

COLORADO COLLEGE FACULTY AGENDA

Monday, April 16, 2012

Gates Common Room

Meeting begins at 3:30 p.m.

(Coffee served at 3:00 p.m.)

- I. Approval of the minutes of the March 12, 2012 faculty meeting.
- II. President's Report.
- III. Dean's Report.
- IV. Report of the Chair, Faculty Executive Committee, Professor Jonathan Lee.
- V. Report of the Committee on Instruction.
 - A. The Committee on Instruction recommends approval of the following course additions, deletions, and revisions (Consent Agenda Items: V, A, 1-73.)
 1. The Department of Religion proposes revising the course description and prerequisite of **RE 391-Shamanism(s)**, with the approval of the Humanities Executive Committee and the Committee on Instruction..

Current course description: RE 391-Shamanism(s). Critical examination of shamanic experience in the North American plains, Australian bush, Arctic expanse, and Amazonian jungles; includes off-campus experiential learning opportunities. Investigates shamanic practices and their relation to the nature of religious experience/experiences through current interpretations of historical traditions and recent neo-shamanic movements. *Prerequisite:* Two Religion courses. (Meets the Critical Perspectives: Diverse Cultures and Critiques requirement.) 1 unit-Coriell.

Revised course description: RE 391-Shamanism(s). A critical examination of shamanic experience in diverse locations, time periods and cultural settings. Tied to the larger question of the nature of religious experience/experiences, the course investigates shamanic practices through current interpretations of historical traditions and recent neo-shamanic movements. The course includes a week of off-campus study, opportunities for experiential learning and independent research. *Prerequisite:* RE 190 or consent of instructor. (Meets the Critical Perspectives: Diverse Cultures and Critiques requirement.) 1 unit-Coriell.

Rationale: "The revised description reflects changes in teaching approach and makes

RE 190 Indigenous Religious Traditions the primary prerequisite for RE 391. This follows the standard pattern for 300-level courses in Religion. The hope is that Professor Coriell will normally offer RE 190 every year and RE 391 every other year.”

Library and Technology Impact: “This course is well supported by Library and IT staff. Many of the research materials for this course are available to students electronically.”

2. The Department of Religion proposes revising the course title and description of their extended format course, **RE 405-Senior Thesis** and **RE 406-Senior Thesis**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: RE 405-Senior Thesis. Half-block thesis preparation on a topic chosen by the student and approved by the department. Extended Format course during the fall semester. Required of all majors. .5 unit-Department.

Revised title and description: RE 405-Senior Thesis Preparation. A half-credit extended-format course aimed at developing a proposal and bibliography on a topic chosen by the student and approved by the faculty. Offered in the fall, required of all majors. .5 unit-Department.

Current course description: RE 406-Senior Thesis. Full block of thesis preparation and writing, taken in a single block in the spring semester. Required of all majors. 1 unit-Department.

Revised course description: RE 406-Senior Thesis. An independent block of thesis composition and revision. Offered in the spring, required of all majors.1 unit-Department.

Rationale: “The proposed revisions clarify the timing and purpose of each component of the Senior Thesis in Religion.”

Library and Technology Impact: none.

3. The Department of Music proposes adding a new instrument instruction course, **MU 121-Class Instruction in Beginning Guitar**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: MU 121-Class Instruction in Beginning Guitar. .25 unit-Department.

Rationale: “We are proposing this course because there is currently only one course for Class Instruction in Guitar, which covers both beginning and intermediate levels. Under this proposal, a new course number would be added for Class Instruction in Beginning

Guitar, and the previous course number will be assigned and the name amended to Class Instruction in Intermediate Guitar (see below).”

Library Impact: none.

4. The Department of Music proposes revising the course title, description and prerequisite of **MU 126-Class Instruction in Guitar**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title, description, and prerequisite: **MU 126-Class Instruction in Guitar** .25 unit.

Revised course title, description and prerequisite: **MU 126-Class Instruction in Intermediate Guitar** .25 unit *Prerequisite:* MU 121 or COI.

Rationale: “Currently there is one course for Class Instruction in Guitar, covering both beginning and intermediate classes. This, combined with the accompanying new course proposal, would separate the two and avoid confusion on the students’ transcripts.”

Library Impact: none.

5. The Department of Spanish proposes revising the course descriptions of **SP 101-Elementary Spanish** and **SP 201-Intermediate Spanish**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course description: SP 101-Elementary Spanish. Study of basic grammatical structures and patterns with exercises meant to develop proficiency in speaking, listening, reading, and writing. 2 units-Department.

Revised course description: SP 101-Elementary Spanish. Study of basic grammatical structures and patterns with exercises meant to develop proficiency in speaking, listening, reading, and writing presented in a cultural context. 2 units-Department.

Current course description: SP 201-Intermediate Spanish. Review of fundamentals of Spanish grammar, composition, reading, and oral practice. Readings and discussion periods on topics of Hispanic culture. *Prerequisite:* SP 101 or equivalent. 2 units-Department.

Revised course description: SP 201-Intermediate Spanish. Review of fundamentals of Spanish grammar, composition, reading, and oral practice. Readings and discussion periods on topics of Hispanic cultures including literature, art, music, and film. *Prerequisite:* SP 101 or equivalent. 2 units-Department.

Rationale: "The cultural context is increasingly important in language teaching, so we add it to the course description."

Library impact: none.

6. The Department of Spanish proposes revising the course descriptions of **SP 305-Cultural Context and Written Expression** and **SP 306-Cultural Context and Critical Analysis**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course description: SP 305-Cultural Context and Written Expression. Advanced composition and conversation practice through the study of literary and cultural texts of the Spanish-speaking world. Limited to 15 students. *Prerequisite:* Spanish 201 or equivalent. 1 unit-Department.

Revised course description: SP 305-Cultural Context and Written Expression. Intensive writing and conversation through the study of literary and cultural texts of the Spanish-speaking world. Thematic focus will be determined by instructor. Limited to 15 students. *Prerequisite:* SP 201 or COI. 1 unit-Department.

Current course description: SP 306-Cultural Context and Critical Analysis. Continues the acquisition of the Spanish language and trains students in the most important methods of critical analysis through readings in different genres. *Prerequisite:* SP 305 or COI. 1 unit-Department.

Revised course description: 306 Cultural Context and Critical Analysis. Continues the acquisition of the Spanish language and trains students in the most important methods of literary and critical analysis through readings in different genres. *Prerequisite:* SP 305 or COI. 1 unit-Department.

Rationale: "Reflects current practice: equivalence of preparation should be verified by the instructor in each case."

Library impact: none.

7. The Department of Spanish proposes revising the course description and prerequisites of **SP 307-Hispanic Culture** and revising the prerequisites of **SP 316-Topics in Hispanic Literature and Culture**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course description and prerequisite: SP 307-Hispanic Culture. The study of Hispanic societies and their cultural productions, such as film, art, music, language and literature. Ordinarily taught as part of a foreign study program. *Prerequisite:* SP 305 or equivalent. 1 unit-Department.

Revised course description and prerequisite: SP 307-Hispanic Culture. The study of Hispanic societies and their cultural productions, such as film, art, music, language and literature. Ordinarily taught as part of a foreign study program. *Prerequisite:* SP 305 or COI. 1 unit-Department.

Current course prerequisite: SP 316-Topics in Hispanic Literature and Culture. Study of Hispanic authors, genres, literary periods, cinema or cultural trends not represented in the regular curriculum. The structure of the particular course is determined by the nature of the topic and the preference of the instructor. 1 unit-Department.

Revised course prerequisite: SP 316-Topics in Hispanic Literature and Culture. Study of Hispanic authors, genres, literary periods, cinema or cultural trends not represented in the regular curriculum. The structure of the particular course is determined by the nature of the topic and the preference of the instructor. *Prerequisite:* SP 306. 1 unit-Department.

Rationale: “Prerequisite represents proper scaffolding of the Spanish curriculum.”

Library impact: none.

8. The Department of Spanish proposes revising the course title and description of **SP 324-Hispanic American Literature**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course description: Hispanic American Literature. A survey of Hispanic American literature beginning with the pre-Colombian (Inca, Maya and Aztec), and continuing with the Chronicles of the Spanish Conquest, the Baroque and Neoclassical periods and the romantic period which led to independence. Realism and Gaucho literature will also be included. (Offered alternate years.) *Prerequisite:* COI or SP 306. (Not offered 2012-13). 1 unit-Department.

Revised course title and description: SP 324 - Colonial Hispanic American Literatures and Cultures. Introduces students to Hispanic American cultures and literatures from the pre-Columbian period through the Spanish and Portuguese conquest, the Baroque, and up to the wars of Independence. Examines literary texts as well as other written documents (such as *cartas, requerimientos, relaciones, declaraciones*, etc.). Integrates readings from literature, anthropology, history, and art history among others. Analyzes the colonial period with the view of understanding the formation of present-day social injustices. Critical examination of the encounters between the Europeans and the indigenous peoples of the Americas and the consequences of these encounters. *Prerequisite:* SP 306. 1 unit-Department.

Rationale: “New title and description better reflects how the course has recently been taught and will be taught in the future.”

Library impact: none.

9. The Department of Spanish proposes revising the course title and description of **SP 325-Modern Hispanic American Literature**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: SP 325-Modern Hispanic American Literature. Hispanic American poetry of the late 19th, early 20th centuries. Most of the course is devoted to Modernism and post-Modernism 1880-1920. (Not offered 2012-13). 1 unit-Department.

Revised course title and description: SP 325-Modern Hispanic American Literatures and Cultures. Focuses on the cultural production following emancipation from Spanish and Portuguese colonial rule. Works reflect the main cultural and historical processes as well as the intellectual projects of the post-independence period. Examines neoclassicism, romanticism, liberalism, realism, *indigenismo*, *gauchesca*, as well as modernism and the early literary vanguards. *Prerequisite:* SP 306. 1 unit-Department.

Rationale: see item 8.

Library impact: none.

10. The Department of Spanish proposes revising the course title and description of **SP 326-Contemporary Hispanic American Literature**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: SP 326-Contemporary Hispanic American Literature. Poetry, essay, short story and the novel in contemporary Hispanic American literature (1945-2000). Gabriela Mistral, Jorge Luis Borges, Pablo Neruda, Jose Emilio Pacheco, Carlos Fuentes, Cesar Vallejo, Alejo Carpentier, Eduardo Mallea, Ernesto Sabato, Gabriel Garcia Marquez. Elena Poniatowska, Antonio Skármeta, Ariel Dorfman and other post-modernist writers will be included from year to year. *Prerequisite:* SP 306. 1 unit-Department.

Revised course title and description: SP 326-Contemporary Hispanic American Literatures and Cultures. Examines Hispanic American cultural production from the Cold War period to the present day through a selection of literary texts (poetry, essays, short stories, novels, etc.), films, music and performance. Identifies and analyzes the key issues and themes pertaining to a wide range of countries. Integrates the texts within their historical, social, and political contexts. *Prerequisite:* SP 306. 1 unit-Department.

Rationale: see item 8.

Library impact: None.

11. The Department of Spanish proposes revising the course title and description of **SP 327-Golden Age Survey**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: SP 327 - Golden Age Survey. Course content varies from year to year. (Offered alternate years). *Prerequisite:* SP 306. 1 unit - Ruiz.

Revised course title and description: SP 327 - Golden Age Literature and Culture. Examines topics pertaining to the Renaissance and Baroque periods, roughly from the 16th and 17th centuries. May center on cultural products from both periods or may focus only on one. Topics may be interdisciplinary and may focus on a single or multiple authors, genres, and/or themes. (Offered alternate years). *Prerequisite:* SP 306. 1 unit—Ruiz

Rationale: see item 8.

Library impact: None.

12. The Department of Spanish proposes revising the course description of **SP 328-Don Quijote**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course description: SP 328-Don Quijote. Reading and discussion in Spanish of Cervantes' novel as a literary and historical document. (Offered alternate years only.) *Prerequisite:* COI or SP 306. (Not offered 2012-13). 1 unit-Department.

