

10-21-2014

Minutes, Arts & Sciences Academic Affairs Committee Meeting, Tuesday, October 21, 2014

Arts & Sciences Academic Affairs Committee

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Draft Agenda for AAC meeting, October 21:

I International Business

A. IAU France Program Proposal, University of Otago Program Proposal
(Giselda Beaudin)

B. report on minimum GPA (Giselda Beaudin, 30 minutes total with
questions)

II MLS Business

A. Draft Proposal for a Certificate of Advanced Graduate Studies in Humanities
(Patricia Lancaster, Tom Cook)

B. Draft Proposal for a Doctor of Liberal Studies degree (Patricia Lancaster, Tom
Cook)

Academic Affairs Committee

Oct 21 Minutes

Attendance:

Jill Jones, Vidhu Aggarwal, Chris McManus, Lexi Tomkunas, Phillip Denizaro, Robin Mateo, Greg Cavanaugh, Jonathan Walz, Philip Deaver, Gloria Cook, Anca Voicu
Bob Smither, Gilselda Beaudin, Tom Cook, Julia Maskiver, Elizabeth Wasson, Patricia Lancaster, Julia Maksiver

1. Approve the Minutes from Oct. 7, 2014
Motion: Phil (Gloria 2nd); unanimously approved.
2. Sub-Committee Announcements or reports
 - a. Jill: After requesting for four years an all-faculty curriculum committee, we now have such a committee. The last three chairs of AAC (Jill, Claire, and Gloria) will likely be serving to represent A&S. Discussion: the purpose of this committee (for right now) is to address issues that transcend the two individual colleges; this committee is small and largely advisory (and not decision-making)
3. Old Business (none)
4. New Business:
 - a. University of Otago Program Proposal (Giselda Beaudin)
Giselda: This is a new program proposed in New Zealand. Currently, we have programs in Sydney and New Castle. This new program will be at a smaller university in a smaller town, with students integrated into the town and school. It is likely to be extremely academically demanding. With the adoption of this program, it is hoped that our offerings in Australia/New Zealand will be complete.
 - b. IAU France Program Proposal.
Giselda: We have a consistent number of students at a variety of programs in France, and the current major program we offer is taught in French (detering many Rollins students). After a broad sweep of opportunities across France, this program outside of Paris was selected. Students are in home-stays and will be immersed in French culture, while many courses are taught in English. This is open to students who are just beginning French.
Motion to approve these two programs (Anca; 2nd Chris); unanimous approval
 - c. MLS Business
 - i. Draft Proposal for a Certificate of Advanced Graduate Studies in Humanities (Patricia Lancaster)
Patricia: The current Masters of Liberal Studies program graduates 8-10 students per year. There is a local (Seminole, Valencia) demand for Humanities instructors, and Rollins grads in this program often fill these positions without having had any formal teaching instruction. This program can build on

an established Masters degree; this may make the person a more competitive job candidate. Two courses will be added to the curriculum to make this certificate program possible. The program would be open to students from Masters students from Rollins or outside institutions.

Vidhu: are the students actually going to be getting experience in teaching?

Jill: what do similar programs look like?

Greg: having taught at a community college, the minimum prereq to teach is 18 credit hours in your area of study.

Jill: who is teaching in the MLS program? The committee is unusual (faculty underrepresented) Patricia: Full-time Rollins professors who have terminal degrees.

Bob: there are over 100 programs like this, and it's increasingly popular to have specialized tracks, such as the proposed one for teaching.

Greg: It is rare for graduate programs to teach HOW to teach, even though we regularly assume that students are inherently able to do this

Gloria: we already send students with the MLS to teach without this; could these courses be an elective to the existing program rather than calling this a separate program? Patricia: there is still a need for a true MLS degree, and that the teaching experience needs to be set apart beyond the MLS

Motion to endorse this proposal and now pass this issue on to EC and the A&S (Phil, 2nd Vidhu); unanimous approval

ii. Draft Proposal for a Doctor of Liberal Studies degree (Patricia Lancaster with Julia Maskiver, Bob Smither, and Tom Cook)

Patricia: At the request of Dean David Richard, a group of MLS faculty and one MLS alumna met over the summer to consider the establishment of a doctoral degree that would build upon the MLS curriculum. There are a few select schools across the US, including Georgetown, that offer this type of a program.

This is NOT a Ph.D. program...it is a doctorate-level continuation of a liberal studies Masters program. Current SACS classification allows us up to three doctoral programs (this would be the second, after a business degree already offered).

Gloria: who is the student population in the current MLS program? Patricia: students from 20s-60s; teachers, doctors, retired executives, attorneys (a wide variety). The standards for admission will be very selective (~5 students/year).

Jill: what is a "doctorate" that isn't a Ph.D.? Julia: it is a "DLS" and it is intellectually demanding without the research component

Jill: does it make sense to change the profile of Rollins (as an undergraduate liberal arts institution) for five students per year?

Vidhu: concerned about misleading students who think this kind of degree will prepare one for teaching at a place like Rollins. Tom: we must be upfront about the fact that this is not the kind of disciplinary degree that can culminate in a career like being a professor at Rollins. We would be the only such program in the state, though we don't think that this will mean a high demand.

Patricia: The president, upon learning about this proposal, noted that we would need to take this to SACS after having discussed this with faculty bodies.

Jill: how are faculty selected to teach for the MLS program and how are they compensated (relative to teaching in Holt, for example)?

Motion: To approve the proposal (Phil; 2nd Greg) failed to pass in favor of tabling for further discussion...

Motion to table: To table (Greg; 2nd) unanimous

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The Education Abroad Network (TEAN): University of Otago Approved Semester Program Proposal

Summary

- After the restructure of the Sydney program, now run in coordination with University of Sydney and The Education Abroad Network (TEAN), it became clear that the new program was not a good fit for all students, which opened the door for a re-visioning of study abroad in the Australia region.
- Diversifying the program portfolio in Australia/New Zealand allows IP to:
 - Offer a wider range of programs to a wider range of students
 - Continue to support Australian Studies while also providing opportunities for students from a range of departments
 - More effectively balance budgets in the region by adding lower-cost program options (the Sydney program is high cost)
- The University of Otago program (also through TEAN) is in a different part of the region, has high-quality academics, can accommodate many Rollins majors/minors through the direct-enroll model, offers an immersive cultural experience in a more manageable environment, as well as housing based within a short walk to campus and robust support services provided through TEAN and University of Otago staff.

Program Rationale

In fall of 2012, the Rollins in Sydney program was redesigned such that students directly enroll at the University of Sydney and have access to a wide range of courses, though they are required to take two of their four courses from a list of pre-approved courses in Australian Studies. Furthermore, students are required to stay in homestays in various locations around the city and additional student support services and cultural activities are provided through TEAN. In fall 2012, some students encountered significant challenges with the homestays and the direct-enroll model of the new program. As the homestays are spread out across the city, some students felt isolated from others and found the daily commute to campus far too cumbersome - some simply did not enjoy the general homestay experience. Additionally, when enrolling directly into university courses, some students struggled with Sydney's more intense academic environment and ended up performing poorly in classes. To mitigate these challenges, IP is preparing students more effectively for homestays through advising and orientation and has instituted higher GPA requirements for admission. Though these adjustments were largely successful in fall 2013, it is clear that this program is most appropriate primarily for academically strong juniors and seniors with a fairly high level of maturity and independence.

This led IP to rethink the College's strategy in the Australia Region. Instead of one program offered once a year for a largely large group of students (10-15), Rollins could offer 2-3 different programs in the region that would meet the needs of different kinds of students and provide distinct experiences. Based on this rough idea, IP began searching for new programs in Australia/New Zealand. In order to be differentiated from the University of Sydney, these programs needed to offer a high quality, but less intense academic environment, strong support services, an integrative experience with local students, housing in residence halls or apartments, and be based in smaller cities – in comparison to Sydney. The University of Newcastle (through TEAN) was selected as the best option for a second Australia-based

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program and was approved by Rollins in the fall of 2014. In addition, the University of Otago (through TEAN) in New Zealand emerged as a strong option for a third program in the region.

The University of Otago is an internationally renowned university through which Rollins students can enroll directly in courses from nearly any academic department. In keeping with the Newcastle and Sydney programs, the University of Otago supports the Rollins Australian Studies minor by allowing students to take a variety of Australia/New Zealand studies courses. The program also places students in university-run flats within a short walk to central campus. Rollins students will have full access to a wide range of support services, such as pre-departure advising and materials from TEAN, two onsite orientations in New Zealand, onsite support staff from TEAN and the University of Otago, as well as access to all academic and non-academic support offices at the university. Furthermore, the University is situated in the center of Dunedin, a small “college town” of roughly 120,000 that boasts a beautiful harbor, over a hundred hiking trails, diverse wildlife, a distinctly “outdoorsy” culture, and an eclectic and vibrant local community – providing an alternative, more manageable environment to Sydney. Costs for the University of Otago program are also substantially lower than those for the University of Sydney program.

