confusing.

   What is a scholar? What is scholarship? This course will ask students to think about and investigate scholars and scholarship, while also looking at how scholars/scholarship has changed. We will explore scholarship in the digital age, as well as look back at early scholars and scholarship.

Some of the questions include

- What is scholarship?
- How is scholarship created?
  - Are there commonalities across disciplines?
  - What are the differences?
  - What are the opportunities/challenges in information creation by scholars?
- How is scholarship “judged” or evaluated?
- How do scholars develop?
• How do we use scholarship and why is it important – what is its value (including asking is it actually important and to whom)?

By taking advantage of the Information Literacy Framework recently adopted by the ACRL (Association of College and Research Libraries), we will approach scholarship through a variety of lenses, asking big questions and examining how scholarship and scholars fit within a world bigger than an individual person or university.

9. Area(s) of Expertise
Briefly describe the area(s) of expertise that you draw on in preparing to teach this course. Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor's expertise. If you have questions about the appropriateness of a topic, please don't hesitate to contact the FYS Coordinator, Sydney Watts.

I have a Master's in English and a Master's in Library Science and have taught library research as a professional librarian for over 20 years. I have over 30 years of adjunct teaching experience in English writing, research and literature classes. I am currently a PhD student at Old Dominion University having completed 28 hours of PhD level coursework in English, Writing Studies and Cultural Rhetoric. I will be finished with courses at the end of summer 2016 and take my written comps to proceed to dissertation work in October 2016. My research focus is on first-year writing, research and writing across the curriculum.

Both library science and writing studies have unique disciplinary histories and I have studied, taught and worked in these areas for decades. I have taught graduate level courses in Library Research, Instruction and Foundations of Information/Scholarship for the University of Maryland's iSchool and graduate Information, Scholarship and Research Methods in Education and Criminal Justice at Wright State University. I currently teach research and a range of writing studies courses for the School of Professional and Continuing Studies at UR. I also developed and teach two original courses in Knowledge Management for SPCS (these are their 300 level courses similar in scope/content to FYS). Knowledge Management I (Information and Scholarship in the Digital Age) and Knowledge Management II (How we got to now: Research and Scholarship) drew from a number of the readings I plan to use for FYS.

Section II: Pedagogy
For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. Expand students' understanding of the world and of themselves.
Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

Many students enter college with a Google view of information and searching, without ever

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1 http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/infolit/Framework_ILHE.pdf

The frames revolve around information and scholarship creation, evaluation and value:
• Authority is constructed and contextual
• Information creation is a process
• Information has value that is both social and market driven
• Research depends on investigative inquiry and exploration
• Scholarship is an on-going conversation
having thought about who creates new information and at what costs. I will ask students to think about how they consume information and how format and context impact information creation, as well as dissemination. By exploring scholarship across disciplines, students will be able to gain an understanding of their own agency as burgeoning scholars.

II. Enhance their ability to read and think critically.
Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

We will start with common readings that help to develop an understanding of how scholarship can be defined, what it looks like in different disciplines, and how to evaluate it. We will explore current issues in scholarship, such as open access, predatory publishers, and digital scholarship. From class examples and discussions, students will work to develop their own interests in a specific disciplinary area, as they explore what “is” a scholar in XX. This will be done through individual readings and discussions that draw from a list of memoirs and/or autobiographies in subject areas (I’ll be drawing from suggestions from faculty across the disciplines for a growing list of titles for students to choose from).

Scholar Memoirs/Autobiographies (Students would select one to read as part of ongoing research within one subject area):

- Fossey, Dian. *Gorillas in the Mist.*
- Beard, Mary. *Pompeii.*
- Sapolsky, Robert. *A Primate’s Memoir.*
- Ernst, Edzard. *A Scientist in Wonderland.*
- Sacks, Oliver. *On the Move: A Life.*
- Maddox, Brenda. *Rosalind Franklin: The Dark Lady of DNA* (followup to Watson’s work that ignored Franklin’s contributions)
- Nathan, Rebekah. *My Freshman Year: What a Professor Learned by Becoming a Student.*
- Hart, Carl. *High Price: A Neuroscientist’s Journey of Self-Discovery*
Selected Journal Articles, Book Chapters & Readings:

- Becher, Tony, and Paul Trowler. *Academic Tribes and Territories*.
- Boyer, Ernest. *Scholarship Reconsidered*.
- Cullen, Darcy. *Editors, Scholars, and the Social Text*.
- Epp, Roger, and Bill Spellman, eds. *Roads Taken: The Professorial Life, Scholarship in Place, and the Public Good*.
- Garber, Marjorie. *Academic Instincts*.
- Miller, Bruce Joshua, ed. *Curiosity’s Cats: Writers on Research*.
- Pfeiffer, Rudolf. *History of Classical Scholarship*.

Selections from Scholarship/Writing across the Disciplines:

- *Autobiographical Writing Across the Disciplines*
- *Writing in the Disciplines: A Reader and Rhetoric for Academic Writers*
- *Reading Across the Disciplines: College Reading and Beyond*
- *Real Texts: Reading and Writing Across the Disciplines*
- *Perspectives on Contemporary Issues: Reading across the Disciplines*

III. **Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.**

Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing
requirement.

This depends on if taught in the fall or spring. If Fall, a set of scaffolded writing assignments that culminate with a research proposal and annotated bibliography. If Spring, scaffolded writing assignments that culminate with a research paper. For both terms, writing will consist of a minimum of 20 pages of academic writing, utilizing analysis/response papers (2-3) that explore different writing prompts depending on their own research choices, research proposal, annotated bibliography, and extended essays (1-2 developing research ideas in the fall / 1 longer research paper in the spring).

Examples of response analysis papers could be:

1) How to read a scholarly article, developing students’ “predatory reading skills” followed by a written assignment asking students to write a rhetorical analysis of an article within a discipline that would include critical reading for the author’s situation, purpose, audience, claims (argument), and types of evidence used.
   a. Examples/explanations could include:
      i. [link]
      ii. [link]
      iii. [link]

2) Written analysis following prompts from an individual interview with a scholar to answer the question – “What is a scholar in XX?”

3) Examine a dimensional issue within scholarly production, such as open access, peer review, commercial publishers or authority.

IV. Develop fundamentals of information literacy and library research.

Students will develop research skills through staged assignments that require inquiry utilizing both primary and secondary sources. Students will explore a range of library resources (academic journals and books), as well as web resources to fulfill their assignments. I will be the liaison librarian for the class and devote a minimum of two class sessions to targeted research and information literacy instruction.

V. Provide the opportunity for students to work closely with a faculty mentor.

I will work with students to enable them to tailor some of their reading and research to their individual interests. I will require individual meetings with students to discuss their major assignments both before and after they are due, envisioned as guidance and feedback sessions.

FYS COMMON GOALS

1. to expand and deepen students’ understanding of the world and of themselves;
2. to enhance their ability to read and think critically;
3. to enhance their ability to communicate effectively, in writing, speech, and other

[2] [link] and Keith Hjortshoj’s *Transition to College Writing*
appropriate forms;
4. to develop the fundamentals of information literacy and library research; and
5. to provide the opportunity for students to work closely with a faculty mentor.

FYS PROPOSAL FORM
Please complete each of the sections below and save as a PDF file. Send the completed proposal to swatts@richmond.edu. If you have any questions, do not hesitate to contact the FYS Coordinator, Sydney Watts. Answers to frequently asked questions (FAQs) can be found on the FYS webpage at http://fys.richmond.edu/faculty-resources/faq.html.
Revised on November 19, 2015.
To: University Senate  
From: Sydney Watts, Chair FYS Committee  
Re: Motion to approve new FYS courses  
Date: Monday, February 22, 2016

On Monday, February 22nd, the FYS Committee met to review three, revised course proposals and two, new course proposals. The Committee voted on each of the following proposals and recommends that the Senate approve the following courses for the FYS program:

1. “A Life in Letters” (revised), proposed by Della Dumbaugh in Math and Computer Science

2. “Films of the Twentieth Century by Decade” (revised), proposed by Walter Schoen in Theater and Dance

3. “Beisbol: Cultural Analysis of the Latin American Game” (new), proposed by Dixon Abreu in Latin-American, Latino, and Iberian Studies

MOTION FROM THE FYS COMMITTEE to the UNIVERSITY SENATE:

To approve the courses listed above for the FYS program.
FIRST YEAR SEMINARS AT THE UNIVERSITY OF RICHMOND
COURSE PROPOSAL

PROGRAM DESCRIPTION
First Year Seminars are intended to serve as an introduction to academic inquiry and the modes of expression that lie at the heart of a liberal arts education. They aim to foster habits of mind fundamental to students’ intellectual and academic development, including critical reading and thinking, sharing ideas and research through discussion, and the ability to write and think clearly and effectively. Integrating explorations of specific questions and topics with the development of skills, these seminars are designed to foster intellectual curiosity and students’ ability to act on it.

FYS COMMON GOALS
1. to expand and deepen students’ understanding of the world and of themselves;
2. to enhance their ability to read and think critically;
3. to enhance their ability to communicate effectively, in writing, speech, and other appropriate forms;
4. to develop the fundamentals of information literacy and library research; and
5. to provide the opportunity for students to work closely with a faculty mentor.

PROPOSAL GUIDELINES
As you prepare your course proposal, please keep in mind how your course will address the goals of the FYS program as stated above through specific assignments and course design. The members of the FYS Committee who review proposals realize that this represents the first iteration of a course plan; a proposal is not a finished syllabus. Nevertheless, the strength of the proposal rests on its ability to provide careful consideration of its pedagogical aims that are in keeping with the larger goals of FYS. FYS courses may expose students to various academic disciplines and areas of study, but they remain unique as courses aimed to help students gain valuable skills in reading, writing, research and speech through a topical focus.
FYS PROPOSAL FORM

Please complete each of the sections below and save as a PDF file. Send the completed proposal with a current CV to swatts@richmond.edu.

If you have any questions, do not hesitate to contact the FYS Coordinator, Sydney Watts. Answers to frequently asked questions (FAQs) can be found on the FYS webpage at http://fys.richmond.edu/faculty-resources/faq.html.

Section I: Course Information

1. Name: Della Dumbaugh

2. Department/School: Mathematics & Computer Science/A & S

3. Is this the first course you have proposed for FYS? yes or no (circle one)
   If no, when did you complete your FYS training (summer institute, four workshops)?

4. Have you sought approval of your Department Chair or Dean? (yes/no)

5. Availability (Year; Fall and/or Spring Term) (one or two sections): Fall, 2016, one section

6. Course Title for FYS website: “A Life in Letters”

7. Course Description for FYS website (100 words or less)

   In a letter Isaac Newton informed Robert Hooke, “If I have seen further, it is by standing on the shoulders of giants.” In a letter Pete Docter, award winning director of Monsters, Inc. and Up, admitted “our [Pixar] films don’t get finished, they just get released.” In a letter Clementine Churchill confessed to her “darling Winston” that “I have noticed a deterioration in your manner; & you are not so kind as you used to be.” This course explores correspondence, for what it teaches us about other people and places and for what we learn about ourselves in the process.