Revised course description: SP 328-Don Quijote. Explores Miguel de Cervantes's masterpiece *El Ingenioso Hidalgo Don Quijote de la Mancha*. Examines *Don Quijote* within its artistic, literary, and historical context. Examines Cervantes's reading of the world around him and explores the social, political, artistic, and literary implications of the novel at the time of its publication. Considers the modern repercussions of Cervantes's novel including subsequent critical approaches and cultural renditions, adaptations and reinterpretations to establish why it continues to be relevant today. *Prerequisite:* SP 306. At least one advanced Spanish literature course recommended. (Offered alternate years) 1 unit-Ruiz

Rationale: see item 8.

Library impact: None.

13. The Department of Spanish proposes revising the course title and description of **SP 331-Spanish Literature: Romanticism and Realism**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: SP 331 - Spanish Literature: Romanticism and Realism. Critical study of representative authors and works of both literary periods: Larra, Espronceda, Becquer, Zorrilla, Galdos, Valera, 'Clarín' and Alarcón. (Offered alternate years only.) *Prerequisite:* COI or SP 306. 1 unit-Department.

Revised course title and description: SP 331-19th Century Spanish Literature: The Advent of Modernity in Spain. Explores the major literary movements of 19th century

Spain through some of its most renowned authors. Analyzes a selection of literary texts in relation to the movements in which they are conceived, such as realism, romanticism, costumbrism, etc. Exploration of key social and political issues that affect literary production in Spain in the 1800s. Students also analyze other forms of cultural expression inspired in the literature of this period, with attention to such topics as Psychoanalytic, Marxist, and Feminist approaches. *Prerequisite:* SP 306. 1 unit-Arroyo.

Rationale: see item 8.

Library impact: None.

14. The Department of Spanish proposes revising the course title and description of **SP 333-Spanish Literature: Contemporary Spanish Literature Before and After the Civil War**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: SP 333 - Spanish Literature: Contemporary Spanish Literature Before and After the Civil War. Critical study of authors and works of contemporary Spain: Garcia Lorca, Guillen, Alberti, Miguel Hernandez, Aleixandre, Blas de Otero, Cela, Laforet, Juan Goytisolo, Martin-Santos and Sender. (Offered alternate years). *Prerequisite:* SP 306 or COI. 1 unit-Department.

Revised course title and description: SP 333-Contemporary Spanish Literature and Culture. Explores the major literary movements of 20th and 21st century Spanish literature and culture through some of its most renowned authors. Analyzes a selection of literary texts, films and artwork in relation to the cultural movements in which they are conceived. Explores key social and cultural issues that inform the cultural production in Spain during this period. *Prerequisite:* SP 306. 1 unit-Arroyo.

Rationale: see item 8.

Library impact: None.

15. The Department of Spanish proposes revising the course title and description of **SP 338-Latina/o Literature in the United States**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: SP 338-Latina/o Literature in the United States. Comparative study of works of Chicano, Puerto Rican, and Cuban authors, as well as Latin American writers in exile in the United States, including political essays of Marti and Flores Magun and the contemporary works of Hinojosa, Mohr, Laviera, Rivera, Alegre, and Valenzuela. *Prerequisite:* COI or SP 306. Meets the Critical Perspectives: Diverse Cultures and Critiques requirement. 1 unit-Lomas.

Revised course title and description: SP 338-U. S. Latina/o Literatures and Cultures. Comparative study of works by U.S. Latinas/os of Mexican, Puerto Rican, and Cuban descent as well as Latin American writers in exile in the United States. Explores how these writers' shared history of Spanish colonization and U.S. imperialism has produced

both similar and varying cultural representations of home and homeland, diaspora, migration, nation, community, identity, history and memory. *Prerequisite:* SP 306. Meets the Critical Perspectives: Diverse Cultures and Critiques requirement. 1 unit-Lomas.

Rationale: see item 8.

Library impact: None.

16. The Department of Spanish proposes revising the course title and description of **SP 339-Chicano Literature**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: SP 339-Chicano Literature. Critical study of the literary production of authors of Mexican heritage in the United States from 1848 to the present, with emphasis on contemporary Chicano works including Rivera, Anaya, Valdez, El Teatro Campesino, Cisneros, Castillo, and Moraga. (Offered alternate years.) *Prerequisite:* COI or Spanish 306. Meets the Critical Perspectives: Diverse Cultures and Critiques requirement. 1 unit-Lomas.

Revised course title and description: SP 339-Chicana/o Literature and Culture.

Critical study of the literary production and expressive culture of people of Mexican origin in what is today the United States from the 19th century to the present. Explores cultural and artistic practices in literature (print and oral), film, visual and performing arts and how these intersect with socio-historical, economic, and political forces. Considers questions of identity construction, racialization, gender, sexuality, class and power and their cultural representations. *Prerequisite:* SP 306. Meets the Critical Perspectives: Diverse Cultures and Critiques requirement. 1 unit-Lomas.

Rationale: “New title and description better reflects how the course has recently been taught and will be taught in the future.”

Library impact: None.

17. The Department of Spanish proposes revising the course description of **SP 409-Independent Reading**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course description: SP 409-Independent Reading. Senior majors only. Departmental consent. .25 to 1 unit - Department.

Revised course description: SP 409-Independent Reading. Senior majors only. Departmental consent. Primarily for senior thesis work beyond regularly scheduled courses and not available to substitute for those courses. 1 unit.

Rationale: “Adds new information: students must take required courses before attempt-

ing the senior capstone, and we propose to accommodate various senior schedules with variable credit for independent reading, from adjunct to full-block”.

Library impact: None.

18. The Department of Drama and Dance proposes a new extended format course, **DA 101/DR 101-Stagecraft Practicum**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DA 101/DR 101-Stagecraft Practicum. A basic technical theatre adjunct course connected to a main stage production. Covers the vocabulary, theory, skills and application within the technical areas of sets, stage management, and production crew. Emphasizes the collaborative nature of technical theatre in production. .5 unit- Martin.

Rationale: “In the past, dance and drama majors were required to fulfill “tech hours.” In other words, they joined the backstage labor force for our department’s productions. The students often lacked training for the work they were asked to do. This course offers students the necessary training as well as contextual and experiential understanding of their technical assistance. Our new Technical Director, Paul Martin, holds an advanced degree in technical theatre and for the first time, we have a technical director qualified to teach such a course. The department will eliminate the block course, DR108: Fundamentals of Technical Theatre. This new course is analogous to the dance technique classes and is better taught as an extended format course.”

Library Impact: None.

19. The Department of Drama and Dance proposes a new course, **DA 304/DR 304-Advanced Performance**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DA 304/DR 304-Advanced Performance. Investigation of choreographic theories and practices with an emphasis on interdisciplinary inquiry. Topics include: Advanced Choreography, Site-specific Performance, Installation and Performance, Choreographies of Editing, Community and Performance. Can be repeated for credit to fulfill one elective requirement within the major. *Prerequisite:* DA 221 or COI. 1 unit- Department.

Rationale: “As the result of our external review in 2011, members of Drama and Dance embarked on a major curriculum revision. Our extensive revisions are the result of six afternoon meetings over six blocks to retool our courses and majors and to, among other goals, formalize interdisciplinary linkages between the two majors. This course is the re-

sult of this goal. Its focus on interdisciplinarity allows for additional interaction between drama and dance majors and opportunities for dance students to study with drama faculty. It adds another preparatory step, in addition to the Junior seminar, towards the senior thesis. The course rotates a set of five topics but is not to be confused with special topics courses in that the select topics, while interdisciplinary, are related in performance methodologies. Unlike our special topics courses, which serve as electives, this course is a core requirement for the major. The course can be repeated for credit. In addition to serving as a core course requirement, repeating the course with a different topic can fulfill one elective requirement within the major.”

Library impact: Minimal.

20. The Department of Drama and Dance proposes dropping the course, **DA 235-Advanced Choreographic Forms**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DA 321-Advanced Choreographic Forms. Further study of the craft and art of choreography. Ongoing critiques and support of student generated work. Assignments designed to meet the needs of students doing advanced work in choreography. Offered as an extended format course. Required for the major. *Prerequisite:* Dance Theory 221. .5 unit-Herminjard.

Rationale: “This course will be taught as one of five offerings within the course container **DA 304-Advanced Performance**, a proposed requirement at the 300-level for dance majors. In the past, the course was offered as an extended format adjunct but the current dance faculty members recommend the course be taught as a block course - students are best served with immersive choreographic investigation.”

21. The Department of Drama and Dance proposes a new course, **DA 326/DR 326-Performance Studies**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DR 326/DR 326-Performance Studies. Examines new approaches to the study of performance drawn from sociology, anthropology, and media studies. Uses readings by scholars such as Diana Taylor, Richard Schechner, and Philip Auslander to analyze works by contemporary choreographers, theatre ensembles, and performance artists, as well as performances from everyday life, including concerts, festivals, and political protests. Attention also given to how performances construct race, gender, and nationality. 1 unit-Platt.

Rationale: “This course has been previously taught as a special topics course and is now being included within a new required rubric, “Interdisciplinary Perspectives,” as part of the Department of Drama & Dance’s revised curriculum. The course examines issues of

social diversity and inequality from within a methodological framework drawn from Performance Studies, an innovative field of study that the department is incorporating into its permanent curricular offerings.”

Library Impact: None.

22. The Department of Drama and Dance proposes a new course, **DA 327/DR 327-Feminist Performance**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DA 327/DR 327-Feminist Performance. Examines how performances since 1960 by female artists have challenged the subordinate status of women in art and society. Uses readings by theorists such as Judith Butler, Sue-Ellen Case, and Peggy Phelan to identify strategic positions adopted by artists working in drama, dance, film, performance art, and new media. 1 unit-Platt.

Rationale: See item 21.

Library Impact: None.

23. The Department of Drama and Dance proposes a new course, **DA 329/DR 329-Queer Performance and Body Politics**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DA 329/DR 329-Queer Performance and Body Politics. Examines how performances since 1960 by queer artists have challenged conventional ideas about the body, sexuality, and selfhood. Uses readings by theorists such as Michel Foucault, Michael Warner, and José Esteban Muñoz to identify strategic positions adopted by artists working in literature, film, drama, musical theatre, dance, and performance art. 1 unit-Platt.

Rationale: See item 21.

Library Impact: None.

24. The Department of Drama and Dance proposes a new course, **DA 230-Video Dance**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DA 230-Video Dance. Introduction to creating dance specifically for the video medium, also known as video dance. Investigates ways that choreographers might use video technology as a creative tool. Aspects include production of video, audio, and choreography with the aim of fusing these elements. Limited to 20. 1 unit-Herminjard.

Rationale: “This course has been taught as a special topics course, **DA 200-Topics in**

Dance: Dance and Digital Technology, three times and should now be offered as a permanent course. It serves as an elective for the Dance major and minor and as a preparatory course for New Media for Installation and Performance co-taught by Patrizia Herminjard and Dan Raffin. The title change more accurately reflects the nature of the course content and the name by which the students identify the course. Due to the number of available computers in the Cornerstone Lab, class size is limited to 20 students. The Cornerstone Lab has 20 computer stations.”

Library and Technology impact: minimal.

25. The Department of Drama and Dance proposes revising the course title and description of **DA 110/DR 110-Fundamentals of Performance Design and Technical Theatre** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: DA 110/DR 110-Fundamentals of Performance Design and Technical Theatre. Basic theatrical design and technical theatre, its vocabulary, theory and application in the areas of technical direction, sound, lighting, set and costume design. A foundation course with emphasis placed on understanding the collaborative nature of technical theatre in production. Limited to 14. 1 unit- Davis-Green.

Revised course title and description: DA 110/DR 110-Fundamentals of Performance Design. Emphasizes the collaborative nature of 3-dimensional live performance design, its vocabulary, theory and application with a focus on aesthetic integration. Combines artistic practice with critical inquiry to engage simultaneously in creative development and analysis. Class projects introduce students to research, visual analysis, sketching, model making, and presentation skills. Historical and current performance design trends. No prior experience in theatrical productions expected. Limited to 14. Lab fee required. 1 unit-Davis-Green.

Rationale: “The proposed name change and updated description reflects a more up to date, focused approach to performance design and removes technical theatre from the course title. The course was overloaded with the technical theatre component. The department now has a qualified person to teach technical theatre as an adjunct course (see new courses - DA 101: Stagecraft Practicum) so that principles of design may be taught in more depth. Enrollment is limited to twelve students based on the number of students the design studio can accommodate. In addition, the availability of machinery and equipment in the costume and scenic shops is limited. Close supervision of student use is necessary because of the nature of the machinery.”

