

# **Sample Proposals for Wabash College Lilly Grants**

**September 2007**

## Table of Contents

---

<b>Chemistry Department Review, Richard Dallinger and Scott Feller .....</b>	<b>3</b>
<b>Defining the Model for an Excellent 21<sup>st</sup>-Century Liberal Arts Psychology Department, Preston R. Bost .....</b>	<b>9</b>
<b>Faculty Showcase, John Lamborn .....</b>	<b>16</b>
<b>Two Proposals: Film and the Liberal Arts and Theater Production and the Liberal Arts .....</b>	<b>19</b>
Film and the Liberal Arts, Michael Abbot .....	20
Theater Production and the Liberal Arts, Dwight Watson .....	23
Two Proposals – Conclusion .....	27
Appendix – Film and the Liberal Arts .....	28
<b>Indiana Classical Conference, Joseph Day.....</b>	<b>40</b>
<b>Studying the Wabash First-Year Experience, Robert Horton and Tobey Herzog .....</b>	<b>44</b>
<b>Urban Education Immersion Experience for Teacher Education, Michele Pittard and Tammy Turner-Vorbeck.....</b>	<b>49</b>

# Chemistry Department Review

---

**Project Directors:** R. Dallinger and S. Feller

**Project Date:** January 2007–May 2008

## Introduction

The Wabash College Chemistry Department is prepared to conduct a comprehensive review of its program. We strongly believe that a strong chemistry program is an important part of the liberal arts education of the Wabash students, and we are eager to analyze the role that we play in that education. In this review we plan to explore how a strong liberal arts chemistry department should educate its majors and minors to prepare them for a wide range of careers in a liberal arts environment, how a strong liberal arts chemistry department should educate *all* students in the history and methods of science, and how a strong liberal arts chemistry department should provide the structure and encouragement for the professional development of its faculty. We are committed to the review process and look forward to discovering its results. We also realize that our plan is ambitious, but we assert that only by looking at the entirety of our program can we assess it properly and make plans for the future.

## Results of Previous Reviews

The Chemistry Department conducted two “standard” reviews in 1990 and 2000. In both cases, the Chair of the Department spent a considerable amount of time pulling together data and writing a self-study, followed by two-day visits from two (in 1990) or three (in 2000) nationally prominent chemists. While there were several useful outcomes of these reviews, both reviews told us much of what we already knew, namely that we are an excellent department which does a good job of preparing our students for a variety of career outcomes and which makes strong contributions to the general educational mission of Wabash College. The current members of the Chemistry Department have no interest in repeating the “standard” review process this time around. We believe that a strong department can honestly and thoroughly assess its program and make changes where needed; furthermore, while we plan to learn about the best educational practices of other institutions and talk to the faculty at other institutions that champion those practices, we do not see the need to secure the blessing of “distant sages” during a two-day visit.

## Goals of the Current Review

- As an initial step in the process, we will:
  - seek to identify the characteristics of a strong liberal arts chemistry program
  - analyze the strengths and weaknesses of our program, involving chemistry alumni and current students (majors, minors and general education) in these discussions.
  - identify ways in which the Chemistry Department can take a leadership role on campus and beyond in matters of science education at liberal arts colleges by disseminating both the process and results of our review.

- 
- As part of our effort to explore how a strong liberal arts chemistry department educates its majors and minors, we plan to:
    - identify and implement ways to enhance the first year experience of our majors and minors, with the desired outcome that more of the first year students continue on to major and minor in chemistry.
    - identify and implement ways to enhance the senior year experience for our majors.
    - identify and implement ways to enhance the summer research experience for our majors and minors (since we do work with both majors and minors in our research labs).
    - devise methods for recruiting science majors in general, and chemistry majors in particular, to the department and to the College.
    - evaluate the upper-level major and minor curriculum, including discussion of the possibility of expanding of our biochemistry course offerings.
    - decide whether we want to encourage more students to pursue an ACS approved degree in chemistry and, if so, how.
  - As part of our effort to explore how a strong liberal arts chemistry department educates all students in science, we plan to:
    - develop of set of broad objectives for the non-majors chemistry course (Chemistry 101) which will allow for broad individual instructor freedom within a set of generally agreed-upon course objectives.
    - identify ways to improve the science education of all Wabash students, including potential interdisciplinary courses and science “cultures and traditions” type courses.
    - identify ways to strengthen our advocacy of the importance of the laboratory component of a non-majors science course.
  - As part of our effort to explore how a strong liberal arts chemistry department provides the structure and encouragement for the professional development of its faculty, we plan to:
    - develop a long-range staffing plan for the Department.
    - identify ways to strengthen the summer research experience for faculty as well as for students.

### **Narrative of Proposed Review Actions**

The Wabash Chemistry faculty is eager to explore a new type of departmental review. We are confident in our ability to assess the strengths and weaknesses of the department and

to implement change where weakness is detected. We are excited to take the opportunity to assess the state-of-the-art in chemical education at the national level and to bring relevant ideas and methods to our program at Wabash, as well as to more aggressively take a national leadership role in liberal arts chemistry education based on the good ideas we develop at Wabash.

We are especially interested in exploring ways to enhance the first year experience for our majors and minors. One possibility that we want to seriously explore is to partially reverse the change we made in 1993 when we went from a full year of general chemistry followed by one year of organic chemistry to the present scenario, namely one semester of general chemistry, followed by one year of organic chemistry, followed by one semester of intermediate physical, analytical and inorganic chemistry. Our preliminary thinking at this time, based on informal discussion, is to explore the development a new second semester course, similar to a standard General Chemistry II course yet incorporating some of the interesting new course innovations and laboratory experiences that we have developed over the past 15 years in Chemistry 231/241. In this scenario, the two-semester Organic Chemistry sequence would return to the second year. We believe that this change will make more sense educationally, exposing students to the material when they are ready for it, and thus improving retention of potential majors and minors.

We plan to thoroughly investigate the senior year experience for our majors and minors. This will include evaluation of Chemistry 441 as a capstone course, evaluation of the comprehensive examination, and discussion of ways to improve the engagement of our eighth semester majors with chemistry and the Chemistry Department. We will explore the placement in our curriculum of the initial biochemistry course (Chemistry 361) and the possible expansion of our biochemistry offerings; this will affect both majors and minors. We will discuss the role of research and independent study in the education and professional preparation of our senior students.

We plan to explore ways to enhance the summer research experience that would add to the current program for both students *and* faculty. We will consider ways to increase the professional growth of the summer interns, such as a journal club, brown-bag scientific discussions, group readings, and outside speakers. The goal is to get the interns interacting more with each other and with the broader world of chemistry while they are here. We should also consider the length of the summer research experience; we have traditionally had an eight week internship, where ten weeks is the "industry standard."

We plan to thoroughly investigate the goals and methods of the non-majors course, Chemistry 101. Over the past few years, this course has gone from being taught by one or two faculty to one to which all chemistry faculty will likely contribute. We first must evaluate the traditions of the course and its purpose in the College curriculum. Then we must develop a broad set of objectives to which all faculty can agree, while allowing different faculty the freedom to teach the course in new and interesting ways. We will also look for ways to strengthen our advocacy of the importance of the laboratory component to the non-majors chemistry course.

We plan to start developing a long-range staffing plan for the Department. Having just turned over four of the six faculty positions in the Department between 1998 and 2004, we

recognize the importance of understanding where the discipline of chemistry is headed and trying to hire faculty whose expertise will help the Department move toward the future. For example, in the mid-1990's we were able to identify the areas of computational chemistry, biochemistry and materials science as emerging areas of importance in chemistry and subsequently hire faculty (Feller – computational chemistry, Taylor and LePlae – biochemistry, Porter – materials science and nanotechnology) who gave the Department top quality young faculty in these areas. There will be a few years, presumably, before the next set of retirements, but it is not too early to start the planning process for their replacements. We also need to develop a long-range staffing plan for the staff members associated with the Department. Both Pat Barker's and Rochella Endicott's jobs have evolved significantly over the past decade, and the Department needs to take a proactive role in defining the duties, expectations and educational backgrounds of the staff members.

---

### **New ACS Committee on Professional Training Guidelines**

The Committee on Professional Training (CPT) of the American Chemical Society (ACS) is charged with establishing guidelines for approval of bachelor's degree programs in chemistry. Toward that end, the CPT publishes criteria for the curriculum for majors in approved departments. The CPT is currently working on revising these criteria and guidelines.

The proposed new guidelines redefine the currently labeled "core" and "advanced" courses as "foundation" and "in-depth" courses. The CPT has outlined the nature of the foundation and in-depth courses and has recommended the number of laboratory hours that will constitute an ACS approved degree program. As we conduct this Departmental review, we must determine how our program maps onto the proposed CPT guidelines and how our students would be able to complete the requirements for an ACS approved degree.

### **Action Plan for Chemistry Department Review**

*Spring 2007*

- Interview and hire faculty member for the 2007/2008 academic year. This person will replace Ann Taylor in the Fall 2007 semester during her McLain-McTurnan-Arnold leave and will provide coverage such that current faculty can make brief visits (2-3 days) to other institutions during the Fall semester to learn specific information relevant to our review. This faculty will allow us to expand our offerings in the Spring 2008 semester as we introduce a new course (Chemistry 211) into our curriculum.
- Departmental Faculty Retreat #1 – identify liberal arts institutions with exceptional and/or interesting approaches to various aspects of the education of chemistry students (e.g. the first year experience, the capstone experience, summer and academic year research, the non-majors course, etc.) and divide up the responsibilities for investigating these approaches, either by visiting these institutions for discussions or by inviting prominent innovators to the Wabash campus for extended discussions with our faculty.

- Bring any curricular changes (e.g. Chemistry 211) to the Division and to the APC.
- Identify one or two specific improvements in the Summer Research Program to test during the Summer 2007 program.
- Discuss ideas to recruit more science majors to Wabash. Initiate at least two of these ideas on a trial basis for the upcoming recruiting season (recruiting the class that will enter Wabash in August 2008).
- Initiate discussion of the senior experience for our majors, including a capstone course, the comprehensive exam and making the eighth semester more meaningful.

#### *Fall 2007*

- Department faculty visit liberal arts institutions with exceptional and/or interesting approaches to various aspects of the education of chemistry students and report back to the Department on their findings.
- Bring prominent chemical educators to Wabash to discuss their expertise which relates to our review goals. This activity is to be done in conjunction with the off-campus visits by individual chemistry faculty – sometimes it will make more sense to send one of our faculty to visit another department and sometimes it will make more sense to bring an expert to Wabash.
- Plan revisions to the first two years of the chemistry curriculum for majors, minors and premedical students. Prepare to teach Chemistry 211 in Spring 2008 to students who take Chemistry 111 in Fall 2007, along with Chemistry 231/241 (for the final time) to students who take Chemistry 222 in Fall 2007. Discuss revisions to organic chemistry (Chemistry 221/222) which will result from change in the first year course offering.
- Departmental Faculty Retreat #2 – discuss and implement a “program document” for the non-majors chemistry course, discuss the expansion of our biochemistry offerings, and develop a long-range departmental staffing plan.
- Evaluate the initiatives tested during the Summer 2007 Research Program and propose initiatives for the Summer 2008 program.
- Conclude discussion of senior experience. Implement any proposed changes in the written comprehensive in the January 2008 examination.

#### *Spring 2008*

- Teach the new Chemistry 211 for the first time; teach Chemistry 231/241 for the last time.
- Conclude discussions on the “program document” for the non-majors course, the expansion of our biochemistry offerings, the senior experience, and the long-range staffing plan.

- Departmental Faculty Retreat #3 - evaluate the overall findings of the review and outline elements for the final report for the Dean of the College.
- Write the final report on the Review for the Dean of the College, with projected submission by July 1, 2008.

### **Dissemination**

- Local dissemination: We plan to schedule time at a Fall 2008 Division I meeting to discuss the procedures and outcomes of our review with the science and mathematics division. We also plan to schedule a Fall 2008 general presentation to the College about our review.
- National dissemination: We plan to submit a paper describing the procedures and outcomes of our review to the American Chemical Society Division of Chemical Education for the Spring 2009 National ACS meeting in Salt Lake City.

**Budget** – The total proposed budget is \$120,300.00.



# Defining the Model for an Excellent 21<sup>st</sup>-Century Liberal Arts Psychology Department

---

**Project Director:** Preston R. Bost  
**Project Date:** Spring Semester 2007

**Summary:** The psychology department contributes vitally to the liberal arts mission of Wabash College, both by its goals (to cultivate skills for thinking about important problems) and by its service to a large proportion of Wabash students, including many non-majors. The Wabash College Psychology Department currently faces a period of transition in terms of both curriculum structure and staffing, and finds itself ideally positioned to take advantage of the Center of Inquiry's mission to promote departmental reflection and assessment. This proposal presents a sabbatical project in which I intend to assess the department's recent service to our students, study psychology programs at several excellent liberal arts colleges, and reflect on what it means to teach psychology to an exclusively male population. The findings from this study will inform departmental discussions about curriculum and pedagogy, and provide a framework for conducting upcoming faculty searches.

**1) Project importance:** An explanation of why the project is significant and the broader goals that it serves.

Psychology and the liberal arts mission: As the breadth of psychological inquiry grows, it becomes increasingly difficult to define the discipline by a canon of content. What truly unifies psychology is a way of thinking, a set of tools by which its practitioners evaluate evidence in the face of uncertainty. For example, we teach our students to appreciate the roles of probability and chance, how to identify the operation of cause and effect in behavior, and how to distinguish solidly grounded claims from myth.

These skills are critically important because the problems that psychologists address are ones about which students (and indeed, the population at large) may be tempted to reason through personal experience, anecdote, or the opinion of authority, rather than systematic evidence. The successful student of psychology, regardless of subspecialty, should be able to evaluate a claim that he has not encountered in his coursework, first by inquiring about the evidence for the claim and then by evaluating that evidence using the tools of psychological thinking.

