1. Welcome and adoption of the agenda

2. Consent Agenda
   a. Approval of “Europe in Crisis, 1871-1949” (Hist 248) for FSHT (General Education Committee)
   b. Approval of “Cold War Europe, 1945-1991” (Hist 249) for FSHT (General Education Committee)
   c. Approval of “Global Women Writers” for FSLT (General Education Committee)
   d. Approval of “Queer Literatures” for FSLT (General Education Committee)
   e. Approval of Scuba Club Student Organization (Student Development Committee)
   f. Approval of Politics Club Student Organization (Student Development Committee)
   g. Approval of Planned Parenthood Generation Action Student Organization (Student Development Committee)

3. Committee reports (Chair of Committee on Committees – Tim Barney)

4. Informational Items
   a. Quality Enhancement Plan (“QEP”) proposal discussion (Patrice Rankine, Dean, School of Arts and Sciences, and co-chair, QEP Steering Committee)

5. Action Items
   a. Motion to standardize future University Faculty Senate meeting dates and times (Chris Cotropia, President Faculty Senate)
   b. Motion to standardize the procedures for electing University Faculty Senate officers (Chris Cotropia)
   c. Motion to create an ad hoc University Faculty Senate subcommittee to determine and propose necessary Senate Charter amendments (Chris Cotropia)
   d. Motion for Committee on Committees to determine and propose necessary amendments to Committee Policy Document (Tim Barney)

6. Old and New Business

7. Executive Session
General Education Committee

Motion to Approve “Europe in Crisis, 1871-1949” (Hist 248) and “Cold War Europe, 1945-1991” (Hist 249) for FSHT Credit.

For years, “Twentieth Century Europe” (Hist 249) has been one of the History Department's standard FSHT course offerings. With the retirement of John Treadway, David Brandenberger took sole responsibility for this famously ungainly course and divided it into two free-standing, semester-long courses (see attached proposals, syllabi).

The General Education Committee reviewed the proposals. Members expressed unanimous support for what were judged to be well-constructed FSHT courses with clear appeal to a number of constituencies within the undergraduate study body.

The General Education Committee recommends that the Senate approve “Europe in Crisis, 1871-1949” (Hist 248) and “Cold War Europe, 1945-1991” (Hist 249) for FSHT Credit.

Submitted February 17, 2017 (amended March 13, 2017)
General Education Committee

Motion to Approve “Global Women Writers” (English) and “Queer Literatures” (English) for FSLT Credit.

Professor Julietta Singh has taught both of these courses successfully for several years under the English Department’s 299 catalog designation (see attached proposals, syllabi). As the courses receive their own catalog numbers this year, they were reviewed by the General Education Committee for inclusion in the list of courses satisfying FSLT graduation requirements.

Members of the GEC voted to recommend these courses for FSLT credit in light of their rigor and demonstrated appeal within the undergraduate study body.

The General Education Committee recommends that the Senate approve “Global Women Writers” (English) and “Queer Literatures” (English) for FSLT Credit.

General Education Course Proposal

Proposed field of study: FSHT

Course number and title: “Europe in Crisis, 1871-1949” (Hist 248)

How this course fulfills the purpose of the field of study, as defined by the General Education Curriculum:

[This is the free-standing complement to “Cold War Europe” (Hist 249)]

This course surveys the history of the first half of what is often called the “long 20th century” (1871-2001) from a variety of subdisciplinary perspectives: political history, social history, cultural history and diplomatic history. Case studies are also presented on the history of gender, race and empire.

This course likewise asks students to work extensively with a variety of types and genres of primary sources (speeches, newspaper broadsides, propaganda posters and period film; letters, diaries and memoirs; period fiction and poetry).

Finally, it introduces students to key historiographical debates by requiring them to address a number of different schools of thought on key historical issues (something which necessitates the reading of classic articles and books in the field).

Catalog description:

This course surveys the political, social and cultural history of Europe over the course of the first half of the twentieth century. Its sweep focuses on major developments, devoting special attention to political and social thought, state building, the development of institutions, the causes of domestic and international instability, and the ramifications of unrest and war. Other concerns range from industrialization to ideology and the great populist movements of the twentieth century: nationalism, socialism, and fascism.

Course prerequisite(s): None

Full description of the course:

This course surveys the political, social and cultural history of Europe over the course of the first half of the twentieth century. Its sweep focuses on major developments, devoting special attention to political and social thought, state building, the development of institutions, the causes of domestic and international instability, and the ramifications of unrest and war. Other concerns range from industrialization to ideology and the great populist movements of the twentieth century: nationalism, socialism, and fascism.
Although a survey course, classroom time focuses on the discussion of readings and other historical exercises designed to inform not only the “grand narrative,” but primary sources analysis and historiographic debates as well. Participation in these discussions and debates accounts for a fifth of the final grade.

Five 500-word response papers are due before the end of classes. Each ought to be based on a prompt drawn from the daily study guides distributed during the term. Response papers should be written on the question set for the coming class discussion, address only a single question within that set of prompts and be submitted to the instructor by 9pm the night before the scheduled meeting. Otherwise, the timing of the five response paper submissions is a matter of personal choice. These essays account for a fifth of the final grade.

Four in-class quizzes are scheduled for W, X, Y and Z. These exercises are brief and intense, focusing on maps and term identification. The quizzes account for a fifth of the final grade.

Finally, all course participants are to write two 4-6 page literature reviews, due on WW (annotated bibliography due XX) and YY (annotated bibliography due ZZ). This last component makes up the two-fifths of the final grade.

Proposed syllabus: See attached, from Fall 2016

Reading list: See attached syllabus (Fall 2016)

Statement of course objectives:

This course serves four constituencies. As an FSHT-designated course, it provides a sophisticated approach to the study of history that explicitly foregrounds different perspectives on the past and a variety of methods of historical analysis. Similarly, it foregrounds a methodologically coherent approach to the use of primary sources of various genres. Finally, it provides an introduction to historiography and the assessment of competing schools of thought within the scope of the time period under investigation. Aside from FSHT, this course serves majors and minors in History as an elective. It also serves as a “core elective” or “additional elective” within several tracks of International Studies. It is also a course regularly taken by students majoring or minoring in Political Science, PPEL and area studies (LLC).

Full details of how the course will be taught:

As noted above, the course is taught three days a week as an intensive, discussion-based course. Lectures are few and far between, having been phased out in favor of guided reading, a more interactive classroom and frequent short writing assignments. Elements of the course’s reading are drawn from a textbook; most consists of either primary sources or historiography. Regular quizzes are used to motivate broad mastery of the material; class discussion and debate focus on key issues of interpretation and analysis. Two larger literature review papers induce students to evaluate different points of view on key historical controversies (“the rise of Stalin,” “origins of the Popular Front,” “Hitler’s pattern of executive rule,” etc.)
Number of units: 1

Typical estimated enrollment: 18-20

How often and by whom the course will be offered: yearly

Staffing implications for the school/department/unit: existing staff

Adequacy of library, technology and other resources: adequate

Any interdepartmental and interschool implications: none

Contact person: David Brandenberger, Professor of History
dbranden@richmond.edu
This course surveys the political, social and cultural history of Europe over the course of the first half of the twentieth century. Its sweep focuses on major developments, devoting special attention to political and social thought, state building, the development of institutions, the causes of domestic and international instability, and the ramifications of unrest and war. Other concerns range from industrialization to ideology and the great populist movements of the twentieth century: nationalism, socialism, and fascism.