In recent years, only one student has studied in New Zealand on an outside program. This student went to the University of Otago in the fall of 2014. Additionally, five students have studied on outside programs in Australia since fall of 2009; indicating a continued interest in the region that has not been met by the Sydney program alone.

The addition of the University of Newcastle and University of Otago programs mark a shift in programming strategy for IP in the region. With the excellent, yet unique programs in the region, we have successfully moved away from the monolithic model where all students are funneled into a single program and into a more tailored model where students can choose from amongst a group of programs that best match their academic, cultural, and personal interests.

Program Review & Site Visit

With the understanding that the newly designed University Sydney program was best suited for a specific type of Rollins student, IP worked with TEAN to consider alternative programs in Australia/New Zealand that offered more manageable environments, integrated campus housing, less intensive academics, and a high level of support services. IP conducted a review of several TEAN programs in New Zealand and held multiple conference calls with TEAN staff. Throughout this review process IP also worked closely with Denise Cummings, Director of Australian Studies, the IP Faculty Advisory committee, and surveyed a small sample of Rollins students about interest in potential programs. As the University of Otago began to emerge as the strongest programmatic fit for Rollins in New Zealand, IP also connected with Prof. David Charles, a native of Dunedin. The possibilities for programs and potential exchange within the Theatre, Arts and Dance department strengthened the sense that the University of Otago would be an excellent partner for Rollins. Responses from the Faculty Advisory committee suggested that there would be other strong departmental partners including Education, CMC and possibly Communications as the University of Otago has strong offerings in film.

IP sent Mike Rainaldi, Assistant Director, to Dunedin to conduct a site visit in July 2013. During his multi-day visit, Mike met extensively with both TEAN and University of Otago staff, observed several

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classes from across multiple disciplines, toured campus facilities and accommodations, and became familiar with the town of Dunedin. This site visit provided Mike with a comprehensive view of the Otago student experience and support services provided through the TEAN program.

In addition, in May 2013, Prof. David Charles visited the University and met with several faculty members and staff from across the university. He was able to observe classes, tour the campus/town/surrounding areas, discuss student support services with University of Otago staff, and meet current students studying at the university. Prof. Charles also discussed potential faculty exchange options with members of the University of Otago International Office. He found that several departments, namely the theater and education departments, may be open to some sort of faculty or student exchange in the future, though it is clear from subsequent meetings that any such exchange would need to be developed department to department.

In May 2014, Giselda Beaudin, met with staff from the International Office at the University of Otago at the NAFSA National Conference in San Diego. At this meeting, she confirmed Rollins' interest in moving forward with a potential partnership for student study abroad.

Partner Organization/Institution Overview

TEAN (<http://www.educationabroadnetwork.org/about-us.html>):

- Flexible and innovative study abroad organization that has been developing and running programs for American students in South East Asia, Australia, and New Zealand since 1995.
- Staff in the US and abroad offer an extensive range of international, academic and student support experience.
- Partnerships with the region's top universities via direct-enrollment models that provide extensive course selection, excellent student support services, and transcripts issued directly by the host university.
- Three year trusted and proven track record with Rollins through the Sydney program.

The University of Otago (<http://www.otago.ac.nz/>):

- NZ's oldest university (est. 1869) and the largest residential campus in the southern hemisphere.
- Enrollment of approximately 19,000 students, 1,800 undergraduate international students (representing nearly 100 countries), and roughly 3,700 staff.
- The University sits at the center of town. Dunedin (pop. 120,000) is filled with small shops, cafes, and restaurants, all surrounded by rolling hills, a natural harbor, and the South Pacific.
- Dunedin also offers a vibrant art/culture scene with multiple theaters, art galleries, renowned restaurants, and several rugby teams.
- Internationally Ranked:
 - [Times Higher Education](#): 226 – 250 bracket (of 400)
 - [Academic Ranking of World Universities](#): 201 – 300 bracket (of 500)
 - [QS World Rankings](#): 133 (of 872)
 - Regularly ranked amongst New Zealand's top 3 universities.
- Enjoys a reputation as a world-class research institution and is composed of four academic divisions (Business, Humanities, Health Sciences, and Sciences) and over 40 departments.
- One of the founding members of the [The Matariki Network of Universities](#) (MNU) - an international group of universities that focus on the identification and sharing of best practices in

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research and education. Other members include Dartmouth College, Durham University (UK), Queen's University (Canada), University of Tübingen (Germany), University of Western Australia, and Uppsala University (Sweden).

University of Otago Academics

Admissions Requirements:

- As a Rollins Approved Semester Program, students will need to complete a RIPA with Rollins (via FoxLink) as well as an online application with TEAN.
- Rollins will require applicants to have at 3.0 GPA and at least second year standing.

Registration and Enrollment:

- All study abroad students attending Otago are considered international students. Thus, there are few limits to what courses they can enroll in – pending they meet any course-specific prerequisites. Study abroad students cannot enroll in courses from the departments of Dentistry, Medicine, Medical Laboratory Science, Pharmacy, or Physiotherapy.
- Students can pre-select courses from the Otago course catalogue before they depart (<http://www.otago.ac.nz/courses/subjects/index.html>). Once they arrive to Otago, Academic Advisors will walk through the enrollment process with students.
- With proper approval from Rollins, students can add courses within the first week of the semester and drop courses through the end of the third week. Students can complete this process by working with an Academic Advisor and submitting a Change of Course Form to the University of Otago.

Faculties:

- The university is composed of four faculties
 - Business: <http://www.otago.ac.nz/business>
 - Health Science: <http://www.otago.ac.nz/healthsciences>
 - Humanities: <http://www.otago.ac.nz/humanities>
 - Sciences: <http://www.otago.ac.nz/sciences>
- Relevant areas of study include
 - Anthropology & Archaeology: <http://www.otago.ac.nz/courses/subjects/anth.html>
 - English: <http://www.otago.ac.nz/courses/subjects/engl.html>
 - Teaching (including primary and secondary education): <http://www.otago.ac.nz/courses/subjects/teaching.html>
 - Economics: <http://www.business.otago.ac.nz/econ/>
 - Biochemistry: <http://www.otago.ac.nz/healthsciences/about/infosheets/biocheminfo.html>
 - Environmental Science: <http://www.otago.ac.nz/envscience/>
 - Psychology: <http://www.otago.ac.nz/psychology>
 - International Business: <http://www.business.otago.ac.nz/internationalbusiness/>
 - Film, Media, and Communication Studies: <http://www.otago.ac.nz/courses/subjects/fime.html>
 - International Studies: <http://www.otago.ac.nz/courses/subjects/ints.html>

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- Theatre Studies: <http://www.otago.ac.nz/courses/subjects/thea.html>
- Māori Studies: <http://www.otago.ac.nz/courses/subjects/maor.html>
- Additional areas of coursework include Politics, Chinese, German, Marine Science, Spanish, Math, Marketing, Philosophy & Religion, Sociology, and many others. Course descriptions can be found here: <http://www.otago.ac.nz/courses/subjects/index.html>

Academic Load/Structure:

- Students participating on the program will be required to take at least two courses from a pre-approved list of courses with a local or regional focus. This course list will be developed in conjunction with the Australian Studies Coordinator at Rollins.
- The minimum course load required for a visa is three courses
- Fulltime status requires four courses
 - Typically, study abroad students initially enroll in 5 – 6 courses and use the add/drop period to determine which four courses they'll take permanently.
- Students enroll directly into university courses with other NZ and international students
- Most courses meet once a week for lecture (approx. 1hr 50 mins) and may include labs/ tutorials

Transcripts/Transfer Credit:

- Students participating on this program will need to seek the appropriate departmental approval from Rollins for all major/minor requirements and approval for General Education Requirements through Student Records.
- Transcripts are issued by the University of Otago directly, not by TEAN
- All courses on this program appear on the Rollins transcript as transfer credits and the grades are factored into the Rollins GPA.
- For universities in NZ, the number of credit hours per course is based on total learning hours
 - Different classes with the same number of credits may have different numbers of contact hours, but the same total learning hours. For example, a science course will require more contact hours than a humanities course even though both may be worth the same number of credits.
- Generally speaking, each Otago course is worth 18 units
 - Otago regulations stipulate that an 18 unit course must consist of a minimum of 156 total learning hours.
 - However, the majority of Otago syllabi provided to IP show a total of 180 hours
- IP suggests using the following chart for credit conversion:

Otago Credit Value	Equivalent Rollins Credit Value
18	4

Grading (<http://www.otago.ac.nz/administration/policies/assessmentpolicy/otago006172.html>):

- Forms of assessment vary by course, but generally include attendance/participation, small exams during the semester, written assignments, laboratory work (if applicable), and end of semester examinations (typically the most important).
- IP recommends that the grades be translated as noted below. This is the same grading translation scale used for University of Sydney and the University of Newcastle (AUS), which use the same grading system. The scale was initially developed using feedback from TEAN,

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sample translations from other US institutions, feedback from Rollins students on the USYD program, and the World Education Services suggested grade translations. It was approved by the Deans of A&S and CPS.