These thinking skills are important not only to psychology, but to a liberal arts education generally. Theories of human behavior guide our professions, personal relationships, and governmental policies. Parents wonder how to help their children become smart and moral. Judges wonder whether to sentence a drug offender to prison or rehabilitation. Senators wonder whether Head Start is effective enough to justify billions of dollars of federal funding. Acting responsibly is therefore dependent on thinking critically about the psychological claims that guide our choices. The psychology department must do its job well, not only to support majors and minors but also to prepare our many non-majors to enter a world awash in psychological claims that will have consequences for them and for the people they lead. Our belief in the general utility of psychological thinking skills has already guided some of our curriculum choices; for example, we have resisted creating a special "intensive" section of General Psychology for intended majors, believing that students taking the course only as

a distributional requirement benefit equally from learning how to evaluate evidence like a psychologist.

Finally, we know little about connections between student gender and the types of choices we make about what content to cover in the curriculum, or how we teach that content. Some reflection on this issue is therefore timely.

Context for the proposed project: The psychology department currently faces a period of challenge and transition. Following an external review of the department in the 2002–2003 academic year, we implemented a number of changes designed to give our students a deeper, more consistent experience with psychological thinking (hereinafter referred to as “methodology”) across our curriculum. Expanding coverage of methodology, however, ripples throughout the curriculum and raises a number of issues that we have yet to resolve fully:

1. In a small, liberal arts department, how can we increase our emphasis on methodology and simultaneously cover sufficient content?
2. If we reduce content coverage, how do we decide what we must cover? Is there even a set of psychological concepts that all literate majors must know? If so, has that set changed in recent years, and how might it change in coming years?
3. Psychology has a high number of majors (approximately 20–30 per year) and minors, and also serves many non-majors. Given that methodology invites active, collaborative methods of teaching and learning, how can we implement these teaching methods in classes that tend to be large?
4. Are our courses sufficiently integrated with each other to give students consistent development of methodological concepts across different courses?

As we move forward, then, our department needs not only to assess the direct effects of our recent curriculum changes, but also to respond to these additional questions that those changes have raised. The answers will inform subsequent decisions about curriculum structure and pedagogy.

They will also inform hiring. The psychology department is currently in the midst of a tenure-track search, with two more expected relatively soon. Making confident, long-term decisions about personnel will require a firm sense of departmental identity, which will encompass philosophies about pedagogy, course coverage and sequencing, the prevalence of methodology in the curriculum, and the means by which we deliver the “backbone” of the major (General Psychology, Research Methods and Statistics, and Senior Seminar).

The ultimate purpose of curriculum adjustments, of course, is to serve our students. Our majors’ records suggest that in some ways, they are not yet realizing all of our hopes for them. Performance on comprehensive exams and in senior seminar indicates that psychological thinking remains difficult for many majors, even after nine or more courses in psychology. Further, few of them identify as psychologists when they complete their Wabash careers; in a graduating class of 20–30 majors, we can expect only a handful of them to pursue graduate study, with virtually none of those entering doctoral programs. In summary, the psychology department has made significant recent changes to its curriculum, faces significant upcoming decisions about curriculum and staffing, and has some reasonably significant concerns about the achievement and passion of its majors. The time is ripe for an

inquiry on the shape of an excellent liberal arts psychology department: one that is up-to-date in its coverage; one that makes principled decisions about how to allocate limited staff; one that cultivates reasoning skills in both majors and non-majors; and one that helps its students achieve lofty goals.

**2) Clearly stated project objectives:** In addition to identifying clear project objectives, proposals should include a description of how these objectives contribute to the individual's work, the department's goals (or the goals of all-college courses), the Center of Inquiry's goals, and the liberal arts mission of Wabash College.

The goal of this project is to conduct a comprehensive review of the Wabash College Psychology Department that addresses the following questions:

A) How can we structure our curriculum around 5 FTEs in order to meet the following objectives?

- provide sufficient depth in our core sequences;
- leave room in the curriculum for reasonable breadth and creativity;
- provide students with sufficient laboratory experiences, counting those sections toward the teaching load;
- maintain our commitment to the liberal arts through all-college courses, general education, and contributing to teacher education

B) How can we expand the number and variety of internship opportunities for our students, and, and organize the process by which students learn about and apply for those positions?

C) What are the predictors of “success” in the major? Of entry into graduate school?

D) To what extent are psychology majors making informed and wise decisions regarding

- reasons for choosing the major;
- course sequence and timing;
- participation in internships and research
- post-graduate education
- careers

E) Is there a “canon” of content that a 21<sup>st</sup>-century psychology curriculum should cover? If so, what is it?

F) Are our majors acquiring the knowledge and skills appropriate for a liberal arts psychology major? Are they “succeeding”? What should be our model for regular yearly assessment of these questions?

G) What experiences should a senior psychology major have?

H) How can our upcoming decisions about hiring, curriculum, and resources be informed by conversations with colleagues at excellent liberal arts psychology departments?

I) In what ways can our student demographic (exclusively male) inform our decisions about

what to teach and how to teach it?

**3) Narrative work plan:** A detailed description that includes a specific timetable and the specific elements of the project including site visits, research, interviews, etc.

Assessing the Wabash psychology program: One piece of the inquiry will focus on the performance of Wabash students in the recent years (number of years to be determined), and will consist roughly of two separate questions. First, are non-majors thriving in psychology classes? Second, what aspects of our program predict success, both in psychology and in general scholarship, for our majors? Transcript review will readily reveal which psychology courses (and how many) they have taken, when they took them during their Wabash careers, how they performed in those courses, what order they took the courses in, whether they took an independent research course, and how well they performed overall in psychology and in general scholarship. Further investigation may permit us to identify whether students have participated in internships, presented at the Celebration of Student Research, or had an academic advisor in the psychology department. Finally, data from the National Survey of Student Engagement (NSSE) and Wabash senior surveys will enable us to identify additional markers that predict success in psychology.

Answering the first question (regarding non-majors) will require only a review of their grades in psychology courses. Analyzing the performance of our majors will be somewhat more complicated. I will start by identifying psychology majors who have “succeeded” i.e. achieved grade point averages in psychology, and in general scholarship, that exceed what their SAT scores predict. The data review described above will then reveal whether there are patterns present among those successful students. The patterns I find will help us evaluate the success of recent curriculum changes (by determining whether they are predictive of success), inform subsequent conversations about our curriculum, and assist us in our advising.

We also expect to conduct student-led “focus groups” (see response to question #4) in which we obtain narrative feedback from current majors about their experiences in psychology.

Studying psychology programs at excellent liberal arts colleges: The Center has an excellent record of supporting conversations with colleagues who are doing excellent work at other institutions. This inquiry would benefit from such an approach. I will begin by identifying four “excellent” liberal arts colleges, those being defined as colleges whose students earn more doctoral degrees than the size of the student body, and the students’ incoming SAT scores, would predict for that school. All of these data are readily available for 164 liberal arts colleges in the United States through the Higher Education Data Consortium. Because the available data on doctoral degrees is aggregated across degree types, I will be assuming that the general excellence of these institutions is reflected in their psychology departments. From those institutions sending more students to graduate school than predicted, the department will select four whose size, mission, resources and structure suggest that they can help us think about our particular questions.

I will then study the psychology programs at these institutions to identify what features, if any, they have in common. My examination will include, but not be limited to, the following:

1. Number of faculty and specialties
2. Departmental mission statements
3. Course offerings
4. Requirements for the major
5. Class sizes
6. Numbers of majors and minors
7. Integration with other departments, such as Teacher Education
8. Contributions to all-college courses, if any
9. Contribution to general education
10. Student involvement in faculty research
11. Numbers of majors attending graduate programs
12. Pedagogical strategies for teaching the “backbone” of the curriculum: General Psychology, Research Methods and Statistics, and Senior Seminar (or equivalent)

I would also like to supplement these data with a more qualitative approach, by inviting faculty from those departments to participate in a workshop that we will propose to hold at the National Institute on the Teaching of Psychology Conference (NITOP) in January 2008. This conversation will permit wide-ranging discussion of overall departmental philosophies, solutions to the tension between teaching methodology and teaching content, and strategies for creating an integrated psychology curriculum. I am energized by the thought of engaging in these discussions, and hopeful that these “models of excellence” will provide insights that can inform our departmental discussions.

### Teaching psychology to young men

Because we know little about this topic, we will begin with simple reflection and research. The focus group interviews that our student team conducts will contain a question asking current psychology majors to reflect on connections between their psychology education and their identities as young men. Second, we will hire a student intern to conduct a literature search on the topic of pedagogical strategies in psychology education as they relate to student gender.

### Timeline

#### Fall 2005

- Identify the primary questions we wish to answer in the review (completed)
- Recruit students to participate as consultants in the review (completed)
- Meet with student consultant team to get input on important review issues
- Identify four “model” liberal arts psychology departments to visit (completed)
- Recruit model departments and schedule site visits
- Identify specific data to collect and analyses to perform to study performance of students in the Wabash Psychology program (completed)

#### Spring 2007

- Conduct data collection and analyses planned in Fall
- Construct list of questions for site visit teams (completed)
- In consultation with student consultants, develop list of questions for focus group discussions with psychology students (completed)
- Student consultant team conducts focus group discussions
- Site visits to four model departments by pairs of psychology faculty

Summer 2007

- Department completes internal report
- Departmental retreat to formulate plan to meet established goals and assess outcomes
- Student intern conducts supervised literature search on student gender and psychology education
- Propose NITOP workshop

Fall 2007

- Final report to the Center of Inquiry

January 2008

- Conduct NITOP workshop in collaboration with members of model departments

**4) Wabash students:** An explanation of how the proposed project would impact Wabash students. Are there any opportunities for Wabash students to help plan or implement the project?

We have already recruited six psychology majors to serve as consultants to the project, and I have met with them once to discuss the goals of the project and their role in the process. I will meet with them again in December to solicit their input on the issues that the department should be addressing in its review. In January, I will meet with the team to develop a set of questions that will guide discussions with focus groups of psychology students. The student consultant team will then lead these focus groups and report to the department on their findings by the end of April. While only these six students will help guide the review process, many other students will participate by reporting on their experiences in psychology during the focus group discussions.

Second, we intend to hire a student as a summer intern to conduct a supervised review of literature on the topic of student gender and pedagogy in psychology education.

**5) Accountability:** A description of the reports, work products, and/or outcomes which will meet the project objectives, the individuals who will be responsible for developing these items, and specific deadlines for completing these items.

The project will generate two reports: an internal report that will formulate the basis for departmental discussions at our Summer 2007 retreat, and a report to the Center of Inquiry that will describe the review process, our findings, and our action plan. The internal report will be a collaborative effort by the psychology faculty, with Preston Bost coordinating the work and assembling the final product, and will be completed by July 1, 2007. Preston will write the report to the Center, with a deadline of December 1, 2007.

**6) Dissemination plans:** Description of plans for disseminating the insights and outcomes from the project to the college and the wider liberal arts and disciplinary communities.

First, we will propose a workshop at the 2008 NITOP conference for the purposes of discussing "The model for an excellent 21<sup>st</sup>-century liberal arts psychology department." The precise form of the workshop is yet to be determined, but we expect to invite members of our "model departments" to participate, and to use material from our site visits as inspiration

for the discussions.

Second, Preston will present an Ides of August talk in 2007 on the process of our departmental review, how it differs from a traditional review model, and what we learned from the process.

We are hopeful that the site visits and NITOP conference will be fruitful enough to support a manuscript submission to Teaching of Psychology on the topic of curricular innovation at liberal arts psychology departments, but it is too early to determine if this will be the case.

**7) Budget:** The total proposed budget is \$52,062.50



# Faculty Showcase

---

**Project Director:** John Lamborn

**Date submitted:** July 23, 2007

**1. Proposal importance: An explanation of why the proposed activities are significant and the broader goals they serve.**

With assistance from the Wabash Liberal Arts Initiative Fund, the Office of the Dean of the College, and the Office of Advancement, the Library proposes to plan, coordinate and host a celebration faculty showcasing faculty achievement in the creative arts, research, and scholarship. Titled, "A Celebration of Wabash Faculty Excellence: 175 Years of Creativity, Research, and Scholarship" the showcase will be a major component of the College's 175 anniversary, will open prior to Trustee Weekend October 19 - 21, and will continue into Spring Semester.

**2. Proposal objectives: A statement of what the proposal will accomplish and an explanation of how these objectives to the individual's work and/or the department's goals (or the goals of all-college courses), the Center of Inquiry's goals, and the liberal arts mission of Wabash College.**

The proposed showcase will:

- Link current Wabash faculty to the College's heritage of faculty achievement in the creative arts, research, and scholarship.
- Express to faculty the appreciation of the Wabash community for their work.
- Enhance awareness among students of the breadth and depth of Wabash faculty expertise.
- Promote awareness in the broader community of the importance of creative work, research and scholarship to the role of faculty at Wabash College.
- Demonstrate that faculty creative work, research and scholarship, in addition to instruction, contribute to excellence in teaching and learning at Wabash.
- Contribute to an environment of, "intellectual openness, especially to inquiry, discovery, new ideas, and varied perspectives," which is a hallmark of liberal arts education

**3. Work plan: A detailed description that includes a description of the specific elements of the project and a detailed timetable for completing those elements.**

- Request currently employed and emeriti faculty at Wabash to identify a single work that best illustrates their achievement in one of the following areas:
  - Creative arts (within the College or the broader community).
  - Scholarship (undertaken here or another academic institution).
  - Research (published during their tenure here or at another academic institution).



Timeline: August 25 – September 15, 2007

- Identify a representative sampling of work by past Wabash faculty.

Timeline: August 25 – September 15, 2007

- Prepare a digital presentation listing all Wabash faculty as recorded in the “All-Time Faculty List” provided by the Advancement Office.

Timeline: August 25 – September 15, 2007

- Acquire and prepare faculty submissions for display or presentation in the appropriate format.

Timeline: September 15 – October 15, 2007.

- Mount exhibits and presentations in the Lilly Library.

Timeline: October 1 – October 18, 2007.

- Prepare and print a brief program for the Opening Reception consisting of vignettes of selected past faculty and recording the field(s) of study and area(s) of expertise for current faculty.

Timeline: August 25 – October 15, 2007

- Plan opening reception for the showcase in the Lilly Library.

Timeline: September 15 – October 15, 2007.