Library and technology impact: none.

26. The Department of Drama and Dance proposes revising the course title and description of **DA 221-Choreography** with the approval of the Humanities Executive Committee

and the Committee on Instruction.

Current course title and description: DR 221-Beginning Choreographic Forms: Theory and Practice Study of the choreographic form through problems dealing with aspects of space, time and motion. Required: Concurrent enrollment in modern dance technique. *Prerequisite:* .25 unit of Beginning Modern Dance or Dance Improvisation or prior dance experience is recommended. 1 unit-Wang-Chen.

Revised course title and description: DA 221-Choreography A theoretical and practical investigation of dance composition. .25 unit of Beginning Modern Dance or Dance Improvisation or prior dance experience recommended. 1 unit-Womack.

Rationale: “The department proposes a streamlined title and description to allow for more current teaching practices in choreography.”

Library impact: none.

27. The Department of Drama and Dance proposes revising the course title and description of **DA 211-Social History of Dance** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: DA 211-Social History of Dance. African, Asian, South American and European Dance Traditions Contemporary and traditional dances from other cultures studied through observation (primarily on film) and practice. How cultural codes expressed in dance both reflect and affect social and political change; investigation of the social, religious, and political context of each tradition. The influence of immigration, trade routes, the institution of slavery, and travel in the development of new dance forms across the world. 1 unit. Department.

Revised course title and description: DA 211-Historical Perspectives in Dance. Introduction to dance history as drawn from ballet, modern, social dance, and contemporary performance. Examines critical methodologies, key authors, and current research in the field of Dance Studies. Topics may address interdisciplinary concerns, social issues, or representations of gender, race, nationality, and class. 1 unit-Platt.

Rationale: “Professor Platt is now the designated faculty member to teach this course. His course focuses on Western concert dance traditions (including ballet as well as modern dance) by engaging more recent methodologies in dance studies to give the course more currency.”

Library impact: minimal.

28. The Department of Drama and Dance proposes revising the course title and description, **DA 311-Social History of Dance: the Birth of Modern Dance** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: 311-Social History of Dance: the Birth of Modern Dance. Explores the social and political issues of the period 1880-1950 in the development of modern dance and studies the people -- mostly women -- who were the innovators of this unique form. Viewing of videotapes, readings about each artist, and interactive projects designed to develop full understanding of each choreographer, innovator, and dancer. Practical dance techniques will also be studied. *Prerequisite:* Intermediate modern dance or equivalent. (Meets the Critical Perspectives: Diverse Cultures and Critiques requirement.) 1 unit-Wang-Chen.

Revised course title and description: DA 311-Cultural Perspectives in Dance. Study of dance practices and their specific histories within and across cultures. Themes of embodiment, race, ethnicity, identity, migrational flows, appropriation and cultural exchange inform the analysis of the selected dance traditions, fusions and innovations. 1 unit-Department.

Staffing impact and rationale: “The written, retitled course acknowledges more recent trends in dance studies that allow for intercultural and cross-cultural studies of dance forms and permit the new hire to shape the course based on her or his areas of expertise. It expands our course offerings to include inter-cultural and cross-cultural dance studies as core component within the dance curriculum. The content within the current course description is covered in DA 211: Historical Perspectives in Dance.”

Library impact: moderate.

29. The Department of Drama and Dance proposes revising the course title and description of **DA 225-The Body in Motion: Anatomy and Kinesiology** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: DA 225-The Body in Motion: Anatomy and Kinesiology The course takes a mechanical look at the body, analyzing each joint in terms of bone, muscle, and ligament makeup, starting from the feet and working up through the torso. Anatomical composition determines how any movement occurs, and the course will analyze such movement from a physiological perspective. The course will also consider a variety of movement problems and injuries, the causes of these problems, and develop a regimen of exercises to attack dance-related disabilities. 1 unit-Wang-Chen.

Revised course title and description: DA 225-The Body in Motion: Anatomy, Kinesiology and Somatics. Basic study of anatomy and kinesiology coupled with somatic prac-

tices such as Yoga, Feldenkrais and Laban Movement Analysis to develop one's movement potential. Additional study of philosophical and critical discourses theorizes the relationship of mind to body to further contextualize scientific understandings of how the body moves. 1 unit-Womack.

Rationale: "With Professor Wang's retirement and Professor Womack's hire, the course content has changed slightly based on their differing areas of expertise in the field of somatics. No longer a requirement for the dance major, this course has also been revised to be of broader interest for students outside the major."

Library impact: None.

30. The Department of Drama and Dance proposes revising the course description and adding a prerequisite for **DA 303/DR 303-Junior Seminar** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course description and prerequisite: DA 303/DR 303-Junior Seminar Activates theoretical and practical aspects of creative collaboration between drama and dance majors respectively, and also among artistic disciplines. Studies include immersion in performance theory, aesthetic philosophy, and collaborative strategies to create an integral final group public performance. Collaboration and collision through a process of experimentation and rehearsal to discover which elements (visual, kinesthetic, audio, textual, temporal, and spatial) lend themselves to a unified event in performance. 1 unit – Department.

Revised course description and prerequisite: DA 303/DR 303-Junior Seminar. Activates theoretical and practical aspects of creative collaboration between drama and dance majors and also among artistic disciplines. Studies include immersion in performance theory, aesthetic philosophy, and collaborative strategies to create an integral final group public performance. Collaboration and collision through a process of experimentation and rehearsal to discover which elements (visual, kinesthetic, audio, textual, temporal, and spatial) lend themselves to a unified event in performance. DA 110/DR 110, DA 211, and DA 221 recommended. *Prerequisite:* COI. 1 unit-Department.

Rationale: "Revising the course description and adding this prerequisite will encourage students to complete foundational courses in the major necessary to benefit from this seminar."

Library Impact: none

31. The Department of Drama and Dance proposes dropping the course, **DA 102-Chinese Meditative Arts**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DA102-Chinese Meditative Arts This course unites theory and practice of several of the Chinese meditative art forms, including various martial art forms, tai chi, Chinese calligraphy, painting, and carving. Breathing, calm mental focus, strength, coordination, and flexibility are skills developed through these meditations, enhancing body-mind integrity and capacity for creative work. Meets the Critical Perspectives: Diverse Cultures and Critiques requirement. (Also listed as Asian Studies 109.) 1 unit-Wang-Chen.

Rationale: “With Professor Wang-Chen’s retirement, the department can no longer offer this course. It’s unlikely that the new replacement hire in dance would offer such a course given the restructuring of the dance curriculum.”

32. The Department of Drama and Dance proposes dropping the course, **DA 235-Theory & Practice of Yoga**, from its course listings with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DA 235-Theory & Practice of Yoga. This course provides an intensive introduction to the practice of yoga in the tradition of Indian philosophy. The practice of yoga comes in many forms, although ultimately its purpose is singular: That is, to still the multiple layers of consciousness in order to achieve genuine freedom in the form of enlightenment. Each day of the course will involve asana practice, or the practice of postures, based on the teaching of B.K.S. Iyengar, who emphasizes careful attention to alignment in the poses and focuses on sequences meant to balance energy and prepare the body/mind for meditation. Each day of the course will also involve discussion of important texts of the Indian philosophical tradition, including the Bhagavad Gita, the Samkhya-Karika, and the Yoga Sutras, attributed to Patanjali, as well as selections from other Hindu texts. CP:D.(Meets the Critical Perspectives: Diverse Cultures and Critiques requirement.) 1 unit-Berg.

Rationale: “With Professor Berg’s retirement and with the arrival of Professor Womack as her replacement, the department can no longer offer this course.”

33. The Department of Drama and Dance proposes dropping the course, **DA 322-Music & Dance**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: 322-Music & Dance. A study of the structural and artistic relationship between music and dance forms. Course work will include theoretical and practical experience designed to develop a better understanding of rhythm as a unifying element in movement and music. 1 unit-Herminjard.

Rationale: “Both the current dance faculty as well as the external reviewers who reviewed the department in 2011 question the purpose and currency of this course. The

course presumes music as the primary disciplinary partner with dance. Given the developments within contemporary dance practices since the mid-twentieth century, this assumption is no longer the case. The dance faculty members propose to eliminate this course as a core requirement. Possible future topics courses may address certain aspects in the evolving relationships of movement and dance to music, to sound and/or to text. Another topics course could study and experiment with collaborative practices among choreographers and composers, for example.”

34. The Department of Drama and Dance proposes dropping the course, **DA 331-Colorado College Touring Dance Troupe**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DA 331-Colorado College Touring Dance Troupe. Students in this course will have the opportunity to develop numerous performance, production, and arts management skills through the presentation of both faculty and student-choreographed works at local schools and organizations. The troupe seeks to actively promote the appreciation of dance and to foster a sense of discipline, artistic integrity, and community outreach among its student members. Extended Format, blocks 1–8. Prerequisite: Consent of instructor and Extended Format, (blocks 1–8) 1 unit-Wang-Chen.

Rationale: “With Professor Wang’s retirement, the department can no longer staff this course.”

35. The Department of Drama and Dance proposes a new course, **DS 242-245-Somatic Practices**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DS 242-245-Somatic Practices Two-block adjunct course. .25 units. A variable topic practice course that explores the mind-body connection and therapeutic dimensions through embodied practices. Includes yoga, Pilates, Gyrotonics, Feldenkrais, Tai Chi, Qigong. .25 unit-Department.

Rationale: “Somatic practices are an integral part of most dance curricula. CC dance studio courses have included most of the practices listed above. This course “container” allows the department to recognize its somatic offerings under one heading. These courses, particularly yoga, hold wide interest for the campus community.”

Library impact: none.

36. The Department of Drama and Dance proposes dropping the course **DS 241-242-Body Conditioning** from its course listings with the approval of the Humanities Executive Committee and the Committee on Instruction.

DROP: DS 241-242-Body Conditioning. .25 unit – Department.

Rationale: “This course was formed to offer Pilates and Gyrotonics as an afternoon adjunct course and to supplement the student dancers’ training. Pilates and Gyrotonics will now be subsumed within the proposed new course **DS 242-245 Somatic Practices.**”

37. The Department of Drama and Dance proposes dropping the course **DS 221-222-Yoga** from its course offerings with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DS 221-222-Yoga. .25 unit-Berg.

Rationale: “Yoga will now be subsumed within the proposed new course **DS 242-245 Somatic Practices.**”

38. The Department of Drama and Dance proposes revising the course title of **DS 105 – DS 108-Beginning Modern Dance** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current Course title: DS 105 – DS-108 Beginning Modern Dance .25 unit.

Revised course title: DS 105 – DS--08 Beginning Contemporary Dance .25 unit.

Rationale: “Our current “modern dance” classes assimilate recent trends in dance training (postmodern dance, somatics and dance developments within popular culture) to expand upon the modern dance tradition. Contemporary dance is a more appropriate title.”

39. The Department of Drama and Dance proposes revising the course title of **DS 205 – DS 208-Beginning Intermediate Modern Dance** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title: DS 205 – DS 208-Intermediate Modern Dance .25 unit.

Revised course title: DS 205 – DS 208-Intermediate Contemporary Dance .25 unit.

Rationale: see item 38.

40. The Department of Drama and Dance proposes revising the course title of **DS 305 – DS 308 Intermediate/Advanced Modern Dance** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title: DS 305 – DS 308 Intermediate/Advanced Modern Dance. .25 unit.

Revised course title: DS 305 – DS 308 Intermediate/Advanced Contemporary Dance. .25 unit.

Rationale: see item 38.

41. The Department of Drama and Dance proposes revising the course title of **DS 405- Advanced Modern Dance** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title: DS 405-Advanced Modern Dance .25 unit.

Revised course title: DS 405-Advanced Modern Dance: Technique of Martha Graham .25 unit-Herminjard.

Rationale: “Martha Graham – a preeminent American choreographer of modern dance – developed a comprehensive theory and technique for training dancers. Advanced students of dance learn Graham technique and Graham’s choreographic theories through embodied practice.”

42. The Department of Drama and Dance proposes revising the course title of **DS 406 – DS 408 Advanced Modern Dance** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title: DS 406 – DS 408-Advanced Modern Dance .25 unit.

Revised course title: DS 406 – DS 408-Advanced Contemporary Dance .25 unit.