New Zealand: University of Otago			
Otago Percentage Range	Otago Grade	Otago Distinction	Rollins Grade
90 – 100	A+	First Class/ Distinction	90-100: A
85 - 89	A	First Class/ Distinction	85-89: A
80 - 84	A-	First Class/ Distinction	80-84: A
75 - 79	B+	Second Class, Div. 1/ Credit	75-79: A-
70 - 74	B	Second Class, Div. 1/ Credit	68-74: B+
65 - 69	B-	Second Class, Div. 2	68-69: B+
			65-67: B
60 - 64	C+	Second Class, Div. 2	63-64: B
			60-62: B-
55 - 59	C	Third Class	59: B-
			56-58: C+
			55: C
50 - 54	C-	Third Class	53-54: C
			50-52: C-
Below 50	D and E	Fail	Below 50: F

Academic Support Services:

- The NZ semester is heavily weighted towards the end, which most international students struggle with. In turn, all international students have access to Otago's full range of academic support services.
- [International Student Advisors:](#)
 - Three fulltime advisors are available to assist international students in all issues related to cultural and academic adjustment.
- [The Examinations Office:](#)
 - Provides academic support for students who *require* special assistance by way of note-taking, study assistance, and alternative accommodations for testing.
- [Student Learning Centre:](#)
 - Administers workshops on learning strategies and study skills, provides help with managing assignments/exams, offers individual assistance with study problems, and manages a student leadership and peer support program.
- [Peer Assisted Study Sessions:](#)
 - Weekly group study sessions related to a specific course that are led by students who successfully completed that course the previous year. Students benefit by learning from the experiences of their peers, working on subject problems as a group and enhancing study skills and independent learning skills.

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Exchange:

- Otago may be open to faculty exchange arranged department to department. Potential departments for potential exchanges may be theater and education (both academic areas were specifically discussed with Otago during site visits).
- Unfortunately, a student exchange does not seem likely. The process from Otago's standpoint can be administratively time consuming and complex. Furthermore, from a cultural standpoint, NZ students do not commonly participate in exchange programs, which leaves many of Otago's existing exchanges out of balance. The only student exchange possibility would be if a strong department to department connection was developed.

Program Details

Sample Dates for Spring 2014

TEAN Orientation	February 8 - 17, 2014
Housing Move-In	February 17
University Orientation	February 19 - 21
Classes Begin	February 24
Semester Break	April 18 - 28
Classes End	May 30
Study Period	June 2 - 4
Exam Period	June 4 - 18
Program Ends	June 19, 2014

Sample Dates for Fall 2014

TEAN Orientation	June 27 - July 1, 2014
Housing Move-In	July 1
University Orientation	July 2 - 3
Classes Begin	July 7
Semester Break	August 25 - August 31
Classes End	October 10
Study Period	October 13 - 15
Exam Period	October 15 - November 8
Program Ends	November 9, 2014

Costs:

- Rollins is not required to send a minimum number of students
- \$19,460 (TEAN Tuition & Services: \$14,910 + Housing: \$4,550)
- Rollins would also provide students with a discount on the student account for meals since the comprehensive fee for study abroad includes board.
- Student pays for airfare and visa
- The cost of insurance is included in the program fee

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- TEAN enrolls all students in [Student Safe Insurance](#) which provides medical insurance for hospitalization, medical evacuation, surgery, emergency dental service and change in vision service. This policy also includes travel insurance.

Student Support Services:

- Pre-Departure Support Services
 - TEAN provides pre-departure counseling, academic advice, visa assistance, etc.
 - 5-day Auckland-based Orientation
 - Conducted by TEAN, educates students on the country's academic and healthcare systems, setting up bank accounts, how to navigate NZ, etc. Also includes cultural activities, such as an introduction to Maori culture, walking tours of Auckland, and excursions to points of interest around the North Island.
 - University of Otago International Student Orientation
 - Conducted by Otago staff, provides information about the university, housing, scheduling classes, safety and security issues, cross-cultural adaptation, and guides students through various social, cultural, and academic elements necessary for life on campus and in NZ.
 - International Student Support Staff
 - Rachel Fenton, TEAN Resident Director (based in Auckland)
 - Alice Milne, TEAN Resident Assistant (based in Dunedin)
 - Will Tregidga, International Marketing Coordinator, University of Otago
 - Claire Slocombe, International Student Advisor, University of Otago
 - Gepke Schouten, International Student Advisor, University of Otago
 - Rebecca Connaughton, International Support Coordinator, University of Otago
 - Croisella Trengrove, Housing Coordinator, University Flats, University of Otago
 - Study Abroad Reference Group
 - A combination of staff from Otago and four different student abroad provider organizations (TEAN, Arcadia, IFSA, and GlobaLinks) meet monthly to exchange resources, information, important dates, etc. and then disseminate that info to all study abroad students.
 - [International Mentor Program](#) (IMP)
 - Pairs international students with Otago students to help them settle into Dunedin and adjust to life at the university. The mentors are formally trained to provide pastoral care and support for international students and throughout each semester IMP coordinates social events.
 - [Counseling & Psychological Services](#)
 - The Office of Student Health is based in the middle of campus and has a staff of approximately 50 nurses, general practitioners, counselors, and psychiatrists who provide mental, behavior, and physical health services to students. International students have full access to Student Health but may be restricted to other health services offered off campus.
 - [Disability Information & Support](#)
 - Provides learning support, advice, advocacy and information to students who have a disability, impairment, injury or medical condition that affects their study for a period of four weeks or more. Services are available to study abroad students and include, but are not limited to, note-taking, alternative testing, and campus access.

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- Transportation
 - The Otago campus is very pedestrian friendly, with most housing and academic buildings within walking distance of each other and the town. Most students either walk or use a bike. The campus does not have its own bus system.
 - Students can use the citywide bus service for Dunedin and surrounding towns. The GoBus smart card offers a discount on fares for students. IP estimates that transportation costs for the full semester will average \$200.
 - There are regional bus services through InterCity Coach Lines that allow students to access many areas of the South Island of NZ. Otago also participates in a rideshare scheme where any students can sign up to join another student/staff from Otago traveling somewhere on the South Island.

Student Life:

- Excursions/Activities:
 - TEAN organizes pre-semester excursions as part of their Auckland orientation (included in the program fee), and also runs mid-semester excursions across the South Island and to Thailand (both for additional fees).
 - Local/regional excursions and activities are organized by the International Office across the semester such as hikes, rugby matches, social events, etc.
- [The Otago University Student Association](#): An independent organization based on campus that is governed and run by students (and a few paid staff). It has over 60 sport, social, and academic clubs that international students can join, and it also organizes social events, excursions off campus, and free student breakfasts. Membership is fee.
- [UniPol](#): The campus gym, which has basketball courts, weight rooms, cardio equipment, badminton courts, pool tables, yoga, Pilates, and personalized exercise programming. UniPol offers a range of day/ weekend recreational trips and rents out skateboards, ski equipment, bikes, etc. Access to UniPol is free.
- Volunteer Opportunities: The International Office has begun a new volunteer initiative for international students that provides them with the opportunity to partner with local conservation organizations (i.e., the Eco Reserve or Otago Department of Conservation) or other service-based groups.

Housing & Meals:

- [University Flats](#) (UF):
 - This housing office manages approximately 150 university and privately owned flats specifically for international students.
 - Every flat is centrally located and within easy walking distance to the campus and the town. Students live with other international students and one Kiwihost in flats that contain roughly 4 – 5 private rooms.
 - A [Kiwihost](#) is a native New Zealander and minimum 2nd-year student who is placed in each international student flat. The Kiwihost is meant to serve as a guide to flatting, the university, NZ culture, and social life around Dunedin.
 - Bedrooms include a double bed, mattress, a dresser, desk and chair. Common areas and kitchen facilities are shared and all flats have WiFi. Students pay their own utilities and flats do not have central heating.

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- UF has put in place extensive safety measures such as smoke detection systems and 24/7 security patrols by Campus Watch.
- Staff from the UF office make periodic visits to the flats to check in on students and ensure conditions of safety and cleanliness are up to standard.
- Meals are not included in this program. All UF flats are self-catering.

Program Location:

- Dunedin is located on the southeastern side of New Zealand's South Island. It lies on the Otago Harbor and the Southern Pacific Ocean and is 4.5hrs from Christchurch by car and about 1hr 15min flight from Wellington (on the North Island). Dunedin is surrounded by small, rolling hills, has a temperate climate with few temperature extremes, and has many natural beaches, parks, and hiking trails within walking distance of campus.