8. Overview of Course
   In about 500 words, give an overview of this topic of study in terms of its course goals. What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?
Three events coalesced to form the idea for this course. In my “Science in Context,” course taught in the SSIR program in 2011-2012 and 2012-2013, we read Harold Varmus’s *The Art and Politics of Science*. Varmus, Nobel-Prize winning cancer researcher and former director of the National Institutes of Health, studied literature at Amherst as an undergraduate and learned early on that “we didn’t really know what we thought, what our principles were, until we tried to write them down [p. 13].” In January 2014, a speaker at the National Mathematics Meetings mentioned in a talk that the letter where Isaac Newton asserted, “[i]f I have seen further, it is by standing on the shoulders of giants” is housed in Philadelphia. *Letter?* Yes, in fact, Newton made this statement in a letter to his rival Robert Hooke. In the summer of 2014, my Roadmap students visited the Rare Books room at Boatwright Library and studied the letters from a civil war soldier to his beloved. “The time lag in this communication is astonishing,” one student observed. “If I want to communicate with someone, I pick up my phone and type in a text message and the person will receive it in a matter of seconds. This guy had to write the letter, find someone to deliver it to the nearest town, and hope that his girlfriend received it in 6 weeks.”

Taken together, these experiences suggested the idea of a course that focuses on correspondence as a way to study how others reflected on and captured their ideas in the form of a letter and what our students can learn from that process. By way of example, when Rainer Maria Rilke wrote to Herr Kappus in the collection now known as *Letters to a Young Poet*, “…for love is difficult…Therefore young people, who are beginners at everything, cannot know love yet: they have to learn it (p.31),” he not only suggested something about his acquaintance with love in his own life, but he also offered university students (“young people”) a sort of solace as they come to understand love in their own lives. At the same time, an exchange of letters provides insight into the relationship (or not) between two correspondents. “My Darling Winston,” Clementine Churchill wrote her husband on 27 June, 1940, “I must confess that I have noticed a deterioration in your manner; & you are not so kind as you used to be.” This single line takes the reader inside the intimacy of a personal---and political---relationship. The reader learns, at once, that for all his power and influence, Winston Churchill had at least one person who spoke candidly with him. The letter also raises the compelling question about how Winston would have received this criticism had Clementine chosen to say these words in person instead of offering her husband the time for reflection that comes with correspondence?

This course is designed to use correspondence as a way to explore critical questions and issues students face in their lives. These epistolary conversations will provide students with an intimate look at the lives of their correspondents. Those individual biographies, in turn, will provide students with a refined lens to study their own lives. The topics of these conversations will often offer students perspective on critical questions of life related to love, identity, and integrity, among others.

9. Area(s) of Expertise
Briefly describe the area(s) of expertise that you draw on in preparing to teach this course. Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor’s expertise. If you have questions about the appropriateness of a topic, please don’t hesitate to contact the FYS Coordinator, Sydney Watts.

In terms of measurable areas of expertise, I just published a book, *Emil Artin and Beyond-Class Field Theory and L-Functions*, that not only explores ideas related to Class Field Theory (part of the mathematical area called Number Theory) but also takes up biographical questions related to Emil Artin, a mathematician who was forced to migrate to the U.S. in 1937 (he had married a Jewish woman several years earlier) and Margaret Matchett, Artin’s first Ph.D. student in America. Those biographical studies hinged, in part, on correspondence, albeit very different types of correspondence. For Artin, my collaborator and I relied on (now) archived letters Artin exchanged with other mathematicians pursuing questions in class field theory and American mathematicians working to secure a position for him in this country once he and his family arrived. For Matchett, a formerly unknown figure in American mathematics, our work depended on my correspondence with her son, still living, in Wisconsin. The publication of the volume required interesting correspondence with intellectual property librarians and lawyers to secure appropriate permission to publish Margaret Matchett’s critical, but formerly unpublished thesis.

Another form of measurable expertise is one of my favorite professional papers, “A Delicate Collaboration: A. Adrian Albert and Helmut Hasse and the Principal Theorem in Division Algebras in the Early 1930’s.” From the introduction, “The paper’s title alludes to a tension in this collaboration. It also refers to the delicate rapport Hasse and Albert cultivated in their correspondence. The seemingly cordial friendship they projected on paper helped keep potentially difficult issues in balance, and, consequently, preserved their mutual exchanges. Our specific avenue of investigation emphasizes the correspondence from Albert to Hasse in 1931 and early 1932 [pp. 349-350].”

I am comfortable teaching across disciplines. I not only taught Core, I loved teaching Core. A question from a student in my Core class led to the creation of two travel courses to Vienna, “Vienna: The Biography of a City” and “Vienna Circles.” I also taught “Life, Literature and Art” in the Pilot SSIR program and “Science in Context” (a course that explored the intersection of science and art, science and faith, science and business, etc.) in the fully developed SSIR program with travel to Vienna.

In terms of less obvious areas of expertise, I mention that I often teach one of the most dreaded (unfortunately) subjects on campus, mathematics, and Calculus in particular. I have almost built my career around a single motto “enthusiasm covers a multitude of sins.” It is easy for me, natural in fact, to love a function with two horizontal asymptotes simply because that is the maximum number of horizontal asymptotes a function can possess. We take pleasure in “maximums” and on that point alone I can convince students to love the graph of the $\arctan x$ function.

I love correspondence, I love letters, I love feeling like I am getting away with something by reading a letter another person never intended for me to see, I love finding a connection with someone who lived years before me simply through their elegant handwriting on a page. I am convinced my students will do the same.
Section II: Pedagogy

For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. **Expand students' understanding of the world and of themselves.**
   Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

   Students, particularly students in their first-year, want to belong. (In fact, we all want to belong.) The intimacy of a letter draws you to the person and creates a connection across time and place. In Rilke’s *Letters to a Young Poet*, students will feel a kindred spirit with Herr Kappus and find comfort in Rilke’s response to “[b]e patient toward all that is unsolved in your heart and try to love the questions themselves, like locked rooms and like books that are now written in a very foreign tongue. Do not now seek the answers, which cannot be given because you would not be able to live them. And the point is, to live everything. Live the questions now. Perhaps you will then gradually, without noticing it, live along some distant day into the answer.” Live the questions. Live everything. Those are freeing ideas to a first-year student. In that comfortable space, students will be more willing to consider questions related to identity, love and integrity, among other topics.

   “A Life in Letters” will also take up questions related to the communication of ideas. In particular, students will consider how to articulate their thoughts in different media to different audiences. These discussions will naturally give rise to further thoughts on how to present yourself, sell your identity, so to speak, when you write to a captive audience. Does your content change when the audience changes?

II. **Enhance their ability to read and think critically.**
   Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

   The course will hinge on close, critical reading of texts.

   *84, Charing Cross Road* by Helene Hanff
   *Letters to His Wife* by Gustav Mahler (edited by Henry-Louis de La Grange and Günther Weiss with Knud Martner revised and translated by Antony Beaumont)
   *Age of Iron* by John Coetzee
   *Confessions* by Augustine
   *The Gardener* by Sarah Stewart
   *Letters to a Young Poet* by Rilke
III. Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.

Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

For my First Year Seminar, students will be required to submit:

- First short paper (4 pages) in week #3
- Second short paper (4 pages) in week #6
- First installment of Research Paper in week #7 (2 pages)
- Second installment of Research Paper in week #8 (2 pages)
- Third installment of Research Paper in week #9 (2 pages)
- Fourth installment of Research Paper in week #10 (2 pages)
- Fifth installment of Research Paper in week #11 (2 pages)
- Sixth installment of Research Paper in week #12 (2 pages)
- Research Paper due in week #13 (~12 pages)

Students will be required to compose and mail:
- Four letters in the first six weeks of the course

Thus students will be required to write 20 pages overall of formal writing in the form of (1) papers that analyze our texts using insights gleaned from class discussions, academic literature and scholarly sources; and (2) a research paper that requires an in-depth exploration of a meaningful topic and draws from scholarly sources, including correspondence. Students will also be required to write 4 letters in the first six weeks of
the course as a response to readings and discussions. Students will be required to meet with a Writing Consultant as well as with their professor to discuss and improve their writing skills.

Class discussions will form an integral part of this First Year Seminar. Students will have questions to prepare in advance of class and pursue those that arise in class.

IV. Develop fundamentals of information literacy and library research.

Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library session led by your liaison librarian. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at http://libguides.richmond.edu.

It is my great hope that Lynda Kachurek will host my class for an opportunity to explore the rich correspondence housed in our own Rare Books Room. (She will, I checked with her.) I want my students to hold the soldier’s love letter in their hands. I want them to hold a letter from Martin Luther King or Gertrude Stein. I would also like to work with our Digital Scholarship lab to create maps of the correspondence of a prolific author. This project will also allow our students to see that social networking has existed--albeit in a different form---throughout history. The time involved in these earlier exchanges, however, allowed for a somewhat different type of thought. Thus this course will address the significant ideas of time for thought and time in thought.

Beyond the UR library, I plan to take the class on a field trip to the Library of Congress to view a collection related to our readings and/or the Albert and Shirley Small Special Collections at the University of Virginia to view the Jefferson Letters. I hope students will select projects that require the use of the correspondence in these readily available and sterling resources.

V. Provide the opportunity for students to work closely with a faculty mentor.

Please indicate the specific efforts you will make to interact with each student, learn more about each student’s interests and abilities, and provide appropriate guidance for their intellectual growth.

Isn’t this what we all agree to do when we sign on for a faculty position at the University of Richmond? Long before it was fashionable, I adopted a “holistic” approach to teaching and advising---that is, care about and nurture the whole student, not just the student of mathematics or Core or SSIR or… Students thrive in an environment with high expectations and high support. Students sense that high support when I engage in conversation with them (in and out of class), when I follow up on ideas (“I thought about your comment…”), and when I take time to think about and reflect on their writing. The
overall message I want to convey to my student is my unparalleled belief in them. When students understand I believe in them, they are willing to take risks in their thinking in writing and to wrestle ideas to the ground rather than accept their initial ideas.

In terms of measurable opportunities for creating connections with students outside the obvious venue of the classroom, I find time together while traveling on field trips, having lunch and/or coffee together, and engaging in conversations in my office or walking around the lake all create natural opportunities to foster meaningful and lasting relationships with students.

Revised on January 6, 2016.
FYS PROPOSAL FORM

Section I: Course Information

1. Dixon Abreu

2. Department: Latin American, Latino, and Iberian Studies/Arts and Sciences

3. Is this the first course you have proposed to FYS? NO

4. Have you sought approval of your Department Chair or Dean? YES

5. Availability: Fall 2016, one (1) section.

6. Course title for FYS website: Béisbol: Cultural Analysis of the Latin American Game

7. Course Description for FYS website
   In 2015, close to 27% of all professional baseball players in the United States were born in another country; in total, 17 other countries and territories are represented in the rosters of Major League Baseball's teams. Of the 230 professional players, an impressive 205 come from a Latin American country or territory. This course analyzes -beyond the numbers- the cultural, economic, political, and personal impact, both here in the United States and in their countries of origin, that these players effect; as well as the influences they wield unto the sport itself.

8. Overview of the Course
   The overarching goal of the course is to seek to understand the wave of repercussions at various levels of a seemingly simple aspect of our society: the exponentially growing presence of Latin American baseball players in the American game. In fact, it was while traveling with the University's baseball team in Cuba -teaching about the history of the sport there, the repercussions of certain political decisions, the economic impact in local and global communities, the personal stories around cultural contact through the sport- that the idea for this First Year Seminar arose. In discussing these issues with current players as they were in effect "living through the discussion", I realized the need for this course; to employ "America's past-time" as the context and pretext to discuss issues of globalization, immigration, international relations, cultural assimilation, economic empowerment, and of course "The American Dream", requires and reveals that serious study and thought about our daily lives as they pertain to our society is paramount. Indeed, by using specific readings as text and context, these are the questions and themes that will intertwine writings, discussions, and student research throughout the semester.