Rationale: see item 38.

43. The Department of Drama and Dance proposes dropping the course **DS 233- Intermediate Modern Jazz**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DA 233-Intermediate Modern Jazz. .25 unit-Department.

Rationale: “This course has not been offered in five years. No faculty member can teach this course and department funds to hire quality part-time dance teachers are used for courses that are more core to our studio dance curriculum (ballet, contemporary dance, Capoeira, African dance, somatic practices.)”

44. The Department of Drama and Dance proposes a new course, **DR 240-Special Topics in Design** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DR 240-Special Topics in Design. Courses offered by design faculty and guests on specialized topic areas in performance design. Lab fee required. 1 unit. Department.

Rationale: “A proposed elective for the drama major and the performance design the-

matic minor. Design special topics courses currently reside under the heading of DR 200 and DR 300-Special Topics in Drama. With the proposed minor, we propose a published designated course for design special topics as distinct from drama special topics. DR 200: Special topics in drama does not include design in its course description (acting, directing and dramatic literature are listed as possible topics for DR 200.) Members of Drama and Dance aim to make design more visible as its own study within the performing arts.”

Library impact: Minimal.

45. The Department of Drama and Dance proposes a new course, **DR 340-Advanced Topics in Design** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DR 340-Advanced Topics in Design. Courses offered by design faculty and guests on specialized topic areas in performance design. Lab fee required. 1 unit. Department.

Rationale: See item 44.

Library impact: Minimal.

46. The Department of Drama and Dance proposes a new course, **DR 350-Design Practicum** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DR 350-Design Practicum. An individual practical design project in connection with department main stage productions. Areas of concentration might include properties, masks, sound design, video design in association with the season productions. Must be arranged with instructor. *Prerequisite:* DR 110 and/or COI. 1 unit- Department.

Rationale: “A proposed elective for the drama major and the performance design thematic minor. Offers exceptional design students the opportunity for a mentored advanced project. Students may act as assistants or be mentored as designers for the Department’s productions or other projects in studio art and film.”

Library impact: Minimal.

47. The Department of Drama and Dance proposes dropping the course, **DR 306-Directing II**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DR 306-Directing II. Advanced theory and practice of directing. Class is limited to 18. *Prerequisite:* Drama 206 (Not offered 2011–12.) 1 unit – department.

Rationale: “This course will be taught as one of four offerings within the course container **DR 304-Advanced Performance**, a core requirement at the 300-level for drama majors”.

48. The Department of Drama and Dance proposes dropping **DR 225-Playwriting and Screenwriting** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DR 225-Playwriting and Screenwriting. Practice through intensive exercises, study of genres and scripts, and the production of scripts in writing for live performance and for film or television. Culminates in public presentation of work.
1 unit-Nelson.

Rationale: “This course was titled *Writing for Performance* and was taught by guest playwrights. Several years ago the title was changed to *Playwriting* and then changed again three years ago to *Playwriting and Screenwriting*. With our comprehensive curriculum revisions, we propose to return to the *Writing for Performance* and to incorporate it into **DR 304-Advanced Performance**. The course will be offered on a rotating basis as **DR 304-Advanced Performance: Writing for Performance.**”

49. The Department of Drama and Dance proposes dropping **DR 331-Site Specific Theatre** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DR 331-Site Specific Theatre. Theatre doesn't need theaters. It can and should happen anywhere and everywhere. Practicum aims to investigate, develop, and present, via an overview of site specific performance history and practice, any type of performance work wherever is appropriate, exploring both the performance work and the space in which it is presented. 1 unit-Manley.

Rationale: “This course will be taught as one of five offerings within the course container **DR/DA 304-Advanced Performance**, a core requirement at the 300-level for drama and dance majors.”

50. The Department of Drama and Dance proposes a new course, **DR 226-The Plays of August Wilson** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DR 226-The Plays of August Wilson. Investigation of the works of leading African-American playwright August Wilson, considering his texts' socio-historical, economic, musical, folk, cultural, and poetic influences. 1 unit-Davis.

Rationale: “In Spring 2013, the department will offer this course for the fourth time so it’s time the course be regularized. It has had healthy enrollments and growing student interest. August Wilson is one of the pre-eminent playwrights of the 20th and 21st centuries.”

Library impact: None.

51. The Department of Drama and Dance proposes dropping **DR 320-African and African-American Theatre** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DR 320-African and African-American Theatre. History of African and African-American theatre, emphasizing the synergy between the two forms and the two continents from the griot-driven oral tradition and African folk-tale languages of performance grounded in the talking drum through American minstrelsy and other African-American musical and theatrical traditions (choreo-poems, performance art, jazz). Examines the development of the two forms in their theatrical, literary and performance traditions. 1 unit-Davis.

Rationale: “The department proposes splitting this course into two 1 unit courses: African Theatre and African-American Theatre.”

52. The Department of Drama and Dance proposes a new course, **DR 230-African American Theatre** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DR 230-African American Theatre Examines the history of African American performance traditions, texts, and forms including autobiographies and slave narratives as performance and protest vehicles to minstrelsy and vaudeville. Study of contemporary musical tradition, and modern text driven works from individual performance to company productions, political nationalism and the Black Arts Movement to choreo-poems and hip-hop performance. Through specifically selected playwrights, theatre artists and institutions the course will explore cultural and ethnic identities that are an integral part of the American cultural landscape. 1 unit-Davis.

Rationale: “Drama and Dance proposes creating two new courses by dividing the current course **DR 320-African and African American Theatre** into two separate Courses: **DR 230-African American Theatre**, and **DR 231-African Theatre**. Given African theatre’s and African American theatre’s tremendously diverse histories and development, combined with the wide range of cultural, theoretical, literary, stylistic and contextual ideas which should be considered and apprehended in both fields, the subject matter is too vast to address adequately in a single block course. By continuing to teach the subject(s) as a single course, African Theatre and African American Theatre are placed in the convenient

box of “the other.” We thereby suggest that African Theatre and African American Theatre lack the significance and importance of comparable courses within the department that are grounded in and focus on European or Western traditions of theatre, and have their own separate course titles and descriptions rather than grouping. African and African American Theatre should be treated in the same manner. Finally, these courses should be offered at the 200-level to be consistent with the European theatre history courses”.

Library Impact: Moderate. The library will need to continue to increase its resources of scripts, texts, audio/visual and reference materials relative to African American Theatre and Performance.

53. The Department of Drama and Dance proposes a new course, **DR 231-African Theatre** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DR 231-African Theatre Survey of a broad range of works from the *Griot*-driven oral tradition and pre-colonial theatrical offerings to documented traditional African indigenous performance—community festivals, seasonal rhythms and religious ritual presentations, dance and masquerade. Examines texts, spoken and drummed/musical languages of performance, post-colonial theatrical traditions, “concert party” theatre, puppetry, South African *anti-apartheid* theatre and contemporary adaptations of Western “classics” in ways that will help comprehend the complexity, richness, and diversity of theatre across the African continent. 1 unit-Davis.

Rationale: see item 52.

Library Impact: Moderate. The library will need to continue to increase its resources of scripts, texts, audio/visual and reference materials relative to African Theatre and Performance.

54. The Department of Drama and Dance proposes dropping **DR 322-Asian and Asian American Theatre: Puppetry** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DR 322-Asian and Asian American Theatre: Puppetry. Studies at least two of four Asian traditions-Chinese, Japanese, Indonesian, and Indian-and the combined effect of these traditions on contemporary Asian-American theatre. Traditional styles considered may include Chinese opera, bunraku, noh, kabuki, kyogen, Indonesian shadow/puppet plays, and Sanskrit drama. Modern American authors and companies may include David Henry Hwang, Chay Yew, Jeannie Barroga, Velina Hasu Houston, Theatre of Yugen, East-West Players, and Asian American Theatre Company. Meets the Critical Perspectives: Diverse Cultures and Critiques requirement. 1 unit-Department.

Rationale: The Department is dividing this course into the two courses found below.

55. The Department of Drama and Dance proposes a new course, **DR 232-Asian Theatre** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DR 232-Asian Theatre. The history of theatre and performance in selected Asian countries including, China, Japan, Indonesia, India and Vietnam. Explores the traditional styles of Chinese opera, Bunraku, Noh, Kabuki, Kyogen, Indonesian shadow/puppet plays, Vietnamese water puppetry and Sanskrit drama. Combines these with the practice of song, dance, puppetry and mask traditions and techniques as well as performance structure and content to help frame their resonances, representations, differences and similarities by country, culture and aesthetic from original sources to and through contemporary performance(s). 1 unit-Davis.

Rationale: “Drama Dance proposes dividing **DR322-Asian and Asian American** into two separate new courses: **DR 232-Asian Theatre** and **DR 233-Asian American Theatre**. Given the tremendously diverse histories and development of Asian and Asian American Theatre, combined with the wide range of cultural, theoretical, literary, stylistic, and contextual ideas which should be considered and apprehended, the subject matter is too vast to adequately address in a single block course. A wide range of courses could be taught within the theatre curriculum solely based on the country of origin—China, Japan, Indonesia, India, etc., or performance idioms, for example, puppetry—marionettes, shadow puppets, rod puppets, glove puppets, or *mua rio nuoc*—Vietnamese water puppetry. Teaching a combined course on Asian Theatre and Asian American Theatre denies the amazing and complex histories, growth and importance of both subjects. With such a rapidly expanding field of performances, texts and criticism, teaching Asian and Asian American Theatre as a single course places the course and cultures(s) into the sphere of “the Other,” and suggests their diminished significance. Comparable courses within the department that are grounded in and focus on the Western European theatre traditions are easily identified by their genres and historical periods. Asian Theatre is equally important and possesses a similar scope as the Western canon, and should have its own separate course title and description.”

Library Impact: Moderate. The number of texts and reference materials relative to Asian Theatre for all areas of the region need to be increased.

56. The Department of Drama and Dance proposes a new course, **DR 233-Asian American Theatre** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Add: DR 233-Asian American Theatre. Explores the history and contributions of Asian

American Theatre artists to contemporary American theatre. Navigating issues of race, gender, class, sexuality and “cultural origin,” explores the significance of these issues and place them in significant historical, political and theoretical contexts. Examines the works and contributions of modern American authors and companies including David Henry Hwang, Chay Yew, Philip Gotanda, Jeannie Barroga, Velina Hasu Houston, Pan Asian Repertory Theatre, Theatre of Yugen, East-West Players, and Asian American Theatre, to identify major themes and genres that contribute to cultural identity, community and frame an Asian American experience. 1 unit-Davis.

Rationale: see item 55.

Library Impact: Moderate. The number of texts and reference materials relative to Asian Theatre for all areas of the region need to be increased. The texts and reference materials relative to Asian American theatre need to be increased as well.

57. The Department of Drama and Dance proposes revising the course title and description of **DR 206-Directing I** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: DR 206-Directing I. Fundamentals of play directing, analysis and rehearsal procedure. Includes presentation of scenes. Prerequisite: DR 105 and DR 110 or 211 Fundamentals of play directing, analysis and rehearsal procedure. Includes presentation of scenes. 1 unit-Department.

Revised course title and description: DR 206-Directing. A practical and theoretical introduction to the basics of directing. Begins with investigation of past and present directing practice and techniques through the work of influential directors from around the world. Considers the essential tools of directing: choosing the material; producing and conceptualizing ideas; pre-production work of analysis, design and planning; casting; rehearsal management; rehearsal techniques with actors; and steering the production through its final stages to performance. The course involves directing actors in scenes. *Prerequisite:* DR 105 or DR 110. 1 unit-Manley.

Rationale: “The “I” from the title should be removed since the department has proposed that DR 206: Directing II be dropped and Advanced Directing be added as one of the rotating topics within DR 304: Advanced Performance.”

Library impact: None.

58. The Department of Drama and Dance proposes revising the course title and description of **DR 210-Intermediate Design Studio** with the approval of Humanities Executive Committee and the Committee on Instruction.

Current course title and description: DR 210-Intermediate Design Studio. Intermediate work in theater design, period styles, historical research, fieldwork, computerized and traditional rendering. Topic rotates among four sub-areas: 1) rendering for the theatre, 2) scene painting, 3) computer-assisted design and 4) stage makeup. 1 unit — Davis-Green.