Risk Management

State Department:

- There are no current State Department alerts/warnings for NZ:
<http://travel.state.gov/content/passports/english/country/new-zealand.html>

Center for Disease Control:

- The CDC recommends only routine immunizations for travel to NZ:
http://wwwnc.cdc.gov/travel/destinations/traveler/extended_student/new-zealand

US Embassy/Consulates:

- [Embassy](#) based in Wellington (North Island)
- [Consulate](#) based in Auckland (North Island)

University of Otago:

- The [Camus Security Office](#) provides 24/7 uniformed police/safety services across campus and surrounding streets, including a night time safety patrol and evening ride services.
- Otago also has a comprehensive [Emergency Management Program](#) in place to prepare for and respond to any emergency situation that may arise, including natural disasters, violence, terrorism, infrastructure failure, etc.

Communication with Students:

- IP will maintain contact with students on-site as with any program.
- TEAN staff (Resident Director in Auckland and Assistant Resident in Dunedin) are accessible to students 24hrs a day via emergency phone.
- International Office staff are available at Otago, also with emergency phone.
- Students receive the phone numbers of TEAN staff during the Auckland orientation and emergency contact details for Otago during the university-specific orientation.
- Students have access to Rollins Campus Security for study abroad emergencies and the IP off-hours line for off-hours assistance.

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Arrival in New Zealand:

- Students are responsible for booking their own travel to and from NZ. TEAN offers students discounted airfare through Student Universe. Students must arrive in Auckland for the start of the 5-day orientation and TEAN will then transport students to Dunedin. Transportation between Auckland and Dunedin is included in the program fee.

Addendum I: SAMPLE SYLLABI

- International Management (Business)
- Conflicts, Crises and New Zealand Foreign Policy in the Pacific (Politics)
- Family Resources, Culture, and Education (Education)
- Film and Media Theory (Media, Film, Communication)
- Voice and Movement (Theater)

DEPARTMENT OF POLITICS

POLS 419 – 2013

FIRST SEMESTER COURSE

CONFLICTS, CRISES & NEW ZEALAND FOREIGN POLICY IN THE PACIFIC

LECTURER:	DR. IATI IATI	
LECTURE TIMES:	TUESDAYS	12 – 1:50 PM.
LECTURE ROOM:		
OFFICE HOURS:	TUESDAYS	10 – 11:50 AM
OFFICE:	4.N.10	
EMAIL CONTACT:	iati.iati@otago.ac.nz	

COURSE BACKGROUND AND OBJECTIVES

Why and how has New Zealand responded to conflicts and crises in the Pacific? Was and is its approach to these justified? Could past policies have been better and current ones improved, and if so, how? What lessons can be drawn from past New Zealand foreign policy in the Pacific which may be useful for its current and future foreign policy making in this region? These form the nucleus of issues addressed in this course.

To address these questions, the course will critically examine the causes and effects of major conflicts and crises in the Pacific region, from both a practical and conceptual standpoint. Moreover, it will examine New Zealand's approach to these, critically analyzing whether New Zealand got it right; should it have intervened, and was its intervention or lack thereof appropriate.

Students taking this course should be able to,

- 1) Critically understand the key factors that have contributed to major crises and conflicts in the Pacific region.
- 2) Identify, understand, and apply conceptual frameworks and debates relating to conflicts and crises to case studies from the Pacific region.
- 3) Develop a critical understanding of New Zealand foreign policy responses to regional conflicts and crises, and evaluate their appropriateness.
- 4) Acquire a greater appreciation and understanding of Pacific island politics, the geopolitics of the region, New Zealand foreign policy making in general and particularly in relation to the Pacific.

LECTURE FORMAT

There are 7 sections in the course. Each section will, in general, be divided into four parts. Part 1 examines and establishes the facts of the case in question. Part 2 examines the explanations normally offered by the various participants involved in the conflicts and crises. Part 3 examines the conceptual/theoretical explanations for these conflicts and crises. Part 4 examines New Zealand's policy responses to the conflicts and crises in terms of what it was/is, the pros and cons of New Zealand's responses, and how previous, present, and future policies might be improved.

ASSESSMENT

Contribution to seminar discussions	20%	Ongoing
Research paper	40%	6 May
Policy proposals (4)	40 %	3 June

Contribution to seminar discussions

Students will be divided into three groups, and each group will, on a rotational basis, lead out in one of three tasks designated for each section of the course, beginning with section 2 and ending with section 6. The three tasks are:

1. Summarise and critique alternative explanations related to the topic of each section.
2. Summarise and critique theoretical/conceptual frameworks related to the topic of each section.
3. Summarise, evaluate/formulate New Zealand foreign policy responses and/or lack thereof in relation to the topic of each section.

These correspond with Parts 2-4 of each section (see above).

Research paper

Students must write a research paper, of no more than 3500 words, on one of the topics/questions given, or can develop their own topic in consultation with the lecturer.

Policy proposals

Students must submit 4 policy proposals, covering 4 of the sections in the course. Each policy proposal must not exceed 1000 words. Each policy proposal should provide either a reasoned and critical proposal of what New Zealand's foreign policy should be or a critical evaluation of what New Zealand's major foreign policy position has been in relation to the topic of the selected section. Students are not expected to do additional readings for the proposals, but can if they so wish. Each proposal must demonstrate a careful and critical understanding of the facts, the relevant explanations for it, the relevant theoretical and

conceptual frameworks which can be used to understand it, and the pros and cons of New Zealand's approach to the conflict/crises up to the present.

TEXTS

Please acquire a Course Reader (one will be available on short term loan from the Central Library). Some readings are posted on Blackboard.

CURRENT EVENTS

There are a number of websites that are useful for keeping abreast of Pacific issues, including the following:

- <http://www.justpacific.com/pacific/pacwebs/news.html>
- <http://pidp.eastwestcenter.org/PIReport>
- <http://www.abyznewslinks.com/pacif.htm>

COURSE OUTLINE

SECTION 1: PACIFIC CONFLICTS AND CRISES AND NEW ZEALAND FOREIGN POLICY (WEEK 1-2)

Henderson, John. 2005. 'Introduction', in John Henderson (ed.). *Securing a Peaceful Pacific*. Canterbury: University of Canterbury Press.

Finin, Gerard A. and Terence Wesley-Smith. 2000. *Coups, Conflicts and Crises: The New Pacific Way?* Honolulu: East-West Center.

Henderson, J T. 1999. 'New Zealand and Oceania,' Bruce Brown (ed). *New Zealand in World Affairs*. Wellington, New Zealand: Victoria University Press, pp. 267-294.

McGhie, G. 2002. 'New Zealand and the Pacific,' *New Zealand International Review*. Vol. 27, No. 3, p. 19.

Anderson, Benedict. *Imagined Communities: Reflections on the origin and spread of nationalism*. London, U.K.: Verso Editions and NLB

Chauvel, R. and Bhakti, I. N. 2004. 'The Papua Conflict: Jakarta's Perceptions and Policies,' *Policy Studies*. East-West Center. Washington. http://www.eastwestcenter.org/res-rp-publicationdetails.asp?pub_ID=1458

Leadbeater, Maire. 2005. 'Expediency, Hypocrisy, Policy', in John Henderson and Greg Watson (eds.). *Securing a Peaceful Pacific*. Christchurch: Canterbury University Press.

Leith, D. 2002. 'Freeport and the Suharto Regime 1965 – 1998,' *The Contemporary Pacific*, Vol. 14, No. 1.

Webster, David. 2001. '“Already Sovereign as a People”: A foundational moment in West Papuan Nationalism', *Pacific Affairs*, Vol. 74, No. 4, pp.507-530.

SECTION 2: THE PAPUA NEW GUINEA/BOUGAINVILLE CONFLICT (WEEKS 3-4)

Braithwaite, John., Hilary Charlesworth, Peter Reddy & Leah Dunn. 2010. *Reconciliation and Architects of Commitment: Sequencing peace in Bougainville*. Canberra: ANU E Press. Selected chapters.

Regan, Anthony J. 1998. 'Causes and Course of the Bougainville Conflict', *The Journal of Pacific History*, Vol. 33, No. 3, 1998.

Wesley-Smith, Terence. & Eugene Ogan. 1992. Copper, Class, and Crisis: Changing relations of production in Bougainville. *The Contemporary Pacific*, Vol. 4, No. 2, Fall, pp. 245-267.

Lasslett, Kristian. 2012. "State Crime By Proxy", *British Journal of Criminology*, Vol. 52, Issue 4, pp.705-723.

McMillan, Stuart. 1997. *Briefing on Bougainville*. Canterbury: International Trade Policy and Research Centre, Department of Economics and Marketing, Lincoln University.

Regan, Anthony. 1999. *Bougainville: The Peace Process and Beyond: Submission to the Foreign Affairs Sub-Committee of the Joint Standing Committee on Foreign Affairs, Defence and Trade Enquiry*.

SECTION 3: THE SOLOMON ISLANDS CONFLICT (WEEKS 5-6)

Bennett, Judith. 2004. *Roots of Conflict in Solomon Islands – Though much is taken, much abides: legacies of tradition and colonialism*. Canberra, Australia: Research School of Pacific and Asian Studies, The Australian National University.