- Host the opening reception in the Lilly Library.

Timeline: October 18, 2007.

**4. Wabash students: An explanation of how the proposed project would impact Wabash students. Are there any opportunities for Wabash students to help plan or implement the project?**

For students the showcase will:

1. Enhance awareness of the breadth and depth of faculty expertise.
2. Promote awareness of the importance of creative work, research and scholarship as components of academic work.
3. Demonstrate that faculty creative work, research and scholarship contribute to excellence in the teaching and learning process.

4. Contribute to an environment of, "intellectual openness, especially to inquiry, discovery, new ideas, and varied perspectives," which is a hallmark of liberal arts education at Wabash College.

One or more Gentlemen employees of the Library will assist with the preparation and setup of the showcase.

**5. Accountability: A description of how you will report on the results of the project to the Dean of the College, as well as the timetable for submitting these reports.**

- The Director of the Library will provide a forum to collect comments from showcase participants and attendees and will report on these to the Dean of the College by June 1, 2008.

**6. Dissemination plans: Description of any plans for disseminating the insights and outcomes from the completed project to the college and the wider liberal arts and disciplinary communities.**

- The Office of Advancement will oversee dissemination of the insights and outcomes from the showcase.

**Budget:** The total proposed budget is \$1,500.00.

*[The invitation to faculty was as follows:]*

Dear Faculty Colleagues:

In conjunction with the 175th anniversary of Wabash College, the Library will celebrate 175 years of Wabash faculty research, scholarship, and creativity with a display of articles, books, multimedia presentations, artwork, recordings, scores, and other forms of creative work gathered from across the years. To be sure that the display is representative of all current faculty, we invite you to select and send to us a copy of one such item (or a citation to the item if you don't have a copy to offer) that you would agree to have displayed. The item could come from work done at Wabash or another institution. Because we are limited by space, we ask that each faculty member selects and submits only one work (or citation). In order to have the display ready for the October trustee's meeting we would need to have your selection by September 15. The items will remain on display throughout the academic year. The library will host an "opening" to the campus community in mid-October.

Questions? Please feel free to contact me at 6081 or [lambornj@wabash.edu](mailto:lambornj@wabash.edu).

Thank you! We look forward to hearing from you.

## Two Proposals: Film and the Liberal Arts and Theater Production and the Liberal Arts

---

### Request for a Two-Year Lilly Teaching Fellow and Faculty Fellowships in the Theater Department

The Department of Theater would like to request support to hire a two-year Lilly Teaching Fellow beginning the fall semester of 2007. The Lilly Fellow would serve as the sabbatical replacement for Professor Michael Abbott (2007-08) and for Dwight Watson (2008-09). Additionally, we ask that Abbott and Watson receive support as Wabash Faculty Fellows to participate in two separate semester-long projects of significance to the theater curriculum, film studies, and theater production in the liberal arts. The collected information and outcomes of these two semester-long studies will encourage discussion and stimulate ideas for the department's next self-study, which is slated for 2009. What follows are narrative descriptions of the two proposals. We welcome your suggestions in the planning and implementation of these studies.

- 1) Film and the Liberal Arts:** Early in Michael Abbott's tenure at Wabash, the Department of Theater introduced the first regularly offered film course to the curriculum. Offered only during the fall semester, this introductory course has become a popular distribution elective for our students. Typically, the course closes on the first day of registration. With consistently positive feedback from the course, students and faculty have requested additional opportunities for film studies, which have often resulted in independent studies, interdisciplinary courses, and other film-related tutorials for the community. Recently, several Wabash graduates have been accepted to prestigious film schools, largely as a result of their own efforts exploring such opportunities in our curriculum. Michael's semester-long project as a Wabash Faculty Fellow will examine the use of film as a resource and teaching tool in the liberal arts and its impact on the Wabash curriculum.
- 2) Theater Production and the Liberal Arts:** Dwight Watson frequently collaborates with students and staff in staging modern and classical dramas and developing new plays for production. These plays are often produced at Wabash as part of the main-stage theater season and the annual Studio One-Acts project. When considering plays for a theater season, faculty directors review a four-year academic plan, attempting to introduce students to a range of period styles and a mixture of dramatic literature. In the case of the Studio One-Acts, plays are written in Watson's Theater 210 playwriting class, and prepared in manuscript form for the student production. Invariably, the process for any theater production begins with the completed manuscript or published play and ends in review with student and community attendance. Watson's semester-long project will study the influence of a liberal arts curriculum on the pre-production process of play selection.

# Film and the Liberal Arts

---

**Primary Investigator:** Michael Abbott

**Wabash Faculty Fellowship Period:** Spring Semester 2008

## *Project Background*

Across disciplines and departments, film is being used throughout the Wabash curriculum to teach a wide variety of subjects. In fact, according to course descriptions from our three most recent Academic Bulletins (2004-07) a total of 44 courses rely on film as a regular component of course content (Appendix 1). Conversations with students and colleagues suggest the actual number is much higher, but, aside from examining course descriptions, we have never collected this information. What is clear, however, is that we have integrated film into our teaching and learning process, both as subject matter and as a pedagogical tool. Unfortunately, we haven't thought collectively about how best to use this rich medium, and it has become increasingly apparent that many of us are looking for ways to enrich our understanding of how film works, how it communicates meaning, and how it can enhance or supplement more traditional teaching instruments.

The recent external review of the Theater Department (2003) suggested that we "consider the option of incorporating more film studies into the curriculum." The reviewers noted, however, that doing so would likely mean making hard choices about our current course offerings given current faculty time constraints. One desirable outcome of this project would be to provide more clarity about whether or not we ought to commit more fully to film studies at Wabash, and what role, if any, the Theater Department should play in that commitment.

## *Project Objectives and Methods*

I propose a thorough study of this question that would begin locally. Currently, at least twenty-five Wabash faculty regularly use film in one or more of their courses. My first step would be to gather a small group of these teachers—perhaps 6-8 total—to initiate a series of discussions that would begin to look more carefully at what we're doing and how we're doing it when we use film in the classroom. We would also conduct interviews with current students and recent graduates to study the impact of film on their educational experience and asks them to consider ways we might use film more intentionally to teach more effectively. Members of this group will be instrumental in providing feedback on my end of project report before I deliver it to the college. I will also rely on them to help bring what we learn into their own courses and help us implement changes into, for example, freshman tutorials.

The following faculty have formally agreed to participate in this study group:

- Jennifer Abbott
- John Aden
- Doug Calisch
- Tom Campbell
- Gilberto Gomez
- Steve Morillo
- Warren Rosenberg
- Brian Tucker

I will also explore connecting points between Wabash and other institutions by making contacts at the next Society for Cinema and Media Studies conference. I intend to compile a short list of faculty from other schools who are interested in the questions I am posing and invite them to consider participating in a mini-conference to be held at Wabash. Such a conference of teachers who regularly use film as a teaching tool would be a valuable and innovative way to share experiences and develop new methods and strategies for integrating film into the liberal arts curriculum. This group could potentially serve an advisory function as we move forward on initiatives that stem from my study. I should point out that this group would not focus solely on teaching film or cinema as a subject. I am interested in how we use film to teach content specific to our disciplines. Consequently, this group would be open to all faculty, regardless of their familiarity with film scholarship or production.

### *Sharing and Outcomes*

At the conclusion of this process, I would formally report my findings to my department and to the Wabash community both in written form and at a public presentation such as Ides of August. I would also organize a special session for teachers of Freshman Tutorials, who rely on film content to an increasingly large degree (see attachment).

I would also generate a “white paper” to serve as a best practices document for faculty and administrators at Wabash and other schools interested in the question of film in the liberal arts. Such a document could be posted on our website and/or published and distributed in a traditional print format.

Finally, this study will play an important role in my department’s next formal review as we consider the place of film in our curriculum and consider the possibility of adding courses and/or faculty to our program.

### *Project Timeline*

- March 2007
  - Attend Society for Cinema and Media Studies conference
- Summer 2007
  - Compile data on film courses offered in GLCA/ACM schools
  - Invite selected outside faculty to mini-conference
- Fall 2007
  - Sabbatical leave
  - Plan for mini-conference
    - Set dates
    - Preliminary itinerary
    - Send out invitations
- Spring 2008
  - Research leave (CILA)
  - January
    - Assemble Wabash faculty study group and establish calendar of meetings through March
    - Design survey and establish interview schedule for selected faculty and students

- February
  - Visit selected courses with film content, conduct interviews with students – mid January through February
- March
  - Attend Society for Cinema and Media Studies conference
  - Plan for mini-conference on campus
- April
  - Hold mini-conference on film in the liberal arts at Wabash
- July 2008
  - Complete white paper on film in the liberal arts – July 15
  - Prepare final report for Dean's office/CILA – August 15
    - The white paper will focus on the ways film—both as an art form worthy of careful study and as a teaching tool for various disciplines—embodies the ideals and of the liberal arts.
    - The report is intended to shed light on the role film should play in our Wabash curriculum and, more specifically, in the long-term mission of the Theater department.
- 2008–09 Academic Year
  - Ides of August presentation
  - Theater program review

### *Budget*

The proposed budget for Abbott's Project is \$50,765.00.

# Theater Production and the Liberal Arts

---

**Primary Investigator:** Dwight Watson

**Wabash Faculty Fellowship Period:** Spring Semester, 2009

## *Project Background*

My colleagues and I take the process of play selection seriously, and we know that the decisions we make and the plays we select will enhance theater education in the classroom, on the stage, and in the community. Play selection meetings spawn discussion about classroom assignments, required readings, methods for teaching, the formation of new seminar topics, field trips, visiting artists, and actor residencies. These are exciting meetings where innovation is encouraged while successful program ideas are reinforced. Once the season is selected, we begin to solidify curricular connections, adjust course materials, make arrangements with outside sources, inform colleagues, and of course, evaluate and plan for the technical and artistic needs for each production. For me, it is with play selection that the cycle of department review begins.

Play selection, along with effective planning, budgetary support, and dedicated and talented student participation, are key ingredients for a successful Wabash theater production. Although we teach courses in performance, and we are sympathetic to playwright Luigi Pirandello's assertion that "Drama is action, sir. Not confounded philosophy!", our primary method of introducing students to the theater is through dramatic literature—the written word. Traditionally, we begin with a published play or manuscript and build a production using the script as a blueprint for what will become a fully realized production. Attention is paid to author intent, dramatic structure, and language, while creative directorial invention is often the attempt to tease out multiple layers of meaning that rests within great drama. Likewise, in my Theater 210 playwriting course, students are taught the fundamentals of storytelling and dramatic analysis within certain imposed parameters (i.e., required play length, "realistic" style, unity of time, place, and action). While imposed limits or traditional approaches to playwriting and theater production help students avoid "creative" meandering, these guidelines may also restrict a degree of self-expression. I propose a semester-long project that will examine innovative approaches to play selection and the integration of theater production and new play development in the liberal arts setting.

## *Project Objectives*

The first part of the study will examine play selection and pre-production development. Instead of beginning with a performance script, the study will explore models of theater production that actively involve a liberal arts approach to pre-production. For example, "process drama," a form of applied theater that proceeds without a traditional performance script, might employ multiple ways of expressing a theatrical idea through the study of the liberal arts. While the term "process drama" is often attributed to current educational theater research, its underlining principles are found throughout theater history (e.g., 17<sup>th</sup> century *Commedia dell'arte*) and more recently studied and practiced by leading theater practitioners of the 20<sup>th</sup> century including directors Peter Brook (*The Empty Space*) and Jerzy Grotowski (*Towards a Poor Theater*), and actor-centered theater companies popular in the 1960s such as The Open Theatre and The Living Theater.



The “drama” in process drama is created from those participating in the project while learning, exploration, and expressivity are deliberately built into each rehearsal. The rehearsal becomes a laboratory in which students research a topic (e.g., theater and ecology), call on the appropriate “experts,” academics, or citizens to help facilitate the study, and eventually develop the researched materials into an appropriate theatrical form to tell the story before an audience. One could easily imagine interdisciplinary courses (offered under the Theater Department’s Theater 103 seminars) emerging from a study, for example, on the topic of theater and ecology. Such an investigation might also increase environmental awareness and better practices in technical theater and material construction of theater sets.

“Process drama” represents one possible model for a pre-production approach to the liberal arts. The semester-long study will investigate theater programs similar to Wabash to see how they integrate the liberal arts in theater production and pre-production planning. For example, it would be useful to know the criteria for play selection at other liberal arts colleges. Do they view their mission as favoring the classics (the Greeks, Shakespeare, European and American masters) or do they see theater in the liberal arts as a reflection of contemporary ideas? Is play selection based primarily on extracurricular participation or is it focused on pre-professional training of the major? In an undergraduate four years, what will be the total production experiences and opportunities made available to the spectator and the participant? What is the role of experimental theater in the liberal arts? Should experimental theater be relegated to workshop productions or should experimentation substitute traditional mainstage play selection and theater production? How often do theater programs at liberal art colleges coordinate productions with classroom study and utilize them as teaching opportunities for students? What models exist for coordinating production teaching opportunities with public schools and local community? In addition to studying theater programs in the GLCA/ACM, the investigation will include several women’s colleges.

### *Project Procedure*

The project will include a study of appropriate literature on theater in the liberal arts related to play selection and pre-production academic planning. This research will include printed materials, books and articles, online information, and subsequent follow-up and review of sources of particular importance to the project objectives. I will engage in further study of the project as a participant/observer at the ATHE (American Theater of Higher Education) conferences in 2007 and 2008. I propose to attend and document the ATHE focus group sessions on Theater in the Liberal Arts (TILA), while using the conference to schedule interviews with faculty at other liberal arts colleges. Participation in the meetings will offer specific insight into how certain theater programs integrate theater productions into the liberal arts academic programming and college life. These preliminary conferences will also allow me to refine questions for future interviews. Furthermore, familiarity with the TILA focus group and its faculty participants will give me an opportunity to identify academic programs worthy of additional study.

Completing preliminary research and conference interviews, I will arrange campus site visits limited to three institutions. Presumably, I will have established an association through ATHE/TILA interviews and conference meetings with faculty members at targeted institutions. I will ask these colleagues to help arrange on-site visits, including interviews with theater faculty and students, and provide institutional program materials critical to my study.