9. Areas of Expertise
   As a former baseball player, and a Latin Americanist trained in various modes of cultural analysis, teaching a course that seamlessly blends my own personal, athletic, academic, and professional histories goes beyond an area of expertise. It is this "blended context" that will make this course a successful seminar.
Section II: Pedagogy
For each section below, briefly describe how the course will seek to achieve the five goals of the First Year Seminar:

1. Expand students' understanding of the world and of themselves.
   While baseball in the United States is traditionally known as the "National Pastime", bringing with it a symbolic sense of what is truly American, the fact that for more than a century the sport is also known as the national sport of other nations demands a closer look at how the world understands its relationship with a traditional piece of Americana. In seeking to understand the various processes of internationalization and globalization of the sport, the students must face the question of the processes of transculturation -not only in baseball but in our society at large- that have made the US into an international multicultural nation, a collective "we" that transcends barriers, borders, and peoples. American baseball today, with its long history of being a national symbol

2. Enhance their ability to read and think critically.
   Understanding the effects of globalization on the society of which we are a part demands a thorough, personal, intimate process of analysis. Through readings and discussion, this seminar in turn demands a close critical look at our own historical and cultural moment, employing the "comfort" lens of sport competition. In discovering all the possible social, economic, political, and cultural implications surrounding a single player's professional career in the United States, students will need to reconsider and tackle a wide range of issues. What sacrifices did these 205 players endure to "make it"? What of the 20,000 players that did not? What economic impact will these 205 players have in their home communities, and/or the American cities in which they play and live? These are questions that demand critically engaging the course's various texts (from an anthropological analysis of race to the language of the international game); the discussions that ensue will, in turn, demand and thus develop the students' critical thinking abilities. Some possible texts to analyze are:
   1. Boden Anna and Ryan Fleck (dirs.) Sugar (Carrera tras un sueño) (film)
   6. Rodriguez, Alfonso (dir.). Playball. (film)

3. Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.
   Discussing a text requires concise and clear delivery of the messages and ideas we would like to convey to our interlocutors. This class is discussion-based to ensure that the abilities necessary to present a case, defend a position, and simultaneously dialogue with others' ideas are practiced daily. At the same time, these skills are also necessary when presenting our thoughts on paper. With this end in mind, a series of short essays (3-4 pages) in which students present, support, and defend their ideas will provide an ample forum to explore and develop these skills. In order to develop the ability to carry a sustained argument, students will research and write a final project.
(8-10 pages). These projects will in turn serve as the bases of individual oral presentations serving as a "blended" communication, thus ensuring that they practice and develop all modes of effective expression.

4. Develop fundamentals of information literacy and library research. Beyond the in-class and library sessions with the liaison librarian that will provide them with basic research skills, students will put their training to use as they complete their final projects. From video and photo archives to journal and newspaper articles, students will use and practice their necessary skills throughout the semester as they research and write their final projects. Moreover, I will encourage further individual meetings with the liaison as they encounter issues and the particular needs of their projects become apparent.

5. Provide the opportunity for students to work closely with a faculty mentor. "I will try very hard not to teach you anything this semester" is usually the third -and most shocking- statement my students hear on our first day of class. I say this earnestly for I believe the classroom is a space where I collaborate with students, and they in turn collaborate with me. This approach naturally creates an atmosphere in which we as a class work closely, not only discussing texts as a group, but considering ideas and guiding their efforts on an individual basis. A former student once wrote on an evaluation "Dixon seems to learn right along with us," and I agree. We learn together because we work together.
DIXON ABREU
University of Richmond
Dept. of Latin American, Latino, and Iberian Studies
Richmond, VA 23173
(804) 289-8111
dabreu@richmond.edu

Ph.D. in Spanish and Portuguese May 2002
Specialization: Caribbean, Brazilian and Lusophone African Literature and Culture.
TULANE UNIVERSITY New Orleans, LA

TEACHING
University of Richmond: Director of Luso-Brazilian Studies, August 2009- Present
Courses Taught
LAIS 121: Intensive Elementary Spanish
LAIS 131: Intensive Elementary Portuguese
LAIS 151: Accelerated Spanish
LAIS 221: Intensive Intermediate Spanish
LAIS 231: Intensive Intermediate Portuguese
LAIS 306: Spanish in Business
LAIS 333: Portuguese for Spanish Speakers
LAIS 343: Luso-Brazilian Studies
LAIS 353: Introduction to Luso-Brazilian Literatures
LAIS 495: Independent Study: Introductory Galician Language and Culture

University of Richmond: Assistant Professor of Spanish, August 2001- June 2009
Courses Taught
Core 101/02: Exploring Human Experience
LAIS 305: Spanish in Politics and Society
LAIS 312: Perspectives on Nations and Cultures of Latin America
LAIS 332: Introduction to Latin American Literature II
LAIS 390: Portuguese for Spanish Speakers
LAIS 477: Literature of the Spanish Caribbean
LAIS 485: Latin American Narrative
LAIS 486: Latino/a Literature in the US

Tulane University: Teaching Assistant, August 1997 - May 2001
Courses Taught
Port. 203: Elements of Brazilian Portuguese III
Spanish 101: Elements of Spanish I
Spanish 102: Elements of Spanish II
Spanish 112: Intermediate Spanish Review
Spanish 203: Elements of Spanish III
Spanish 325: Advanced Grammar and Composition
Spanish 326: Spanish Conversation
PUBLICATIONS


CONFERENCES AND PRESENTATIONS

Presenter: “Using Songs in the L3 Classroom” ACTFL, November 2015.

Participant: “Developing Portuguese Programs in the US” ACTFL, November 2014


“Dos calibanes produciendo: Apuntes sobre el simbolismo del consumo de una cultura.” V Cuban Research Institute Conference on Cuban and Cuban-American Studies.


"La violencia y lo sagrado en las novelas de Mayra Montero." Cultural Encounters II. Tulane University, April 1999.

FIRST YEAR SEMINARS AT THE UNIVERSITY OF RICHMOND
COURSE PROPOSAL

PROGRAM DESCRIPTION
First Year Seminars are intended to serve as an introduction to academic inquiry and the modes of expression that lie at the heart of a liberal arts education. They aim to foster habits of mind fundamental to students’ intellectual and academic development, including critical reading and thinking, sharing ideas and research through discussion, and the ability to write and think clearly and effectively. Integrating explorations of specific questions and topics with the development of skills, these seminars are designed to foster intellectual curiosity and students’ ability to act on it.

FYS COMMON GOALS
1. to expand and deepen students’ understanding of the world and of themselves;
2. to enhance their ability to read and think critically;
3. to enhance their ability to communicate effectively, in writing, speech, and other appropriate forms;
4. to develop the fundamentals of information literacy and library research; and
5. to provide the opportunity for students to work closely with a faculty mentor.

PROPOSAL GUIDELINES
As you prepare your course proposal, please keep in mind how your course will address the goals of the FYS program as stated above through specific assignments and course design. The members of the FYS Committee who review proposals realize that this represents the first iteration of a course plan; a proposal is not a finished syllabus. Nevertheless, the strength of the proposal rests on its ability to provide careful consideration of its pedagogical aims that are in keeping with the larger goals of FYS. FYS courses may expose students to various academic disciplines and areas of study, but they remain unique as courses aimed to help students gain valuable skills in reading, writing, research and speech through a topical focus.
Please complete each of the sections below and save as a PDF file. Send the completed proposal to swatts@richmond.edu. If you have any questions, do not hesitate to contact the FYS Coordinator, Sydney Watts. Answers to frequently asked questions (FAQs) can be found on the FYS webpage at http://fys.richmond.edu/faculty-resources/faq.html.

Section I: Course Information

1. Name: **Walter Schoen**

2. Department/School: **Theatre and Dance/Arts and Sciences**

3. Is this the first course you have proposed for FYS? yes or no (circle one)
   If no, when did you complete your FYS training (summer institute, four workshops)?
   **During the 2009-2010 academic year.**

4. Have you sought approval of your Department Chair or Dean? (yes/no) **Yes, Chair**

5. Availability (Year; Fall and/or Spring Term) (one or two sections): **One Section per year**

6. Course Title for FYS website: **Films of the Twentieth Century by Decade.**

7. Course Description for FYS website (100 words or less)

   **Each semester, students will be asked to explore the critically acclaimed and popular motion pictures of a selected decade of the twentieth century. The students will be asked to “read” these films as reflections of the times in which they are created. This “reading” will include analysis of narrative as well as cinematic techniques used in the creation of movies. The course will be driven by the question, “What can the popular medium of film tell us about the political and social concerns of the period?”**

8. Overview of Course

   In about 500 words, give an overview of this topic of study in terms of its course goals. What are the big questions that you want students to explore throughout the semester? In what ways or through what means does the course ask students to grapple with the complexity of these questions?

   **The twentieth century probably represented the longest period of continuing change in the history of the world. Considering that most of society, and particularly here in America, the social change was**
represented by a shift from a rural and agrarian way of life to an urban, industrial society to an information age that knows no geographical locale. At the beginning of this century most people moved from place to place via horse and wagon or by train. Now cars, jets and rockets are the modes of transport that everyone takes for granted. Aside from modes of transportation and earning a living, modes of behavior, modes of building identities, and modes of communication have all radically changed. And through the entire century, the movies were there as one of the major cultural reflectors of the times.

During this century, movies became not only one of the major means of entertainment but they helped broaden the influence of the American ethos around the world. How did these films describe America? Of course, movie going was fueled by the need to escape the often serious nature of the world, but what kind of “escapist worlds” were moviemakers creating throughout the century? Adaptations of best-selling literature, crime dramas, screwball comedies, social satires, war stories past and present, and a quick trip on the Millennium Falcon across galaxies long ago and far away have all been popular places to escape to at the movies. Why? These courses will ask many questions of the century’s movies including: What is the relationship between these movies and the times that spawned them? What can the stories and the methods of film making tell us about the people of the time? And finally, can these films tell us something about the culture and society of our own times?

9. Area(s) of Expertise
Briefly describe the area(s) of expertise that you draw on in preparing to teach this course. Any topic can be proposed as long as the course is in keeping with the goals of FYS. Subject matter, however, must be related substantially to a professor’s expertise. If you have questions about the appropriateness of a topic, please don’t hesitate to contact the FYS Coordinator, Sydney Watts.

My theatre training included extensive work in film analysis and criticism. In addition, I have taken many classes in American History at the graduate and undergraduate level and continue to read American History texts for enjoyment. Finally, this period is when I began my career as a professional theatre director and was influenced by the films of the time in developing my own aesthetic.

Section II: Pedagogy
For each section below, briefly describe how the course will seek to achieve the five goals of First Year Seminars:

I. Expand students' understanding of the world and of themselves.
Please indicate how the course will challenge students either to think about important questions and issues they may not have thought about before, or think about them in ways they have not thought about them.

By carefully reading the signs, stories and symbols as well as taking into account the techniques of movie making in the acclaimed and popular films of the times, the class will be driven by questions such as, “what can the popular medium of film tell us about the people of this period of time? What were their political and social concerns? How did their lives change with the times? What did it mean to be an American when America was going through such a turbulent era?”