Allen, Mathew. & Sinclair Dinnen. "Solomon Islands: From uprising to intervention", in Edward Aspinall, Robin Jeffrey and Anthony J. Regan (eds.). *Diminishing Conflicts in the Asia and the Pacific: Why some subside and other's don't*. London & New York: Routledge.

Wesley-Smith, Terence. 2007. 'Self-determination in Oceania', *Race and Class*, Vol. 48, No. 29.

Hameiri, Shahar. 'The Trouble with RAMSI: Reexamining the Roots of Conflict in the Solomon Islands', *The Contemporary Pacific*, Vol. 19, No. 2, pp.409-441.

Wainwright, Elsin. 2003. 'Responding to State Failure – The Case of Australia and Solomon Islands', *Australian Journal of International Affairs*, Vol. 57, No. 3.

Kabutaulaka, Tarcisius Tara. 2005. 'Australian Foreign Policy and the RAMSI Intervention in Solomon Islands', *The Contemporary Pacific*, Vol. 17, No. 2, pp.283-308.

SECTION 4: THE FIJI COUPS (WEEKS 7-8)

Alley, Roderic. 1990. 'The 1987 Military Coup in Fiji: The Regional Implications', *The Contemporary Pacific – Special Issue*. Vol. 2, No. 1, pp. 37-58.

Alley, Roderic. 2000. 'Commentary – The Coup Crisis in Fiji', *Australian Journal of Political Science*, Vol. 35, No. 3.

Lal, B V. December 2000. 'Chiefs and Thieves and Other People Besides: The Making of George Speight's Coup,' *The Journal of Pacific History*. Vol. 35, No. 3, p. 281.

Lal, Brij V. ' 'Anxiety, Uncertainty, and Fear in Our Land': Fiji's Road to Military Coup, 2006', *The Round Table*, Vol. 96, No. 389, pp.135-153.

Ratuva, Steven. 2011. 'The Military Coups in Fiji: Reactive and Transformative Tendencies', *Asian Journal of Political Science*, Vol. 19, No. 1, pp. 96-120.

Reilly, B. 2000. 'The Africanisation of the South Pacific', *Australian Journal of International Affairs*, Vol. 54, No.3.

Fraenkel, J. 2004. 'The Coming Anarchy in Oceania? A Critique of the 'Africanisation' of the South Pacific Thesis'. *Commonwealth and Comparative Politics*. Vol. 42.

SECTION 5: TRANSNATIONAL CRIME (WEEKS 9-10)

Windybank, Sue. 2008. 'The Illegal Pacific, Part 1: Organised Crime', *Policy*, Vol. 24, Issue 2, pp. 32-38.

McCusker, Rob. 2006. 'Transnational Crime in the Pacific Islands: Real or apparent danger', *Trends and Issues in Crime and Criminal Justice*. Canberra: Australian Institute of Criminology, Australian Government.

Van Fossen, A. B. 2003. 'Money Laundering, Global Financial Instability, and Tax Havens in the Pacific Islands,' *The Contemporary Pacific*. Vol. 15, No. 2. Fall.

Pickering, Sharon and Jude McCulloch. 2007. 'Introduction: Beyond Transnational Crime', *Social Justice*. Vol. 34, No. 2.

McCulloch, Jude. 2007. 'Transnational Crime as Productive Fiction', *Social Justice*, Vol. 34, No. 2.

Elliott, Lorraine. 'Transnational Environmental Crime in the Asia-Pacific: Complexity, policy and lessons learned', in Lorraine Elliott (ed.). *Transnational Environmental Crime in the Asia-Pacific: A workshop report*. Canberra: Australian National University.

Organized and Financial Crime Agency New Zealand. 2010. *Organized Crime in New Zealand*. New Zealand: New Zealand Government. Available online at:
<http://www.ofcanz.govt.nz/publications/organised-crime-new-zealand-2010>

Ministry of Justice. 2011. *Strengthening New Zealand's Resistance to Organised Crime: An all of government response*. New Zealand: New Zealand Government.

SECTION 6: A REGIONAL APPROACH TO CONFLICT RESOLUTION/MANAGEMENT (WEEKS 11-12)

Bryant-Tokalau, J. and Frazer, I. (eds). 2006. *Redefining the Pacific: Regionalism Past, Present and Future*. England: Ashgate.

Hassall, G. 2005. "An Assessment of the Scope for Regional Cooperation, Integration and Collective Provision on Security Issues", *Pacific Studies Series – Toward a New Pacific Regionalism*. Philippines: Asian Development Bank; Commonwealth Secretariat.

Crocombe, R. 2005. "Regionalism and the Reduction of Conflict", in John Henderson and Greg Watson (eds.). *Securing a Peaceful Pacific*. Christchurch: Canterbury University Press.

McGhie, G. 2005. "Conflict: Is Regionalism the Answer?", in John Henderson and Greg Watson (eds.). *Securing a Peaceful Pacific*. Christchurch: Canterbury University Press.

Herr, R. A. 2008. "Regionalism, Strategic Denial and South Pacific Security", *The Journal of Pacific History*, Vol. 21, No. 4, pp.170-182.

Boxall, S. 2005. "The Pacific Islands Forum and Regional Security", in John Henderson and Greg Watson (eds.). *Securing a Peaceful Pacific*. Christchurch: Canterbury University Press.

SECTION 7: COURSE CONCLUSION - COMPARATIVE ANALYSIS OF CRISES, CONFLICTS AND NEW ZEALAND FOREIGN POLICY IN THE PACIFIC (WEEK 13)

(Readings to be supplied)



COLLEGE OF EDUCATION

EDUC254

Family Resources, Culture and Education

Course Outline, Semester 2, 2013

Otago



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Paper Coordinator

<i>Name</i>	<i>Location</i>	<i>Phone</i>	<i>Email</i>
Greg Burnett	Rm G22, College Administration Building	479 5464	greg.burnett@otago.ac.nz

Teaching Staff

<i>Name</i>	<i>Location</i>	<i>Phone</i>	<i>Email</i>
Ruth Gasson	Rm 309, College Tower Block	479 4940	ruth.gasson@otago.ac.nz

Lecture Timetable

<i>Day/Date/Time</i>	<i>Room</i>
Mondays 2-2.50 pm and 3-3.50 pm	T205
Wednesdays 2-2.50pm	T205

Course Overview

The paper examines social privilege in contemporary New Zealand society and the ways formal schooling can both reinforce and destabilise its distribution. Students are presented with a theoretical toolbox to help think about, talk about and potentially act upon multiple social centres and margins. A number of “lenses” are provided – social class, economic inequality, culture/colonialism among others – through which to view contemporary social issues. A major emphasis will be student self-reflection and their own processes of identity formation and social positioning in wider NZ society via schooling.

Expected Workload

180 hours.

Learning Aims and Objectives

- 1) To be familiar with the educational sociology literature about education, achievement and post-school transitions.
- 2) To recognise the importance of social context and family resources for education.
- 3) To be familiar with New Zealand research on achievement in the sociology of education.

Content

Ruth Gasson will examine theories of social reproduction with an emphasis on the theory of Pierre Bourdieu and on ways it has been used to explain educational advantage. She will look at the various ways in which Bourdieu’s theory has been utilised in the sociology of education, and at the role of the curriculum in reproducing educational privilege. She will conclude her section of the course with an examination of the ways cycles of disadvantage could be interrupted.

Greg Burnett will examine colonial influences on education; the ways ethnicity, race and culture are marshalled in debates about more equitable educational futures in New Zealand; reflections on our own experiences of education and the various perspectives that exist concerning social justice and education.

Blackboard

This paper is on Blackboard <<https://blackboard.otago.ac.nz/>>. Login with your username and password. Once you have logged in you will find yourself on your personal Blackboard page.

On the right hand side of the site you will see the heading 'My Courses'. All the papers in which you are enrolled should be listed. Click on this button.

Once you are in the website, either bookmark it or add it to your 'favourites'.

If you have any problems with Blackboard please contact the ITS HelpDesk <www.otago.ac.nz/its/>, phone 479 8888 (or toll free 0800 479 888), e-mail: <helpdesk@otago.ac.nz>

Required Readings

The assigned readings and additional readings are available on Blackboard for EDUC 254. In each module you will be able to click a link through to the library's e-reserve area to access the readings for that module.

You are strongly urged to be familiar with the allocated readings prior to each lecture/tutorial session.

Discussions and activities each Monday and Wednesday will use these as a starting point only for our further explorations of international education issues.

Delivery Schedule

Please note: We are presenting each topic in terms of a **module**. A module begins during the Wednesday timeslot and finishes in the following Monday timeslot. The Wednesday one-hour sessions will consist of a lecture with some class discussion. The first hour in the Monday session will consist of tutorial/workshop activities and discussions in groups based on the previous Wednesday's material. The second hour in the Monday session has been reserved for consolidating and posting of workshop reflections/discussions onto Blackboard for feedback from lecturer and other groups. The only exception to the Wed/Mon module format will be the very first Monday in Week One of semester and the Wednesday in the final week of semester.