In turn, I will question what insights or observations are to be extracted from the site visits, which will lead to the final phase of the study—a CILA sponsored mini-conference at Wabash.

The mini-conference at Wabash will focus exclusively on questions related to theater production and the liberal arts. An estimate of six to eight outside faculty will be identified and invited to participate in the mini-conference. The participants will be selected from the three phases of the study: 1) as major contributors to innovative liberal arts programs highlighted in the preliminary study of appropriate literature, 2) as key representatives from TILA (Theater in the Liberal Arts—ATHE), and 3) as faculty representatives from the three institutional site visits.

The three proposed phases of the study will provide information related to (but not limited to) the following:

- production program parameters (department size, faculty and student participation, etc.)
- production program mission statement
- play selection process
- integration of theater production program into theater classes
- integration of theater production on campus (other departments and organizations)
- integration of theater production program in off-campus activities (community outreach, etc.).

### *Sharing Project Results*

The next stage will involve a narrative account of the study, pedagogical texts, summary interviews, conference feedback, and resultant reports. While I am not a trained institutional researcher; as a result of this study, I will have gained knowledge of models and a familiarity with theater programs that actively involve a liberal arts approach to pre-production. I intend to disseminate the account of my study in a report or presentation to the TILA (ATHE focus group) at a future conference, as a submitted essay to a theater/educational journal article aimed at a general audience of theater educators and practitioners, and as a report for the next theater department self-study.

### *Project Timeline*

- |               |   |
|---------------|---|
| • Summer 2007 | Develop a current reading list of books and periodicals on academic planning and implementation for theater production in higher education.   |
| • July 2007   | Attend ATHE Conference (participate in special interest session—Theater in the Liberal Arts (TILA).   |
| • 2007-08     | Collect and review pre-production/production mission and academic year program profiles of selected liberal arts colleges. A student research intern would be beneficial in this work |

- 
- July 2008                      Attend ATHE Conference (participate in special interest Session—Theater in the Liberal Arts (TILA).
  - June 2008                      Initiate contact with faculty at three institutions for site visits. Arrange campus visits for spring semester, 2009.
  - Fall Semester 2008        Sabbatical leave.
  - Spring 2009                      Research leave (CILA).
  - Spring 2009                      Site visits to three colleges during the months of January, February, and March (based on their theater production calendar).
  - March 2009                      Complete interviews/surveys/and program documentation.
  - April 2009                      Arrange and host a mini-conference with six to eight representative faculty associated with the study. I proposed that the mini-conference occur during the weekend of the final Wabash theater production (April 17–19, 2000), and that Wabash theater faculty would be invited to participate.
  - May/June 2009                Prepare an essay for publication. Share information with theater departments and/or faculty participating in the study. Prepare reports to be used by the Wabash theater department 2009-10 department review.

### *Departmental Self-Study and Project Results*

The results of the study will be shared with the Wabash theater faculty and with appropriate offices and programs on campus. Examining the questions and results of this study will serve as a springboard for the discussion of the Wabash theater production parameters and mission. The study will help provide significant information for the 2009-10 departmental review as we chart future directions or opportunities for the pre-production planning and the expression of theatrical connectivity to the liberal arts. Furthermore, the study has potential to generate discussion of curriculum or new course development and interdisciplinary study with other departments in the fine arts and beyond.

### *Budget*

The total proposed budget for Watson's Project is \$53,515.00. The total cost of the combined proposals is \$104,280.00.

## Two Proposals – Conclusion

---

### *Conclusion*

The Department of Theater will be well-served by hiring a Lilly Teaching Fellow as the sabbatical replacement for Professors Abbott and Watson. The two-year replacement will provide greater program continuity for our students, and the extended term will allow the visiting professor (director) more time for program familiarization and, ultimately, production success. The hiring of a Lilly Teaching Fellow also makes it possible for the department to offer its projected courses and continue its faculty commitment to Cultures & Tradition and Freshman Tutorials.

The two studies proposed will have serious implications for curricular development, production programming, and departmental self-study. We are eager to test these ideas with colleagues and programs at other institutions and we believe the results of the studies will enliven Wabash Theater and benefit our liberal arts students. Please let us know if you require more information. Thank you for your consideration.

Dwight Watson  
Professor of Theater

Michael Abbott  
Associate Professor of Theater

## Appendix – Film and the Liberal Arts

---

### Film content in Wabash curriculum – 2004–07

#### **ENG160 Multicultural Literature in America**

The richness of American culture is a result of the contributions made by individuals from a variety of groups, each expanding our definition of what it means to be American. In this course we will study the writing and cultures of a number of groups, among them Native American, Hispanic, Gay, African American, European American, and Asian American. We will try to hear individual voices through a variety of literary forms (including film), while exploring commonalities.

#### **ENG310 Science Fiction**

In this course, we will consider the development and variety of science fiction literature, particularly as it has reflected concurrent societal anxieties. We will begin with early classics, such as H.G. Well's *The Time Machine* and Ray Bradbury's *R is for Rocket*, as well as works from more contemporary authors such as Phillip K. Dick, Ursula LeGuin, Harlan Ellison, and Dan Simmons. Since any study of science fiction is incomplete without films, readings will be coordinated with public screenings of important science fiction films.

#### **ENG320 American Modernism**

This course explores the literature and culture of the United States in the early part of the twentieth century, with its overlapping milieu of high modernists, Harlem Renaissance writers, young bohemians, and political radicals. We will examine the profound redefinitions of the self, catalyzed by the rise of psychology, rapid urbanization and mechanization, and the Great War, and we'll discuss the public's response to the varied artistic movements of the period, from Primitivism's allure to the impersonal promise of Futurism. From painting to film, from Gertrude Stein's *Three Lives* to Langston Hughes's poetry and Meridel Le Sueur's reportage, this course will examine a variety of texts that contributed to the literary experimentation and extraordinary achievement of the period. Other readings may include but are not limited to Sherwood Anderson's *Winesburg, Ohio*, Zona Gale's *Miss Lulu Bett*, T. S. Eliot's *The Waste Land and Other Poems*, Willa Cather's *The Professor's House*, Ernest Hemingway's *In Our Time*, William Faulkner's *The Sound and the Fury*, Nella Larsen's *Passing*, F. Scott Fitzgerald's *The Great Gatsby*, and poetry by Williams, Taggard, Stevens, Frost, Cummings, Moore, and Millay.

#### **ENG340 Jane Austen**

In this half-course, we will study several of the six novels completed by Austen (1775-1817), paying particular attention to their reception by her contemporaries. We will continue by researching the print and electronic information about her reputation over the next two hundred years, focusing finally on a few of the fifteen or so film adaptations (and how they were reviewed) during the last thirty years of the 20th century. Throughout the half-course, we will be interested in finding out what her novels tell us about the craft of fiction, as well as what is either appealing or off-putting (or both) about her work at the beginning of a new century.

#### **ENG350 Literature and Film**

Is the novel always better than its film adaptation? After an introduction to the art of film and a theoretical consideration of the similarities and differences between fiction and film, we will compare four or five novels with their film adaptations.

**ENG360 Jewish American Literature**

The contributions of Jewish American writers and filmmakers have been pervasive and significant. We will read selected fiction, poetry and plays, and see films that focus on the Jewish American experience. Authors and filmmakers may include Philip Roth, Bernard Malamud, Cynthia Ozick, David Mamet, Allen Ginsberg, and Woody Allen.

**ENG497 Gender Criticism**

In what ways do conceptions of “masculinity” and “femininity” shape the way we create and respond to texts? In this seminar, we will consider this question, one that has been central to literary study for the past two decades. We will also look at gender criticism in relation to other critical currents like formalism, psychoanalysis, multiculturalism, new historicism, gay studies, and cultural studies. During the first half of the semester, we will read and view a range of works to create a common context for our discussions. (Writers and filmmakers might be chosen from among Shakespeare, Austen, Melville, Dickinson, Cather, Hemingway, E.M. Forster, John Ford, Richard Wright, Anne Sexton, Russell Banks, Jane Campion, Toni Morrison). The second half of the semester will be devoted to individual research projects shared with the class.

**RHE 201 Reasoning and Advocacy**

Rhetoric 201 focuses on the process of constructing, analyzing, and evaluating public arguments. This is a foundational rhetoric course because it focuses on the development and application of knowledge in critical thinking, argument analysis, reasoning, and advocacy. It emphasizes the nature and role of communication in public discussions and decision making. The course highlights the adaptation of logic and reasoning to human action in a democratic society. The class examines public argument in a variety of forms such as political debates, speeches, and editorials. Judicial argument is examined in the form of Supreme Court decisions. Finally, social argument is examined through an investigation of selected examples from popular media such as television, film, and music. The course serves the purpose of exposing non-majors to the fundamentals of rhetoric and communication. It also prepares Rhetoric majors and minors for more advanced courses such as Classical Rhetoric and Contemporary Rhetorical Theory and Criticism. In 2006-07, this course is offered in the fall semester.

**RHE 360 Gender and Communication**

As a culture, we often we take gender for granted. Yet, we live in a culture where men and women are molded and shaped by communicative practices and mass-mediated representations that generate our ideals of masculinity and femininity. This class examines this process—providing a platform for students to reflect upon gender formation and develop a theoretical vocabulary for describing this process. Students will be afforded an opportunity to study gender communication at both the interpersonal and mass-mediated levels. By the end of the semester, class participants will develop a more sophisticated understanding of the manner in which gendered messages and practices have shaped perceptions of their symbolic universe.

**THE103 Gay Drama from *The Boys in the Band* to *Take Me Out***

In the mid-1940s, with the emergence of Tennessee Williams, gay characters and themes turn up with increasing frequency in American drama and, subsequently, on screen. Following Williams's lead, numerous other dramatists, from William Inge (*The Tiny Closet*

and *The Boy in the Basement*) and Robert Anderson (*Tea and Sympathy*) to Mart Crowley (*The Boys in the Band*) and Harvey Fierstein (*Torch Song Trilogy*), offered unique visions of gay life in their work beginning in the 1960s. The tragedies of AIDS inspired dramatists like Larry Kramer, Terrence McNally, Craig Lucas, Tony Kushner, Richard Greenberg, and others, to take gay-themed drama in new directions from the mid-1980s. This course will examine representative examples of these plays and films with particular emphasis on those appearing since 1975, including *Bent* (1978), *The Normal Heart* (1985), *Angels in America* (1991-93), *Love! Valour! Compassion!* (1994), *The Laramie Project* (1999), and *Take Me Out* (2002).

### **THE103 Henrik Ibsen: Father of Modern Drama**

Henrik Johan Ibsen (1828-1906) earned the title of “father of modern drama” by mixing controversial subject matter with psychological characters, thereby creating *A Doll's House*, *An Enemy of the People*, *Ghosts*, *Hedda Gabler*, and *The Master Builder*, among others. Late nineteenth century political and social reformers (including George Bernard Shaw) found a new spokesman in Ibsen and his “social problem plays.” Ibsen, however, believed that his task as a playwright was the “description of humanity” and asserted that “not only those who write, but also those who read are poets; they are collaborators: they are often more poetical than the poet himself.” Students in this seminar will study Ibsen's plays, trace his career in the theater, and view representative films based on his work.

### **THE103 American Musical Theater from the Beginnings to 1943**

Theater with music dates from the origins of the stage in the ancient world, but musical theater as it is understood today is a quintessentially American art form mixing elements of high and low art. This course will examine the musical's variant theories of origin from ballad opera and operetta to minstrels, jazz, and vaudeville, as well as its evolution from the ethnic entertainments of innocence and optimism that gave way to more complex reflections of the diversity, spectacle, and individualism of early twentieth century American life. Through lecture, musical theater from its beginnings through the mid-twentieth century will be explored through study of the work of composers and lyricists including George M. Cohan, Irving Berlin, Cole Porter, George and Ira Gershwin, Jerome Kern, Noble Sissle, Eubie Blake, Richard Rodgers, Lorenz Hart, and Oscar Hammerstein II, among others. Attention will also be paid to influential performers and directors, and the form and themes of musical theater will be studied through examination of representative texts and scores including *Little Johnny Jones* (1904), *Shuffle Along* (1921), *Show Boat* (1927), *Animal Crackers* (1928), *Of Thee I Sing!* (1931), *As Thousands Cheer* (1933), *Anything Goes* (1934), *Porgy and Bess* (1935), *Pal Joey* (1940), and *Oklahoma!* (1943).

### **THE103 American Musical Theater from 1943 to the Present**

American musical theater works from the years of World War II to the present reflect radical changes as the form evolved from loosely constructed entertainments to works of art fully integrating song, story, and dance. In an effort to create musicals of greater depth, creators looked to adapting literary works – the plays of William Shakespeare to contemporary plays and novels by George Bernard Shaw, James Michener, Christopher Isherwood, E. L. Doctorow, and others, provided sources. The class will closely examine representative works by such composers and lyricists as Cole Porter, Richards Rodgers and Oscar Hammerstein II, Frederick Loewe and Alan Jay Lerner, Leonard Bernstein, Stephen Sondheim, Jule Styne, Stephen Flaherty and Lynn Ahrens, Jeanine Tesori, and Tony Kushner, including *Finian's Rainbow* (1947), *Kiss Me, Kate* (1948), *South Pacific* (1949), *My*



Fair Lady (1956), West Side Story (1957), Gypsy (1959), Cabaret (1966), Follies (1971), Ragtime (1998), and Caroline, or Change (2003).

### **THE103(2) Seminars in Theater: “Dawn of Sound: Film Technology, Genre and the Production Code”**

This course will examine the brief era in cinema history (1927-1933) when the wrenching transition from silent to sound films took place. This period will be studied in relationship to the themes of selected movies, the aesthetic issues raised by the switch from silent to sound techniques, and in the evolution of genre (drama, comedy, satire, horror, musical, western, and war films) as seen in representative films. The assimilation of European immigrants, religious and racial conflict, economic deprivation, political unrest, evolving gender roles, and issues of censorship emerge at the crucial moment when the economic boom of the 1920s collapses and the Great Depression begins. The class will discuss and write about the themes and technologies of a select group of classic films from this era, including *The Jazz Singer*, *City Lights*, *Public Enemy*, *Frankenstein*, *42nd Street*, and *Duck Soup*, to gain a fuller appreciation of cinema as an art form and as social history.