As a Field of Study—History course within the General Education curriculum, “Europe in Crisis” surveys the 1871-1949 time period from a variety of subdisciplinary perspectives: political history, social history, cultural history and diplomatic history. Case studies are also presented within the history of gender, race, empire and colonization.

Aside from such overlapping narratives, “Europe in Crisis” foregrounds the analysis of a number of genres of primary sources (speeches, newspaper broadsides, propaganda posters and period film; letters, diaries and memoirs; period fiction and poetry). Finally, the course introduces students to historiographical debates on a number of key issues, shedding light on the differences between established schools of thought.

Scheduled classroom time for “Europe in Crisis” focuses on the discussion of readings and other historical exercises designed to promote mastery of not only the “grand narrative,” but primary sources analysis and historiographic debates as well. Participation in these discussions and debates accounts for a fifth of the final grade.

Five 500-word response papers are due before the end of classes (three before Fall Break). Each ought to be based on a prompt drawn from the daily study guides distributed during the term. Response papers should be written on the question set for the coming class discussion, address only a single question within that set of prompts and be submitted to the instructor by 9pm the night before the scheduled meeting. Otherwise, the timing of the five response paper submissions is a matter of personal choice. These essays account for a fifth of the final grade.

Four in-class quizzes are scheduled for XX, XX, XX and XX. These exercises are brief and intense, focusing on maps and term identification. The quizzes account for a fifth of the final grade.

Finally, all course participants are to write two 4-6 page literature reviews, due on XX (annotated bibliography due XX) and XX (annotated bibliography due XX). This last component makes up the two-fifths of the final grade.
Students are encouraged to make appointments with the instructor in order to meet during office hours; email communication is also strongly encouraged. Missed quizzes may only be made up with a note from college authorities; two unexcused absences may be made-up via the submission of an extra response paper per absence.

COORDINATES
Ryland 318 / dbranden@richmond.edu / (804) 289-8667
Office hours: TTh 9:30-11:30 and by appointment
CLASS SCHEDULE (based on Fall 2016 syllabus)
*indicates optional; (e) indicates Blackboard site

August 22: Europe at Zenith, 1914, pt. 1
_Europe in the Twentieth Century_, eds. Robert O. Paxton and Julie Hessler, 5th ed. (Boston: Wadsworth, 2012), 3-20 (e)

August 23: film screening (Youtube.com)
_Pygmalion_, dir. Anthony Asquith, Leslie Howard (Pascal Film Productions, 1938), 96 min.
[https://www.youtube.com/watch?v=MTpD0mQ4LUM](https://www.youtube.com/watch?v=MTpD0mQ4LUM)

August 24: Europe at Zenith, 1914, pt. 2
_Europe in the Twentieth Century_, 20-36 (e)

_in class:_ George Bernard Shaw, _Pygmalion_ (1912) (Project Gutenberg, 2003), excerpts
_Pygmalion_ (1912) vs. _Pygmalion_ (1938)

August 26: Europe at Zenith?

August 29: Race and Empire

_in class:_ Rudyard Kipling, “The White Man’s Burden” (1899)

August 31: Orientalism

_in class:_ slide show of Orientalism cover art

September 2: Orientalism Revisited

September 5: Origins of the Great War
_Europe in the Twentieth Century_, ed. Paxton and Hessler, 41-60 (e)

_in class:_ slide show: WWI propaganda posters (GB, Germany, Russia, Italy, USA)

September 7: Debates over the Origins of the War

September 7: Review Session for Quiz #1 (9pm, Ryland Hall)

September 9: The Marne and After, 1914-1917
_Europe in the Twentieth Century_, ed. Paxton and Hessler, 63-79 (e)
Quiz #1
September 12: The Impact of Total War
*Europe in the Twentieth Century*, ed. Paxton and Hessler, 83-102

  *in class*: discussion of “Trench Poetry”

September 14: Revolution, 1917-1920
*Europe in the Twentieth Century*, ed. Paxton and Hessler, 107-135


September 16: Red Flag

  *in class*: Time of Troubles: The Diary of Iurii Vladimirovich Got’e, excerpts (70, 72, 80-81, 103)
  film clips: *October*, dir. S. Eisenstein (Mosfilm, 1927)

September 19: The Paris Peace Settlement
*Europe in the Twentieth Century*, ed. Paxton and Hessler, 141-176

September 21: Revolution versus Revolution—Fascism
*Europe in the Twentieth Century*, ed. Paxton and Hessler, 179-199

  *in class*: B. Mussolini, “Fascist Doctrines,” in *Sources on European History since 1900*, 138-140(e)

September 21: Review Session for Quiz #2 (9pm Ryland Hall TBA)

September 23: Blackshirts
*Quiz #2*

  *in class*: propaganda poster art

September 26: “Normalcy”: Europe in the 1920s
*Europe in the Twentieth Century*, ed. Paxton and Hessler, 203-232

September 27: film screening
*Metropolis*, dir. Fritz Lang (Universum Film, 1927), 155 min.
https://www.youtube.com/watch?v=1tK29Y2elHw

September 28: Mass Culture and High Culture between the Wars
*Europe in the Twentieth Century*, ed. Paxton and Hessler, 235-258

  *in class*: discussion of *Metropolis*

September 30: no class
[option to write another response paper on *Metropolis* for Oct. 3]

October 3: Modernism
in class: further disc. of Metropolis

October 5: The Great Depression: Troubled Democracies, Rising Dictatorships
*Europe in the Twentieth Century*, ed. Paxton and Hessler, 261-281

in class: poster art slide show

October 7: no class

October 10: Fall Break

October 11: film screening (Youtube)
*The Eternal Jew (Der Ewige Jude)*, dir. Fritz Hipler (Deutsche Filmherstellungs und Vertriebs GmbH, 1938)
https://www.youtube.com/watch?v=9DO13FqCZJE

October 12: Popular German Support for Hitler? pt. 1

in class: discussion of *The Eternal Jew*, Herf.