Module	Date	Lecturer	Topic	Readings
1	Monday 8 July	Ruth Gasson	Introduction to EDUC 254, scope, structure, assessment etc followed by library session 3pm to 4pm – with Lisa Chisholm in the Robertson Library.	QLD Government (2003) "Virtual school bags", socio-economically disadvantaged students and the development of literacies in school. A longitudinal study. Department of Education Training and Employment. University of South Australia. Volume 1, pp. 41-42.
2	Wednesday 10 July and Monday 15 July	Ruth Gasson	Introducing Bourdieu	Webb, J., Schirato, T., & Danaher, G. (2002). Bourdieu and secondary schools. In <i>Understanding Bourdieu</i> (pp. 105-126). Crows Nest, Australia: Allen & Unwin. Reay, D., & Ball, S. J. (1997). 'Spoilt for choice': The working classes and educational markets. <i>Oxford Review of Education</i> , 23(1), 89-101.
3	Wednesday 17 July and Monday 22 July	Ruth Gasson	Social class and social reproduction	Allatt, P. (1993). Becoming privileged: The role of family processes. In I. Bates & G. Riseborough (Eds), <i>Youth and inequality</i> (pp. 139-159). Buckingham: Open University Press. Reay, D. (1995). 'They employ cleaners to do that': Habitus in the primary school. <i>British Journal of Sociology of Education</i> , 16(3), 353-371.
4	Wednesday 24 July and Monday 29 July	Ruth Gasson	Bourdieu and agency	Nash, R. (2000). Educational inequality: The special case of Pacific students. <i>Social Policy Journal of New Zealand</i> (15), 69-86.
5	Wednesday 31 July and Monday 5 August	Ruth Gasson	Subcultural capital	Thornton, S. (1995). The distinctions of cultures without distinction. In <i>Club cultures</i> (pp. 1-25). Cambridge: Polity Press.

6	Wednesday 7 August and Monday 12 August	Ruth Gasson	Bourdieu, Apple and the school curriculum	<p>Apple, M. (2004). Ideology and cultural and economic reproduction. In <i>Ideology and the curriculum</i> (Vol. 3, pp. 25-40). New York: RoutledgeFalmer.</p> <p>Carpenter, V. (2001). Curriculum and the (re)production of education. In V. Carpenter, H. Dixon, E. Rata & C. Rawlinson (Eds.), <i>Theory in practice for educators</i> (pp. 109-136). Palmerston North, NZ: Dunmore Press.</p>
7	Wednesday 14 August and Monday 19 August	Ruth Gasson	Interrupting cycles	<p>Carpenter, V. (2009). <i>Education, teachers and the children of the poor</i>. Paper presented at the Researching Professionals Symposium.</p> <p>Nash, R. (2003). Social explanation and socialization: on Bourdieu and the structure, disposition, practice scheme. <i>The Sociological Review</i>, 51(1), 43-62.</p>
8	Wednesday 21 August and	Greg Burnett	Ethnicity, race and cultural difference in New Zealand – theorising difference	<p>McLennan, G., McManus, R., & Spoonley, P. (2010). Racism and ethnicity, In G. McLennan, R. McManus, & P. Spoonley (Eds.), <i>Exploring society: Sociology for New Zealand students</i> (pp. 231-249). Pearson: Auckland.</p>
	Week: 26-30 August	MID-SEMESTER BREAK		
8	Monday 2 September	Greg Burnett		Readings continued
9	Wednesday 4 September and Monday 9 September	Greg Burnett	Pakeha – discourse, difference and education	<p>Fleras, A., & Spoonley, P. (1999). The cultural politics of post-colonialism: Being Pakeha. In A. Fleras, & P. Spoonley (Eds.), <i>Recalling Aotearoa: Indigenous politics and ethnic relations in New Zealand</i> (pp. 80-106). Oxford University Press: Auckland.</p>
10	Wednesday 11 September and Monday 16 September	Greg Burnett	Pasifika – discourse, difference and education	<p>Mila-Schaaf, K. (2010). Polycultural capital and educational achievement among NZ-born Pacific peoples, <i>Mai Review</i>, 1. [Accessed 15/2/12 http://review.mai.ac.nz/index.php/MR/issue/view/15]</p>

11	Wednesday 18 September and Monday 23 September	Greg Burnett	Māori - discourse, difference and education	Smith, G. H. (2000). Maori education: Revolution and transformative action. <i>Canadian Journal of Native Education</i> , 24(1), 57-72. Rata, E. (2011). Theoretical claims and empirical evidence in Māori education Discourse, <i>Educational Philosophy and Theory</i> , doi: 10.1111/j.1469-5812.2011.00755.x
12	Wednesday 25 September and Monday 30 October	Greg Burnett	Writing autoethnography – reflection and analysis of our own experiences of education and difference	Ellis, C., Adams, T. & Bochner, A. (2011). Autoethnography: An overview. <i>Forum: Qualitative Social Research</i> , 12(1).
13	Wednesday 2 October and Monday 7 October	Greg Burnett	Education and responding to difference – towards a framework for thinking about socially just schooling	Gale, T., & Densmore, K. (2000). Playing fair: Who gets what and why? In <i>Just schooling: Explorations in the cultural politics of teaching</i> (pp. 8-29). Birmingham, UK: Open University Press.
14	Wednesday 9 October	Greg and Ruth	Exam preparation session	

Assessment/Assignments

NOTE: All assignments are due at 12.00 noon on or before the due date (at named assignment box to the right of College Reception).

Summary

#	Assessment/Assignment	Due Date	% Contribution to Final Grade
1	Annotated bibliography	Friday 9 August	15%
2	Linking theory and practice – written presentation	Friday 4 October	20%
3	Workshop participation	On-going	15%
4	Final exam (3-hour)		50%

Deadlines for Handing in Assignments

1. ASSIGNMENTS ARE TO BE SUBMITTED ON OR BEFORE THE DUE DATE.

Due dates for assignments have been given well in advance and it is the responsibility of the student to plan ahead in order to meet deadlines for assignment submission.

N.B. Having a heavy load of assignments and/or tests for other papers is **NOT** an adequate reason for an extension to be given.

2. University of Otago College of Education (UOCE) policy clearly states that no assignments can be accepted
 - (a) after marked scripts have been returned to students, and/or
 - (b) if the assignment is more than seven days late, and/or
 - (c) after the last day of the Semester.

Submission of Assignments

1. Put your paper assignments into the assignment box labelled with the paper code and title, located in the foyer to the right of UOCE Reception.
2. If you have any questions about your tutorials or assignments, please contact your lecturer in the first instance.
3. It is expected that students will keep a photocopy (or be able to supply a copy) of all work submitted for assessment.

Assignment # 1: Annotated bibliography (15%)

Due Date..... Friday 9th August

Where to hand in work College Reception

Detailed Requirements for Assignment

In preparation for assignment two, you will develop an annotated bibliography that explores social privilege and the ways formal schooling both constrains and facilitates its even distribution across all sectors of the community. An annotated bibliography is a list of sources with information that describes and evaluates each source. It is a research tool that will support the development of your essay (assignment two) by allowing you to locate, synthesise and review your sources. This assignment is supported by a database-searching workshop.

Your annotated bibliography will consist of 6 sources in total. You will need to choose 2 sources from each of the two halves of the paper (4 in total from course readings) and a further 2 relevant readings that you locate yourself. The annotated bibliography is arranged in alphabetical order. Selection of sources is very important. They need to be peer-reviewed, published pieces, **either in academic journals or chapters in books. They can be either research or debate articles**

Each annotation will consist of:

1. Full reference formatted in APA style (also known as the citation).
2. A descriptive paragraph that briefly outlines the debates and concepts and/or the research and its findings. This section of each annotation is meant to convey the overall sense of the article (200 words)
3. An analytical paragraph that briefly outlines the contribution the debate or research makes to the field, strengths and/or weaknesses, and (if applicable) any deficit discourses that the source utilises. This section of each annotation is meant to critically engage with the ideas conveyed (200 words).