The students will be assigned readings from various texts and view twelve selected films. Through analysis and discussion, the class will look at films as more than entertainment and develop an understanding of this significant time in the development and history of our nation.

II. Enhance their ability to read and think critically.
Helpful materials include a preliminary list of books and articles you intend to include as required reading, and/or exercises or pedagogical methods that will be used to improve critical reading and thinking.

The class will critically view twelve selected films from the selected decade. For example from the 1970’s, those selected films would include The Godfather, Apocalypse Now, Chinatown, and Network.

Students will be assigned readings from the following textbooks:
- Engaging Cinema by Bill Nichols
- A Short Guide to Writing About Film by Timothy J. Corrigan
- American Culture/American Cinema series by Lester Friedman and Murray Pomerance
- Film: A Critical Introduction by Maria Pramaggiore and Tom Wallis
- History of the American Cinema, Charles Harpole, General Editor

Students will also read historical essays on the decade in question as well as source materials for the films when available (such as plays or novels.) Through analysis, classroom discussion and review of film clips, the classes will attempt to answer the course’s primary question for each film.

III. Enhance students’ ability to communicate effectively in writing, speech, and other appropriate forms.
Please describe the type and number of writing assignments students will complete, the opportunities students will have to develop their writing and oral communication skills, and other ways in which they will be asked to communicate their ideas. Keep in mind that all FYS courses have a 5,000-word (roughly 20-page) academic writing requirement.

Each student will complete all of the following assignments. These are sample assignments from previous FYS film courses I have taught and would be used as templates for creating assignments for the appropriate decade in question.

Assignment #1: The Newsreel & Timeline:

During the first class period, you will be divided into groups for the purposes of this project. Each group will be assigned a time period and required to make a “Newsreel” as well as a historical timeline of this period.

For the Newsreel: You can use iMovie, PowerPoint, or any other computer program you feel comfortable using to create the newsreel. The video should be 7-10 minutes in length and should be created by using material that is available in the public domain. If you are not comfortable with technology, you may read your narration when you present in class. Your video will be accompanied by the written narration and a bibliography that must include at least three non-internet resources.

For the Timeline: This should be a one-page timeline that is copied and handed out to members of the class. It should include the political, social, and cultural highlights of your period but should NOT include anything about entertainment or sports. It should provide a more detailed view of your time period than you are able to present in the newsreel. You can reference existing timelines but you are expected to create your own based upon what the group feels are the most important events of the period.

Assignment #2: The Film Review:

The essays are to be 1000 words in length.

They should use a common typeface (no smaller than 10 point, no larger than 12 point), be double-spaced, and have one-inch margins. The final draft should be typed on one side only.

Limit your outside sources and devote a majority of your writing to a detailed description of the assignment. This is to be a creative response
to the material we have discussed in class. This response should include carefully considered reasons for your choices.

On Thursday, September 18, bring to class the best draft you have produced. This draft will be reviewed by the writing fellow assigned to this class and you will meet with the writing fellow during the days after you have turned in the draft. The writing fellow will provide serious and constructive criticism for each paper. Using this information, revise your paper and proofread it. You MUST either incorporate the information provided by your fellow in the final paper or provide a brief explanation of why you have chosen to disregard their suggestions. Only papers vetted in this manner will be accepted. Proofreading errors will cause points to be deducted from the final grade.

The paper (printed on one side of page without comments), signed and pledged as well as the “writing fellow reviewed” draft with appropriate notes are due FRIDAY, September 26 by 5:00 P.M. If you are not in class on that day, the assignment should be either in one of our mailboxes or under one of our office doors by the appropriate time. Since you have to turn in both the final paper and the draft with notes, emailing the assignment by the appropriate time is NOT an option.

TOPIC: A movie review of one of the movies from list #1 or #2 on blackboard. You may **not** use one of the movies we have seen in class.

**Assignment #3: The Film Analysis:**  
The essays are to be 1500 words in length.

They should use a common typeface (no smaller than 10 point, no larger than 12 point), be double-spaced, and have one-inch margins. The final draft should be printed on one side only.

Limit your outside sources and devote a majority of your writing to a detailed description of the assignment. This is to be a critical response to the film much like the discussions we have had in class. This response should include carefully considered reasons for your observations. You need to support all observations with detailed descriptions from the film in question.

On Thursday, October 30, submit the best draft you have produced. The writing fellow assigned to this class will review this draft and you will meet with the writing fellow during the days after you have turned in the draft. The writing fellow will provide serious and constructive criticism for each paper. Using this information, revise your paper and proofread it. You
MUST either incorporate the information provided by your fellow in the final paper or provide a brief explanation of why you have chosen to disregard their suggestions. Only papers vetted in this manner will be accepted. Proofreading errors will cause points to be deducted from the final grade.

The paper (printed on one side of page without comments), signed and pledged as well as the “writing fellow reviewed” draft with appropriate notes are due FRIDAY, November 7 by 5:00 P.M. The assignment should be either in my mailbox or on my office door by the appropriate time. Since you have to turn in both the final paper and the draft with notes, emailing the assignment by the appropriate time is NOT an option.

TOPIC: A film analysis or critical essay of one of the movies from list #1 on blackboard. You may not use a movie from our classroom viewing nor can you use the same movie you used for your film review.

Assignment #4: The Research Paper: A Critical or Theoretical Paper

The essays are to be 2500 words in length.

They should use a common typeface (no smaller than 10 point, no larger than 12 point), be double-spaced, and have one-inch margins. The final draft should be printed on one side of the page only. They should follow the MLA format for citation and style.

This is to be an analytical and theoretical critique of several films much like the exampled discussions we have had in class. This critique should include carefully considered reasons for your observations as well as researched support for your thesis. You need to support all observations with detailed descriptions from the films in question.

On Tuesday, November 25, bring to class the best draft you have produced. The writing fellow assigned to this class will review this draft and you will meet with the writing fellow during the days after you have turned in the draft. The writing fellow will provide serious and constructive criticism for each paper. Using this information, revise your paper and proofread it. You MUST either incorporate the information provided by your fellow in the final paper or provide a brief explanation of why you have chosen to disregard their suggestions. Only papers vetted in this manner will be accepted. Proofreading errors will cause points to be deducted from the final grade.
The paper (printed on one side of the page only), signed and pledged as well as the “writing fellow reviewed” draft with appropriate notes is due by 5:00 PM on Monday, December 15. The assignment should be either in my mailbox or on my office door by the appropriate time. Since you have to turn in both the final paper and the draft with notes, emailing the assignment by the appropriate time is NOT an option.

**TOPIC:** The paper is to be an analytical and theoretical critique of two or more films from the 1940’s driven by a thesis of your own choosing. One of the films must be selected from the class syllabus and the other film(s) can be selected from one of the lists found in the course blackboard information. The thesis can consider the historical, stylistic or thematic content of the film but most be supported by your critical analysis and outside resources from scholarly writings or primary sources. You may select either an actor, the director or the producer and do a comparative analysis of their films that is based on a thesis tying that analysis to the film’s significance to the 1940’s. You may use no more than two Internet sources. For this paper, scholarly journals available through JSTOR are not considered Internet sources.

You should have as many resources as you can reasonably find to support your thesis and I expect the paper to include a complete bibliography that includes the films you have selected.

**IV. Develop fundamentals of information literacy and library research.**
Please describe the ways in which your course will ask students to make use of library resources and build research skills. Keep in mind, all FYS students complete one library session led by your liaison librarian. The goals for the fall and spring sessions can be found on the FYS Faculty Resources Lib Guide at [http://libguides.richmond.edu](http://libguides.richmond.edu).

Each of the written assignments is conceived to have a more complex and sophisticated interaction with research resources available to our students. The initial assignment, the newsreel assignment, requires simple evaluation of both written and visual information as a tool for understanding the broader historical narrative of the period. As the assignments progress, evaluation of the available information and research grows more related to the concepts and ideas that are presented within each film as a cultural record of its time and a personal reflection on that time by the film maker. As such for the final written assignment, students will do research on film criticism, film reviews, filmmakers, period cultural criticism and news accounts to determine the concerns of the audience that attended these films and how the films reflected those concerns.
Library Liaison Dr. Linda Fairtile has constructed several example assignments directly related to the topic of Film and Culture. She uses these in our sessions together to cover the material required while showing the students where to find information and how to evaluate that information in terms of writing about film. These skills are needed by students in order for them to complete their final written assignment.

Essays on writing about film that the students are required to read as well as the textbook by Corrigan outline methods for researching films and for evaluating information in support of film writing. In addition, both those sources have extensive lists of appropriate research resources for writing on film and culture.

V. Provide the opportunity for students to work closely with a faculty mentor. Please indicate the specific efforts you will make to interact with each student, learn more about each student’s interests and abilities, and provide appropriate guidance for their intellectual growth.

Students will meet with the professor before writing each paper and for justifying their selection for their final paper. The professor must approve the films and the topic of the final paper in advance.

Revised on November 19, 2015.
No Labels

Purpose: No Labels is a national nonpartisan political action organization. The aim of the organization is to promote citizens, especially millennials, to become problem solvers and promote practical solutions to some of our nation's greatest issues.

Student Contact(s): Abby Lavalley
Advisor: Dan Palazzolo, Political Science
UNIVERSITY OF RICHMOND
UNIVERSITY FACULTY SENATE

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<td>Revised: N/A</td>
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<td>Cognizant University Officials: President, University Faculty Senate</td>
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**EXECUTIVE SUMMARY:** The executive summary of this Faculty Senate Policy document is offered as a guide to interpretation only. It does not contain any binding rules or policies but, instead, offers information that may assist the reader in better understanding the policies contained herein. To the extent any statement in this executive summary contradicts these policies, the Senate Charter (the “Charter”), or any other authoritative document, the summary should be ignored. All elements of the policy document that follow this executive summary are binding policies.

This document pertains to University Faculty Committees. The document declares which University Faculty Committees shall exist, the membership and responsibility of those committees, and other matters related to their operation. These declarations appear under the heading “Policy.”

*What is a University Faculty Committee?* A University Faculty Committee is a committee formed for the purpose of accomplishing university faculty business. For example, University Faculty Committees participate in the admissions process (though the Undergraduate Admissions Committee), curricular choices (though the General Education Committee), and the needs of student athletes (though the Faculty Athletic Committee).

*Who creates University Faculty Committees?* The University Faculty Senate (the “Senate”) has the power to create or dissolve a University Faculty Committee (Charter, Art. IV.B.).

*What authority do University Faculty Committees have?* A University Faculty Committee has only that authority which has been delegated to it by the Senate (Charter, Art. IV.B.). Importantly, the Senate’s power to delegate authority to University Faculty Committees is not
unlimited; the Senate may only delegate authority to address matters that (1) “relate to two or more schools” and (2) “for which the Board of Trustees has delegated primary responsibility to the university faculty” (Charter, Art. IV.B). Delegations of authority that do not comply with these two requirements are ineffectual. Further, any committee decision or action without valid authority is also ineffectual.

Are there different types of University Faculty Committees? Yes. The Senate Charter lays out two types of University Faculty Committees: (1) Faculty Executive Committees and (2) Faculty Advisory Committees. The difference between the two types of committees lies in the effectiveness of their decisions. The decisions of Executive Committees are effective at the moment the decisions are made. That is, Executive Committees may make recommendations on behalf of the faculty apart from Senate action. In contrast, the decisions of Advisory Committees are not effective until approved by the Senate.