October 14: Popular German Support for Hitler? pt. 2

in class: Herf vs. Welsh debate

*Annotated bibliography for Literature Review #1 due, 5pm*

October 17: The strong dictator/weak dictator debate

in class: debate over strong dictator vs. weak dictator

October 19: The Intentionalism vs. Structuralism debate

in class: debate over intentionalism vs. structuralism

October 19: Review Session for Quiz #3 (9pm, Ryland Hall TBA)

October 21: Responding to Nazism: European Politics, 1933-1939
*Europe in the Twentieth Century*, ed. Paxton and Hessler, 299-326
 Quiz #3

October 24: Soviet Social Support for Stalin?
The Short History of the USSR, ed. A. V. Shestakov (Moscow: Cooperative Publishing Society of Foreign Workers in the USSR, 1938), 222-255 (e)

October 25: film screening (Youtube.com or MRC course reserves)
Aleksandr Nevskii, dir. S. Eisenstein (Mosfil'm, 1938)  
https://www.youtube.com/watch?v=Qnaj12zmBeQ

October 26: Soviet ideological dynamics

October 28: The Nature of Stalinism

Literature Review #1 due, 5pm

October 31: The Popular Front
Michael Richards, “The Popular Front” in A Companion to Europe, 1900-1945, 375-390

    in class: “The Popular Front and Anti-Fascism: Resolution of the Seventh World Congress of the Communist International (August 1935),” in A Documentary History of Communism and the World, 74-75  
    “Communism and the Spanish Civil War: Diaz, Report to the Central Committee of the Communist Party of Spain,” in A Documentary History of Communism and the World, 75-78

November 2: The Paris Peace Settlement Dismantled: Aggression and Appeasement
Europe in the Twentieth Century, ed. Paxton and Hessler, 328-352

November 4: Debating Appeasement

November 7: Hitler’s Europe: Conquest, Collaboration and Resistance, 1939-1942
Europe in the Twentieth Century, ed. Paxton and Hessler, 355-382

November 9: Vichy—Resistance and Collaboration

November 11: Home Fronts


November 14: The Holocaust
November 16: Rethinking the Holocaust
https://www.youtube.com/watch?v=ecW4upWDT0o&feature=youtu.be

November 18: Rethinking the Holocaust Again
Annotated Bibliography for Literature Review #2 due, 5pm

November 21: From Hot War to Cold War, 1942-1949
Europe in the Twentieth Century, ed. Paxton and Hessler, 355-382

November 23: Thanksgiving Break

November 21: Thanksgiving Break

November 28: Cold War

November 30: End of Empire?

November 30: Review Session for Quiz #4 (9pm, Ryland Hall TBA)

December 2: Conclusions
Quiz #4

December 5
Literature Review #2 due, 5pm

BOOKS FOR PURCHASE:


An Age of Conflict: Readings in Twentieth Century European History, eds. Leslie Derfler and Patricia Kollander (Belmont: Wadsworth, third edition 2002), (buy used on Amazon for $4-30); ISBN-10: 0155063588

General Education Course Proposal

Proposed field of study: FSHT

Course number and title: “Cold War Europe, 1945-1991” (Hist 249)

How this course fulfills the purpose of the field of study, as defined by the General Education Curriculum:

[This is the free-standing complement to “Modern Europe” (Hist 248)]

This course surveys the history of the second half of what is sometimes referred to as the “long 20th century” (1881-2001) from a variety of subdisciplinary perspectives: political history, social history, cultural history and diplomatic history. Case studies are also presented on the history of gender, race and decolonization. The Cold War itself is addressed from an inherently European point of view, rather than US or Soviet.

This course likewise asks students to work extensively with a variety of types and genres of primary sources (speeches, newspaper broadsides, propaganda posters and period film; letters, diaries and memoirs; period fiction and poetry).

Finally, it introduces students to key historiographical debates by requiring them to address a number of different schools of thought on key historical issues (something which necessitates the reading of classic articles and books in the field).

Catalog description:

This course surveys modern European history from the emergence of the Cold War through the fall of Communism (1945-1991). Along the way, it addresses postwar reconstruction across the continent as well as the creation of state socialism in eastern Europe and Eurosocialism in western Europe. Particular attention is given to geopolitics, ideological competition (esp. the interplay between neoliberalism and state socialism), everyday politics, propaganda, consumer culture, popular movements and mass entertainment.

Course prerequisite(s): None (completely independent of Hist 248)

Full description of the course:

This course surveys modern European history from the emergence of the Cold War through the fall of Communism (1945-1991). Along the way, it addresses postwar reconstruction across the continent as well as the creation of state socialism in eastern Europe and Eurosocialism in western Europe. Particular attention is given to geopolitics, ideological competition (esp. the interplay between neoliberalism and state socialism), everyday politics, propaganda, consumer culture, popular movements and mass entertainment.
Although a survey course, classroom time focuses on the discussion of readings and other exercises designed to inform not only the “grand narrative,” but primary source analysis and historiographic debates as well. Participation in discussion accounts for 20% of the final grade. Unexcused absences during the term may only be made up via the submission of an extra response paper per absence (2 max.).

Five 500-word response papers are to be written on the basis of questions drawn from question sets that accompany each reading assignment. Response papers should be written as an answer to a single prompt from any given question set; only one response paper should be submitted per question set. Otherwise, when to submit each of the five response papers is a matter of personal choice. These papers should be handed in by email by 10pm the night before the reading is to be discussed and account for 20% of the final grade.

A library skills assignment is due T. Three quizzes are scheduled for U, V and W. Two larger interpretive papers of 5-7 pages in length are scheduled for X and Y. One final paper is due Z. These six assignments account for 60% of the final grade.

Students are encouraged to make appointments with the instructor in order to meet during office hours. Email communication is strongly encouraged as a means of clarifying issues associated with the readings and assignments.

Proposed syllabus: See attached, from Spring 2017

Reading list: See attached syllabus (Spring 2017)

Statement of course objectives:

This course serves four constituencies. As an FSHT-designated course, it provides a sophisticated approach to the study of history that explicitlyforegrounds different perspectives on the past and a variety of methods of historical analysis. Similarly, itforegrounds a methodologically coherent approach to the use of primary sources of various genres. Finally, it provides an introduction to historiography and the assessment of competing schools of thought within the scope of the time period under investigation. Aside from FSHT, this course serves majors and minors in History as an elective. It also serves as a “core elective” or “additional elective” within several tracks of International Studies. It is also a course regularly taken by students majoring or minoring in Political Science, PPEL, and area studies (LLC).

Full details of how the course will be taught:

As noted above, the course is taught three days a week as an intensive, discussion-based course. Lectures are few and far between, having been phased out in favor of guided reading, a more interactive classroom and frequent short writing assignments. Elements of the course’s reading are drawn from a textbook; most consists of either primary sources or historiography. Regular quizzes are used to motivate broad mastery of
the material; class discussion and debate focus on key issues of interpretation and analysis. Two larger literature review papers induce students to evaluate different points of view on key historical controversies ("Stalinization of eastern Europe," "The Prague Spring," "Thatcherism," etc.)

Number of units: 1

Typical estimated enrollment: 18–20

How often and by whom the course will be offered: yearly

Staffing implications for the school/department/unit: existing staff

Adequacy of library, technology and other resources: adequate

Any interdepartmental and interschool implications: none

Contact person: David Brandenberger, Professor of History, dbranden@richmond.edu
This course surveys modern European history from the emergence of the Cold War through the fall of Communism (1946-1991). Along the way, it addresses postwar reconstruction and the creation of state socialism in eastern Europe and Eurosocialism in western Europe. Particular attention is given to geopolitics, ideological competition (the interplay between neoliberalism and state socialism), everyday politics, propaganda, consumer culture, popular movements and mass entertainment.

As a Field of Study—History course within the General Education curriculum, “Cold War Europe” surveys the 1946-1991 time period from a variety of subdisciplinary perspectives: political history, social history, cultural history and diplomatic history. Case studies are also presented within the history of gender, race and decolonization. The course itself is an example of revisionist history, as it addresses the Cold War from an inherently European point of view, rather than privileging the more standard US and Soviet points of view.