Assignment 1: Annotated Bibliography

Assessment Criteria

Source Selection

Sources address the topic: *social privilege and the ways formal schooling both constrains and facilitates its even distribution across all sectors of the community*:

Very Much So θ θ θ θ θ Not Enough

Sources selected have been peer reviewed and published:

Very Much So θ θ θ θ θ Not Enough

Bibliography contains 6 sources in total (4 from course & 2 from elsewhere):

Very Much So θ θ θ θ θ Not Enough

Substance- Descriptive Paragraphs

Source thoroughly described including the key ideas and concepts and/or research question(s), research method(s), research findings and, if clear, the theoretical framework:

Very Much So θ θ θ θ θ Not Enough

Substance- Analytical Paragraphs

Discussion includes the contribution the debate or research makes to the field, strengths and/or weaknesses

Very Much So θ θ θ θ θ Not Enough

Organisation & Presentation

Coherent discussion:

Very Much So θ θ θ θ θ Not Enough

Mechanics (Correct grammar, punctuation, spelling, clarity...):

Very Much So θ θ θ θ θ Not Enough

Correct Formatting (Cover page, double-spaced, using at least 2.5 cm margins on all sides, number each page, use at least 12 point font):

Very Much So θ θ θ θ θ Not Enough

Referenced accurately (Following APA Style for citations, reference list and in-text conventions:

Very Much So θ θ θ θ θ Not Enough

Mark	
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Assignment # 2: Linking theory and practice (auto-ethnographic essay – 20%)

Due Date..... Friday 4th October

Where to hand in work College Reception

Detailed Requirements for Assignment

EDUC 254 focuses on the ways in which formal education in any sector perpetuates or challenges the uneven distribution of privilege in contemporary New Zealand society. This assignment provides you with an opportunity to consider how theory and research relate to “real life,” by interpreting your own education experiences in the light of the theoretical tools introduced through the semester.

This interpretation will be done via auto-ethnography, a distinct research tradition as well as writing genre that departs from traditional means of research and academic writing. The assignment will be supported by a module towards the end of semester that explores auto-ethnography and auto-ethnographic writing. Auto-ethnography is a form of research that directs the research gaze at the researcher rather than at a set of “participants” that are not always directly connected with the researcher. Auto-ethnography is similar to critical incident analysis, which is often used by teachers to reflect on their own practice. Consider the following:

Auto-ethnography is an approach to research and writing that seeks to describe and systematically analyze (*graphy*) personal experience (*auto*) in order to understand cultural experience (*ethno*) (Ellis, 2004; Holman Jones, 2005). This approach challenges canonical ways of doing research and representing others (SPRY, 2001) and treats research as a political, socially just and socially conscious act (Adams & Holman Jones, 2008). A researcher uses tenets of *autobiography* and *ethnography* to *do* and *write* auto-ethnography. Thus, as a method, auto-ethnography is both process and product (Ellis, Adams & Bochner 2011).

More specific guidelines for the assignment will be given during the semester. However, in its basic form the assignment will consist of approximately 1800 words of reflection upon your own experience(s) of formal education – either primary, secondary or your current tertiary experiences. Given the NZ sociological literature used in the paper it would be preferable if your auto-ethnographic focus were NZ education. However, if you wish to make a non-NZ education context your focus you may do so after consultation with the coordinator. Your auto-ethnography may focus on a singular incident or event or focus on a series of experiences over a longer time frame. You will be expected to break from standard academic literacy practices in so far as the writing will be personal and reflective and the means of presentation can, if you so wish, move beyond a standard essay format to include the visual and other formats. You will, however, be expected to draw upon the literature – from the paper itself as well as that which you locate in the process of completing the annotated bibliography assignment earlier. You are to use the theoretical tools contained in this body of literature to interpret your own educational experiences in possibly new and deeper ways.

To begin **preparing** for this assignment from the beginning of semester, you need to:

1. Recall your own experiences of education in terms of the axes of social difference discussed during the semester e.g. class, culture, ethnicity, race to name a few
2. Re-view and collect relevant readings you have examined in your annotated bibliography as well as recommended course readings and class material that resonate with your own personal experience of education
3. In on-going class discussions begin consider ways of applying key theory and debate to own experiences.
4. Begin early in the semester to consider the concept of auto-ethnography both as a form of research and a form of writing.

EDUC 254 Marking guide **Assignment 2: Linking theory and practice**

Assessment Criteria

Note: The ticks in the boxes are not indicative of weightings towards the final mark, but rather to provide feedback on writing content and form.

Clear introduction

Contains a section that acts as a 'map' for the reader of what lies ahead in the auto-ethnography:

Very Much So ☐ ☐ ☐ ☐ ☐ Not Enough

Clearly contextualises the educational experience or experiences and sets the scene for the analysis that follows:

Very Much So ☐ ☐ ☐ ☐ ☐ Not Enough

Analysis of your education experience

Auto-ethnography examines personal educational experience in the light of two or more broad sets of social difference eg class, culture, ethnicity etc

Very Much So ☐ ☐ ☐ ☐ ☐ Not Enough

Auto-ethnography includes some discussion about the complex ways these differences intersect to mediate your own education experience

Very Much So ☐ ☐ ☐ ☐ ☐ Not Enough

Insightful, critical interpretation of readings

Discussion utilises at least 6 relevant readings to enrich critical reflection on own experiences of education

Very Much So ☐ ☐ ☐ ☐ ☐ Not Enough

Coherent and evocative discussion

Ideas in auto-ethnography are logically arranged and presented in an engaging manner:

Very Much So ☐ ☐ ☐ ☐ ☐ Not Enough

Mechanics (Correct grammar, punctuation, spelling, clarity...):

Very Much So ☐ ☐ ☐ ☐ ☐ Not Enough

Referenced accurately (Following APA Style for citations, reference list and in-text conventions:

Very Much So ☐ ☐ ☐ ☐ ☐ Not Enough

Mark	
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Assignment # 3: Workshop participation (15%)

Workshops run for two hours on Mondays starting at 2pm, and workshop assignments are to be completed in groups. In the first week you will be divided into groups and shown how to post group assignments in the computer lab. In the following weeks, you will be given group workshop assignments. Team members are to

take turns to lead the weekly workshops. Workshop assignments are to be completed in the classroom, and posted in the relevant section of the course Blackboard site.

Each group is then to respond online to another group's assignment as directed (about a 10-15 lines of constructive feedback and/or questions to stimulate thought). This will normally be done in the second hour on Monday. This will give each student a comprehensive set of class notes about key concepts addressed in the module. Occasionally reporting and feedback will be done face to face in class rather than utilising Blackboard

Each group will be assessed on the content of their conference presentations. Marks will be shared across the group with the exception of when an individual is absent or if the group concerned, along with the coordinator, democratically wishes the marks to be differentiated.

EDUC 254 Marking guide **Assignment 3: Workshop participation**

Assessment Criteria

Note: The ticks in the boxes are not indicative of weightings towards the final mark, but rather to provide feedback on writing content and form.

Participation within group and attendance

Has been present at workshops and played an active part in group discussions and whole class/group feedback sessions

Very Much So ☐ ☐ ☐ ☐ ☐Not Enough

Knowledge and understanding

Has demonstrated via group activities and feedback an understanding of key concepts examined in each module

Very Much So ☐ ☐ ☐ ☐ ☐Not Enough

Critical engagement

Has demonstrated a critical engagement with ideas examined in each weekly module

Very Much So ☐ ☐ ☐ ☐ ☐Not Enough

Mark	
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Final Examination

The final exam will be of 3 hours' duration. It may consist of essay questions and will relate to all learning objectives. An examination preparation session will be provided to students in last session of the semester - Wednesday 9th October.

Required reading

Required readings are available through e-reserve or links through to e-reserve from Blackboard.

You are strongly urged to be familiar with the allocated readings prior to each lecture/tutorial session.

Discussions and activities each Monday and Wednesday will use these as a starting point only for further explorations of significant difference and privilege in New Zealand education and social life.

Additional Readings

Ruth Gasson:

Modules 2 to 7:

Bell, A., & Carpenter, V. (1994). Education's role in (re)producing social class in Aotearoa. In E. Coxon, K. Jenkins, J. Marshall & L. Massey (Eds.), *The politics of learning and teaching in Aotearoa/New Zealand* (pp. 112-147). Palmerston North, New Zealand: Dunmore Press.

Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste* (R. Nice, Trans.). Cambridge, Mass.: Harvard University Press.

Bullen, E., & Kenway, J. (2005). Bourdieu, subcultural capital and risky girlhood. *Theory and research in education*, 3(1), 47-61.

Crossley, N. (2003). From reproduction to transformation: Social movement fields and the radical habitus. *Theory, Culture & Society*, 20(6), 43-68.

Dale, R. (2000). Social class and education in Aotearoa/New Zealand. In J. Marshall, E. Coxon, K. Jenkins & A. Jones (Eds.), *Politics, policy, pedagogy: Education in Aotearoa/New Zealand* (pp. 107-137). Palmerston North, New Zealand: Dunmore Press.

Demaine, J. (2003). Social reproduction and education policy. *International Studies in Sociology of Education*, 13(2), 125-140.

Dillabough, J.-A. (2004). Class, culture, and the 'predicaments of masculine domination': encountering Pierre Bourdieu. *British Journal of Sociology of Education*, 25(4), 489-506.

Grenfell, M. (2004). Bourdieu in the classroom. In M. Olssen (Ed.), *Culture and learning: Access and opportunity in the classroom* (pp. 49-72). Greenwich, Connecticut: Information Age Publishing.

Harker, R. K. (1990). Bourdieu – Education and reproduction. In R. Harker, C. Mahar & C. Wilkes (Eds), *An Introduction to the Work of Pierre Bourdieu* (pp. 86-108). London: Macmillan.