Revised course title and description: DR210-Intermediate Performance Design. Intermediate work in performance design with an emphasis on the emergence of new approaches and innovations in scenic and performance design. Integrates traditional visual languages of the stage with the digital arts. Explores spatial designs for dance, performance installations and the theatrical stage. Includes model making, drawing, drafting and digital/video design programs. Limited to 14. Lab fee required. *Pre-requisite:* DR 110 or COI.1 unit-Davis- Green.

Rationale: One of a set of three courses that could fulfill a foundational 1-unit requirement in intermediate design for the proposed performance design thematic minor. Also serves as an elective for the Drama major. The course title was changed from “Intermediate Design Studio” to reflect a more up-to-date approach in scenic design. Scenic designers increasingly cross over to the visual arts to create performance installations that while performative are no longer reliant on a dramatic script or a traditional stage setting. The course focuses more rigorously on design principles and visual theories with less emphasis in script analysis. The course is taught in the design studio. The studio can only accommodate 14 drafting tables.”

Library and technology impact: None.

59. The Department of Drama and Dance proposes revising the course number, title and description of **DR 311-Stage Costuming** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course number, title and description: DR 311-Stage Costuming. Costume design and construction, including the recreation of period dress pattern drafting, rendering, and costume-related crafts. *Offered in alternate years.* Limited to 10. Lab fee required. 1 unit-Ames.

Revised course number, title and description: DR 211-Costume Design. Costume Design for live performance, including theatre, opera, dance, and performance art. Explores color and line theory, script analysis, textiles and textile modification, rendering for costumes, construction and patterning techniques and other costume related skills. *Offered in alternate years.* Limited to 10. Lab fee required. 1 unit -Ames.

Rationale: This course is one of a set of three courses that could fulfill a foundational requirement in intermediate design for the performance design thematic minor. It also serves as an elective for the Drama and Dance majors. For consistency within the de-

partment's curriculum revision and for the new minor, the three intermediate, specialized design courses (lighting design, costume design and the course based in scenic design principles, performance design) are best offered at the 200-level. Students are then prepared for advanced level design courses and more individualized creative research. The enrollment is limited to 10 students because the size of the costume studio only allows for 5 sewing machines. In addition, close supervision of student use is necessary because of the nature of the machinery."

Library impact: None.

60. The Department of Drama and Dance proposes revising the course number for **DR 307-Lighting Design** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course number: DR 307-Lighting Design. History, theory, and practice of lighting design for the stage. Script analysis, drafting, plotting, and color theory. Laboratory required: participation in one stage production. *Prerequisite:* Drama 110 or COI. (Not offered 2011–12.) 1 unit – Department.

Revised course number: DR 207-Lighting Design. History, theory, and practice of lighting design for the stage. Script analysis, drafting, plotting, and color theory. Laboratory required: participation in one stage production. 1 unit. Offered every other year. *Prerequisite:* DR 110 or COI. 1 unit-Department.

Rationale: "This course is one of a set of three courses that could fulfill a foundational requirement in intermediate design for the performance design thematic minor. It also serves as an elective for the Drama and Dance majors. For consistency within the department's curriculum revision and for the new minor, the three intermediate, specialized design courses (lighting design, costume design and the course based in scenic design principles, performance design) are best offered at the 200-level. Students are then prepared for advanced level design courses and more individualized creative research."

Library and technology impact: None.

61. The Department of Drama and Dance proposes revising the title and description for **DR 330-Drama Away** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Current course title and description: DR 330-Drama Away. Class attendance at theatre in a selected city with written analysis of the works seen. Concentration on the social, cultural, historical, and national parameters of drama. Extra Expense. 1 unit - Manley.

Revised course title and description: DR 330-Performance Away. The class takes

place in a selected city and sees and analyzes a wide range of performances including drama, dance, opera, puppetry, solo performance, circus, site specific work, foreign language performance and experimental work in all genres. Explores the social, historical and national parameters of the performances and the past and present performance history and significance of the city. Extra Expense. 1 unit-Manley.

Rationale: “The title has been changed to reflect the fact that the performances attended during the course are not solely in drama.”

Library Impact: None.

62. The Department of Drama and Dance proposes dropping the course, **DR 321-Latino/a and Latin-American Theatre**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DR 321 Latino/a and Latin-America Theatre. Examines Latino/a and Latin American theatrical works as forms of socially accepted resistance and politically charged art forms. Considers plays and performances that challenge governments, inequities, and the status quo using humor, passion, spectacle, and simplicity. Considers performance art, theatre of the oppressed, agitation/propaganda, activism, post-colonialism, existentialism and feminism. Contextualizes Latino/a and Latin American performance in political and social landscapes. (Meets the Critical Perspectives: Diverse Cultures and Critiques requirement.) 1 unit-Department.

Rationale: “There is no faculty member within the college to teach this course and it hasn’t been offered in three years. By dropping this course we are not dismissing the importance of Latino/a theatre and theatre in Latin America. It is misleading, however, to keep the course in the catalog without the staff to teach it. The department continues to assess its offerings in intercultural and global theatre and their integration into our curriculum.”

63. The Department of Drama and Dance proposes dropping **DR 216-Theatre Institute** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Drop: DR 216-Theatre Institute. (Not offered 2011–12.) 1 unit. (no description available.)

Rationale: “This course has no known purpose - no Drama faculty member recalls how the course came to be or why it might be necessary.”

64. The Department of Drama and Dance propose major changes to their majors and minors, with the approval of the Humanities Executive Committee and the Committee on Instruc-

tion. The changes do not require a vote of the faculty and are presented for the information of the faculty, especially with regard to advising.

Current Dance Major:

Dance majors must complete a minimum of 12.75 units in the major. Of these, 2.5 units must be in upper-level technique 300–400 with at least 1.0 unit in modern dance and .50 units in ballet. Dance majors are required to take dance theory courses including: DA 110: Fundamentals of Design and Technical Theatre, DA 221: Beginning Choreographic Forms: Theory and Practice, DA 225: The Body in Motion: Anatomy and Kinesiology, DA 303: Junior Seminar (Block 3), DA 311: Social History of Dance: The Birth of Modern Dance in America, DA 322: Music and Dance, DA 404: Senior Thesis.

Majors must complete dance theory courses DS 223: Improvisation (.25 unit) either concurrently or prior to taking DA 221: Beginning Choreographic Forms and DA 321: Advanced Choreographic Workshop (.50 units). The remaining two courses are electives, and may not be in dance studio. They are to be chosen from any dance theory block course or: DA 100: History of Performance (2 block course; only 1 unit counts toward the major), or DR 105: Acting 1. In addition, majors must complete a production participation requirement of .50 units working technical support, which is listed as DR 212–215 Theatre Studio. Technical theatre job requirements should ideally be completed before the final semester of the major. Dance majors are urged to elect at least one unit in drama that will not count toward the units required for the dance major. Dance majors are also advised to study French as a basis for understanding much of the contemporary and historical vocabulary of dance. In completing DA 404, all majors must demonstrate their ability to do advanced work in the field. Outstanding work overall will be rewarded with distinction upon graduation.

Revised Dance Major

Dance majors must complete a minimum of 13.5 units in the major:

Required Block Courses: DA 110: Fundamentals of Performance Design; DA 221: Choreography, DA 211: Historical Perspectives in Dance, DA 303: Junior Seminar; DA 304: Advanced Performance; DA 404: Senior Thesis Project.

One Unit from Intercultural Perspectives: DA 311-Cultural Perspectives in Dance.

One unit from Interdisciplinary Perspectives: DA 326-Performance Studies; DA 327-Feminist Performance; DA 329-Queer Performance and Body Politics.

One Elective Block Unit: DA 225-Body in Motion: Anatomy Kinesiology and Somatics, DR 211-Costume Design, DR 207-Lighting Design, DR 105-Acting I or DA special topics courses.

Required Dance Studio adjuncts (1.5 units): .5 in Improvisation (DA 223, DA 224) and 1 unit completed in four upper-level dance techniques: .25 in ballet at the DA 300-400 level, .25 in contemporary dance at the DA 300-400 level, .25 in DA 225, DA 226-African, Africana or DA 321-Asian Dance Forms II, .25 in Somatic Practices

Elective Dance Studio Adjuncts (1.5).

.25 of a unit of Dance Repertory for the faculty dance Concert.

.75 of a unit in Technical Theatre. Choose from DA/DR 101: Stagecraft (.50 unit) and/or DA 212-215: Theatre Studio Work/Technical (.25 unit each).

Outstanding work will be rewarded with distinction upon graduation.

Students are urged to study one or more foreign languages. Please consult the Handbook for Drama and Dance Majors online for further clarification of the major.

Current Dance Minor:

The minor in dance consists of 5 units, .25 unit of crew work, and one integrative project worth one unit. Three of the required units are in Dance Theory: DA 221: Beginning Choreographic Forms: Theory and Practice, DA 311: Social History of Dance: The Birth of Modern Dance in America. A 322: Music and Dance. One unit is from dance studio in upper-level technique (300–400), of which 0.50 unit must be in modern dance and 0.25 unit in ballet, and one elective unit, to be chosen from any dance theory block course or: DA 100: History of Performance (2 block course; only 1 unit counts toward the major), DR 105: Acting 1: Introduction, DA 110: Fundamentals of Design and Technical Theatre. In addition to course work, dance minors must complete .25 unit of crew work, which is listed as DA 212–215 Theatre Studio. Technical theatre job requirements for the minor should ideally be completed before the final semester of the minor. Students will earn technical theatre credit for work done on a specific departmental production over a span of 2 blocks. Subheading indicates type of work and title of the production. Dance minors must also complete an approved junior or senior integrative project that is either appended to a regular block course or registered for as DA 404: Senior Thesis, respectively.

Revised Dance Minor:

The minor in dance consists of 5 units plus .25 unit of crew work, and one integrative project worth one unit.

Required block courses: DA 221-Choreography; DA 211-Historical Perspectives in Dance; DA 311-Cultural Perspectives in Dance.

Dance Studio Adjunct courses: 1 unit completed in four upper-level dance techniques: .25 in ballet at the 300-400 level, .50 in contemporary dance at the 300-400 level, .25 in African, Africana or Asian Dance Forms II.

.25 unit of crew work, which is listed as DA 212–215-Theatre Studio. Technical theatre job requirements for the minor should ideally be completed before the final semester of the minor. Students will earn technical theatre credit for work done on a specific departmental production over a span of 2 blocks. Subheading indicates type of work and title of the production.

Integrative Project: Dance minors must also complete an approved junior or senior integrative project that is either appended to DA 303, 304 or 311 or is DA 404-Senior Thesis.

One Elective Block Unit: The remaining elective unit may be chosen according to indi-

vidual interests in dance theory and design courses: DA 225-Body in Motion: Anatomy Kinesiology and Somatics; DR 211-Costume Design; DR 207-Lighting Design; DR 105-Acting I or DA special topics courses.

Rationale: “Revisions to the dance major and minor are the result of six afternoon meetings over six blocks to retool our courses, to formalize interdisciplinary linkages between the two majors and to ultimately forge more substantive connections to the liberal arts and the college as a whole. These goals were identified in our self-study and affirmed in our external review in April 2011. The department’s proposals regularize courses taught as topics, eliminate others, to both streamline our two majors and dance minor and to lay down curricular intersections between Drama and Dance. All changes are accomplished with the current faculty, with the exception of the anticipated dance faculty replacement hire next year (replacement hire for Professor Wang.) Within the majors the revisions generally lay down disciplinary foundations at the 100 and 200-level. Courses at this level mostly remain distinctly dance, drama or design. The drama and dance majors converge in course work at the 300-400 level for more advanced interdisciplinary study.”

65. The Drama and Dance Program and faculty propose revising the drama major with the approval of the Humanities Executive Committee and the Committee on Instruction. This change does not require a vote of the faculty and is presented for the information of the faculty, especially with regard to advising.

Current Drama Major:

Drama majors must complete a minimum of 13 units for the major: three units from theatre production (105, 110, 206), two units chosen from theatre backgrounds (220, 221, 222, 223) and one unit from diversity and globalism (224, 320, 321, 322). These six courses constitute the core requirement for the major. In addition all majors are required to take 225 and successfully complete 303 (junior seminar) and 404 (senior thesis). In completing 404, all majors must demonstrate their ability to do advanced work in the field. Outstanding work will be rewarded with distinction upon graduation. Students must also complete three adjuncts in theatre studio (.25 unit per adjunct, DR 212–215) and act in a department production (.25 unit per adjunct, DR 212–215). The remaining three units may be chosen according to individual interests in acting, directing, literature, or design.