### **THE104 Introduction to Film**

This course is intended to introduce students to film as an international art form and provide an historical survey of world cinema from its inception to the present. The course will focus on key films, filmmakers, and movements that have played a major role in pioneering and shaping film. Selected motion pictures will be screened, studied, and discussed with special emphasis placed on learning how to “read” a film in terms of its narrative structure, genre, and visual style. Specific filmic techniques such as *mise en scene*, montage, and cinematography will also be considered. Genre study, auteurism, and ideology will be explored in relation to specific films and filmmakers, as well as the practice of adaptation (from theater to film, and most recently, film to theater).

### **HIS261 Classical and Imperial China to 1911**

A survey of the early history of China from its first dynasties (Shang, Chou) to its last (Ch'ing). This course will examine the complex internal dynamics that came to shape its peoples and institutions. External forces on China's past, before, during, and after sustained contact with the rest of Asia (Buddhism, for instance, and the Mongols) and the West (Marco Polo and the White Lotus and Boxer Rebellions), will be given special attention. Emphasis on social, cultural, economic, and military developments. Extended analysis of primary source documents, web-based materials, and film through the complex and often contradictory perspectives of age, gender, ethnicity, and class will be a major focus. Strong geographic component.

### **HIS 262 Modern China from 1911 to the Present**

A survey of modern China, in three thematic parts. The first section will examine the end of the Ch'ing Dynasty and the emergence of Nationalism through the end of the Second World War. Part two, the rise of Chinese Communism and the fate of Chairman Mao Tse-Tung will be explored in depth, through the Great Leap Forward and the Cultural Revolution. The third phase delves into contemporary China through the Tiananmen Square Uprising to the present. Extended analysis of primary source documents, web-based materials, and film through the complex and often contradictory perspectives of age, gender, ethnicity, and class will be a major focus. Strong geographic component. This course is offered some spring semesters.

### **International Studies 270: Latin American Film**

This team-taught course focuses on major Latin American and Latino filmmakers in an attempt to understand the historical development and political dimension of film in the Latin American context. The developing major film centers in Latin America are studied, including Argentina, Chile, Mexico, Brazil, Cuba; the developing cinema of Puerto Rico, Chicano and other Latino groups in the United States is also considered.

### **HUM277: The City and Beyond: Urban Tales in Film**

The course will offer an exploration of city life through feature films from various countries, leading to an understanding of the ways urban spaces have been represented as sites that can be comforting, dystopic, or something in between. Films from various periods in the history of cinema will be chosen for the course. Theoretical readings and written assignments will complement class discussions, which will be led serially by faculty members from several departments. Typically, a member of the faculty will lead discussions of two films (i.e. two weeks of the course). Films will be shown with subtitles – no foreign language proficiency expected. The course is particularly appropriate to those with an interest in non-Hollywood cinema, and those considering study abroad.

### **Cultures and Traditions**

For many years now C&T has regularly included films or film content in various modules offered in both semesters.

### **FT 04-A: Making It in the Performing Arts**

What preparations and conditions pave the way for a successful career in the performing arts? Why do some careers continue to thrive, even after decades, while others falter? In this tutorial, we will examine the changing circumstances and personal qualities that influence the curves of performers' careers. Students will investigate the struggles, successes, and failures of outstanding classical musicians (Maria Callas, Yo-Yo Ma), actors (Laurence Olivier, Nicole Kidman), pop stars (Bette Midler, Bruce Springsteen) and cross-over artists (Bobby McFerrin, Philip Glass) past and present, the famous and not so famous. Students interested in sports may also consider the careers of well-known athletes (Nolan Ryan, Magic Johnson, Tiger Woods). Insights from distinguished directors and from playwrights like Neil Simon will shed light on the lives and trials of well-known artists. Aspects such as stress management and performance anxiety will also be considered. This tutorial will include attendance at live performances, and each student will interview a professional performer.

### **FT 04-D: Sword and Song: Masculinity from Beowulf to Middle Earth**

How are our own lives influenced by constructions of masculinity and femininity in literature and culture? In this course, we will explore, analyze and evaluate constructions of gender, particularly the idea of "maleness," in texts that range from the tenth to the twenty-first centuries. From the epic poem *Beowulf* and medieval Arthurian romances to the *Lord of the Rings* novels and recent films, we will discuss how various authors and media treat speech, action, friendship and humility with an eye toward recognizing gendered patterns and breaks in such patterns. In addition to reading and viewing these primary texts, we will draw from recent critical works to develop the theoretical vocabulary to engage with current debates regarding the usefulness and future of gender studies as a mode of inquiry. Finally, students will present projects that draw from popular culture, such as advertising, music and gaming, to interrogate what it can mean to be a man today.



### **FT 04-F: Raiding and Invading the North**

While most of the action during the American Civil War occurred on southern soil, several important battles were fought in Union territory—the battles at Sharpsburg and Gettysburg come quickly to mind. In this tutorial, we will examine the role played by raids and invasions carried out by the South. We will look in particular at Lee's Maryland and Pennsylvania campaigns, Morgan's Indiana and Ohio raid of 1863 and Early's raid on Washington in 1864. We will examine their strategic and tactical aspects and consider their consequences. Readings will include letters, diaries, memoirs and reports written by the participants. In addition to papers, discussions and oral reports, class work will include a film or two and a visit to a nearby battlefield.

### **FT 04-L: *A Christmas Carol* and 20th Century Adaptations**

Dickens' little Christmas book has led an extraordinarily popular life in the English-speaking world, never having been out of print since it was published in 1843 and with new editions with new illustrations appearing almost annually. The number of film and television adaptations increases with every Christmas season; every year several television series seem to be compelled to offer seasonal adaptations of the story within their own small screen worlds. In this tutorial we will first explore the original written text of *A Christmas Carol* and chart its popularity in its first century, as well as examine illustrations for print versions (including Leech's original illustrations and those by Ronald Searle, Roberto Innocenti, and Quentin Blake) and both animated and film adaptations (ranging from the classic 1951 British production to those featuring the Muppets, Mr. McGoo, Mickey Mouse, Blackadder and those starring Frederick March, Alastair Sim, George C. Scott, Albert Finney, and Patrick Stewart). Noting how technological advances change the options for film and television directors will be one of our interests. How characterization of audiences and cultural contexts change the focus of each retelling of the story is another interest we will explore. Comparing our 2005 responses with those of original audiences will provide yet another focus. Offered in the spring semester, this tutorial allows students to debrief from a Christmas season no doubt filled with reruns and new adaptations of *A Christmas Carol*, in addition to new print versions.

### **FT 04-P: Exploring the Role of Athletics in American Education**

The legendary Vince Lombardi once said: "A school without football is in danger of deteriorating into a medieval study hall." In a culture that seems to value sports and the competitive spirit, how do athletics shape the nature of schooling in America? This and other similar questions will be considered as students and professor collaborate to examine the ways in which athletics shape the context and climate of education in America. Guest speakers, course readings, documentary films, class discussions, and writing assignments will enable students to understand, question, and critically examine the complex and sometimes, precarious position athletics holds in the education of America's youth. Although a number of course readings will be determined by students' inquiry topics, the class will use a variety of texts from the popular press as well as academic research. One such text, *Sports in School: The Future of an Institution*, edited by John Gerdy, will advance class discussions and assignments as we consider the relationship between athletics and education in the K-16 school setting. Students will design their own inquiry projects and choose their topics of study; however, the following questions will broadly guide the course: What is the role of athletics in American education and what are the equity issues at play? How do athletics impact the education of student athletes and non-athletic students? What are the economic implications and influences of athletics in America's K-16 schools?

**FT 04-S: Men and Masculinity**

What does it mean to be a man in our society? We will look at the array of cultural messages beamed at us from birth that have shaped our gendered identities. Our main purpose will be neither to celebrate nor denigrate maleness (although both will occur), but rather to examine the conflicting definitions and demands of masculinity so that we can more freely choose the kind of men we wish to be. The underlying assumption of the course is, therefore, that men are not born but culturally created. We will read books like *A Separate Peace*, *Shane*, *Black Boy*, *Maurice*, *The Amazing Adventures of Kavalier & Clay*; see films like *Diner*, *Platoon*, *Unforgiven*, *Beautiful Girls*; discuss television and music; and share experiences on a variety of subjects central to the male experience: growing up, sports, friendship, parenting, war, love, and work.

**FT 04-I: In the Future We Will Play: The Art of Videogames**

In 1903, anthropologist W.H. Holmes reported: “The popular notion that games are trivial in nature and of no particular significance as a subject has given way to an adequate appreciation of their importance as an integral part of human culture.” Playing is not reading. Yet, increasingly, videogames are challenging us to reassess the ways we think about storytelling, authorship, and representation. Aside from their obvious popular appeal, recent games such as “The Sims,” “Beyond Good and Evil,” and the “Final Fantasy” series test our current ways of understanding semiotics and engagement with the reader/player. Increasingly, videogaming can be seen as a convergence point, where media as diverse as film, literature, art, music, and design meet and coalesce to form a new, unique art form...one that fits squarely and comfortably within the Humanities. We must develop a methodology for “reading” videogames that affords this new medium the regard it richly deserves. This tutorial will explore a variety of ways to accomplish this—borrowing, adapting, and revising familiar methodologies, and proposing new strategies for seeing and critically comprehending videogames. To this end, we will play, analyze, discuss, research, and write about videogames as a modern emerging art form.

**FT 05-D Science Fiction and Philosophy**

Science fiction is always a kind of thought experiment, inventing new worlds that are often inhabited by something alien or other, or extending our current science and technology into an imagined future full of tough moral dilemmas, or simply playing with some of our most challenging ideas such as the nature of space and time, the possibility of artificial intelligence, or the problems of personal identity and free will. Philosophy, too, often proceeds by using thought experiments to question what we might otherwise take for granted, to explore familiar problems in new ways, or to construct ideas and ideals and test their possibilities. Thus, science fiction can be an excellent way to introduce philosophical issues. Consider Stephen Spielberg’s 2002 film, *Minority Report*, for example, with its precogs who can predict future crimes and its Pre-Crime Unit of the police department charged with apprehending criminals before they commit murder. Here is a story that at least sketches out the thorny problem of freedom of the will: do we freely choose and freely act on our choices or are we simply another thing in the world subject to very complex causes and effects and therefore not free at all? In this course, we will use science fiction novels, short stories, and films as well as philosophical essays to explore such topics as the limits of knowledge, relationships between appearance and reality, the nature of intelligence, the paradoxes and logical problems in the idea of time-travel, problems of memory and personal identity, and various social and moral issues. Science fiction authors may include

Isaac Asimov, Ursula LeGuin, Octavia Butler, Philip K. Dick, Robert Heinlein, Brian Aldiss, Stanislaw Lem, Aldous Huxley, and Kurt Vonnegut.

### **FT 05-E Medievalism and Middle Earth**

Before J.R.R. Tolkien was an author of fiction, he was a well-respected scholar specializing in Old and Middle English languages and literature. In writing *The Lord of the Rings*, Tolkien drew on his scholarly knowledge of early Germanic cultures to form the world of Middle-earth. We will frame our investigations this semester with two central questions: What is the relationship between Tolkien's fictional work and his academic work? And why has Tolkien's medievalism (and other popular medievalisms) found such a prominent place in our popular imagination? We will approach these questions in two parts. For the first half of the course, we will read medieval works which Tolkien himself studied, as well as some of his scholarly essays. In the second half, we will read and view *The Lord of the Rings*, comparing the book and the film to each other, and to the materials from the first part.

### **FT 05-K Legal Drama: An Intersection between the Courtroom and the Theater**

Connections between the legal world and the world of theater were made early in the life of drama. Oral arguments, for example, were scripted in Aeschylus' *The Eumenides* as Athena summons, "Litigants, call your witnesses, have ready your proofs. . . ." During Shakespeare's day, law students at the English Inns of Court performed plays and enacted moot court "trials" as part of their training. Today, the courtroom as a theater in which trials are witnessed or viewed publicly is a common occurrence. Similarly, courtroom drama with its tightly woven plot, strict focus on tension and mounting suspense, sensational double twists, and a gallery of colorful characters is widely popular in novels, television, films, and on the stage. Often famous court cases are dramatized for the stage with varying degrees of historical accuracy. The class will investigate a docket of courtroom dramas, along with films, celebrated court cases, historical and theatrical materials related to this genre. We will study Lawrence's and Lee's *Inherit the Wind*, Saul Levitt's *The Andersonville Trial*, Aaron Sorkin's *A Few Good Men*, Emily Mann's *Execution of Justice*, and John Logan's *Never the Sinner*.

### **FT 05-L Christianity and Popular Culture**

What is the relationship between Christianity and popular culture? Christian churches used to try to keep some distance from popular culture, but now many of them embrace it. When rock and roll was born, for example, churches preached against it, but now the most successful churches use guitars and drums for worship, and contemporary Christian music is the fastest growing segment of the music industry. We will study the way Christian churches use film, contemporary music, and other aspects of popular culture to reach out to nonbelievers. One topic we will focus on is the relationship between religion and sports. Why have sports teams and athletic heroes become so important for church growth? We will also look at the early history of Christianity and its relation to the Roman Empire in order to better understand the nature and mission of the Christian faith.

### **FT 05-M Strange Bedfellows: Popular Culture and Education**

Television as teacher? Harry Potter as course text? Cyberspace as classroom? Using the perspectives of cultural studies and sociology, this course will explore the interrelationship of our popular culture, youth culture, and education. We will examine the ways that adolescence and the experience of school are portrayed in various forms of media as well as how artifacts of popular culture influence and are used in education. Cultural studies provides us with a perspective for examining the cultural messages and practices we use to

define ourselves as individuals and the world around us. Sociology provides us with a perspective for considering the complex relationships among people and our social institutions. Course readings, films, discussions, and guest speakers will inform us as we define popular culture, share our experiences of it, and cast a critical eye on the larger forces at work in our society, forces of which we are often unaware.