What is the difference between University Faculty Committees and other committees on campus? University Faculty Committees, as noted above, may address matters that (1) “relate to two or more schools” and (2) “for which the Board of Trustees has delegated primary responsibility to the university faculty.” Other types of committees exist, however. These include:

University Administrative Committees. These committees include formal committees, as well as working groups, task forces, and other similar bodies (Charter, Art. IV.C). They are formed by the University administration and, because the administration has plenary authority over University business, can address virtually any matter the administration assigns to them. Nonetheless, University Administrative Committees will not typically address matters “for which the Board of Trustees has delegated primary responsibility to the university faculty.” However, they may make recommendations for the Faculty Senate or faculty committees, under the direction of the Faculty Senate, to consider. These matters are typically addressed by the Senate itself or by University Faculty Committees created by the Senate.

Intra-School Committees. Each school may create its own committees to address matters pertaining to operation of the school. The authority of these committees is defined by each school. The decisions of intra-school committees are only valid to the extent they comport with the decisions of any higher authority, such as the Board of Trustees.

Other “Intra” Committees. As a general matter, all groups and organizations on campus are free to form a committee (whether denominated as such or not) for their own purposes. For example, the Senate may form committees within itself to address a particular matter. Similarly, the Board of Trustees may (and, in practice, typically does) form committees within itself to address particular matters that do not require the full Board’s attention. As with all other committees on campus, the decisions of “intra” committees are only valid to the extent they comport with their jurisdiction and the decisions of all higher authority.

*******************************************************************************
# UNIVERSITY FACULTY SENATE POLICY DOCUMENT

## University Faculty Committees

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PURPOSE: The University Faculty Senate provides a collective voice for the faculty of the University of Richmond and exercises those responsibilities assigned to it by the Board of Trustees and the university faculty as enumerated in the Faculty Senate Charter (the “Charter”, Charter Preamble). As specified in the Charter, the University Faculty Senate (the “Senate”) has the authority to delegate to or reclaim from standing University Faculty Committees certain powers and responsibilities of the Senate (Art. I.D). This policy describes the membership, role, and responsibilities of University Committees, as defined in the University Faculty Senate Charter. This policy also specifies the process for nominating faculty members for appointment to committees of the University Board of Trustees, appointing faculty members to University Administrative Committees, as defined in the Charter, and for maintaining a current list of Faculty and Administrative Committees on the University Faculty Senate website.

SCOPE: This policy recognizes five types of University Committees: Faculty Executive Committees; Faculty Advisory Committees; Committees of the Board of Trustees; University Administrative Committees; and occasionally ad hoc committees. This policy applies to all University Faculty Committees and to the nomination or appointment of faculty members to committees of University Board of Trustees, University Administrative Committees, and ad hoc committees. This policy is intended to govern the creation, elimination, composition, roles, or responsibilities of University Faculty Committees but not committees of the University Board of Trustees or University Administrative Committees, except where specified otherwise in the Charter.

POLICY:
I. Committee Policies and Procedures
   A. General Policies
      1) Each University Faculty Committee may exercise the authority delegated to such committee by the University of Richmond Faculty Senate.
      2) In addition to the duties specified below, each committee shall also perform such duties as specified in charges that may come from the Senate (in the case of faculty committees) or from the University President or Cabinet members (in the case of administrative committees).
      3) Typically, requests for faculty work should fall within the charge of one of the standing committees.
         a) If a request for faculty to serve on a committee does not seem to fall within a standing University Faculty committee, then the Senate may create an ad hoc Faculty Committee and nominate membership in accordance with the Charter’s guidelines (Art. IV.B.1).
            i) The Senate President, after consulting with the Senate, shall issue charges on behalf of the Senate to ad hoc Faculty Committees.
         b) If a request for faculty to serve on a committee does not seem to fall within a standing University Administrative Committee, then an ad hoc Administrative Committee may be created. The committee charge and term (which must be specified and limited) will be communicated to the Chair of Committee on
Committees who shall share it with the Senate before the committee begins its term (Art. IV.C). The Committee on Committees shall nominate faculty membership in accordance with the Charter’s guidelines (Art IV.C).

B. Membership

1) Generally, University Faculty Committees will have representation from each of the five schools: School of Arts and Sciences (A&S); Jepson School of Leadership Studies (JSLS); Richmond School of Law (Law); Robins School of Business (RSB); and the School of Professional and Continuing Studies (SPCS), except where noted. In those cases where more than one faculty member represents a school, members shall represent diverse disciplines in the school. For A&S, specifically, if there are four A&S seats, each will represent one quadripartite division; where there are three, each will represent one tripartite division.

2) Unless otherwise stated below, faculty appointments to committees are made by the schools, in adherence to school policies and procedures.

3) Typically, faculty committee members serve a three-year term.

4) Faculty membership on each committee will rotate, so that experienced faculty committee members are serving each year. Generally, a similar number of faculty committee members will be serving the first, second, and third year of their terms.

5) Because it is the faculty’s expectation that faculty will commit to serving on committees on a regular basis, faculty committee members may serve a maximum of two terms consecutively on a single committee.

6) Immediately following committee elections/appointments in the spring of each year and prior to the end of that academic year, a faculty representative from each committee shall be elected by the University Faculty Committee members to serve as chair for the subsequent year, unless otherwise stated below.

7) Expiring terms of Committee members shall end and new terms begin on June 15.

8) Representatives from the Senate are recommended by the Committee on Committees and appointed by the Senate President.

9) If a committee contains student representatives, student members will be recommended by procedures established by each student government. The slate of recommended students will be reviewed by the Dean of Westhampton or Richmond College (for committees needing undergraduate A&S, JSLS, or RSB students), the Dean of RSB (for committees needing graduate RSB students), the Dean of Law (for committees needing Law students), or the Dean of SPCS (for committees needing SPCS students). Responsibility for final appointment of student members resides with the Chair of the Committee on Committees.

10) Only those faculty whose employment status make them eligible to serve and vote on the University Faculty Senate may serve and vote as faculty representatives on a University Faculty Committee (see Art. II.A.1-2).

C. Committee Chair Selection and Responsibilities

1) University Faculty Committee Chairs may be elected from among the Committee members without administrative status (Art. II.A.2) who are tenured, tenure-track, on continuing annually renewable appointments, or who have been granted faculty status.

2) The chair shall serve a one-year term, with re-election for a second year permissible.
3) Chairs shall call regular meetings of the committee, as needed or required.
4) If there is a vacancy on a committee (e.g., sabbatical), the Committee Chair shall notify the Chair of Committee on Committees no later than September 15. The Chair of Committee on Committees will consult with the Committee on Committees to fill the vacancy.
5) Chairs shall submit an agenda and relevant articles for review to committee members five days in advance of meeting.
6) Chairs shall ensure that minutes are taken, share minutes with the committee for editing and approval in a timely fashion, and then send approved minutes to the Chair of the Committee on Committees within two weeks of the meeting (Art. IV.B).
7) Chairs shall prepare a report on the committee’s discussions, recommendations, and implementations, share the report with the committee for editing and approval in a timely fashion, and then send the approved report to the Chair of Committee on Committees for reporting to the University Faculty and Faculty Senate and for governance archive purposes. Reports should be submitted within 10 days of the end of the semester (Art. IV.B).
8) Chairs shall convene the newly elected/appointed Committee before the Spring University Faculty Meeting in order to elect a new Committee chair.

D. Reporting
1) Pursuant to the Senate Charter, committee meeting minutes shall be kept; minutes will be reviewed by committee members and guests who contributed to the conversation, and forwarded to the chair of the Committee on Committees within two weeks of the meeting (Art. IV.B), who will forward them to the Senate’s administrative assistant.
2) All minutes shall be maintained by the Senate’s administrative assistant for governance archival purposes on a secure, electronic University-provided location. The previous two years of minutes shall also be posted to a secure, password-protected website that is accessible by members of the University of Richmond community.
3) All sensitive and confidential information discussed in committee meetings—for example, references to individual students, faculty, or staff—should be treated as such by committee members, as per the University of Richmond Data Security Policy.

II. Amendment of the Policy. Amendments to this policy may be suggested by any University Faculty Senator, University committee, faculty member, or administrator. Such amendments shall be submitted to the Chair of Committee on Committees in writing and shall include both the proposed wording changes and the rationale for such amendments. The Committee on Committees shall make a recommendation on the proposed amendments to the Senate. The Senate shall consider the proposed amendments at its next meeting. If the amendments involve a change in committee membership or responsibilities, the committee shall be consulted. The Senate vote shall be governed by Senate voting rules as provided by the Charter (III.D.6).

III. University Faculty Committees: University Faculty Committees are of two types: Faculty Executive Committees and Faculty Advisory Committees.
A. Faculty Executive Committees. Faculty Executive Committees are standing University Faculty Committees to which the Senate has delegated the authority to make decisions on behalf of the Senate and the University Faculty, subject to the Charter. The Senate has established the following Executive Committee(s):

1. Committee on Committees. The Committee on Committees exercises power delegated to the faculty in Art. IV.B and IV.C of the Senate Charter.

Charge:
- To coordinate the election/selection of members to University Faculty Committees, which includes encouraging the schools to develop candidate slates that gauge the expertise, interest, and willingness to serve on each given committee and that represent University faculty broadly;
- To receive requests for faculty membership to serve on ad hoc committees or cross-school search committees and to prepare and submit candidate slates that gauge the expertise, interest, and willingness to serve on the given committee and that represent University faculty broadly;
- In those cases where Administrative committee members are selected by their schools, the Committee on Committees coordinates the election/selection of faculty members to University Administrative Committees, which includes encouraging the schools to develop candidate slates that gauge the expertise, interest, and willingness to serve on the given committee and that represent University faculty broadly and should represent diversity in all its forms;
- In those cases where committee members are appointed, the Committee on Committees provides a slate of nominees to the person responsible for appointing, which attends to the expertise, interest, and willingness to serve on the given committee and that represents diversity in all its forms;
- To submit the slate of nominated Senators and University Faculty Committee members (where appropriate, and not otherwise elected by the individual schools) to the University faculty for election;
- To fill mid-term vacancies on University Faculty Committees;
- To review annually the University Faculty Committee structure, charges, and membership, and to recommend any changes to the University Faculty Senate;
- The chair of Committee on Committees shall receive, in accordance with applicable document retention policies and pursuant to the Charter, the minutes of all University Faculty Committee meetings and end of semester reports and forward them to the Senate’s administrative assistant.

Selection of Membership: Committee members are selected by the Senators who represent each school (e.g., the A&S Senators select the Senator who will represent A&S).

Voting Membership: The membership of the Committee on Committees consists of one Senator to represent each of the five schools.

2. Faculty Grievance Committee. The Faculty Grievance Committee exercises power delegated to the faculty in the Preamble and Art I.C.3 of the Senate Charter and Art. III.H of the Faculty Handbook.
• To review the Grievance process and recommend changes to the policy, when necessary, to the Faculty Senate;
• To receive and review petitions concerning faculty who are not recommended for reappointment, tenure, or promotion (or other grievances) at any stage in the process (per Faculty Handbook). The committee’s deliberations shall be shared and its recommendations shall be made to the Provost.

Selection of Membership: Committee members must be full-time, tenured members of the faculty of A&S; JSLS; Law; and RSB. SPCS members must be full-time members of the faculty (Handbook, III.H).

Voting Membership: The voting membership of the Faculty Grievance Committee consists of one faculty member each from A&S, JSLS, Law, RSB, and SPCS.