Aside from such overlapping narratives, “Modern Europe” foregrounds the analysis of a number of genres of primary sources (speeches, newspaper broadsides, propaganda posters and period film; letters, diaries and memoirs; period fiction and poetry). Finally, the course introduces students to historiographical debates on a number of key issues, shedding light on the differences between established schools of thought.

Scheduled classroom time for Cold War Europe” focuses on the discussion of readings and other historical exercises designed to promote mastery of not only the “grand narrative,” but primary sources analysis and historiographic debates as well. Participation in discussion accounts for 20% of the final grade. Unexcused absences during the term may only be made-up via the submission of an extra response paper per absence (2 max.).

Five 500-word response papers are to be written on the basis of questions drawn from about 28 question sets distributed during the term. Response papers should be written as an answer to a single prompt from any given question set; only one response paper should be submitted per question set. Otherwise, when to submit each of the five response papers to write is a matter of personal choice. These papers should be handed in by email by 10pm the night before the reading is to be discussed and account for 20% of the final grade.

A library skills assignment is due XX. Three quizzes are scheduled for XX, XX and XX. Two larger interpretive papers of 5-7 pages in length are scheduled for XX and XX. One final paper is due XX. These six assignments account for 60% of the final grade.
Students are encouraged to make appointments with the instructor in order to meet during office hours. Email communication is strongly encouraged as a means of clarifying issues associated with the readings and assignments.

Coordinates: Ryland 318 / dbranden@richmond.edu / (804) 289-8667
Office hours: TTh 9:30-11:30 (or by appointment)
CLASS SCHEDULE (Based on Spring 2017 syllabus)
*indicates optional; (e) indicates Blackboard site

Monday, January 9

Wednesday, January 11

Friday, January 13
Charles Maier, “Hegemony and Autonomy within the Western Alliance,” in Origins of the Cold War, 154-174 [electronic resource—library catalog]

Monday, January 16: Martin Luther King, Jr. Day (no class)

Wednesday, January 18

Friday, January 20

Monday, January 23

Wednesday, January 25
Swain and Swain, “An End to Diversity,” in Eastern Europe Since 1945, 48-70 (e)
Jakub Berman, “The Case for Stalinism,” in From Stalinism to Pluralism, 43-50 (e)

Friday, January 27: no class
Library Assignment due, 5pm

Monday, January 30
Gilbert, “Creating the West,” in Cold War Europe, 57-86

Wednesday, February 1

Wednesday, February 1: review session, 9pm (Ryland TBA)

Friday, February 3
Paxton and Hessler, “Consumer Societies in the West,” in Europe in the Twentieth Century, 503-516 [!!!]
Quiz #1

Monday, February 6
First Paper topics distributed

Wednesday, February 8

Thursday, February 9: film screening (youtube.com)
The Battle of Algiers (La bataille d’Algier), dir. Gillo Pontecorvo (Casbah Films, 1966), 125 min.
https://www.youtube.com/watch?v=m-JWF100yTM

Friday, February 10

Monday, February 13
Swain and Swain, “1956: Communism Renewed?” in Eastern Europe Since 1945, 71-93
Imre Nagy, “Reform Communism,” in From Stalinism to Pluralism, 82-87

In class: Palmiro Togliatti, “Destalinization and Polycentrism,” in A Documentary History of Communism and the World, 164-166 (e)

Wednesday, February 15:
In class: Władysław Gomułka, “The October Revolution in Poland,” in *A Documentary History of Communism and the World*, 166-169 (e)
Andor Heller, “The Hungarian Revolution,” in *Sources on European History since 1900*, 341-344 (e)

Friday, February 17

Monday, February 20
Gilbert, “The Berlin Crisis,” in *Cold War Europe*, 109-132

In class: “Warsaw Pact Communiqué,” “East German Decree,” in *A Documentary History of Communism and the World*, 202-206 (e)

Wednesday, February 22
http://www.historytoday.com/frederick-taylor/berlin-wall-secret-history

Friday, February 24
First Paper due, 5pm

Sunday, February 26: film screening (Youtube.com)
*East Side Story*, dir. Dana Ranga (Kino on Video, 1998), 79 min.
https://www.youtube.com/watch?v=19lUxhHjzSg&t=838s
https://www.youtube.com/watch?v=q8kNyoAW-NA

Monday, February 27:
Swain and Swain, “Actually Existing Socialism in Operation,” in *Eastern Europe since 1945*, 94-117

Wednesday, March 1:
Gilbert, “Really Existing Socialism,” in *Cold War Europe*, 109-132

Thursday, March 2: film screening (youtube.com)
https://www.youtube.com/watch?v=rXi_1BwuSYY

Friday, March 3:
Zdenek Mlynar, “Toward a Democratic Political Organization of Society,” in *From Stalinism to Pluralism*, 123-125
Ludvik Vaculik, “Two Thousand Words to Workers, Farmers, Scientists, Artists and Everyone,” in *From Stalinism to Pluralism*, 126-130
“The Brezhnev Doctrine,” in *From Stalinism to Pluralism*, 132-134

March 4-12 spring break

Monday, March 13
Gilbert, “The Reluctant Ally,” in *Cold War Europe*, 157-178

Monday, March 13: review session, 9-11pm (Ryland Hall TBA)
Wednesday, March 15

*Quiz #2*

Friday, March 17
Daniel Cohn-Bendit, “The French Student Revolt,” in *Sources of European History*, 356-360 (e)

Monday, March 20
Ian Fleming, *From Russia with Love* (London: Jonathan Cape, 1957), chaps. 1-14

*Second Paper topics distributed*

Wednesday, March 22
Flemming, *From Russia with Love*, chaps. 15-28

Thursday, March 23: film screening (MRC TBA)
*From Russia with Love*, dir. Terence Young (United Artists, 1963), 115 min.

Friday, March 24

Monday, March 27
Gilbert, “Détente and Solidarity,” in *Cold War Europe*, 157-178

Wednesday, March 29
Swain and Swain, “Neo-Stalinism Triumphant,” in *Eastern Europe since 1945*, 146-172

*In class:* “A Day in the Life of a White-Collar Worker in Budapest, 1970s,” in *Europe in the Contemporary World*, 591-594 (e)

Thursday, March 30: film screening [MRC, TBA]
*The Life of The Others* (Das Leben der Anderen), dir. Henckel von Donnersmarck (Arte, 2006), 137 min.

Friday, March 31
“KOR’s Appeal to Society,” in *From Stalinism to Pluralism*, 194-199
“Pope John Paul II Speaks at Victory Square,” in *From Stalinism to Pluralism*, 200-204
“The Gdansk Agreement,” in *From Stalinism to Pluralism*, 205-208
“Solidarity’s Program,” in *From Stalinism to Pluralism*, 209-2013

Monday, April 3

Tuesday, April 3: film screening (Youtube.com)
Wednesday, April 4

Friday, April 6
Di Scala, “The Shifting Economic Framework and Political Change in the West,” in Europe’s Long Century, 604-627 (e)
Second Paper due, 5pm

   In class: Margaret Thatcher, “Speeches to the Conservative Party Conference, 1981and 1988,” in Europe in the Contemporary World, 653-656 (e)

Monday, April 10
Final Paper topics distributed

Wednesday, April 12
Swain and Swain, “The Fall of Actually Existing Socialism,” Eastern Europe since 1945, 173-201

Thursday, April 13: film screening (MRC TBA)
Taxi Blues (Taksi bliuz), dir. P. Lungin (Mosfilm, 1990), 120 min.