### **FT 05-P Fathers and Sons**

From Oedipus and Laius to Cal Ripkin junior and senior, to the Bush Presidents, the relationships between fathers and sons throughout history are charged with intensity and passion. Love/hate, competition/caring, respect/irreverence, presence/absence, and the coming of age/fear of growing old are dichotomies that can characterize this relationship between males. This class will examine the variety of ways that fathers and sons are depicted in our culture through film, literature, and art. Our journey will involve looking at cultural stereotypes, human nature, and personal experiences. In addition, students will reflect through journal writing, interviewing, papers, and discussion on their roles in this powerful and ever changing relationship. The course, like all Freshman Tutorials, will focus on improving communication skills. The theme of Fathers and Sons will be our vehicle to develop critical observation skills, while cultivating talents as readers, writers, and speakers.

### **FT 05-R The Vietnam War in History, Literature, and Film**

Although the American combat role in Vietnam had terminated two years earlier, the Vietnam War did not end until April 30, 1975, with the fall of Saigon (Ho Chi Minh City), South Vietnam. After a few years of silence in the mid and late 70s, Americans have been talking and writing ever since about the “national trauma” of American involvement in Vietnam, including most recently during the U.S. military action in Iraq. Thus, 30 years after the end of “America’s Longest War,” this Vietnam experience remains a dominant moral, political, military, and artistic touchstone in the American cultural consciousness. In this tutorial taught by a Vietnam Veteran, we will study the history of this war as detailed in George C. Herring’s *America’s Longest War*, and we will read about the experiences of the participants—soldiers, veterans, anti-war protesters, supporters of the war, families of soldiers serving in Vietnam, POWs, and North Vietnamese soldiers. In addition to the history text, our sources of information will be documentaries, films, and literature. Some of the texts we will read will be Philip Caputo’s *A Rumor of War*, James Webb’s *Fields of Fire*, Tim O’Brien’s *The Things They Carried*, and Bao Ninh’s *The Sorrow of War*. Films will include *The Green Berets*, *Apocalypse Now*, *Heaven and Earth*, and *The Deer Hunter*. Class activities will include oral reports, class discussions, student panels, research projects, videos, in-class written responses to the movies and books, four 3-4 page papers examining themes in the books and films, and a final project chosen by the student.

### **FT 06-A Japan and Science Fiction**

Japanese culture is of tremendous interest right now among American students. The tutorial examines one aspect of this cultural fascination by looking at Science Fiction which has either been produced in Japan or uses Japanese settings and ideas. From short stories and novels to animé and feature films, there are many different genres which can be studied. In our tutorial, we will be reading short stories and novels by both Japanese and American authors, as well as viewing several movies. Authors will include Sakyo Komatsu, Kobo Abe, Haruki Murakami, Philip K. Dick, William Gibson, and Neal Stephenson. Films will include animé such as *Nausicaa of the Valley of the Wind*, *Ghost in the Shell*, *Akira*, and *Metropolis*; as well as feature films such as *Blade Runner*, *The Matrix*, and *Tetsuo, The Iron Man*. Students will be asked to present team reports on readings; to write analyses of films; and to

compose their own project linking Japan and Science Fiction. No previous knowledge of Japanese or of Science Fiction is required!

### **FT 06-D Christianity and Twentieth-Century Fiction**

In this tutorial, we will examine portrayals of Christianity in a range of twentieth-century works of fiction. Novels by C.S. Lewis, Graham Greene, and others contain rich insights into such Christian themes as forgiveness, redemption, suffering, temptation, sin, evil, hope, and salvation. The ways they depict the experiential dimensions of faith, its hardships, failures, and successes offer subtle and probing commentaries on the Christian life in the context of tragedy, comedy, and other literary genres. We will also view films like *Shadowlands* and *The Apostle* with a view toward their representations and critiques of Christianity.

### **FT 06-F Reagan, Rap, and Rambo: America in the 1980's**

Often referred to as the "me" decade, the 1980's are frequently belittled as an era of self-indulgence. Yet the 1980s included many events and trends that significantly affect us today, including the birth of videogames and MTV, the conflict of the Cold War and rise of political conservatism, as well as the emergence of the AIDS epidemic and public visibility of the gay and lesbian movement. Even such seemingly trivial productions as the Rambo movie series and rap music both reflected and influenced our national hopes and fears. We will take a closer look at the United States during the 1980s to better understand how the seemingly disparate aspects of this decade (politics, music, film, etc.) interconnected. We will access the 1980s through a variety of fiction and non-fiction books and films, as well as music, television, and videogames.

### **FT 06-G Sword and Sorcery**

This class examines the genre of fantasy literature, including classics of the sword and sorcery type (Robert E. Howard's Conan the Barbarian) through high fantasy (Tolkien) to modern genre-bending fantasy (Steven Brust's Jherag series). In addition to reading some great books, we will also explore fantasy in film, music, art and gaming, looking at how medium affects content, themes, and so forth. Students will write several short papers analyzing aspects of these questions, and will conclude the semester with several writing workshops and by writing their own work of fantasy literature.

### **FT 06-J When The Lunatics Took Over The Asylum: Hollywood Cinema In the 70s**

By the mid 1960s, the American film industry was in disarray, and most groundbreaking films were being produced in Europe, Latin America, and Asia. Desperate for a way to compete in the world market—and having lost millions of ticket buyers to television—the studio chiefs turned the keys to the kingdom over the kids. These mostly twenty-something directors were hungry, relentless, and buzzing with ideas. A new generation of filmmakers emerged, reinvigorating the American cinema and producing an unprecedented number of innovative, provocative, and wildly entertaining films that are now seen as classics. This course will survey the history and impact of this unique era of films and filmmakers, focusing on directors such as Robert Altman, Francis Ford Coppola, Woody Allen, Martin Scorsese, Martha Coolidge, Steven Spielberg, Terrence Malick, John Cassavetes, Melvin Van Peebles, George Lucas, Peter Bogdanovich, and Mike Nichols.

### **FT 06-K Baseball, America, and the World**

Baseball, once called "the national pastime," has been part of American culture from the earliest days of our nation. This tutorial will explore various aspects of the sport—its history, literature, economics, aesthetics, rules, rites, and rituals—and their impact on our culture. In



addition to reading excellent books about baseball-e.g., *Moneyball*, *Men at Work*, *Shades of Glory*, *The Natural*, and viewing documentaries (e.g. Ken Burns' series, *Baseball*) and other films (e.g., *Field of Dreams*), we will attend a major league game in Cincinnati or Chicago. Finally, following on the heels of the 2006 World Baseball Classic, we'll look at baseball in global perspective. What happens when this "quintessentially American game" is exported to Asia and the Caribbean? What happens when the US is no longer dominant?

### **FT 06-L Life Stories and Vietnam War Stories: The Life and Writings of Tim O'Brien**

Over thirty years ago, (April 30, 1975) Saigon, South Viet Nam, fell to the North Vietnamese, marking the end of the Vietnam War. Since that day, numerous Vietnam War veterans - American, South Vietnamese, and North Vietnamese - have written memoirs and fiction about war experiences on the battlefield and on the home front. One of the most prominent of the American soldier-authors is Tim O'Brien. He has been labeled by some critics as the best of America's writers dealing with the Vietnam War, and his 1990 novel, *The Things They Carried*, is one of the most widely taught pieces of contemporary literature in high schools and colleges and one of the most widely read books in the U.S. and abroad. So, who is Tim O'Brien; what are some of the war and non-war subjects he writes about; why is his writing so powerful; and how many of his own life stories and concerns make their way into his writing? These are some of the questions that we will address in this tutorial. We will begin this tutorial by briefly examining key historical events during the Vietnam War era and then moving to a study of O'Brien's connections to the war through his roles as a son, combat soldier, and author. Along the way, we will read accounts of O'Brien's life, listen to and read interviews with O'Brien conducted by the tutorial teacher, and read several of the author's books - including his war memoir, *If I Die in a Combat Zone*; his combat novel *The Things They Carried*; his war aftermath novel, *In the Lake of the Woods*; and his most recent novel *July*. Class activities will include oral reports, class discussion, student panels, research projects, films related to the class subject matter, in-class written responses, a series of 3-4 page papers, and a final project.

### **FT 06-O Aftershocks**

Books for this course: Achebe, C.: *Arrow of God*; Brink, A.: *A Chain of Voices*; Gordimer, N.: *My Son's Story*; Naipaul, V.S.: *Bend in the River* Films we will see in the course: *Cry, the Beloved Country*; *The Year of Living Dangerously*; *The Quiet American* Once European powers had established colonial power around the world, traditional societies were never the same. This tutorial examines some of the literary and cinematic representations of the aftershocks such conflict of power produced. We will read books by Nigerian, South African, and West Indian writers. Chinua Achebe's *Arrow of God* deals with religious and generational conflicts in a Nigerian village. Andre Brink's *A Chain of Voices* and Nadine Gordimer's *My Son's Story* focus on the intersection of personal and political experience in South Africa. V.S. Naipaul's *A Bend in the River* demonstrates the effects of political unrest and of dictatorship in an African country patterned after the Democratic Republic of the Congo. The films we will see center on individuals caught in political and moral dilemmas: a South African country pastor (James Earl Jones) in *Cry, the Beloved Country*, a journalist (Mel Gibson) in the Indonesian conflict in *The Year of Living Dangerously*, and in *The Quiet American*, an American and an Englishman (Brendan Fraser and Michael Caine) in 1950s Vietnam.

### **FT 06-Q Graphic Novels: The Comic Book As Literary Form**

Anyone who has kept up with comics over the past two decades knows: the "funnies" aren't necessarily funny anymore. Artists have turned to graphic novels, book-length works of

sequential art, to explore difficult topics, such as illness and death, child abuse, the Holocaust, the Iranian revolution, and even 9/11. This course will study the graphic novel as a hybrid form that combines words and pictures, high and low culture. We will explore the nature of comic art by reading some of the most challenging and acclaimed graphic novels, including *Maus*, *Persepolis*, *Jimmy Corrigan*, *Our Cancer Year*, *A Contract with God*, and *In the Shadow of No Towers*. We will also examine other artistic combinations of word and image - illuminated manuscripts, for example, and concrete poetry - to help us situate the graphic novel historically. A variety of essays, films, and interviews will complement our primary reading. Students should expect lively class discussions, oral presentations, and several 3-4 page papers.

**FT 06-S The African Experience 2007**

The African Experience 2007 will cover geographical, political, historical, economic and cultural perspectives. The course has dual purposes: to give students an appreciation of Africa's diversity from both a geographical and historical standpoint; to see the various and important ways that African countries are inter-connected to the rest of the world through trade networks and the exchange of ideas, knowledge, and beliefs. Through a series of readings, map images, videos, etc., students will be exposed to African history from ancient times to the present. The course will pay considerable attention to ethnic and racial classifications, identity, gender issues, education, health, science, as well as the transfer of technology. We will also examine the ways in which Africans have negotiated their quest for independence, equality, justice, and freedom in Africa. The African Experience 2007 is both reading and writing intensive. Students will be expected to respond to assigned readings, present their own interpretations of the assigned texts, respond to films and videos as well as classmates' ideas, and develop their knowledge base about the continent of Africa. Grades are based on class participation, discussion, reading/viewing, quizzes, oral reports, 3-4 page papers, and a final project. Texts: April A. Gordon and Donald L Gordon, *Understanding Contemporary Africa*. Alex Thomson, *An Introduction to African Politics*. Kevin Shillington, *History of Africa*. Chinua Achebe, *Things Fall Apart*. Films/Documentaries: Keely Purdue's *Africa: In Defiance of Democracy*. Ryder Haggard's *King Solomon's Mines*.

# Indiana Classical Conference

---

**Project Director:** J. Day

## Introduction

Wabash will be hosting the annual meeting of the Indiana Classical Conference (ICC), Friday, March 30, 2007 and Saturday, March 31, 2007. The ICC is the state organization in Classics, and holds an annual meeting at one of the college or university campuses in Indiana. The meeting opens with dinner and a talk or other activity on a Friday evening, continues with papers or other activities over a Saturday morning, and concludes with the organization's business meeting over lunch on Saturday. College faculty come in decent numbers (10-15), and most important, we normally get around 20 high-school Latin teachers. The interaction between them and us is a very good thing, especially for them, since it does not happen at the regional or national levels in our field: HS and higher-ed folk just don't go to the same meetings or belong to the same organizations. There are also significant recruiting issues, since our high profile among Indiana Latin teachers helps bring good HS Latin students to Wabash.

This meeting also offers an opportunity for students who are majoring or minoring in Classics to gather and discuss common interests and talk with high school teachers and high school students.

## Significance of the Meeting

The number of students wishing to take Latin in high schools seems to be increasing, although Latin programs (typically just one teacher) are often endangered because of the far louder clamor for Spanish. Latin and other Classics courses are booming in colleges and universities, where some of the best and brightest Classics students took Latin in high school. Both high-school Latin teachers and college-university Classics professors know instinctively why these upward trends exist: students (and their parents) want educational value, and Latin, Greek, and other Classics courses deliver that value. But "instinct" is not enough: teachers and professors need to articulate and demonstrate this value to students, parents, administrators, school boards, and the public at large.

One could imagine various approaches to meeting this need, but we propose to focus next spring's Indiana Classical Conference at Wabash on students—high-school students, college students, and perhaps especially those who make the transition from high school to college Latin (or other Classics).

## Objectives of the Meeting

Through formal presentations and panels with round-table discussions, we propose that next spring's ICC meeting explore the values and benefits of Classical studies, especially Latin, for students. As always, faculty presenters and participants should be split about evenly between high school and college people. What is new is our proposal to include college students in all the discussions. The kinds of questions to be explored include: What do students of high school Latin learn, not only about the language, but about history, culture, language (including English), etc.? How is that learning useful to them, perhaps especially in making the transition to college? What is the relationship between what goes on in the high-school Latin classroom and the college Latin classroom? Are teachers and



professors teaching the same thing? What value does Latin (or Greek or other Classics) add to the education of a college liberal-arts student not majoring in the field? What does majoring add? What do teachers/professors think about these questions, and how close to or distant from our perceptions are those of students? In particular, why do students study a (largely) dead language? What value do they see in it? Does it actually deliver that value? What, in short, can the students tell us teachers about why we're doing what we do?