Drama majors are urged to elect at least one unit in dance that will not count toward the units required for the major. Students are urged to study one or more foreign languages. Please consult the Handbook for Drama and Dance Majors online for further clarification of the major.

Revised Drama Major:

Drama majors must complete a minimum of 13 units for the major:

Six units required from principal courses: DR 05-Acting 1; DR 110-Fundamentals of Performance Design; DR 206-Directing; DR 303-Junior Seminar; DR 304-Advanced Per-

formance; DR 404-Senior Thesis Project.

Two units from Historical Perspectives: DR 220-Origins and Early Forms of Theatre; DR 221-Medieval and Renaissance Theatre; DR 222-Romantic, Commedia and Neoclassic Theatre; DR 223-Modern Theatre; DR 224-Contemporary Performance 1950-Present.

One unit from Intercultural Perspectives: DR 230-African American Theatre; DR 231-African Theatre, DR 232-Asian Theatre, DR 233-Asian American Theatre.

One unit from Interdisciplinary Perspectives: DR 326-Performance Studies; DR 327-Feminist Performance; DR 329-Queer Performance and Body Politics

Two units of Electives: Choose from any Drama Course.

.25 unit Acting in a Department production. Any one from DR 212-215-Theatre Studio Work/Acting (.25 unit each)

.75 unit in Technical Theatre. Choose from DR 101-Stagecraft (.50 unit) and/or DR 212-215-Theatre Studio Work/Technical (.25 unit each)

Outstanding work will be rewarded with distinction upon graduation.

Drama majors are urged to take at least one unit in dance that will not count towards the units required for the major. Students are urged to study one or more foreign languages.

Please consult the Handbook for Drama and Dance Majors online for further clarification of the major.

66. The Department of Drama and Dance propose a new thematic minor titled, **Performance Design**, with the approval of the Humanities Executive Committee and the Committee on Instruction.

Performance Design Thematic Minor.

Advisors: Davis-Green, Ames.

The legibility of images, materials, objects and space have re-tooled how performance is made. With more frequency, designers are creating work in installation projects and exhibitions that while performative, are no longer absolutely reliant on a script. This new approach necessitates not only an understanding of theatrical design principles, but it also requires the designer to be visually literate, historically, critically and theoretically aware of the cultural, social and political meanings as well as aesthetics of their designed spaces and objects. To this end, the Performance Design thematic minor, draws upon courses from art history, studio art, film, visual and media studies as well as the design courses within the Drama and Dance Department. A minimum of 5.5 units.

CATEGORY #1:

Foundations in Design and Art History: 2-units of design courses DR 110 and one of the following - DR 208, DR 209, DR 210. One unit in Art History: AH 111, AH 112 (Note: both courses are 2-block courses but only one unit counts toward the minor.)

CATEGORY #2:

Interdisciplinary Electives: Select one OR two from two different areas – DR 240, DR

340 or DR 350. FS 205 or FS 212. AS 103, AS 111, AS 114 or AS 116. GS 222.

CATEGORY #3:

Practical applications: .5 units in technical theatre. DR: 101 or DR: 212, DR 213, DR 214, DR 215.

THE INTEGRATIVE EXPERIENCE: A final creative project appended to a 300-level course or taken as an independent study.

Courses for the Performance Design Thematic Minor:

Drama and Dance: DR 110-Introduction to Performance Design; DR 210-Intermediate Performance Design; DR 211-Costume Design; DR 350-Design Practicum; DR 240-Special Topics in Design; DR 340-Advanced Topics in Design.

Art History: AH 111-History of Architecture; AH: 112-Introduction to Art History.

Film Studies and Media: FS 205-Topics in Cinema; FS 212-Basic Filmmaking; GS 222: Games, Aesthetics, Culture.

Studio Art: AS 103-Introduction to Drawing; AS 111-Fiber Arts; AS 114-Introduction to Three-Dimensional Arts; AS 116-Introduction to Digital Art.

Rationale: for a new Thematic Minor: Performance Design

“As the result of our external review in 2011, members of Drama and Dance embarked on a major curriculum revision last semester. We focused on increasing interdisciplinarity within our two majors (drama and dance) and as we did so, it quickly became apparent that the design courses had much more potential for interdisciplinary growth. Innovations within the field of performance design as well as a growing number of students who request opportunities for design (independent projects, theses, etc.) are strong indicators that we as a department could think more expansively about our design courses. As a result, we propose a new thematic minor, Performance Design, to intersect with art history, studio art, film studies, visual studies and culture courses, and the new media studies program currently in development”

67. The Department of German, Russian and East Asian Languages proposes adding a **Chinese Language Minor** and a **Japanese Language Minor** with the approval of the Humanities Executive Committee and the Committee on Instruction.

Chinese Language Minor:

Advisors: Jiang; Zhang

- A minimum of 5 units of Chinese Language, including 2 units of Advanced Chinese
- One (1) relevant literature course approved by the department.

Japanese Language Minor:

Advisors: Ericson; Maruyama

- A minimum of 5 units of Japanese Language, including 2 units of Advanced Japanese
- One (1) relevant literature course approved by the department.

Rationale: “The idea for a minor is a direct response to students who have asked that their extended study of Chinese or Japanese be formally recognized on their transcripts. In particular, students who major in another subject but have completed significant study of either Chinese or Japanese would like to have this noted beyond the grades listed in their transcript. These students typically are not able to complete the non-language courses required by the Asian Studies Major and Minor.”

68. The Department of Chemistry and Biochemistry proposes a new course, **CH 365-Biophysical Chemistry**, with the approval of the Natural Science Executive Committee and the Committee on Instruction. Note: The course was removed from the curriculum in 2004.

Add: CH 365-Biophysical Chemistry. Thermodynamics, chemical kinetics and dynamics as applied to living systems and biopolymers. Homogeneous and heterogeneous equilibria and chemical potential as a driving force in biological reactions. Measurement and interpretation of rate behavior in biochemical systems. Diffusion, osmotic pressure and sedimentation. Laboratory focusing on biophysical experiments and error analysis included. *Prerequisite:* CH 108, PC 241, MA 128. 1 unit-Lindeman, Meyer.

Rationale: “CH 365-Biophysical Chemistry was originally introduced as a course targeted at the biochemistry majors and students interested in the chemical mechanisms of biological interactions. The course covers all the concepts of Physical Chemistry I, through specific biological examples. The rigid sequencing of the chemistry and biochemistry curriculums resulted in scheduling pressures, rather than opportunities for enrichment in areas of interest to drive student enrollment in CH 365 and CH 366. Thus CH 365 was offered rarely and was eventually dropped from the curriculum in 2004-2005. The Chemistry and Biochemistry department in the academic year 2010-2011 implemented curricular changes that have increased the flexibility of students’ progress through the chemistry and biochemistry majors. With this decreased sequencing and increased flexibility we would like to restore CH 365-Biophysical Chemistry to the Chemistry and Biochemistry curriculum.”

Library and Technology Impact: No additional impact.

69. The Department of Chemistry and Biochemistry proposes revising the prerequisites of **CH 367 -Physical Chemistry II**, with the approval of the Natural Science Executive Committee and the Committee on Instruction.

Current course prerequisite: CH 367-Physical Chemistry II. Structures and dynamics of physical systems, from a molecular point of view. The central aspects of quantum behavior, elementary statistical mechanics and theories of reaction rates. Emphasis on analyzing spectroscopic data, and on computational approaches to quantum-mechanical systems. Laboratory included. *Prerequisite:* CH 366. 1 unit-Department.

Revised course prerequisite: CH 367-Physical Chemistry II. Structures and dynamics of physical systems, from a molecular point of view. The central aspects of quantum behavior, elementary statistical mechanics and theories of reaction rates. Emphasis on analyzing spectroscopic data, and on computational approaches to quantum-mechanical systems. Laboratory included. *Prerequisite:* CH 366, CH 365 or COI. 1 unit-Department.

Rationale: “Upon approval of CH 365, both CH 365 and CH 366 will cover the chemical concepts required for CH 367.”

70. The Department of Chemistry and Biochemistry proposes revising **CH 490-Senior Seminar** and the associated units of credit, with the approval of the Natural Science Executive Committee and the Committee on Instruction.

Current course description and prerequisite: CH 490-Senior Seminar. An adjunct course spread out over the whole year in which guest lecturers and juniors and seniors orally present their independent research (either literature or laboratory) to the department in an open forum for discussion. One semester required in the senior year for both chemistry and biochemistry majors. *Prerequisite:* Required for Chemistry Majors. 0.25 unit-Grover.

Revised course description and prerequisite: CH 490-Senior Seminar. An adjunct course spread out over the whole year in which guest lecturers and juniors and seniors present their independent research (either literature or laboratory) to the department in both oral and poster disciplinary presentation formats. One semester required in the senior year for both chemistry and biochemistry majors. *Prerequisite:* Required for Chemistry Majors. 0.5 unit-Department.

Rationale: “The currently approved chemistry and biochemistry assessment plan calls for assessment of our majors’ ability to communicate scientific information in both oral and written format. The chemistry department currently assesses oral communication through the senior seminar extended format course. We have proposed, in our assessment plan, that assessment of written communication of scientific information can be achieved in the senior seminar with minimal impact on the current major requirements. Impact on the investment of student and faculty time justify an increase in the credit from 0.25 units to 0.5 units.”

Library and Technology Impact: No additional impact.

71. The Physics Department proposes revising the course description and class size limit for **PC 362-Observational Astronomy**, with the approval of the Natural Science Executive Committee and the Committee on Instruction.

Current course description: PC 362-Observational Astronomy. The design and execution of observations of astronomical objects. Reduction and analysis of astronomical data. Probability and statistics. Includes original astronomical observations using both the Phipps Observatory and the 0.8-m National Undergraduate Research Observatory telescope at Lowell Observatory in Flagstaff, AZ. *Prerequisites:* PC 251, 261. 1 unit-Department.

Revised course description: PC 362-Observational Astronomy. The design and execution of observations of astronomical objects. Reduction and analysis of astronomical data. Probability and statistics applied to astronomical observations. Includes a weeklong observing run at major research observatory. Class size limit: 12 students. *Prerequisites:* PC 251, PC 261. 1 unit-Department.

Rationale: “A student research project done at a major research observatory is a significant component of this course. For the past few years the observations have been conducted at the National Undergraduate Research Observatory (NURO) near Flagstaff, Arizona. NURO is an excellent facility, but we learned recently that we might be able to use the Wyoming Infrared Observatory (WIRO) for the course. WIRO has a much larger telescope (2.3 m diameter versus 0.8 m for NURO) and is near Laramie, Wyoming, so is much closer than NURO. We propose to change the course description to reflect the fact that we may use WIRO or some other observatory in the future.

We are also requesting a 12-student class size limit. According to the registrar’s office the current limit is 25. This was an oversight in our original proposal for the course. Neither WIRO nor NURO can accommodate more than 12 students. This hasn’t been an issue in the past as the enrollment in the course has been no more than 9 students. However, given the increasing interest in the course we may have to enforce the 12-student class size limit in the future.”

Library & Technology Impact: none.

72. The Department of Mathematics proposes a new First Year Experience course, **MA 175-Chaos under Control: Computation, Calculus, and Order Within Chaotic Systems**, with the approval of the Natural Science Executive Committee and the Committee on Instruction.

Add: MA 175-Chaos under Control: Computation, Calculus, and Order Within Chaotic Systems. Traces the evolution of geometry and dynamics from antiquity to the present, while following the thread of developing technology. Geometry in Euclid's time and Aristotle's dynamics are inadequate for the study of natural objects such as fern leaves or the weather. Examines how the development of calculating machines has affected and deepened understanding of the natural world. Following the development of early calculating machines into modern day computers, we will see how Newton's and Leibniz's calculus laid the foundations for the study of differential equations, chaotic and nonlinear dynamics, fractals, and the butterfly effect. First Year Experience course; first year students only. *Prerequisite:* Calculus 1 from high school, or COI. (Meets the Critical Perspectives: The West in Time Requirement.) 2 units-Bruder and McDougall.