Friday, April 14
Karen Jaehne, “‘Taxi Blues,’ by Pavel Louguine” [review], Film Quarterly 44:3 (1991): 50-54 [JStor]

Monday, April 17
Paxton and Hessler, “The Revolutions of 1989 and After,” in Europe in the Twentieth Century, 643-676

Tuesday, April 18: film screening (Youtube.com)
Good Bye, Lenin! (79 qm DDR), dir. Wolfgang Becker (X-Filme, 2003), 121 min.
   https://www.youtube.com/watch?v=_fUfLOz6DHQ

Wednesday, April 19

Wednesday, April 19: review session, 9-11pm (Ryland TBA)

Friday, April 21
Quiz #4

Thursday, April 27, 5pm: Final Paper Due
**BOOKS FOR PURCHASE:**


Global Women Writers field-of-study proposal

**Proposed field-of-study:** FSLT

**Course number and title:** English 236: Global Women Writers (this course has already been taught as a special topics course which has been approved as a Gen Ed. The course number listed here is currently awaiting approval by Academic Council pending the consideration of a separate proposal).

**How this course fulfills FSLT:** This course introduces students to the practice of close-reading, teaching them the ability to think in careful and complex ways about how meaning is produced, expressed, and circulated. The minor and major writings assignments for this course focus on cultivating a student’s ability to attend to the particularities of language, and to situate (English) language in relation to the historical contexts in which English literature emerges and diverges through contemporary Western and non-Western texts. The course emphasizes context, and the gendered politics of writing in various geo-political contexts, especially in relation to colonial contact. We will read literary texts through multiple frameworks, including historically situated and trans-national feminisms, studies in gender and sexuality from the early twentieth century to the present, and Marxist literary and social theories of bodies and capital.

**Catalog description:**
In this course, we will explore women’s writing from around the world, from regions as diverse as South Asia, Africa, North America, the Caribbean, and the Middle East. Through reading novels, short stories, poetry, and essays by and about women, we will examine how the concerns of women writers travel across national and political lines. What particular challenges do women writers face and how do such challenges influence their writing? How is the role of women represented in and across different literary and non-fiction texts? How does sexuality figure into women’s writing and what does it say about the “naturalized” ways that women are imagined across cultures? What current global issues concern women writers, and how are they linked to gender and sexuality? These are some of the questions that we will ask as we travel around the globe to explore works by contemporary women writers. Writers may include Tsitsi Dangarembga, Margaret Atwood, Edwidge Danticat, Ama Ata Aidoo, Nawal el Saadawi, Bapsi Sidhwa, Zora Neale Hurston, Arundhati Roy, Vandana Shiva, Wangari Maathai, and Audre Lorde.

**Course prerequisites:** none

**Full description of course:**
I have attached a syllabus to this request, but offer here the narrative description of the course: In this course, we will explore women’s writing in English from countries as diverse as Bangladesh, Canada, India, Kenya, Nigeria, Pakistan, the United States, and Zimbabwe. Through analyses of novels, essays, poems and films by and about women, we will examine how the concerns of women writers travel across national and political lines. What particular challenges do women writers face, and how do such challenges influence their writing? How are women represented in and across different literary and non-fiction
texts? How does sexuality figure into women’s writing and what might it say about the “naturalized” ways that women are imagined across cultures? What current global issues concern women writers, and how are they linked to gender and sexuality? What is the relation between gender and ecology in this body of work? These are some of the questions that we will ask as we read around the globe to engage works by contemporary women writers.

Proposed syllabus: attached as separate document (from previously offering this course as ENG299: Special Topics in Literary Analysis).

Reading list:
Novels:

Poems:
Tarfia Faizullah, *Seam*; selected poems by M. Nourbese Phillips.

Critical essays:
Audre Lorde, “The Uses of Anger” & “The Uses of the Erotic”; Rebecca Solnit’s “The Longest War”; Arundhati Roy’s “Do Turkeys Enjoy Thanksgiving?”; Margaret Atwood’s “The Future Without Oil”

Motion Pictures:
Wanuri Kahiyu’s *Pumzi*; Marjane Satrapi’s *Persepolis*

Statement of Course Objectives.
The objectives for this course are to introduce students to contemporary writings by women, and to ensure that students are able to read these texts through feminist, Marxist, and postcolonial frameworks. Students will read feminisms through texts both foreign and familiar, learning to analyze texts beyond their initial assumptions and presumptions about what literature is, what feminism is, and indeed, what it might mean to begin to deconstruct the conceptual category called “women.” The course focuses on contemporary trans-national writings, and as such attends to the specific political and material realities in which women’s writing is produced.

Full details on how the course will be taught. Class time is 70% discussion and 30% lecture (mainly to explain and demonstrate the terminology and methodology of literary analysis). Classroom attention is focused on specific textual aspects of the daily assignments.

Number of units: One.

Typical estimate of enrollment: 20. This course has been offered as ENG299 in previous semesters, and the sections reach capacity or come very close.
How often and by whom will the course be offered: Julietta Singh will teach the course every year or two, as needed.

Staffing Implications: None. Julietta Singh has been teaching the course as English 299, “Special Topics in Literary Analysis”; we simply want to make the course a permanent part of the departmental curriculum.

Adequacy of library, technology, and other resources: No new materials or resources are needed.

Any interdepartmental or interschool implications: This course is cross-listed with Women, Gender, and Sexuality Studies.
GLOBAL WOMEN WRITERS

Spring, 2017
Mondays & Wednesdays

Professor: Julietta Singh
Office: Ryland Hall 303G
Phone: (cell) 612-870-2829
Office Hours: M/W 9am – 10:30am (or by appointment)

In this course, we will explore women’s writing in English from countries as diverse as Bangladesh, Canada, India, Kenya, Nigeria, Pakistan, the United States, and Zimbabwe. Through analyses of novels, essays, poems and films by and about women, we will examine how the concerns of women writers travel across national and political lines. What particular challenges do women writers face, and how do such challenges influence their writing? How are women represented in and across different literary and non-fiction texts? How does sexuality figure into women’s writing and what might it say about the “naturalized” ways that women are imagined across cultures? What current global issues concern women writers, and how are they linked to gender and sexuality? What is the relation between gender and ecology in this body of work? These are some of the questions that we will ask as we read around the globe to engage works by contemporary women writers.

This course will introduce you to the practice of close-reading, teaching you to think in careful and complex ways about how meaning is produced, expressed, and circulated. The minor and major writings assignments for this course focus on cultivating your ability to attend to the particularities of language, and to situate (English) language in relation to the historical contexts in which English literature emerges and diverges through contemporary Western and non-Western texts. The course emphasizes historical context, and the gendered politics of writing in various geo-political contexts, especially in relation to colonial contact. We will read literary texts through multiple frameworks, including historically situated and trans-national feminisms, studies in gender and sexuality from the early twentieth century to the present, and Marxist literary and social theories of bodies and capital. This course, therefore, may be taken to fulfill the university’s General Education Requirement in Literary Studies (FSLT).