### **Wabash students**

College teachers will be encouraged to bring some of their students. We intend to give over to these students one entire paper session in which to demonstrate their academic achievements, as well as one round-table forum in which to compare and contrast practices at their various schools (potentially, besides Wabash: Ball State, Butler, DePauw, Earlham, Hanover, ISU, IU, IUPUI, Notre Dame, Purdue, Valparaiso). If it should prove feasible, we will also include high-school students of Latin. Kyle Long (senior Classics major at Wabash) and our Classics honorary society (Eta Sigma Phi) have already committed themselves to helping with this effort, especially with the student activities.

### **Responsibilities**

#### ***Center of Inquiry***

The Center of Inquiry will provide logistical support for the meeting, which includes:

- Compose and mail invitation emails/letters with text provided by the Classics Department and Center of Inquiry to all college teachers and high school teachers (Classics Department will assist by providing contact information or sources of information, preferably as a spreadsheet).
- Manage all RSVP's for the conference and reservations for Trippet Hall and for the Comfort Inn.
- Collect all housing and registration fees.
- Make all arrangements with Bon Appétit for dining, break and beverage services (with Classics Department final approval).
- Make arrangements with media/information services for technical support during the meeting. {Do we want to podcast the presentations?}
- Make room reservations on campus for Friday night and Saturday (with Classics Department final approval).
- Make all travel arrangements with the speaker, including pick-up and return to the airport and housing at Trippet Hall.
- Prepare nametags and packets for all participants. Packets will include a program, participant list, guest roster for guests in Trippet, map of Trippet Hall, guest survey for Trippet, conference survey<sup>1</sup>, information about the speaker<sup>2</sup>, information about the Classics Department and faculty<sup>3</sup>, information about Wabash College, the Center of Inquiry, map of campus, map of the community, invitation to participate in *LiberalArtsOnline*, a sample *LiberalArtsOnline* newsletter.

<sup>1</sup> Developed in collaboration with the Classics Department.

<sup>2</sup> Developed in collaboration with the Classics Department

<sup>3</sup> Developed in collaboration with the Classics Department

- Coordinate with the ICC.
- Work with Admissions to provide a program for high school students.
- Provide Public Affairs with information about the meeting, the speaker and the participants.
- Manage registration table in Trippet Hall.

### ***Classics Department***

The Classics Department will provide the following:

- Information for the application including importance, proposal objectives and involvement of Wabash Students.
- Provide contact information, preferably as spreadsheet, but we can develop if needed.
- Provide the text for the contact letter and sign the letters/emails. Center of Inquiry will take care of printing and distribution of the invitations.
- Identify the theme for the conference and develop the program.
- Identify speakers/presenters and invite them to participate. Center of Inquiry will manage the transportation and housing for the featured speaker.
- Work with Center of Inquiry to approve all logistic plans.
- Identify Wabash students and work with them to develop a program for the college students and for the high school teachers and students.
- Summarize the outcomes of the Conference.

### ***Wabash College Students***

The Center of Inquiry will fully support the attendance of College majors and minors in Classics to participate in the Conference. This includes housing expenses at the Comfort Inn (1 room/student). We are hoping that the students can develop a program involving students from other campuses and we will work with them as needed.

- Develop a panel of students from different institutions to discuss {role of Classics in their liberal arts education?}
- Other program designed for the College students and the high school teachers and students.

### ***Admissions***

- Provide information for High School students and teachers
- Have a presentation after lunch for High School students and teachers.
- Arrange for campus tours of high school students and teachers.

### ***Time Line {suggested}***

1. November 6 – Submit proposal to Dean for approval.
2. November 11 – Block rooms at Comfort Inn
3. December 8 - primary speaker identified and invited.

4. December 15 – program developed.
5. January 19 – proposed college professors and high school teachers to be invited to conference.
6. January 26 – invitations sent to college and high school teachers.
7. January 26 – Announcement put up on Center of Inquiry website with links to ICC and to the Classics Department web site.
8. March 2 – email sent to those who have not responded reminding them of the Conference.
9. March 9 – Reply-by date. Send confirmation email upon receipt of RSVP from guest.
10. March 16 – Open block of rooms.
11. March 9 – Final menu with Bon Appétit.
12. March 23 – Travel accommodation email sent to primary speaker. Accommodation and driving directions sent to all participants.
13. March 26 – Prepare all packets and name tags
14. March 30 – Post welcome and direction signs on campus.
15. March 30 – Registration table setup in Trippet Hall.
16. March 31 – Registration table setup in Trippet Hall.

## Program

### ICC Meeting, revised schedule

#### Friday

\*Questions about students:

1. Van departure for Comfort Inn: Should that read “10:00 pm”?
2. That’s pretty early for college students. Do we want our students to plan something?

#### Saturday

- 7:30 – 8:30 AM – Breakfast served in Trippet Dining Room
- 8:00 & 8:30 AM – Van pickups at Comfort Inn
- 8:45 AM – Welcome by Dean or President
- 9:00 – 9:45 AM First Session: From high school to college Latin: successes and issues (with both high-school teachers and college professors).
- 9:45 – 10:00 AM – Break
- 10:00 – 11:00 AM Second Session: presentations of college student research (4 10-minute papers).
- 11:00 – 11:15 AM - Break
- 11:15 AM – 12:00 noon – Third Session: panel (moderated by keynote speaker Judith Hallet) and open forum on Latin’s role in the Liberal Arts.
- 12:15 – 1:30 PM – Lunch, followed by (for teachers) Business Meeting
- 1:00 – 1:30 PM – Concurrent programs:
  - For high-school students, a presentation by Wabash Admissions
  - For college students, round-table sharing of information about the way Classics in Indiana colleges and universities fits into Liberal Arts programs, and how it could be done better.

**Budget:** The total proposed budget is \$4,695.00.

# Studying the Wabash First-Year Experience

---

**Project Directors:** R. Horton and T. Herzog

## **PROJECT SUMMARY**

What follows is a two-part project for a comprehensive study of the First Year Experience (FYE) at Wabash College and on other campuses. Part I involves a group of Wabash faculty and staff, led by Professor Robert Horton of the Psychology Department and Professor Tobey Herzog of the English Department, engaging in a study that will include April planning meetings, a five-day workshop in May, and a series of meetings in the fall. The assembled study group will identify areas of need and interest related to the FYE, formulate relevant questions related to these areas, and evaluate relevant data. Directed by Professor Horton and concurrent with Part I, Part II of the study will involve data gathering (existing and new) on the Wabash campus related to the FYE, data collection and analysis from national studies and other campuses with coordinated FYE programs, and site visits or interviews related to model FYE programs on GLCA and other campuses. By mid-January 2008, the study group will produce a comprehensive action plan for Wabash's FYE.

## **PROJECT IMPORTANCE**

The freshman year is a critical time for students as they adjust to college life and educate themselves about the expectations and demands of college. As such, Wabash is, and should be, concerned about the quality of its first-year experience (broadly defined and including such components as orientation, curriculum, advising, and extra and co-curricular life). Indeed, the on-going Academic Program Review includes a faculty group committed to investigating, among other things, the freshman tutorial program, and the recently released curriculum architecture calls for a full year of all-college courses in the first year and an increased focus on freshman orientation.

Whether or not the new curriculum is passed, it is clear from formal and informal conversations with Wabash faculty that there are multiple aspects of the Wabash first-year experience that are worthy of reconsideration. As one example, the freshman tutorial course has been proceeding for years under the same model of faculty freedom regarding course topic and course syllabus. This model appears effective at instilling faculty interest in the course; however, little is known about whether or not this model of freshman course is optimally effective for nurturing in our students those skills with which the tutorial program is charged: "to read texts with sensitivity, to think with clarity, and to express one's thoughts with precision and persuasion."

As another example of an area for review, given the frequency of faculty and administration discussion regarding the structure and content of fraternity pledging, it seems safe to say that there is considerable unease in these constituencies regarding the impact of such pledging on our freshman students' academic and social development and on the extent to which these students bond with the general student population and with the college (as opposed to just connecting with their pledge classes and fraternities).

**In light of the current interest in Wabash students' first year experience, we offer this two-part project as a way to initiate and inform campus discussions about the topic, discussions that we hope will lead to a more effective first-year program and a better college experience for Wabash students.**

## **WABASH STUDENTS**

This project will have a profound impact on Wabash students. After all, the research will be informing efforts to improve/change the first-year experience at Wabash College, improvements and changes that will impact directly all Wabash students. More specifically, the hope is that the proposal and the information feeding that proposal can enrich students' intellectual, social, and emotional adjustment to Wabash College.

Wabash students will also be involved directly in the project efforts. At least one student will serve on the first-year study group, and Wabash student organizations will be consulted regarding the work of the study group and the types of information being gathered.

### ***FYE PROJECT: PART I STUDY GROUP: FRESHMAN YEAR EXPERIENCE***

**Note: Both Tobey Herzog and Bobby Horton will be responsible for implementing this portion of the project.**

## **PROJECT OBJECTIVES**

- To conduct this study according to the requirements and guidelines specified in the Lilly Grant, specifically impacting *all* Wabash students; enhancing the students' and faculty's understanding of and experiences with the liberal arts; and allowing Wabash faculty, staff, and students to interact with colleagues on other campuses interested in the Freshman Year Experience.
- To examine the relationship between the Wabash FYE and the Wabash Mission Statement of enabling Wabash students to think critically, act responsibly, lead effectively, and live humanely.
- To develop pertinent questions and gather information (new and existing) related to the current curricular, co-curricular, extracurricular, and student-life activities experienced by Wabash freshmen from the moment they send in their deposit to the College through the end of their freshman academic year. Included within these broad boundaries might be such areas as pre-freshman year summer experience, freshman orientation, freshman advising, freshman curriculum, freshman academic support services, freshman life broadly defined, freshman retention, involvement of Wabash faculty and staff in the Wabash FYE, and other areas and activities identified by the study group.
- To examine the existing Wabash FYE within the context of the information and proposals emerging from the Academic Program Review (APR) Committee and the Curriculum Architecture Committee proposal.
- To research the FYE on other liberal arts campuses through site visits and interviews.
- To review data on the FYE compiled by national organizations and researchers.
- To establish criteria for a meaningful and successful FYE on the Wabash campus.
- To develop a comprehensive FYE that will enhance the quality of life and intellectual development among Wabash freshmen.
- To establish a FYE for the Wabash campus that will improve retention of freshman students.
- To present a comprehensive report on the study group's findings and a detailed action plan for a revised Wabash FYE, along with recommendations for areas and activities needing additional study.

## **STAFFING**

This FYE Study Group will be co-chaired by Bobby Horton and Tobey Herzog. Serving in the initial configuration of the study group will be one person from the Dean of Students Office; one person representing the Athletic Department; one student; and nine to 10 faculty, both tenured and non-tenured, representing three divisions and various interests and experiences involving Wabash freshmen. These individuals will be volunteers and individuals asked to join the study group because of their particular background, previous research, or experiences related to the FYE. In the fall, additional faculty, staff, and students will be invited to join the study group as we develop specific proposals and draft an action plan.

## **WORK PLAN**

The initial study group will be assembled in late March, and the work of this group will begin in April and follow the following chronology:

- March 5: send email inviting faculty to join the study group
- March 15: establish study group and contact additional potential members
- April 17: review project proposals, establish preliminary guidelines for the study, and establish an agenda for the next meeting
- April 24: identify areas of interest related to the FYE on both a local and national level and establish tentative schedule for May workshop
- May 16, 17, 18, 21, and 22: gather for five-day retreat at Trippet Hall for intensive brainstorming; research; discussion; goal-setting for additional investigations; assignment of tasks for summer and fall reading, research, interviews, and site visits; development of a preliminary outline for a final report
- Fall: gather as needed to bring more Wabash faculty, staff, and *students* into the study group; to report on research, site visits, and interviews, and to develop a comprehensive action plan
- Fall: Two campus meetings to present research and action plan to the Wabash community
- January 2008: submit to the Dean of the Faculty a comprehensive report of research and the FYE Action Plan

## **ACCOUNTABILITY AND DISSEMINATION**

The Wabash Freshman-Year Study Group will hold a series of campus meetings to present to the Wabash community results of data gathering, literature reviews, site visits, interviews, and group deliberations. At the final session, the Study Group will present a draft of its final report and invite community input. This final report *may* include the following sections:

- Background information on the existing FYE at Wabash College
- Overview of local and national research
- Criteria for a successful FYE at Wabash College
- A comprehensive Action Plan focusing on major areas of the Wabash FYE identified by the study group as requiring elimination, adjustments, changes, or new strategies: This Action Plan would contain recommendations for each identified area, and these recommendations *might* be divided into three categories:
  - ❖ Activities and programs for immediate implementation
  - ❖ Pilot activities and programs
  - ❖ Initiatives requiring further research and strategic planning



It's possible that if time, budget, and interest allow, the Study Group *may* sponsor a conference, hosted by CILA, focusing on the Freshman Year Experience.

**FYE PROJECT: PART II**  
**COLLECTION, ASSESSMENT, AND ANALYSIS OF DATA RELEVANT TO WABASH**  
**FYE**

**Note: Bobby Horton will be responsible for implementing this part of the project.**

**PROJECT OBJECTIVES**

The fundamental goal of this part of the project is to gather information about and that is relevant to the Wabash first year experience. This goal may be broken down into two more specific goals: (1) to assess the nature, impressions, and outcomes of our current first year experience and (2) to consider and learn about alternative models of the first year experience that have been used successfully at other similar institutions.

The project will begin with careful assessment of existing sources of information about the Wabash first year program (e.g., Wabash National Study, Freshman tutorial syllabi, all-college working group interview summaries) and will proceed with the collection of new information about the program (via, for example, inviting outside faculty to provide a perspective on and share their experiences with the first year program). Bobby will collaborate with the Study Group described in Part I to decide upon the nature of these efforts to collect additional information about the program. Indeed, it is important to note that a specific objective of Part II will be to respond to and inform the discussions of this study group.