3. Faculty Status and Faculty Credentials Committee. The Faculty Status and Faculty Credentials Committee exercises power delegated to the faculty in the Preamble and Art I.C.2 of the Senate Charter. School-specific credentialing and faculty status decisions are the responsibility of the individual schools.

Charge:
• To consider, on the recommendation of the Provost, faculty status for persons appointed to staff positions;
• To review, when necessary, continuing staff positions with faculty status to ensure that faculty status is attached only to persons who are in positions that are directly involved in academic programs;
• When requested by the Provost for a cross-school course or cross-school program, to review faculty credentials for teaching particular courses or programs and provide justification for such academic qualifications in teaching (or recommend to the Provost that the faculty member cannot teach said course); and
• To review faculty credentials and teaching assignments for cross-school courses and programs, when necessary.

Membership: The membership of the Faculty Status and Faculty Credentials Committee consists of four faculty members from A&S; two faculty members each from Law and RSB; one faculty member each from JSLS and SPCS; a representative from each School’s Dean’s office (appointed by each Dean; ex officio); and the Provost (or his/her designee; ex officio).

Voting Membership: The voting membership of the Faculty Status and Faculty Credentials Committee consists of four faculty members from A&S; two faculty members each from Law and RSB; one faculty member each from JSLS and SPCS.

4. Richmond Scholars Steering Committee. The Richmond Scholars Steering Committee exercises power delegated to the faculty in the Preamble, Art. I.B.1, and I.B.3 of the Senate Charter.

Charge:
• To work with the director of the Richmond Scholars Program—a merit-based scholarship program that acts as an umbrella program for all academically-focused merit scholarships that carry one third tuition (Presidential Scholars), full-tuition, or more;
• To work with the Office of Admission, Office of Financial Aid, the Vice-President for Enrollment Management, and the Provost to oversee and coordinate the Richmond Scholars Program;
• To make strategic and policy recommendations to the Dean of Admission, the Vice President of Enrollment Management, and the Provost that will result in the recruitment of top undergraduate students to campus;
• To participate with the director in the selection and interview processes, and to recruit members of the undergraduate faculty as well as professional staff to assist in scholars selection process; the Office of Admission selects the semi-finalists for the Richmond Scholars Program, following which the Richmond Scholars Program oversees the selection/recruitment process from that point forward, with support from the Office of Admission. The Office of Admission is solely responsible for the selection of the Presidential Scholars;
• To review regularly (via director reports) mentoring and retention of the Richmond Scholars Program, such as programming across the designations, the Sharp Speaker Series, etc; and
• To review petitions from Richmond or Presidential Scholars whose cumulative GPA is below 3.0 for more than three semesters.

Membership: The membership of the Richmond Scholars Steering Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member from JSLS; the Dean of Admission (ex officio); the Director of Financial Aid (ex officio); the Director of the Oliver Hill Program (ex officio); and the Mentor to Oldham Scholars (ex officio). Typically, the committee will invite the Vice President for Enrollment Management and the Provost (or their designees) to one meeting each year.

Voting Membership: The voting membership of the Richmond Scholars Steering Committee consists of four faculty members from A&S; two faculty members from RSB; and one faculty member from JSLS.

5. Undergraduate (Traditional) Admissions Committee: The Undergraduate (traditional) Admissions Committee exercises power delegated to the faculty in the Preamble, Art. I.B.3, and I.C.5 of the Senate Charter.

Charge:
• To recommend to the Dean of Admission and the Vice President of Enrollment Management changes in the admission policies for traditional undergraduates to the University of Richmond;
• To hear and make recommendations concerning all cases in which the minimum admission requirements are not met;
• To advise the Admission staff on matters brought to the committee by Enrollment Management staff or University faculty;
• To regularly review admission data and admission policies to ensure policy effectiveness.

Membership: The membership of the Undergraduate (traditional) Admissions Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member from JSLS; the Deans of Richmond College and Westhampton Colleges or their designees (both ex officio); the Dean of Admission (ex officio); Director of Admission (ex officio); Vice President of Enrollment Management (ex officio); and four students (two from A&S and one each from JSLS and RSB).

Voting Membership: The voting membership of the Undergraduate (traditional) Admissions Committee consists of four faculty members from A&S; two faculty members from RSB; and one faculty member from JSLS.

6. University Libraries Faculty Committee. The University Libraries Faculty Committee exercises power delegated to the faculty in the Preamble and Art. I.C.8 of the Senate Charter.

Charge:
• To recommend to the Provost and University Librarian policies, plans, programs and strategic priorities related to the acquisition, dissemination, and long-term management of scholarly information in all formats, created by or needed to support the University of Richmond’s teaching, scholarly, and creative programs;
• To recommend to the Provost and the University Librarian ways the University libraries, in partnership with the faculty, students, and staff of the University, may best advance the creation, dissemination, and preservation of knowledge;
• To make recommendations to the Provost and University Librarian (as appropriate) and to keep the faculty informed of library matters on an on-going basis. This includes, but is not limited to:
  ○ The role of library collections and resources in the intellectual life of the university;
  ○ The role and design of library spaces to include collection spaces, quiet and collaborative study spaces, instruction spaces, consulting spaces, research and learning spaces, community gathering spaces, and exhibit spaces.

Membership: The membership of the University Libraries Faculty Committee consists of three faculty members from A&S; two faculty members each from Law and RSB; one faculty member each from JSLS and SPCS; the University Librarian (ex officio); the Associate Dean for Library & Information Services, School of Law (ex officio); the Provost (or his/her designee ex officio).

Voting Membership: The voting membership of the University Libraries Faculty Committee consists of three faculty members from A&S; two faculty members each from Law and RSB; one faculty member each from JSLS and SPCS.

B. Faculty Advisory Committees. Faculty Advisory Committees are subcommittees of the Senate that bring recommendations to the Senate for action. Resolutions passed by Faculty
Advisory Committees must be approved by the Senate in order to take effect. The Senate has established the following Advisory Committees:

1. **Academic Committee for International Engagement.** The Academic Committee for International Engagement exercises power delegated to the faculty in Art.1.B.1 and I.C.1 of the Senate Charter.

   **Charge:**
   - To discuss priorities and goals for international activity with the Dean of International Education;
   - To review and recommend to the Dean of International Education and the Senate potential new international programs and their proposed curriculum and courses for academic quality and robustness (recommendations for academic or curricular changes require University Faculty Senate approval);
   - To oversee periodic (typically biennial) assessment of the international programs and learning goals and outcomes by receiving and requesting data on ongoing international programs and curricula and reviewing for academic quality and appropriateness of goals and outcomes; and
   - To develop and review academic policies for international education, including educational opportunities on campus and study abroad programs.

   **Membership:** The membership of the Academic Committee for International Engagement consists of four faculty members from A&S; two faculty members from RSB; one faculty member each from JSLS, Law, SPCS; the Dean of International Education (or his/her designee, ex officio); the Associate Dean for International Business (ex officio); a representative from the International Education Student Advisory Committee (ex officio; selected by the Dean of International Education); the Director of Financial Aid (or his/her designee; ex officio); the University Registrar (or his/her designee; ex officio); the Dean of Admission (or his/her designee; ex officio); and the Deans of Westhampton and Richmond Colleges (or their designees; ex officio); Coordinator of International Studies Program (ex officio).

   **Voting Membership:** The voting membership of the Academic Committee for International Engagement consists of four faculty members from A&S; two faculty members from RSB; and one faculty member each from JSLS, Law, and SPCS.

2. **Academic Disabilities Accommodation Committee.** The Academic Disabilities Accommodation Committee exercises power delegated to the faculty in Art. I.B.1 of the Senate Charter.

   **Charge:**
   - To recommend to the University Faculty Senate policies with regard to academic issues associated with providing reasonable accommodations to students with disabilities in General Education or cross-school curricular matters. Such policies include, but are not limited to: substitute courses for students who are granted waivers for medical reasons; adjustments to test taking; technological issues/needs for students with disabilities;
• To the extent a request or recommended accommodation for a student with a disability involves a waiver, exemption, or substitution of a required general education or cross-school course(s), the committee shall provide a recommendation regarding such requested or proposed accommodation to the General Education Committee.

Membership: The membership of the Academic Disabilities Accommodation Committee consists of four faculty from A&S; two faculty from RSB; one faculty each from JSLS, Law, SPCS; the Deans of A&S, JSLS, Law, RSB, and SPCS (or their designees; ex officio); the Provost (or his/her designee; ex officio); the Deans of Richmond and Westhampton Colleges (ex officio); the University Registrar (ex officio); the Professional Evaluator from CAPS (ex officio); the Dean of Admission (ex officio); the Assistant Medical Director (ex officio); and the Disability Coordinator (ex officio).

Voting Membership: The voting membership of the Academic Disabilities Accommodation Committee consists of four faculty from A&S; two faculty from RSB; one faculty each from JSLS, Law, and SPCS.

3. Faculty Athletic Committee. The Faculty Athletic Committee exercises power delegated to the faculty in Art. I.B.4 and I.C.6 of the Senate Charter.

Charge: In consultation with the Athletics Department and Student-Athlete Academic Support Services, the Faculty Athletic Committee will:

• Recommend to the University Faculty Senate policies that will enhance the educational and academic experiences of University of Richmond student athletes;
• Follow the academic monitoring procedure to track student-athlete progress in academic programs, assess the integrity of student-athlete achievement in academic programs, and report their findings—with recommendations, when necessary—in accordance with the academic monitoring procedure and to the University Faculty Senate;
• Represent the University Faculty on the Athletic Council.

Membership: The membership of the Faculty Athletic Committee consists of four faculty members from A&S; two faculty members from RSB; and one faculty member each from JSLS, Law, and SPCS; the President (ex officio); the Provost (ex officio); the Faculty Athletic Representative (ex officio); the Assistant Director of Athletics/Academics (ex officio).

Voting Membership: The voting membership of the Faculty Athletic committee consists of four faculty members from A&S; two faculty members from RSB; and one faculty member each from JSLS, Law, and SPCS.

4. Faculty Development Committee. The Faculty Development Committee exercises power delegated to the faculty in the Preamble, Art. I.C.2, I.C.4, and I.C.7 of the Senate Charter.

Charge:
To advise faculty development activities organized through the Office of the Provost including, for instance:

- Evaluating and recommending funding for a variety of teaching enrichment grants through the Program for Enhancement of Teaching Effectiveness (PETE) or other similar teaching enhancement grants. Such grants may be used for faculty members to attend seminars on teaching effectiveness, for research designed to improve an individual faculty member's teaching effectiveness, for minor equipment and supplies designed to improve teaching effectiveness, and for course transformation;
- Recommending university-wide seminars, workshops, discussions, and other events that promote teaching, scholarship, and creative work;
- Recommending ways of supporting for faculty career planning from pre-tenure to full professor;
- Advising regarding university policies affecting faculty workload;

• To receive and review data, when necessary, on faculty recruitment, retention, tenure, promotion and data on University-wide policies relating to the workload and work life of faculty in all tracks, and to make recommendations, when necessary, about changing such policies;

- To make recommendations for changes, when necessary, to University-wide policies concerning faculty recruitment, retention, tenure, promotion, and assessment.

Membership: The membership of the Faculty Development Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member each from JSLS, Law, and SPCS; and the Provost (or his/her designee; ex officio)

Voting Membership: The voting membership of the Faculty Development Committee consist of four faculty members from A&S; two faculty members from RSB; and one faculty member each from JSLS, Law, and SPCS.