Required Course Texts

*Please purchase these editions, which are available at the UR Bookstore:*

*All other course readings will be available on our course blackboard site.*
**Grade Distribution**
Essay 1 (3 pages): 20%
Essay 2 (5 pages): 30%
Essay 3: (5 pages) 30%
Performance: 20%

**Essays:**
There will be three short essays in this course, and I will provide paper topics and detailed instructions on how to approach these assignments well before each due date.

**Performance:**
Your performance grade in this course will be calculated according to how well prepared you are for class, and how you illustrate that preparedness through classroom engagement. This means that you should arrive to class having read carefully the assigned texts we are studying and be prepared to draw us to and comment on specific passages in the course texts. Performance also means cultivating your ability to engage with your classmates in an attentive and respectful manner, and arriving to class on time. One of the central criteria I use for grading performance is whether or not I feel confident writing a letter of recommendation for you in the future.

**Course Policies**
*You are allowed 2 absences throughout the semester with no questions asked. Any absences thereafter will result in a lowering of your final grade for the course by a third of a grade per absence (for example, a B becomes a B-). More than five absences will result in an automatic failure for the course.
*Students who are absent are responsible for all work that is assigned during or due on the date missed, as well as for obtaining notes on our class discussions and lectures.
*Assignments must be submitted at the start of the class on which they are due unless we have made alternate arrangements in advance. Anything submitted after this will be considered late.
*Cell phones and other technological devices must be turned off during class.
*You must turn in all assignments on paper; I do not accept email assignments.

**Standards for Grading Written Work**
All written work in this course should be carefully edited and must follow the *MLA Handbook* for citing external sources.

A: An “A” paper is one that presents and develops a clear and sophisticated thesis that is based upon a thorough and comprehensive reading of the text. The essay should be very well organized with clearly developed paragraphs that employ textual evidence to explain and analyze the central point of your paragraph. A paper at this level displays skill in analyzing the work as a whole and in clearly and carefully analyzing how specific literary techniques produce meaning in the text as a whole. This paper is original, thoughtful, and virtually free of grammatical and syntactical errors.
B: A “B” paper presents a well-developed and coherent essay that follows a clear and consistent thesis based upon a careful reading of the text. Each paragraph is well organized and contains adequate textual evidence that is explained and analyzed to support the central argument or assertion of the paragraph, although there may be moments where the argument isn’t drawn out as thoroughly as it could be. This paper has very few grammatical and syntactical errors and few typing errors.

C: A “C” paper is a generally coherent essay that engages a careful, though not necessarily thorough, reading of the text. It has a reasonably organized structure, although at moments it lacks clarity and loses direction. It minimally addresses the literary techniques of the text, and supports the argument of the paper but does not take into account the passages or techniques that may complicate the argument. This paper may employ colloquialisms or fall back on personal impressions of a work rather than textual analysis. There may be moments of awkward prose or poor grammar and syntax, but these moments should be somewhat isolated.

D: A “D” paper is one that offers a poorly developed and vague thesis. It suggests a thesis but does not support it with substantive textual evidence. It tends toward digressions that are not relevant to the analysis of the text. It will have serious problems with organization and coherence, even if at times it offers interesting insights into the text. It will often provide mis-readings of a text that illustrate that the writer has not understood the work, and does not attempt to analyze the language and form of the text beyond a few moments of insight that do not support a central argument. There may also be serious grammatical flaws in this paper.

F: A paper that follows no thesis, is thoroughly disorganized, and does not support claims with textual evidence.

**Academic and Personal Support Services**

If you are ever feeling uncertain about class discussions or materials, or feeling overwhelmed by the course or life beyond it, you are always welcome to come and talk to me during my office hours or by appointment. Please don’t hesitate to approach me with any questions or concerns you may have. Above and beyond my support, please be aware of the following University of Richmond services available to you:

**Academic Skills Center** ([http://asc.richmond.edu](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 Development Center** ([http://cdc.richmond.edu/](http://cdc.richmond.edu/) or 289-8141) can assist you 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. We 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 289-8814): 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 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: http://writing.richmond.edu

Spring 2017 dates

Jan 9: Syllabus Overview
Jan 11: Solnit “The Longest War” (on bb, 19-38)

Jan 16: MLK Day—No Classes
Jan 18: Atwood, The Handmaid’s Tale (3-75)

Jan 23: Atwood, The Handmaid’s Tale (79-182)
Jan 25: Atwood, The Handmaid’s Tale (183-240)

Jan 30: Atwood, The Handmaid’s Tale (241-311)
Feb 1: Hurston, Their Eyes Were Watching God (1-33) & Paper 1 Due

Feb 6: Hurston, Their Eyes Were Watching God (34-99)
Feb 8: Hurston, Their Eyes Were Watching God (100-153)

Feb 13: Hurston, Their Eyes Were Watching God (154-193)
Feb 15: Lorde, The Uses of the Erotic (on bb, p.53-59)

Feb 20: Lorde, The Uses of Anger (on bb, 124-133)
Feb 22: Campus Adventure & Paper 2 Due

Feb 27: Roy, The God of Small Things (3-83)
Mar 1: Roy, The God of Small Things (84-156)

Spring Break


Percepolis Film Screenings in Ukrops Auditorium
March 17, 3pm & 7:30pm or March 19, 7:30pm
Mar 20: *Persepolis* Discussion
Mar 22: *Pumzi*, dir. Wanuri Kahiyu (In-class screening & discussion)

Mar 27: “No Language Is Neutral”
Mar 29: Faizullah, *Seam* (1-29)

Apr 3: Faizullah, *Seam* (30-65)
Apr 5: **Poetry Festival 7pm** (reading by Tarfia Faizullah)

Apr 10: Dangarembga, *Nervous Conditions* (1-57)
Apr 12: Dangarembga, *Nervous Conditions* (58-104)

Apr 17: Dangarembga, *Nervous Conditions* (105-178)
Apr 19: *Dangarembga, Nervous Conditions* (179-208) & **Paper 3 Due**
Queer Literatures field-of-study proposal

**Proposed field-of-study:** FSLT

**Course number and title:** English 237: Queer Literatures (This course has already been approved as a Gen Ed while taught as a special topics course in English. The course number listed here is currently awaiting approval by Academic Council pending the consideration of a separate proposal).

**How this course fulfills FSLT:** This course introduces students to the practice of close-reading, teaching them the ability to think in careful and complex ways about how meaning is produced, expressed, and circulated. The minor and major writings assignments for this course focus on cultivating a student’s ability to attend to the particularities of language, and to situate language within a history of LGBT and queer social movements. The course emphasizes context, and the sexual politics of writing with attention to (mostly, but not exclusively) Western literary production. The course approaches readings of queer texts through multiple theoretical frameworks, including queer theory, sexuality studies, intersectional analysis, and disability studies.