Rationale. "Elements of this course have been offered in mathematics and computer science department FYE classes since the FYE program was first established. Past courses included calculus to help students with interests in mathematics and the sciences to adapt to college, as well as to introduce them to the fascinating mathematics of chaos. Whereas a decade ago only one or two students enrolling in this FYE arrived with college Calculus 1 credit, a significant proportion of our students now enter with college credit for Calculus 2. It is beneficial for these well-prepared students to venture further into mathematical topics beyond the calculus sequence.

Our course explores the history of the related mathematical fields geometry and dynamics, while tracing the development of computational technology. Both fields are fundamental to science, and so are rooted in the western tradition. Beginning with the geometry and dynamics of Euclid's and Aristotle's time, students will critically analyze the strengths and limitations of these ideas. For example, Euclidean geometry is designed to describe regular shapes, but is unable to describe the nuances of natural objects such as a river delta or a cloud. Progress in the field of dynamics is closely connected to the advances in clock technology, which led to the first mechanical calculating machines.

We will see that Newton's and Leibniz's calculus is a powerful tool for modeling deterministic motions. However, these deterministic models contrast with the unpredictability of chaotic dynamics, as encountered in the "three body problem" of the nineteenth and twentieth centuries. We will explore chaotic dynamics, which ultimately undermined the deterministic Newtonian view, and examine the implications of the "butterfly effect" for free will and determinism. By combining modern ideas about recursion and iteration with Euclidean geometry, students will implement their own algorithms on modern computers to find that natural objects can be beautifully and simply represented by fractal geometry."

73. The Department of Political Science and the Environmental Program propose a new course, **PS 272/EV 272-Cities, Sustainability, and Environmental Justice**, with the approval of the Social Science Executive Committee and the Natural Science Executive

Committee and the Committee on Instruction.

Add: PS 272/EV 272: Cities, Sustainability, and Environmental Justice. Examines the relationship between cities and nature, with a particular emphasis on current efforts by cities around the world to become more environmentally sustainable. Explores the meanings of sustainability in the context of urban areas, and how these meanings differ among cities in the Global North and the Global South. Considers the major political challenges that cities face in their efforts to reduce their environmental impact and questions of environmental justice. 1 unit—McKendry.

Rationale: “As the world becomes increasingly urbanized, cities are being recognized as key players in efforts to address global environmental problems. This course introduces students to debates about the possibilities and limitations of cities as sites of environmental change and emphasizes the complicated relationship between protecting the environment and improving human well-being in a globalized economy. It provides the opportunity to compare socio-environmental problems and their solutions in wealthy countries with those in the fast-growing cities of the global South. In providing a comparative examination of city environmentalism, this course complements existing course offerings that examine national and international environmental policy. It also adds an urban emphasis to the offerings in political science and the environmental program, neither of which currently has a course specifically dedicated to urban issues.”

Library impact: Very minor. The instructor may request that 2 or 3 new supporting books be added to the library collection.

- VI. The General Education Oversight Committee presents the following courses for Critical Perspectives: Diverse Cultures and Critiques, Social Inequality, Global Cultures and Critical Perspectives: West in Time designation.
- A. Approval requested for new courses to be designated for the Quantitative Reasoning requirement. (See Appendix 1.)
 - B. Courses proposed for Critical Perspectives: Diverse Cultures and Critiques and Critical Perspectives: Social Inequality.
 - i. **ES 200-Topics in Race and Ethnic Studies: New Mexico: No Passport Needed.** New Mexico is iconic in representing the US Southwest Region’s cultural, economic and environmental contrasts and contradictions. This course is an interdisciplinary examination of how New Mexico’s cultures coped and continue to cope with the impacts of colonialism and inter-ethnic encounters. Extremely rich in cultural diversity and natural resources, New Mexico remains the second poorest state in the Union. It contains some of the richest natural resources in the Southwest, the extraction of which has poisoned the lands, waters and air of some of its poorest communities and Native Nations. It contains a number of linguistic groups yet graduates few who are literate in more than one language. The en-

counters between cultures historically ranged from torture, kidnapping, internment, confiscation of land and resources to mutual military defense, intermarriage, social and economic cooperation which has enriched its arts, foods, agriculture, environmental science, architecture, literature, as well as spiritualities.

This course utilizes Native literature, film and a week-long field trip from Sunday to Friday, in the third week of the block. Stops will include the Chama Valley, Taos, San Ildefonso Pueblo, Albuquerque, Laguna Pueblo and Grants, NM. The trip will enable class participants to see first-hand some of New Mexico's geographic diversity and cultural ecologies while engaging with local leaders grappling with today's issues which are the legacy of yesterday's encounters. As a writing intensive course, participants will experience utilizing several different writing forms to capture the themes of the course. Meets the Social Inequality requirement. 1 unit- Department. Summer Session Block B, Maria Varela.

Rationale: "This course covers examines some aspects of marginalized communities within the Western tradition as well as readings, films, and discussions prepare students to understand regional cultures which have been under three flags (Spain, Mexico and the US) requiring communities of color to negotiate policies, economic development strategies, and assaults on their respective cultures to maintain the legacy handed down to them through the generations. The field trip exposes students to Hispanic, Pueblo, and Navajo community leaders who present their analysis of current economic and environmental justice issues as well as strategies for achieving healthy communities. The class will also visit entities which have brought their agro-pastoral traditions, arts and crafts forward into the 21st century. And finally, through the hospitality of some field trip hosts, the class will share in traditional foods of these communities. The reading materials, field trip component, and themes of course cover many facets of non-Western society within the US and critique our own Western traditions in juxtaposition to the peoples of these communities."

- ii. **GS 218 /FS 205/ FG 206-Women Writers and Filmmakers in Fascist and Post-War Italy** This is a Literature and Film course made up of 13 Italian writers during and after Fascism. Eleven are women writing under the Fascist State; 2 are men who were either banished from Italy or sent to a concentration camp, in Auschwitz. The writing on the part of the women challenged the myths of how women responded in the face of oppression and showed us a different identity from the fascist ideal woman: as "exemplary wife and mother," which, in a sense, contained women's other pursuits. The image the Fascists had of the "new woman" was that she had to be "shapely, prolific, and therefore physically, emotionally, and sexually healthy." Her mantra, "Believe and Obey." These women wrote for newspapers and undermined the men's canon, one of them even achieving the Nobel Prize for Literature in 1925. The writing of men was also a condemnation of the Fascist State. Ignazio Silone, a writer from the Abruzzi region where we the course will be located, was exiled to Switzerland and wrote from there. The other, who was sent to Auschwitz, was the most prominent Jewish writer in Italy during and after Fascism: his book *The Drowned and the Saved* gave us a portrayal of the Nazi from a prisoner's point of view.

Films in the class will begin with a *Night Porter* by the first woman filmmaker in the world, Liliana Cavani, followed by the renowned Lina Wertmüller, an Assistant Director to Fellini, and the first woman filmmaker in the world who made money in film. Other films to be seen are of the Neorealist brand, by Rossellini and De Sica, and continuing with more contemporary filmmakers such as Fellini, Scola and Tornatore. The course will also visit the Film Museum in Pescara with more than 10,000 films, and the Film Institute in L'Aquila, which is the European Center for the restoration of all films from their original state. A U.S. author, Alexander de Grand, will provide the historical basis of Fascism, as will Fascist theoretician Giovanni Gentile, who has come closest to defining what Fascism in Italy was. The course will meet three hours daily and will also take day trips to Mescina dei Marsi, where Silone hails from, and Bolognana, a small fascist town, ending in Rome and Cinecittá prior to Departure. Meets the Social Inequality requirement.

1 unit-Bizzarro. (**in Italy**), Summer Session, S. Bizzarro.

Rationale: "The course deals with the survival of marginalized groups during Fascism and in Post-World War II Italy, people who were victims of both a political system and a brutal war: women, homosexuals, immigrants and Jews. Some of them were excluded from most jobs and education in a society that favored the corporations over the individual, the State over the citizen, the men over the women. Others were sent to concentration camps as inhabitants of those infernal cellars of the age. The Fascists sought in women purity as mothers, and whores as pleasurable objects. In fact, the ideal Fascist Woman was one who was "shapely, prolific, and therefore physically, emotionally, and sexually healthy." This was publicized in speeches, and especially in ceremonies dedicated to mothers of large families. Slowly, though, women tried various ways of eschewing the system using film and fiction against power. Among them, Grazia Deledda, Nobel Prize for Literature--1925, who began writing stories for newspapers and alternative press, unveiling a message which was anti-fascist and pro-woman. She, and other women writers, such as Ada Negri, Carola Prosperi, Pia Rimini, Amalia Guglielminetti and Gianna Manzini, began to publish regularly in newspapers, courageously contradicting the Fascist dictum that "women did not count." Some were imprisoned, others criticized as anti-literary social female writers and characterized as dissatisfied with domestic responsibilities, having an alienation toward pregnancy, while masculinized, sterile and experiencing changes in orientation. Another marginalized group was the homosexuals, often interned in remote and desolate parts of Italy rampant with malaria and other diseases. The worst fate was reserved for gypsies but most of all for Jews. In Auschwitz, for instance, most Italian Jews died quickly, victims of not understanding the German language or because they did not have any skills useful to the Nazi. The few that survived, such as Carlo and Primo Levi, cousins from Torino, were witness to that historical earthquake of which the great crimes of Nazi Germany constituted the epicenter. The course traces the difficulties of these marginalized people in surviving Fascism and War, and their cogent and forceful accounts given through literature and film. As I stated initially, I believe this fits well under criteria #2, which examines "Some aspects of marginalized communities within the Western tradition."

iii. **MU 227-Topics in Music: Race and Ethnicity in the American Musical. (new title).**

Explores the musical artistry and cultural resonances of the American musical through a cluster of shows that confront issues of race and ethnicity. Analyzes musical styles alongside cultural themes such as politics, immigration, and globalization. In addition to a focus on critical listening and analysis skills, class singing and/or reading scenes from the particular show under consideration. Meets the Social Inequality requirement. Also listed as DR200, ES200. 1 unit-Department.

Rationale: “As indicated in the course description this class examines the American Musical through the lens of race and ethnicity. It is appropriate for the Social Inequality designation because it considers marginalized communities as portrayed and produced by performers, writers, and composers that belong to the majority (the opera *Porgy and Bess*, for example) as well as representations of non-Western traditions by western authors (Stephen Sondheim’s *Pacific Overtures*, for example). Both modes of inquiry encourage students to critique the nature of identity formation as well as power and domination in the seemingly benign world of musical theatre in America.”

iv. **MU 205- Introduction to Jazz.** Offers an introduction to the history of jazz with a focus on the musical processes and cultural concerns that have come to define this multifaceted genre of music. Emphasis on the manifold ways that social issues such as racial segregation, discrimination, and the African American struggle for civil rights contribute to the aesthetics and political power of jazz. No previous experience with music is required. Writing in the Discipline. Meets the Critical Perspectives: Diverse Cultures and Critiques and Social Inequality. Also listed as ES 200. 1 unit-Bañagale.

Rationale: “This course considers the development and maintenance of the jazz tradition within the United States. It has previously held the Diverse Cultures and Critiques designation. The recent revision of this course’s description clarifies its suitability to the new Social Inequality designation. The class now has an even greater emphasis on how social issues such as racial segregation, discrimination, and the African American struggle for civil rights contribute to the aesthetics and political power of jazz. In the process, students gain an understanding of how music history has been constructed within existing power structures of the Western tradition and ways to critique that process with respect to jazz.”

v. **DR 323-Feminist Performance.** Examines how performances since 1960 by female artists have challenged the subordinate status of women in art and society. Uses readings by theorists such as Judith Butler, Sue-Ellen Case, and Peggy Phelan to identify strategic positions adopted by artists working in drama, dance, film, performance art, and new media. Meets the Social Inequality requirement. 1 unit-Platt.

Rationale: “This course fulfills the Social Inequality requirement because it examines how "marginalized communities" use performance to portray, "critique," and intervene in excusory systems of representation from the "within the Western tradition."

vi. **DR 322-Queer Performance and Body Politics.** Examines how performances since 1960 by queer artists have challenged conventional ideas about the body, sexuality, and selfhood. Uses readings by theorists such as Michel Foucault, Michael Warner, and José Esteban Muñoz to identify strategic positions adopted by artists working in literature, film, drama, musical theatre, dance, and performance art. Meets the Social Inequality requirement. 1 unit-Platt.