Charge:
- To review course proposals for First-Year Seminars (FYS) for compliance with FYS guidelines adopted by the faculty, and either return to submitter with comments, or recommend to the Senate for approval;
- To oversee and propose to the University Faculty Senate changes to the FYS program;
- For each FYS course recommended for approval, if a question is raised about the faculty credentials, the committee shall forward the file to the Provost and the Faculty Status and Faculty Credentials committee;
- To provide guidance on FYS faculty training and course development workshops; and
- To conduct when necessary assessment of the FYS learning goals and reviews of the FYS program and student learning outcomes to ensure quality and continued participation by faculty from all five schools; and
• To conduct full reviews of the FYS program every five years, report the findings of the program review to the FYS faculty and the Senate, and recommend changes to the full faculty for program improvements.

Membership: The membership of the First-Year Seminar Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member each from JSLS, Law, and SPCS; and the FYS Director (ex officio).

Voting Membership: The voting membership of the First-Year Seminar Committee consists of four faculty members from A&S; two faculty members from RSB; and one faculty member each from JSLS, Law, and SPCS.


Charge:
• To review course proposals for General Education attribution and either return to submitter with comments or recommend to the Senate for approval;
• To oversee the General Education requirements for traditional undergraduate students at the University of Richmond, making recommendations to the Senate and/or to the Provost, as appropriate;
• To conduct, when necessary, assessment of General Education learning goals, to review data for effectiveness of General Education programs, and to make recommendations to the Senate for modifications to General Education programs, based on review of student outcome data; and
• To initiate or to receive requests for review or modification of the General Education requirements, to deliberate on such requests and report back to the Senate the outcomes of those deliberations (either with recommendations or reasons for no recommendation);
• Together with the Registrar, to hear and decide all petitions from students seeking waivers, or substitution from general education requirements.

Membership: The membership of the General Education Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member from JSLS; the Deans of A&S, JSLS, and RSB (or their designees; ex officio); the University Registrar (ex officio); and four students (two from A&S and one each from RSB and JSLS—student representatives to include among these four the chairs of Westhampton and Richmond Academic Affairs Student Government Committees, ex officio).

Voting Membership: The voting membership of the General Education Committee consists of four faculty members from A&S; two faculty members from RSB; and one faculty member from JSLS.

7. Honorary Degrees and Awards Committee. The Honorary Degrees and Awards Committee exercises power delegated to the faculty in the Preamble of the Senate Charter.

Charge:
• To solicit suggestions from the University community regarding possible recipients of honorary degrees;
• To serve as a screening and review panel for those suggestions;
• To provide the President and, through the President, the Trustees, timely consultation and advice representing faculty perspectives with regard to proposed recipients of honorary degrees; and
• To oversee the process of gathering a slate of potential commencement speakers and make recommendations from said slate regarding commencement speakers to the President.

Membership: The membership of the Honorary Degrees and Awards Committee consists of one faculty member from each of the five schools; the Provost (or his/her designee; ex officio); and the Vice President of Advancement (or his/her designee, ex officio).

Voting Membership: The voting membership of the Honorary Degrees and Awards Committee consists of one faculty member from each of the five schools.

8. Student Co-curricular Academic Initiatives Committee. Student Co-curricular Academic Initiatives Committee exercises power delegated to the faculty in Art. I.B.1, I.C.1, and I.C.4 of the Senate Charter.

Charge:
• To advise and recommend to the Senate the academic programs associated with living-learning communities (LLC), Sophomore Scholars in Residence (SSIR), Roadmap and other similar cross-school student-focused academic experiential programs as deemed necessary by the committee. This includes, but is not limited to: course application process, course proposal review, assessment of learning outcomes, compensation review, and satisfaction of students, faculty, and staff. To provide guidance and recommendations to the program director on the selection and rotation of faculty participants in the programs;
• To participate in academic co-curricular program reviews, when needed; and
• To consult with the Student Development Committee on matters associated with student life that surface outside of the scope of these programs.

Membership: The membership of the Student Co-curricular Academic Initiatives Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member each from JSLS, Law, and SPCS; the Deans of Richmond and Westhampton Colleges (or their designees; ex officio); the Director of Living Learning and Roadmap (ex officio); the Provost (or his/her designee; ex officio); the Wellness Coordinator (ex officio); and four students (two from A&S and one each from RSB and JSLS—with representation from Richmond and Westhampton Academic Affairs Committees among these students).

Voting Membership: The voting membership of the Student Co-curricular Academic Initiatives Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member each from JSLS, Law, and SPCS.
9. **Undergraduate (Traditional) Student Academic Integrity Committee.** The Student Academic Integrity Committee exercises power delegated to the faculty in the Preamble and Art. I.B.1 of the Senate Charter.

**Charge:**
- To provide feedback and recommendations to the University Faculty Senate, the Provost, and the Vice President for Student Development regarding policies and procedures to support student academic integrity;
- To consult with the Vice President for Student Development and the Deans of Westhampton and Richmond College regarding student academic integrity.

**Membership:** The membership of the Student Academic Integrity Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member from JSLS; the Westhampton and Richmond College Deans (ex officio); the Provost (and his/her designee, ex officio); and the VP for Student Development (or his/her designee; ex officio).

**Voting Membership:** The voting membership of the Student Academic Integrity Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member from JSLS.

10. **University Academic Program Committee.** The University Academic Program Committee exercises powers delegated to the faculty in the Preamble, Art.I.B.1, I.B.2, and V.C.2 of the Senate Charter.

**Charge:**
- To facilitate partnerships among the various constituencies responsible for appointing appropriately balanced search committees in the case of joint appointments between cross-school programs and departments or schools;
- To ensure that each school has a policy for appointing initial level tenure and promotion review committees involving joint appointments between cross-school programs and departments or schools.
- To review proposals and to make recommendations to the University Faculty Senate concerning new cross-school programs and the elimination or suspension of existing cross-school programs;
- To consider and recommend to the University Faculty Senate all changes in degree programs, including new degrees;
- To consider academic matters affecting two or more schools of the University and makes recommendations to the University Faculty Senate.

**Membership:** The membership of the University Academic Program Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member each from JSLS, Law, and SPCS; the Deans of the five schools (or their designees; ex officio); the Provost (or his/her designee; ex officio); the University Registrar (ex officio); the Director of Institutional Effectiveness (ex officio).
**Voting Membership:** The voting membership of the University Academic Program Committee consists of four faculty members from A&S; two faculty members from RSB; one faculty member each from JSLS, Law, and SPCS.

**IV. Committees of the Board of Trustees.**

*Standing Committees of the Board of Trustees.* The Bylaws of the University of Richmond specify the standing committees of the Board of Trustees and authorize the Board to create additional committees. The Bylaws authorize the rector of the University to appoint the members of the Board committees, after consultation with the president of the University. The Bylaws provide that the rector, upon the recommendation of the president of the University, may appoint faculty members to serve on the Academic and Enrollment Management Committee, the Student Development Committee, the Advancement Committee, and the Business Management Committee of the Board.

*Nomination of Faculty Members to Serve on Board Committees.* The President of the University or, on his or her behalf, the Secretary to the Board of Trustees shall notify the Provost, the Senate President and the Chair of the Committee on Committees of any faculty vacancy on Board Committees listed above or of any request for faculty members to serve on an *ad hoc* committee of the Board of Trustees. The Committee on Committees will provide a slate of at least three candidates for each vacancy. In assembling slates, the committee shall consider diversity of discipline, rank in all areas. Upon final appointment, the Provost, Senate President, and Chair of the Committee on Committees shall be notified by the Secretary to the Board of Trustees.

**V. University Administrative Committees.** University Administrative Committees are standing committees, *ad hoc* committees or working groups, task forces, and other similar bodies established by the University administration to address University matters. The University administration, consistent with the University Bylaws, the Charter, and other applicable policies and procedures, has the authority to establish University Administrative Committees, to determine the roles and responsibilities of such committees, and to determine the membership of such committees.

*General Policies and Procedures:*

- The University’s Provost shall maintain a current list of all standing University Administrative Committees and shall furnish such list to the Senate on a regular (typically annually, by September 15) basis. The Senate will make this list available to the university community (typically through the Senate website). Appendix 1 to this policy (attached) is a list and description of the standing University Administrative Committees in place as of the effective date of this policy. This list and the descriptions of the Committees may change from time to time. Such changes shall be reported to the Provost and to the Senate President.
- Many University Administrative Committees include faculty as members. Members of the University administration who seek to include faculty members on a University Administrative Committee shall notify the Provost, the Senate President, and the Chair of the Committee on Committees of any faculty vacancy on such committee or
of any request for faculty members to serve on such committee. The Committee on Committees will provide a slate of at least three candidates for each vacancy. Slates shall consider diversity of discipline, rank, and all areas in assembling such slates. Upon final appointment to a University Administrative Committee, the administrator responsible for the committee shall notify the Provost, Senate President, and Chair of the Committee on Committees.
Appendix 1
Standing University Administrative Committees
As of _________, 2015

Note: The list of standing University Administrative Committees may be modified from time to time. See the University Faculty Senate website for the most current list and description.

1. Athletics Council. The Athletics Council reports to the University President.

Charge:
- To advise the President of the University in matters relating to the proper development, oversight, and control of the University of Richmond intercollegiate athletics program;
- To advise on the strategic direction of the program and monitor implementation of any strategic plan;
- To receive information relating to the welfare of student-athletes, the academic performance of student-athletes (including retention and graduation rates), the competitive status of programs, compliance and controls, resources and budget, facilities, and conference affiliations;
- To be informed of any significant policy changes enacted by the NCAA or conferences that affect the University's program;
- The Council's performance of its duties shall conform with applicable regulations of the NCAA.

Membership: Administrators and or faculty shall constitute at least a majority of Council members. An administrator is defined by the NCAA as “an individual employed by the institution as a full-time administrative staff member who holds an academic appointment, is directly responsible to the institution's President or Chancellor or serves as a chief administrative official (e.g., admission director, finance officer . . . or athletics department head).” All members of the Council, including ex officio members, shall be full voting members. Terms shall coincide with the University's fiscal year (July 1 to June 30). The following shall serve ex officio: the Faculty Athletics Representative; the faculty members elected by the University Faculty as members of the Faculty Athletics Committee; the Provost (or his/her designee); the Vice President for Student Development; the Vice President for Enrollment Management (or his/her designee); the President's Chief of Staff; and the Athletic Director.

Selection of Membership: As specified by the NCAA, an administrator or faculty member shall serve as Chair of the Council. The Chair shall be appointed by the University President and shall ordinarily be the University's Faculty Athletics Representative. The Council also shall have at least one member who is a current member of the Board of Trustees and at least one member who is a Trustee Emeritus or Emerita; at least one member who is an alumnus or alumna of the University; and three student members. The President may from time to time appoint other members to the Council as needed.
2. **Compliance Oversight Committee.** The Compliance Oversight Committee has been delegated authority by the Board of Trustees to provide administrative oversight for the University’s compliance program. The role and responsibility of the Compliance Oversight Committee is set forth in a formal charter approved by the Board of Trustees. The Compliance Oversight Committee reports to University General Counsel.