**Catalog description:**
The representation of “queer” identity and sexuality – whether gay, lesbian, bisexual, or transsexual – faces a critical challenge. Since there remains today an entrenched set of images and ideas associated with homosexuality that has been largely governed by heterosexual culture, queer aesthetic expression must struggle with how to voice the experience of homosexuality. In this course, we will examine contemporary queer literature and film that is concerned with both the formation and formulation of queer identities. We will ask a series of questions: What distinguishes and differentiates queer aesthetics? What does it mean to be queer? Who can or should represent queer identities? Throughout the semester, we will examine works that traverse sexual, racial, national, and political lines. As such, we will pay careful and critical attention to a plurality of queer expressions and representations. Authors may include: Shyam Selvadurai, Audre Lorde, Adrienne Rich, Tony Kushner, James Baldwin, Dionne Brand, Jeffrey Eugenides, Ismat Chughtai, Leslie Feinberg, Shani Mootoo, Manuel Puig, and William Burroughs. Films may include: Boys Don’t Cry, Happy Together, Fire, Philadelphia, Kiss of the Spider Woman, Before Night Falls, and Paris is Burning.

**Course prerequisites:** none

**Full description of course:**
I have submitted a syllabus along with this form, and offer the course description here:
Although literatures that today we call “queer” date back at least to the time of ancient Greece, it was during the twentieth century that the literary world witnessed the extraordinary rise and popularity of queer writing. In the West, this rise dovetails with the momentum of the Gay Rights Movement, but elsewhere, even in those places where homosexuality remains illegal, queer writing takes on its own life during this period. The materials we will study in this course, spanning from the mid-twentieth century to the
twenty-first century, are all relatively recent lesbian, gay, bi-sexual, and trans-gendered literatures. By reading “intersectionally”—that is, by reading categories such as sexuality, race, gender, and class concurrently—we will investigate how texts represent the formation and formulation of queer identities. Throughout the semester, we will ask a series of questions: What does it mean to be queer? Who can or should represent queer identities? What distinguishes and differentiates queer aesthetics from other aesthetic categories? As we do so, we will explore how our course texts represent concepts central to queer studies, including “the closet,” heterosexism, the sex/gender distinction, and the distinction between homosexual and homo-social space.

**Proposed syllabus:** attached as separate document (from previously offering this course as ENG299: Special Topics in Literary Analysis).

**Reading list:**

*Books:*
- James Baldwin, *Giovanni’s Room*
- Bechdel, Alison, *Fun Home*
- Christina Crosby, *A Body, Undone*
- David Henry Hwang, *M. Butterfly*
- Maggie Nelson, *The Argonauts*
- R. Zamora Linmark, *Rolling the R’s*

*Critical essays:*
- John D’Emilio, “Capitalism and Gay Identity”
- bell hooks, “Is Paris Burning?”
- Michel Foucault, *The History of Sexuality Vol. 1* (Parts 1 & 2)
- Gayle Rubin, “Thinking Sex”
- Judith Butler, “Critically Queer”
- Jack Halberstam “Low Theory”

*Motion Pictures:*
- *Paris is Burning*, dir. Jennie Livingston

**Statement of Course Objectives.**
Students in this course are introduced to feminist, queer, and intersectional theoretical frameworks as they learn to think critically about the emergence and production of LGBT and Queer texts through the emergence of gay rights and state sanctions on sexuality and sexual practices. Students thus learn to read queer literary texts through critical engagements with philosophical and historical attention to state power, and the power of language and discourse to produce particular kinds of embodied subjects.

**Full details on how the course will be taught.** Class time is 70% discussion and 30% lecture (mainly to explain and demonstrate the terminology and methodology of literary analysis). Classroom attention is focused on specific textual aspects of the daily assignments.
Number of units: One.

Typical estimate of enrollment: 20. This course has been offered as ENG299 in previous semesters. The first time I offered the course, it nearly reached capacity. The second time it was over-enrolled.

How often and by whom will the course be offered: Julietta Singh will teach the course every year or two, as needed.

Staffing Implications: None. Julietta Singh has been teaching the course as English 299, “Special Topics in Literary Analysis”; we simply want to make the course a permanent part of the departmental curriculum.

Adequacy of library, technology, and other resources: No new materials or resources are needed.

Any interdepartmental or interschool implications: This course is cross-listed with Women, Gender, and Sexuality Studies.
**Course Description**

Although literatures that today we call “queer” date back at least to the time of ancient Greece, it was during the twentieth century that the literary world witnessed the extraordinary rise and popularity of queer writing. In the West, this rise dovetails with the momentum of the Gay Rights Movement, but elsewhere, even in those places where homosexuality remains illegal, queer writing takes on its own life during this period. The materials we will study in this course, spanning from the mid-twentieth century to the twenty-first century, are all relatively recent lesbian, gay, bi-sexual, and trans-gendered literatures. By reading “intersectionally”—that is, by reading categories such as sexuality, race, gender, and class concurrently—we will investigate how texts represent the formation and formulation of queer identities. Throughout the semester, we will ask a series of questions: What does it mean to be queer? Who can or should represent queer identities? What distinguishes and differentiates queer aesthetics from other aesthetic categories? As we do so, we will explore how our course texts represent concepts central to queer studies, including “the closet,” heterosexism, the sex/gender distinction, and the distinction between homosexual and homo-social space.

This course will introduce you to the practice of close-reading, teaching you to think in careful and complex ways about how meaning is produced, expressed, and circulated. The minor and major writing assignments for this course focus on cultivating your ability to attend to the particularities of language, and to situate language within a history of LGBT and queer social movements. The course emphasizes historical and cultural context, and the sexual politics of writing with attention to (mostly, but not exclusively) Western literary production. The course approaches readings of queer texts through multiple theoretical frameworks, including queer theory, sexuality studies, intersectional analysis, and disability studies. This course, therefore, may be taken to fulfill the university’s General Education Requirement in Literary Studies (FSLT).

**Required Course Texts**

James Baldwin, *Giovanni’s Room*
Bechdel, Alison, *Fun Home*
Christina Crosby, *A Body, Undone*
David Henry Hwang, *M. Butterfly*
Maggie Nelson, *The Argonauts*
R. Zamora Linmark, *Rolling the R’s*

**Course Assignments & Grade Distribution**
- Paper 1 (25%)
- Paper 2 (25%)
- Class Participation (20%)
- Final Exam (30%)

**Queer Literature Schedule**

**Week 1**
- Monday, August 22: Course Introduction
- Wednesday, August 24: James Baldwin, *Giovanni’s Room*

**Week 2**
- Monday, August 29: James Baldwin, *Giovanni’s Room*
- Wednesday, August 31: James Baldwin, *Giovanni’s Room*

**Week 3**
- Monday, September 5: James Baldwin, *Giovanni’s Room*
- Wednesday, September 7: David Henry Hwang, *M. Butterfly*

**Week 4**
- Monday, September 12: David Henry Hwang, *M. Butterfly*
- Wednesday, September 14: Jack Halberstam Lecture at 5pm

**Week 5**
- Monday, September 19: Alison Bechdel, *Fun Home*
- Wednesday, September 21: Alison Bechdel, *Fun Home*
  Roxane Gay, 7pm, THC Alice Haynes Room

**Week 6**
- Monday, September 26: John D’Emilio, “Capitalism and Gay Identity” (on bb)
- Wednesday, September 28: *Paris is Burning*, dir. Jennie Livingston (in-class screening)