**NARRATIVE WORK PLAN**

Bobby's work will begin during the spring 2007 semester with an assessment of existing sources of information, such as the Wabash National Study of Liberal Arts Education and the Penn State Parsing the First Year project, in order to understand how those data can shed light upon the nature and quality of the Wabash first year experience. The timing of the initial assessment of the existing sources of information (spring 2007) will coordinate Bobby's work with the activity of the First Year Study Group. Analyses of these existing sources of information will begin during the summer of 2007 and will proceed into the fall of the same year. During that same fall, Bobby will organize efforts to collect additional information that is relevant to the Wabash first year experience.

As noted above, the study group will convene in May for a five-day workshop focused upon the Wabash FYE. The goal of this workshop will be to generate a final list of relevant topics, questions, and concerns, a list to which Bobby will connect both his analyses of the existing sources of information and his subsequent information-collection efforts.

As a bit of summary, the primary goal of this part of the project is to collect information about and that is relevant to the Wabash first year experience, information that will inform the efforts of the Study Group. Bobby will serve this group by (1) reporting to the group, in written and oral form, all information he collects and analyses that he conducts that are of interest to it and (2) serving as the organizer and collector of information that does not yet exist but that the group deems relevant to its efforts (e.g., surveying faculty and students about issues that the group regards as important).



Though it is not possible to give a complete list of all of the questions that Bobby will address with this part of the project or of the possible sources of information that he will use, here is an initial list of activities to which this part of the project will be committed: (1) summarizing data from the Wabash National Study of Liberal Arts Education and the Penn State Parsing the First Year project that are relevant to our first year experience. Bobby will also ask that these data be connected with the Wabash Datatel system (a procedure that will be performed by ACT and at the request of Charlie Blaich) so as to explore moderators and predictors (e.g., fraternity membership, high school GPA, SAT, etc.) of variables that are collected in those two large studies. (2) surveying Wabash faculty and students about the effectiveness of the Wabash freshman orientation program and the Freshman tutorial courses. These surveys will augment the information collected in the Wabash and Penn State studies. (3) identifying colleges that have successful first-year experiences so that we can then organize discussions with representatives from these colleges (such colleges may be identified in multiple ways, including via the Wabash and Penn State studies mentioned previously). These discussions will involve phone consultation, campus visits (as described in Part I) and a small meeting at CILA.

This meeting will take place in November of 2007. Participants will be asked to (1) share their own experiences and expertise about the first year experience in multiple discussion sessions, (2) perform a mini-review of particular components of the first year experience, components decided upon by the first year study group (Note: the participants will be asked to craft a short document detailing their observations), and (3) read and make recommendations on a draft of the study group's "Action Plan."

As noted above, additional activities, as needed, will be determined in collaboration with the Wabash First Year Study group.

### **ACCOUNTABILITY AND DISSEMINATION**

Bobby will be responsible for producing interim summary reports of all data analyses, reports that he will submit to the First year study group at agreed upon times, times that will most benefit the group's work. Bobby will also consult with the study group and with CILA administration to decide upon how and where his analyses of the national study data and other information can be disseminated beyond the Wabash campus. As one example, we will consider a trip to the 27<sup>th</sup> annual conference on the first year experience (in Feb., 2008) to present the plan and outcomes of the project.

**Total BUDGET:** The total budget for this project is \$77,530.

# Urban Education Immersion Experience for Teacher Education

---

**Project Directors:** Michele Pittard and Tammy Turner-Vorbeck

**Date:** April 6, 2007

## Overview and Rationale:

In effort to provide students in the Teacher Education Program valuable experiences with diverse teachers and students in diverse, more urban settings, we are requesting grant support to develop our own “Urban Education Immersion Experience” that would be an integral part of EDU 302 (a general methods course typically taken by juniors in our program). We have reserved funds in the 2007-08 Teacher Education budget for the experience (\$7,200.00), but in order to fully develop such a program, we need time and resources this summer because our goal is to have this immersion experience available to students in May 2008.

Historically, the urban/multicultural field experience in the Teacher Education Program has been related to the EDU 302 course, but as a “program requirement for licensure” and not part of the course requirement. The reason for this has largely been scheduling and logistics. In order to give juniors in our program a realistic and relevant experience in a school setting that is much more diverse than Montgomery County schools, we have scheduled the urban/multicultural field experience either before the spring semester in January or after the spring semester in May. This enabled our students to spend a week in the school setting working with teachers from their content areas and gain teaching experience as well.

Unfortunately, one significant problem with this format is timing and the feeling of disconnection. Because the timing of the experience is awkward (at the beginning or end of a semester) and the fact that we have described the experience as a “program requirement for licensure” and not a course requirement, students often see the experience as being disconnected from their course work in the program. The perception is that the urban/multicultural field experience is simply a hoop to jump through for the Program. Another issue is the nature of the placements. While the Indianapolis schools can certainly be described as more racially, ethnically, and culturally diverse than Montgomery County Schools, they are not nearly as “urban” as schools in a larger metropolitan city would be. One of the main goals of the experience is to provide our students the opportunity to work with diverse teachers and students in an urban setting so that our students can experience the complexities of teaching in highly diverse schools, but we also want our students to begin to appreciate the value of diversity and cultural differences in the context of interacting with “real” people. Most importantly, we believe a weeklong immersion experience that requires students to actually live in a city will be a new cultural experience for the majority of our students and will move them toward achieving the goals of the experience for the Teacher Education Program and the College’s mission more generally. Essentially, we aim to prepare teachers who understand and appreciate the nature of diversity in the classroom as it relates to teaching and learning, but more broadly, we aim to prepare teachers who are sensitive and open to multiple perspectives. We believe the kind of experience that we are proposing to develop can have a profound impact on the students in our program.

Last May (2006), our juniors were able to take part in a pilot program with the Chicago Urban Education Program, administered through the Associated Colleges of the Midwest.

The Urban Education Program (UEP) in Chicago was exactly the kind of experience we imagined for our students because students were immersed in the “culture” of the city and gained experience in the schools as well. In addition to being placed in a variety of Chicago Public Schools and working with diverse teachers and students, our education students experienced the various ethnic neighborhoods in Chicago, participated in a variety of cultural events, used only public transportation, and lived in downtown Chicago for a week. However, because the program was canceled by the ACM, our students no longer have this opportunity, and we are most eager to develop our own program. This, of course, will take resources and time; therefore, we are proposing grant support from the Center of Inquiry for this work.

We believe the College's commitment to offering Wabash students experiences with diversity by developing immersion trip opportunities aligns closely with the Teacher Education Program's commitment to diversity. As part of our national accreditation process, we have been cited as having weakness in the area of diversity, and we believe the Urban Education Immersion Experience will help strengthen and enrich our program and our efforts in the area of diversity. For a number of very practical reasons much of what we have done in the past has been piece-meal and inconsistent, so we are committed to creating an experience that is well-integrated in the Teacher Education Program, and well-supported by the College.

Based on our experiences with the Chicago Urban Education Program that our students engaged in last summer and given our goals for a similar type of experience, we have drafted an outline (i.e. work plan) for the development of the immersion experience (below).

### **Outline/Work Plan**

#### **Length & Location of the Trip:**

Chicago – One week and we are considering spring break, May, or January. We are open to other possible locations, but think it would be wise to start small in our planning; therefore, much of our research this summer will focus on Chicago as the destination. We are, though, interested in researching the potential in having different cities available, perhaps in alternate years. One way to pursue this option would be through alumni contacts and other existing programs, such as the Philadelphia Center.

#### **Student Housing & Travel:**

We will be looking in to the possibility and feasibility of a number of options for this immersion experience, including youth hostels and/or local college/university housing. We are committed to having students truly experience living in the city, so the location of their housing accommodations will be integral to the overall experience. One thing we have in mind is to require students to travel to Chicago on the train and then use public transportation the entire week.

#### **Service Learning/Community Service:**

We believe the immersion experience offers the possibility of adding a component of service learning/community service, so it will be necessary for us to either work through the schools and/or community agencies to ascertain the feasibility of this.

### **School Placements:**

It is our plan to have the students placed in Chicago Public Schools, and without any specific contacts yet, it will take a good bit of research to work out the details of this experience with the schools.

### **Assessment:**

Because we want this to be an integral part (and signature feature) of the Teacher Education Program and because we believe it has the potential to dramatically improve our efforts in the area of diversity, we want to be certain to effectively and thoroughly assess students who take part in the experience. Currently, in the Teacher Education Program, we have a “Junior Report,” which is an analysis of a two-week teaching unit and within it, students are asked to analyze and exhibit their understanding of diversity and multicultural education as it plays out in their planning and teaching. However, it will be important for us to design a similar kind of assessment for the immersion experience; however, we also want to investigate other possible assessments. For example: daily blogs or journals, pre and post interviews with students, field reports, and host-teacher evaluations. As well, we are interested to learn more about the Center of Inquiry’s resources and instruments for assessing Intercultural Effectiveness.

### **Literature Review:**

As part of development for this immersion experience, we plan to research similar existing programs at other institutions with teacher education programs, which may involve travel. We would also like to review the research literature on immersion experiences and/or programs, especially ones specific to teacher education.

### **College Considerations:**

Although a version of this immersion experience has been a part of the Teacher Education Program since 1995, we have administered it and funded it through the Teacher Education Program; therefore, it has not previously fallen under the purview of the College’s immersion trip process. However, because neither of us has designed this kind of immersion experience, we will need to learn about the College’s policy, expectations, procedures, etc. for such trips.

### **PROJECTED TIMELINE:**

June 2007	Research work on campus (making contacts, working through logistics, literature review, refining goals and assessments of the experience)
June/July, 2007	Travel to Chicago and possibly other institutions with similar programs; or bring consultants to campus to help in development of the immersion experience.
July 2007	Craft in writing the actual Urban Education Immersion Experience documents and assessments. Continue working on logistics of implementing the experience (for May 2008).
August, 2007	Present Urban Education Immersion Experience to the Teacher Education Committee and report to the Center.

Fall, 2007	Continue work on logistics of Urban Education Immersion Experience; travel to faculty Chicago will likely be required.
Jan.-Apr., 2008	Finalize the details of logistics for the experience.
May 2008	Juniors from the Teacher Education Program participate in the first Wabash College "Urban Education Immersion Experience" in Chicago.
June 2008	Reflect on and analyze results of assessments and report to Teacher Education Committee and Center of Inquiry.

**NOTE:** *Following is an Addendum to the original grant proposal. After the initial phase of planning and development, we realized more funding would be needed to enhance the UECE project in ways that would enable students to achieve the intended outcomes. Essentially, the funding will cover expenses for two day trips to Chicago (Fall, 2007 and Spring, 2008), as well as a provision for funds that may be needed to cover a service learning project.*

#### **Addendum, July 19, 2007**

##### **Rationale**

Through our work on the development of the Urban Education and Cultural Experience (UECE) this summer, we were reminded of one of the key components required for successfully teaching in an urban setting (like other settings) and that is building rapport and good working relationships with teachers, students, and the school community. This is particularly crucial for students in the Teacher Education Program to learn, appreciate, and practice. Therefore, we are seeking ways to help our students and their Chicago Public School (CPS) mentor teachers interact and get to know each other prior to the weeklong experience in May.

In previous urban field experiences in the Teacher Education Program, our students were able to observe students and teachers and interact with them in urban settings during the one-week experience, but they frequently had limited teaching opportunities. By design, with only the one-week timeframe, it has been difficult for Wabash students and their host teachers and students to build relationships well enough to allow for a genuine teaching experience. Host teachers and Wabash students have criticized the previous urban field experiences for the "drop-in-have-a-look-around-drop-out" feeling of the experience. Therefore, we want to design the UECE so that Wabash teacher education students and their CPS mentor teachers have multiple opportunities to engage in conversation and build rapport well before the May weeklong experience.

We believe it is imperative that our students (juniors admitted to the Teacher Education Program and enrolled in EDU 302 in the fall as well as those who will take it during the spring semester) meet and work with their CPS mentor teachers face-to-face in the fall semester and again early in the spring semester (prior to the week in May). We propose two day-trips to Chicago for these meetings.

**Tentative Schedule for the day trips:**

**A.M. Session:** workshop with CPS mentor teachers (introduction to urban teaching; challenges and benefits; Q & A with teachers; preliminary plans for May teaching)

**P.M. Session:** introductions to CPS classrooms and/or preliminary Service Learning work; becoming familiar with the CPS neighborhood school community

The day trips along with the electronic communication with CPS mentor teachers throughout the academic year will allow our education students to begin their urban experience in the fall of their junior year, continue it through their EDU 302 course work (fall or spring), and culminate their learning with the week-long experience in May. We think the day trips and the electronic communication opportunities are essential in our efforts to better integrate diversity and multicultural education in the EDU 302 course specifically and the Teacher Education Program broadly. Wabash education faculty can use the CPS connection as a meaningful context for course work during the EDU 302 class; thus enriching the overall class experience. Instead of solely reading about urban teaching, our students will be experiencing it on various levels throughout the academic year. Specifically, by taking our students to Chicago for the day-trips, we can accomplish the following objectives, which align with our overall goal of offering Teacher Education students an authentic urban field experience:

1. Wabash students and CPS mentor teachers (and their 9-12 students) begin building rapport and working relationships with face-to-face meetings that will yield more meaningful teaching opportunities during the May weeklong experience, and more authentic work in EDU 302.
  - a. By having CPS mentor teachers work with our students in a workshop setting during the morning sessions, they can learn what it means to teach in an urban setting from practicing urban educators.
  - b. The afternoon sessions will include observations and work in the CPS classrooms and opportunities to develop service learning projects for the CPS school communities, which are also part of the UECE.
2. Wabash students and CPS mentor teachers will communicate (via electronic communication) over the course of both semesters and this will help set the context for and enhance the weeklong experience in May, as well as the course work in EDU 302.
  - a. CPS mentor teachers will be invited to engage in electronic dialogue periodically over the course of the academic year. (We are already working with Jeana Rogers on this.)

**ESTIMATED BUDGET:**

The total proposed budget is \$11,779.00.