**Charge:**

- To oversee the University’s compliance activities and programs to ensure they are reasonably designed, implemented, enforced, and generally effective in preventing and detecting violations of the law and regulations, as well as violations of ethical principles of conduct;
- To take or recommend such actions as are necessary to promote an organizational culture that encourages a commitment to compliance and ethical conduct;
- To be knowledgeable about the content and operation of the University’s compliance and ethics program;
- To exercise reasonable oversight of the implementation and effectiveness of the program, including:
  - **Compliance Roles and Responsibilities.** Establishing clear compliance roles and responsibilities across the University and exercising due care in delegating substantial authority, including reviewing and periodically updating the University Compliance Matrix.
  - **Standards of Conduct/Policies and Procedures.** Assuring that the University implements standards of conduct (including the University of Richmond’s Code of Conduct), policies, procedures, and internal control systems reasonably capable of reducing misconduct.
  - **Compliance Oversight.** Exercising reasonable oversight over compliance activities by:
    - Periodically requesting and receiving information on the implementation and effectiveness of the compliance and ethics program from individuals with day-to-day operational responsibility;
    - Requiring individuals with day-to-day operational responsibility to meet with the Committee as-needed;
    - Ascertaining whether individuals responsible for the compliance and ethics program have adequate resources, authority, and competencies to carry out their responsibilities and recommending to the University’s senior leadership appropriate steps needed to remedy any deficiencies in these areas;
    - Assuring that reasonable steps have been taken to achieve compliance with laws, policies, and procedures throughout the University through the use of reasonably designed auditing and monitoring systems as well as periodic evaluation of the compliance program’s effectiveness; and
    - Regularly reviewing risk assessments and recommending that appropriate steps be taken to design, implement, or modify compliance activities to reduce compliance risks identified by such assessments.
  - **Culture of Integrity and Compliance.** Promoting and evaluating the University’s culture of integrity and compliance, including:
■ Conducting periodic surveys designed to assess the culture of compliance; and
■ Assuring that compliance standards, procedures, and expectations, including the Code of Conduct, are effectively communicated through education and training programs, publications, and other appropriate means.

○ Reporting and Investigative Mechanisms. Assuring that the University maintains an effective mechanism for employees and agents to report or seek guidance regarding potential or actual wrongdoing, including:
■ Mechanisms to allow for anonymous reporting and appropriate safeguards to protect against potential retaliation; and
■ Mechanisms to ensure that the University investigates and takes appropriate follow-up action regarding potential incidents of non-compliance, including reporting to governmental agencies, where appropriate.

○ Correction and Prevention. Assuring that the University’s senior leadership promote and enforce compliance through appropriate incentives and disciplinary measures, including:
■ Disciplining employees responsible for violations and, if warranted, disciplining employees for failing to reasonably detect offenses; and
■ Taking appropriate actions to prevent similar future offenses, including recommending any necessary modifications of the compliance program to the Compliance Oversight Committee.

○ Reporting Lines. Reporting, or directing the reporting, on the implementation and effectiveness of the compliance program to the President’s Cabinet and to the Audit and Compliance Committee of the University of Richmond’s Board of Trustees.

○ Other Actions. Taking such other actions, or making such other recommendations, as are necessary to promote an ethical organizational culture.

Membership: The membership of the Compliance Oversight Committee consists of senior leadership of the University and other persons as deemed appropriate, including: the General Counsel (chair); Title IX Coordinator and Director of Compliance; Vice President for Student Development; Assistant Athletic Director, Compliance; University Registrar; Director, Financial Aid; Director, Total Compensation and HR Administration; Director of Talent & Organizational Effectiveness; Associate Dean, Student Services and Administration, School of Law; Director, Research Compliance; Associate Vice President and Controller; Provost (or his/her designee); Assistant Vice President, Foundation, Corporate and Government Relations; and one faculty member selected by his/her school, which will rotate among the five schools.

3. Cultural Affairs Committee. The Cultural Affairs Committee reports to the Provost (or his/her designee) who calls the meetings.

Charge:
• To receive and review applications for cultural events, to evaluate the impact of the proposals, and to allocate funds to those selected;
• To plan and assist in administering a program of University cultural events (chiefly lectures, concerts, exhibitions, and theatrical performances);
• To receive and review reports from funded events;
• To assess periodically the value of the various cultural programs.

Membership: The membership of the Cultural Affairs Committee consists of eight faculty members (four A&S; one each from JSLS, RSB, Law, and SPCS); the Dean of Arts and Sciences (or his/her designee; ex officio); and a representative from the Modlin Center for the Arts (ex officio).

4. Fringe Benefits Committee. The Fringe Benefits Committee reports to the Vice President for Business and Finance.

Charge:
• To receive reports from and advise the Vice President for Business and Finance and the Associate Vice President of Human Resources on the University’s approach to employee and retiree benefits. The Committee’s work will be based on the following foundational principles that are preliminarily set forth below:
  ○ To attempt to protect employees against catastrophic expenses or income interruptions as a result of a medical condition;
  ○ Providing a total benefits package that is strongly competitive with those of peer institutions;
  ○ Managing the benefits package to get the highest total value for premium dollars;
  ○ Equal weighting of various employee groups;
  ○ Comply fully with all relevant Federal and State laws;
  ○ Manage the benefits program so as to ensure appropriate University expenditure control.

Membership: The membership of the Fringe Benefits Committee consists of five faculty members, one from each school; a representative of the University Faculty Senate; four staff members selected in consultation with the University Staff Advisory Council (USAC); one retired faculty/staff person (appointed by the Associate Vice President for Human Resources); the Vice President for Business and Finance (or her/her designee, ex officio); the Associate Vice President for Human Resources (or his/her designee, ex officio); and the Director of Compensation and Benefits (ex officio).

5. Institutional Review Board. The Institutional Review Board is required by federal (HHS) regulation. Its membership and responsibilities may change at any time, based on those federal regulations. For more information, see: http://irb.richmond.edu/. The Institutional Review Board reports to the Director of Office of Research Compliance and Integrity.

Charge:
• To review research proposals to ensure that human subjects of research are exposed to minimal risk and that their rights as research subjects are protected.
Membership: The voting members are appointed by the University President to comply with federal regulations. Members are chosen to provide the areas of expertise needed for proposal review and to represent various University of Richmond constituencies.

6. Planning and Priorities Committee. The Planning and Priorities Committee reports to the University President.

Charge:
- To review University priorities and the University’s financial position on a regular basis;
- To assist in establishing the direction of resource allocation that is consistent with institutional priorities;
- To make recommendations to the President regarding the budget annually; and
- To review strategic plan implementation and to advise the President on strategic resource allocation in the context of the institution’s strategic plan.

Membership: The membership of the Planning and Priorities Committee consists of:
- University President (chair, ex officio);
- the Provost (ex officio);
- the Vice President of Business and Finance (ex officio);
- nine faculty members (four from A&S; two from RSB; and one each from JSLS, Law, and SPCS);
- two staff members selected by the University Staff Advisory Council;
- the University Senate President (ex officio, non-voting).
- Two students who also serve on the Business Management Committee of the Board of Trustees also serve on this committee. The committee is chaired by the President.

7. Research Support Committee. The Research Support Committee exercises power delegated to the faculty in the Preamble and Art. I.C.7 of the Senate Charter. The Research Support Committee reports to the Vice President of Business and Finance.

Charge:
- To review University-wide practices that relate to faculty research and scholarly and creative work to ensure compliance with regulations governing federal and privately funded grants;
- To review practices regarding external funding at the University of Richmond; and
- To work with the Provost and the Vice President of Business and Finance regarding improvements and enhancements to University infrastructure and University-wide practices and policies.

Membership: The membership of the Research Support Committee consists of:
- four faculty members from A&S;
- two faculty members RSB;
- and one faculty member each from JSLS, Law, and SPCS;
- the Associate Vice President of Foundation, Corporate, and Governmental Relations (or his/her designee; ex officio); the Associate Vice President Controller (or his/her designee) the Vice President of Business and Finance (or his/her designee; ex officio); the Provost (or his/her designee; ex officio); and the Deans of the five schools (or their designees; ex officio).
8. **Student Development Committee.** The Student Development Committee reports to the Vice President of Student Development.

**Charge:**
- To receive requests for new student organization recognition and forward those recommended for approval to the Faculty Senate for further action;
- To be informed of student health and wellness issues and student conduct issues and to consider ways in which the academic program might be impacting these areas;
- To participate in program and services reviews commissioned by the Vice President of Student Development;
- To provide feedback to the Vice President of Student Development and the Deans of Westhampton and Richmond Colleges concerning items, policies, and policy changes that impact the quality of life of traditional undergraduate students both inside and outside the classroom;
- To provide feedback for improving student life to the appropriate administrators, committees, and faculty;
- To be informed of the goals and objectives of the Student Development Division and to be advocates and supporters of a strong partnership between academics and student life outside of the classroom; and
- To consult with the Co-curricular Academic Initiatives Committee on matters associated with student life regarding the academic programs within that committee’s scope.

**Membership:** The membership of the Student Development Committee consists of: the Vice President of Student Development (or his/her designee); the Deans of Richmond and Westhampton Colleges (or their designees, ex officio); six faculty members (three from A&S; two from RSB; one from JSLS); the Director of Student Involvement (or his/her designee; ex officio); the Director of CAPS (ex officio); and six traditional undergraduate students (three from Richmond College and three from Westhampton College, selected by the Deans for their leadership and involvement in student activities and their success in academics).

9. **Sustainability and Environmental Awareness Committee.** The Sustainability and Environmental Awareness Committee is charged with identifying strategic opportunities to integrate sustainability into the core functions of the University, including educational, operational, and co-curricular activities. The Sustainability and Environmental Awareness Committee reports to Director of Sustainability.

**Charge:**
- To increase the University community's knowledge and understanding of environmental issues and objectives;
- To monitor the campus environment and recommend to the Director of Sustainability, the Vice President for Business and Finance, the Provost, and/or the University Faculty, as appropriate, steps that the University should take to protect and improve the natural environment;
- To support the education component of the Climate Action Plan by fulfilling the American College and University Presidents’ Climate Commitment charge of
incorporating climate neutrality and sustainability into the curriculum and other education experiences for all students; and

• To monitor progress toward meeting the environmental goals in the 2011 Campus Master Plan.

Membership: The membership of the Sustainability and Environmental Awareness Committee consists of two faculty members from A&S; one faculty member each from JSLS, Law, RSB, and SPCS; the Director of Sustainability (ex officio); the Provost (or his/her designee, ex officio); the Vice President for Business and Finance (or his/her designee, ex officio); two student representatives; the Associate Vice President of Facilities (or his/her designee); Associate Vice President for Campus Services (or his/her designee); Manager of Environmental Services (or his/her designee); the University Engineer (ex officio); and two at-large staff members (appointed by the Provost and the Vice President for Business and Finance).

10. Undergraduate Research and Internships Committee. The University Research and Internships Committee reports to the Vice President for Planning and Policy.

Charge:

• To develop and review the policies that oversee the overall UR Summer Fellowship Program;
• To develop and review the policies that oversee the Spider Research Fellowship and the Spider Internship Fund Programs;
• To review annually the outcomes of UR Summer Fellowship Programs including information regarding applicants for the various programs; attributes of funded students; and other relevant indirect effects of UR Summer Fellowship Program (e.g., association of URSF funding with retention, graduation, post-graduation outcomes).

Membership: The membership of the Undergraduate Research and Internships Committee consists of: three faculty members from A&S; two faculty members from RSB; one faculty member from JSLS; and the manager of each program within the UR Summer Fellowships Program (ex officio). The Vice President responsible for the Spider Research and Spider Internship Programs will Chair the committee.