*Paper 1 Due*
Week 7
Monday, October 3: bell hooks, “Is Paris Burning?” (on bb)

Wednesday, October 5: Michel Foucault, The History of Sexuality Vol. 1 (Parts 1 & 2 on bb)

Week 8
Monday, October 10: Fall Break

Wednesday, October 12: Gayle Rubin, “Thinking Sex” (on bb)

Week 9
Monday, October 17: Maggie Nelson, The Argonauts

Wednesday, October 19: Maggie Nelson, The Argonauts

Week 10
Monday, October 24: Maggie Nelson, The Argonauts

Wednesday, October 26: Judith Butler, “Critically Queer” (on bb)

Week 11
Monday, October 31: Christina Crosby, A Body, Undone

Wednesday, November 2: Christina Crosby, A Body, Undone

Week 12
Monday, November 7: Queer performance art

Wednesday, November 9: Christina Crosby, A Body, Undone

Week 13
Monday, November 14: Jack Halberstam “Low Theory” (on bb)

Wednesday, November 16: R. Zamora Linmark, Rolling the R’s

Week 14
Monday, November 21: R. Zamora Linmark, Rolling the R’s

Paper 2 Due

Wednesday, November 23—Thanksgiving Break

Week 15
Monday, November 28: R. Zamora Linmark, Rolling the R’s

Wednesday, November 30: Course Wrap-Up
**Final Exam 2pm – 5pm on Tuesday, Dec. 6th**

**Course Policies**
*To be successful in this course, you should expect to devote 10-14 hours each week to studying the material, and preparing the assignments.*
*You are allowed 2 absences throughout the semester with no questions asked. Any absences thereafter will result in a lowering of your final grade for the course by a third of a grade per absence (for example, a B becomes a B-). More than six absences will result in an automatic failure for the course.*
*Students who are absent are responsible for all work that is assigned during or due on the date missed, as well as for obtaining notes on our class discussions and lectures.*
*Assignments must be submitted at the start of the class on which they are due unless we have made alternate arrangements in advance. Anything submitted after this will be considered late.*
*Cell phones and other technological devices must be turned off during class.*
*You must turn in all assignments on paper; I do not accept email assignments.*

**Standards for Grading Written Work**
All written work in this course should be carefully edited and must follow the *MLA Handbook* for citing external sources.

A: An “A” paper is one that presents and develops a clear and sophisticated thesis that is based upon a thorough and comprehensive reading of the text. The essay should be very well organized with clearly developed paragraphs that employ textual evidence to explain and analyze the central point of your paragraph. A paper at this level displays skill in analyzing the work as a whole and in clearly and carefully analyzing how specific literary techniques produce meaning in the text as a whole. This paper is original, thoughtful, and virtually free of grammatical and syntactical errors.

B: A “B” paper presents a well-developed and coherent essay that follows a clear and consistent thesis based upon a careful reading of the text. Each paragraph is well organized and contains adequate textual evidence that is explained and analyzed to support the central argument or assertion of the paragraph, although there may be moments where the argument isn’t drawn out as thoroughly as it could be. This paper has very few grammatical and syntactical errors and few typing errors.

C: A “C” paper is a generally coherent essay that engages a careful, though not necessarily thorough, reading of the text. It has a reasonably organized structure, although at moments it lacks clarity and loses direction. It minimally addresses the literary techniques of the text, and supports the argument of the paper but does not take into account the passages or techniques that may complicate the argument. This paper may employ colloquialisms or fall back on personal impressions of a work rather than textual analysis. There may be moments of awkward prose or poor grammar and syntax, but these moments should be somewhat isolated.
D: A “D” paper is one that offers a poorly developed and vague thesis. It suggests a thesis but does not support it with substantive textual evidence. It tends toward digressions that are not relevant to the analysis of the text. It will have serious problems with organization and coherence, even if at times it offers interesting insights into the text. It will often provide misreadings of a text that illustrate that the writer has not understood the work, and does not attempt to analyze the language and form of the text beyond a few moments of insight that do not support a central argument. There may also be serious grammatical flaws in this paper.

F: A paper that follows no thesis, is thoroughly disorganized, and does not support claims with textual evidence.

**Academic and Personal Support Services**

If you are ever feeling uncertain about class discussions or materials, or feeling overwhelmed by the course or life beyond it, you are always welcome to come and talk to me during my office hours or by appointment. Please don’t hesitate to approach me with any questions or concerns you may have. Above and beyond my support, please be aware of the following University of Richmond services available to you:

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**Writing Center** 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: [http://writing.richmond.edu](http://writing.richmond.edu)
Scuba Club
Purpose: This organization would provide educational opportunities for students to do marine biology and oceanographic research, while giving adequate scuba training for official certifications.
Student Contacts: William Moreno; Sara Camilli
Advisor: Dr. Malcolm Hill, Biology

Politics Club
Purpose: The purpose of the organization would be to:
1) Provide a space for students interested in Political Science to become educated in opportunities for Political Science Majors.
2) It would provide a space for freshmen interested in the major to get to meet and talk to other students in the organization who are current majors.
3) It would organize events to, for example, watch political debates, or come see speakers who visit the university talking about Political Science events, where most students wouldn't know about or have the opportunity to join.
4) It would allow for a medium through which political science majors and students can help each other with tutoring and referencing.
Student Contacts: Madeleine Eldred
Advisor: Jennifer Bowie, Political Science

Planned Parenthood Generation Action
Purpose: Planned Parenthood Generation Action is a movement of young people across identities and issues that organizes with, by, and for their generation in order to achieve reproductive freedom; led by the Youth Organizing Team at Planned Parenthood which leverages their expertise in youth organizing, leadership development, voter engagement programs, and infrastructure building to motivate, empower, train, and provide resources to support young people, affiliates, and partners in building power nationally.

Student Contact: Claire Tate
Advisor: Lucretia McCulley, Boatwright Library
Standardization of University Faculty Senate Meeting Dates and Times

Monthly University Faculty Senate meeting shall, ordinarily, be scheduled on the third Friday of the months from September to April. The meetings shall take place from 3:00 p.m. to 4:30 p.m. local time.

The specific schedule for these monthly University Faculty Senate meetings for any given academic year will be finalized, and distributed to the University, by March 31 of the proceeding academic year. This specific meeting schedule will be set by the University Faculty Senate President in consultation with the Senate Executive Committee and the University President.
Standardization of University Faculty Senate Officers Election Procedures

The current University Faculty Senate President shall nominate an outgoing Senator to conduct the electoral process for nominations and voting for senate officers for the next academic year. The process shall be concluded prior to the May University Faculty Meeting for the current academic year. The process can take place electronically. Senators are strongly encouraged to nominate only senators who are tenured.
Ad Hoc Subcommittee to Determine and Propose Necessary Senate Charter Amendments

The University Faculty Senate President shall appoint three senators to determine and propose necessary amendments to the Senate Charter. These proposed amendments will be presented to the University Faculty Senate at the April 2017 meeting.
Determine and Propose Necessary Amendments to Committee Policy Document

The University Faculty Senate charges the Committee on Committees to determine and propose necessary amendments to the Committee Policy Document. These proposed amendments will be presented to the University Faculty Senate at the April 2017 meeting.