Rationale:” This course fulfills the Social Inequality requirement because it examines how "marginalized communities" use performance to portray, "critique," and intervene in exclusionary systems of representation from the "within the Western tradition" drawn from Performance Studies, an innovative field of study that the department is incorporating into its permanent curricular offerings.”

vii. **DR 230-African American Theatre** Examines the history of African American performance traditions, texts, and forms from early experimentations in African American theatre including autobiographies and slave narratives as performance and protest vehicles to minstrelsy and vaudeville. The course will also encompass the study of contemporary musical traditions, and modern text driven works from individual performance to company productions, political nationalism and the Black Arts Movement to choreo-poems and hip-hop performance. Through specifically selected playwrights, theatre artists and institutions the course will explore cultural and ethnic identities that are an integral part of the American cultural landscape. Meets the Social Inequality requirement. 1 unit-Davis.

Rationale: “Fulfills the Social Inequality requirement. African-American Theatre encompasses the study of African-American theatrical arts and how they have operated as acts of resistance, protest and alternative histories. The course attends to how inequality—with respect to African-Americans—is produced, reproduced, experienced, and resisted. It critically analyzes social and cultural difference, traditions, and experiences of African American artists.”

viii. **DR 233: Asian American Theatre** Through the examination of dramatic literature and other languages of performance the class will explore the history and contributions of Asian American Theatre artists to contemporary American theatre. Navigating issues of race, gender, class, sexuality and “cultural origin,” the course will explore the significance of these issues and place them in significant historical, political and theoretical contexts. Examining the works and contributions of modern American authors and companies including David Henry Hwang, Chay Yew, Philip Gotanda, Jeannie Barroga, Velina Hasu Houston, Pan Asian Repertory Theatre, Theatre of Yugen, East-West Players, and Asian American Theatre, among many others, we will identify major themes and genres that contribute to cultural identity, community and frame an Asian American experience. Meets the Social Inequality requirement. 1 unit- Davis.

Rationale: “Fulfills the Social Inequality requirement with more depth. Asian-American Theatre encompasses the study of Asian-American theatrical arts and how they have oper-

ated as acts of resistance, protest and alternative histories. The course attends to how inequality—with respect to Asian-Americans—is produced, reproduced, experienced, and resisted. It critically analyzes social and cultural difference, traditions, and experiences of Asian-Americans.”

- ix. **DA 211-Historical Perspectives in Dance.** An introduction into dance history as drawn from ballet, modern, social dance, and contemporary performance. It will also examine critical methodologies, key authors, and current research in the field of Dance Studies. Topics may address interdisciplinary concerns, social issues, or representations of gender, race, nationality, and class. Meets the Social Inequality requirement. 1 unit-Platt.

Rationale: “This course fulfills the Social Inequality requirement because it examines how "marginalized communities" use performance to portray, "critique," and intervene in exclusionary systems of representation from the "within the Western tradition." The current course, DA 211: The Social History of Dance, serves as a “D” requirement. Dance studies typically addresses the history of dance within its social and political context. Current methodologies in the study of dance probe the way dance operates within (as opposed to reflecting) its socio-political context and how representations of gender, race, class in dance serve to reinforce or resist social dynamics of inequality.”

- b. Courses proposed for Critical Perspectives: Diverse Cultures and /Critiques and Critical Perspectives: Global Cultures.

- i. **AH 200-Topics in Art History/PA200-Topics in Asian Studies/HY 200-Topics in History: Chinese History and Culture.** Broadly investigates the Chinese tradition from ancient times to the present. In the visual field, questions investigated include: how do we see the effects of Confucianism and Daoism in Chinese funerary art, painting, and calligraphy? How are different schools of Buddhism linked to different visual forms? Why does landscape emerge as the dominant art genre in China, and what different forms do these landscapes take? In analyzing Chinese history, we ask: how do early Chinese political structures persist in later eras? How did the Chinese political system actually work? And what were the effects of the exam-based bureaucracy? What led to the rise of Communism and Capitalist Socialism in China? Singapore has a significant Chinese population, with widespread use of Mandarin Chinese; we will investigate gardens, museums, and restaurant on site as part of this course. Taught in Singapore; must register for the entire spring Singapore semester. *Prerequisite:* COI. Meets the requirement for Global Cultures. 1 unit team-taught over two blocks. Bentley and Williams.

Rationale: “This course focuses on China, a non-Western country, as well as Chinese diaspora communities such as the community in Singapore. We will reflect on differences between the Chinese tradition and the Euro-American tradition, both in terms of art and in terms of historical narratives and political processes. Both the Chinese majority Han ethnicity and minority sub-cultures will be considered”.

c. Courses proposed for Critical Perspectives: Diverse Cultures and /Critiques and Critical Perspectives: Global Cultures and Social Inequality.

- i. **DA 311-Cultural Perspectives in Dance.** The study of dance practices and their specific histories within and across cultures. Themes of embodiment, race, ethnicity, identity, migrational flows, appropriation and cultural exchange will inform the analysis of the selected dance traditions, fusions and innovations. Meets the Social Inequality and Global Culture requirements. 1 unit-Department.

Rationale: “This course fulfills both the Social Inequality and Global Cultures requirements. The current course, DA 311-The Social History of Modern Dance, has served as a “D” requirement. The study of dance, as it is conventionally taught, routinely addresses social and political context. More recent trends in dance studies looks at how representations of gender, race and class are embedded within dance performances and practices and how these representations operate to reinforce or resist dominant social formations. This new course is a variable topics dance cultural studies course in dance. The subject matter will likely focus on different geographic regions or hybrid practices with particular attention to non-Western dance practices. The course necessitates developing specific and/or comparative movement literacies (the syntax, vocabulary, representational modes, choreography as analogous to language and writing) that are particular to the culture(s) being studied.”

- ii. **DR 231-African Theatre** A survey course which examines a broad range of works from the *Griot* driven oral tradition and pre-colonial theatrical offerings to documented traditional African indigenous performance—community festivals, seasonal rhythms and religious ritual presentations, dance and masquerade. The course also examines texts, spoken and drummed/musical languages of performance, post-colonial theatrical traditions, “concert party” theatre, puppetry, South African *anti-apartheid* theatre and contemporary adaptations of Western “classics” in ways that will help comprehend the complexity, richness, and diversity of theatre across the African continent. Meets the Social Inequality and Global Culture requirements. 1 unit-Davis.

Rationale: “The course is focused on non-Western societies and studies movement, orality and rhythm as languages and how these practices operate as acts of resistance, protest and alternative histories. The course also attends to how inequality—with respect to colonized peoples in Africa—is produced, reproduced, experienced, and resisted. It critically analyzes social and cultural difference, traditions, and experiences of Africans.”

- iii. **DR 332-Asian Theatre** The history of theatre and performance in selected Asian countries including, but not limited to China, Japan, Indonesia, India and Vietnam. The traditional styles of Chinese opera, Bunraku, Noh, Kabuki, Kyogen, Indonesian shadow/puppet plays, Vietnamese water puppetry and Sanskrit drama will be explored. These will be combined with the practice of song, dance, puppetry and mask traditions and techniques as well as performance structure and content to help frame their resonances, representations, differences and similarities by country, culture and aesthetic from original sources to and

through contemporary performance(s). Meets the Social Inequality and Global Culture requirements. 1 unit-Davis.

Rationale: “The course is focused on non-Western societies in Asia and how artistic practices operated as acts of resistance, protest and alternative histories. The course attends to how inequality—with respect to colonized peoples in Asia—is produced, reproduced, experienced, and resisted. It critically analyzes social and cultural difference, traditions, and experiences of Asian peoples.”

d. Courses for Critical Perspectives: West in Time.

- i. **GS 218/CO 220/PH 101-The Art of Living: Greek Poetry and Philosophy, Ancient to Modern.** We seek West in Time credit for a two-block class to be taught in Greece blocks 7-8 2013 as the second half of the Mediterranean Semester. A draft syllabus (schedule of readings) is attached. Mason and Lee.

Rationale: “Critical Perspectives: The West in Time asks students to position their knowledge of the broader world not just through multifaceted inquiry into “the here and now” but through critical inquiry across time as well. As an all-college requirement, The West in Time acknowledges the crucial importance of understanding the past as the context out of which contemporary modes of inquiry and contemporary fields of study have grown. The West in Time is a two-block, two-unit course in which students will explore compelling aspects of the Western experience over a significant period of time (antiquity to the modern period or the Middle Ages to the modern period). This Critical Perspectives requirement acknowledges the modern Western propensity to create cultural and historical narratives that assume development and progress over time. It also insists on the importance of understanding the contemporary Western ‘self’ in the context of previous iterations of the ‘self.’ Courses in this area of inquiry will accomplish some combination of the following:

1. Engage students in an exploration of the past through examination of ideas, events, cultural institutions, and practices;
2. Enable students to expand their understanding of narratives of the development of the Western tradition over time and provide them with the analytical tools to critique those narratives;
3. Engage students in critical analysis of the connections between the past and the present;
4. Encourage students to consider how our understanding of contemporary events is informed by our grasp of the historical past.

Our course fulfills these requirements in numerous ways. First of all, it involves students in the study of literature and philosophy from ancient to modern times, covering all the major periods and offering historical and cultural perspectives. The historical

aspects of the course come not only from the chronology of readings and background offered by the professors, but also from the settings in which the course is taught: Athens, Crete, Lesbos, the Peloponnese and Delphi. Students are required to make connections between what they see first-hand in country and what they study. They will become familiar with Minoan culture, the Mycenaean and Homeric, the rise of lyric poetry and presocratic philosophy in and near Asia Minor, classical Greece, Hellenistic Greece, Byzantine and medieval Greece, the Enlightenment and the rise of nationalism and the modern era. No set of texts are more involved with notions of “self” than those we propose to teach, which also have to do with notions of Greekness, notions of the city, of the good life, etc.”

- ii. **MA 175 Chaos under Control: Computation, Calculus, and Order Within Chaotic Systems.** Traces the evolution of geometry and dynamics from antiquity to the present, while following the thread of developing technology. Geometry in Euclid’s time and Aristotle’s dynamics are inadequate for the study of natural objects such as fern leaves or the weather. Examines how the development of calculating machines has affected and deepened understanding of the natural world. Following the development of early calculating machines into modern day computers, we will see how Newton’s and Leibniz’s calculus laid the foundations for the study of differential equations, chaotic and nonlinear dynamics, fractals, and the butterfly effect. First Year Experience course; first year students only. *Prerequisite:* Credit for Calculus 1 from high school, or COI. (Meets the Critical Perspectives: The West in Time Requirement.) 2 units - Bruder and McDougall.

Rationale. “Our course addresses the criteria in the CP:W rubric as follows:

Engage students in an exploration of the past through examination of ideas, events, cultural institutions, and practices. Students will explore the past by examining the fields of geometry and dynamics at their various stages of development from antiquity to the present day.

Enable students to expand their understanding of narratives of the development of the Western tradition over time and provide them with the analytical tools to critique those narratives. We will read primary and secondary sources on the works of Euclid, Leibniz, Newton and Poincare. Students will gain an understanding of the world-view of a time period through studying the mathematics and science of the time.

Engage students in critical analysis of the connections between the past and the present. The discovery of fractal geometry provided scientists and mathematicians with a new means of studying patterns in nature, such as river basins or the shape of Romanesco cauliflower. At the same time, mathematical algorithms developed, which allow the creation of life-like pictures of these objects. These algorithms use familiar and simple shapes from Euclidean geometry by modifying the shapes using Euclidean transformations and then arranging the images in a collage. Iteration of these steps is a modern idea leading to fractal geometry. The resulting collaged figures are known as fractals. The study of fractals

and their geometry led to a new appreciation for the patterns in nature, and objects that in the past defied mathematical description can now be modeled. This illustrates the nature of mathematics: new ideas, theorems, and branches of mathematics are built on a foundation of theorems proved in the past, thus providing a connection between the past and the present.

VII. Committee Reports:

VIII. Questions for Administrators and Committee Chairs.

IX. New Business.

X. Announcements.

Respectfully submitted,

Susan Ashley,
Dean of the Faculty
Dean of the College