McLennan, G., Ryan, A. & Spoonley, P. (2000). Family life. In *Exploring society: Sociology for New Zealand students* (pp. 77-95). Auckland: Pearson Education.

Reay, D. (2001). Finding or losing yourself?: Working-class relationships to education. *Journal of Educational Policy*, 16(4), 333-346.

Greg Burnett:

Module 8:

- Carter K., Hayward, M., Blakely, T. & Shaw, C. (2009) How Much and For Whom Does Self-Identified Ethnicity Change Over Time in New Zealand? Results From a Longitudinal Study. *Social Policy Journal of New Zealand*, 36(August), 32-45.
- Hickling-Hudson, A. (1998). When Marxism and postmodern theories won't do: The potential of postcolonial theory for educational analysis. *Discourse: Studies in the Cultural Politics of Education*, 19(3), 327-339.
- Maxwell, T., & Ninnes, P. (2000). Curriculum and the context of teachers' work (extract). In T. Maxwell & P. Ninnes (Eds.), *The context of teaching* (pp. 21-31). Armidale, Australia: Kardoorair Press.
- Nakata, M. (1993). An Islander's story of a struggle for 'better' education. *Ngoonjook: A Journal of Australian Indigenous Issues*, 9, 52-66.
- Statistics New Zealand (2006). *QuickStats About Culture and Identity* [Accessed: 24th June 2013 <http://www.stats.govt.nz/Census/2006CensusHomePage/QuickStats/quickstats-about-a-subject/culture-and-identity.aspx>]

Module 9:

- McIntosh, P. (1990). Unpacking the Invisible Knapsack: *Independent School*, Winter. pp. 31-36
- Telford, M. & May, S. (2010). *PISA 2009: Our 21st Century Learners at Age 15* [Accessed 24th June 2013 <http://www.educationcounts.govt.nz/publications/numeracy/PISA-2009/pisa-2009-our-21st-century-learners-at-age-15/an-overview-of-pisa>]

Module 10:

- Ministry of Education (n.d.) *Pasifika Education Plan 20013-2017* [Accessed 24th June 2013, <http://www.minedu.govt.nz/NZEducation/EducationPolicies/PasifikaEducation.aspx>]
- Petaia, R. (1980). Kidnapped, In R. Petaia, *Blue Rain*, Suva: Mana.
- Samu, T., Mara, D., & Siteine, A. (2008). Education for Pacific peoples for the 21st century. In V. Carpenter, J. Jesson, P. Roberts, & M. Stephenson (Eds), *Ngā kaupapa here: Connection and contradictions in education* (pp. 145-157). Melbourne, Australia: Cengage Learning Pty Limited.
- Statistics New Zealand (2006). *QuickStats About Pacific Peoples*. [Accessed 24th June 2013 <http://www.stats.govt.nz/Census/2006CensusHomePage/QuickStats/quickstats-about-a-subject/pacific-peoples.aspx>]

Module 11:

- Education Counts (n.d.) *Progress Against Māori Education Plan Targets: Ka Hikitia – Managing For Success* [Accessed 21st June 2012 http://www.educationcounts.govt.nz/statistics/maori_education/36805]
- Grace, P. (1991). Butterflies. In P. Grace, *Selected Stories*, Auckland: Penguin.
- Meredith, P. (2000). A half-caste on the half-caste in the cultural politics of New Zealand. In H. Jacksch (Ed.), *Māori und Gesellschaft*, Mana-Verlag: Berlin.
- Ministry of Education (2010) *Ka Hikitia - Managing For Success: The Māori Education Strategy 2008 – 2012* [Accessed 24th June 2013 <http://www.minedu.govt.nz/theMinistry/PolicyAndStrategy/KaHikitia.aspx>]
- Statistics New Zealand (2006). *QuickStats About Māori* [Accessed 24th June 2013 <http://www.stats.govt.nz/Census/2006CensusHomePage/QuickStats/quickstats-about-a-subject/maori.aspx>]

Module 12:

- Thomson, P. (2002). *Schooling the rustbelt kids: Making the difference in changing times*, Crows Nest: Allen & Unwin.

Module 13:

- Ashton-Warner, S. (1963). *Teacher: The testament of an inspired teacher*. London: Virago.
- Burnett, G. (2010). Anxieties, Desires and Sylvia: From Preparation to Beginning Teacher, *New Zealand Journal of Teachers' Work*, 7(2), 143-155.
- Chang, H. (2008). Autoethnography. In Chang, H. *Autoethnography as Method*, (pp 43-57). Walnut Creek: Left Coast Press.

- Ellis, C. (2004). Class Two: The call of Autoethnographic Stories. In Ellis, C. *The Ethnographic I: A Methodological Novel About Autoethnography* (pp. 24-52). Walnut Creek: AltaMira Press.
- Ellis, C. & Bochner, A. (2000). Autoethnography, Personal Narrative, Reflexivity: Researcher as Subject. In Denzin, N. & Lincoln, Y. (Eds) *Handbook of Qualitative Research (2nd Ed)*, (pp. 733-768), Thousand Oaks: Sage.
- McConaghy, C. (2006). Teaching's intimacies. In J. Robertson & C. McConaghy (Eds.), *Provocations: Sylvia Ashton-Warner and excitability in education*, (pp. 63-94). New York: Peter Lang.

Course Information for University of Otago College of Education

Detailed information for students enrolled in University of Otago College of Education papers is available on the College website at http://www.otago.ac.nz/education/forstudents.html#General_Information.. Look for information link entitled: 2. *Bachelor of Arts (BA) Students majoring in Education*.

IMPORTANT NOTE

Students are advised to retain their programme and paper information on completion of the programme.

Should graduates wish to apply for teaching positions and/or registration as a teacher overseas, many countries require information in addition to copies of academic transcripts and degree certification in order to assess qualifications gained in New Zealand. It is also useful should you wish to apply for cross-credit or recognition of prior learning (RPL) at a future time.

Paper prescriptions, learning outcomes and teaching practicum information is most often requested therefore it is strongly recommended that students retain copies of the following:

- **University Calendar** (as applicable to the year of initial enrolment)
- **Guide to Enrolment** (as applicable to the year of initial enrolment)
- **Paper Outlines** (all compulsory and elective paper outlines completed during the course of study)

UNIVERSITY OF OTAGO
DEPARTMENT OF MEDIA, FILM AND COMMUNICATION
FILM AND MEDIA THEORY
MFCO 301

Dr. Kevin Fisher

- 6C24
- 8472
- kevin.fisher@otago.ac.nz
- Office hours: Tue, 10-12:00

Classes: Tue, 1:00-1:50 in BURN5
Thu, 12:00-12:50 in RMOOT

Screenings: Thu, 16:00-18:50 in R6N4

Tutor: Garth Cartwright

- garth.cartwright@otago.ac.nz

Contents

This outline includes:

- Introduction
- Aims/Objectives
- Coordinator/Lecturer objectives
- Expected workload
- Important resources
- Course assessment
- Internally assessed work
- Final examination
- Meaning of grades
- Lecture and tutorial programme
- Further reading
- Assessment criteria
- Information sheet. **Please review carefully for important information on departmental policies.**

Introduction

This paper will examine major problems, issues, and movements in the theorization of film, television, and digital media. The common denominator will be a focus on the moving image in commercial forms with an emphasis on implications for society, culture and consciousness. We will explore the various ways in which film and media theory has considered the experience of the moving image in terms of ontology, representation and signification, and how it has constituted its recipients variously as masses, audiences, spectators, and users. Special attention will be paid to the digital transformation of contemporary moving images through transmedia phenomena, and the challenges this presents for theoretical traditions based on media specificity.

Aims of this paper

- To cultivate an understanding of the major approaches to theorizing film and media
- To understand the historical development of film and media theory
- Learn to apply different theoretical approaches to the critical analysis of film and media texts

The coordinator/lecturer's objectives

- Explore the different modalities of film and media theory in their historical contexts
- To convey an understanding of the larger philosophical and critical orientations from which the major film and media theories are derived
- Instruct students to effectively mobilize different theoretical perspectives in their writing

Expected workload

[based on 180 hours for an 18-point paper]:

lectures	25 hr
tutorials	10 hr
test(s)	1 hr
final examination	8 hr
reading and other preparation for lectures	48 hr
reading and other preparation for tutorials	20 hr
preparation for major assignment(s)	30 hr
revision for test(s)	18 hr
revision for final examination	20 hr
total	180 hr

Important resources

There will be no reader for this paper. All required readings will only be available as PDF files on blackboard. All screenings for the course will also be available for viewing at the AV desk on the first floor of the library.

Additional suggested readings, screenings, and other online resources will be listed on blackboard on a week-by-week basis. Lecture outlines will also be posted on blackboard each week prior to the lectures. Tutorials will meet weekly except for weeks 1,9, and 13.

Course assessment

In-class short quizzes	10%	weeks 1-12
Mid-semester test	40%	1 May
Final take home exam	50%	due: 13 June

Internally assessed work

In class quizzes: There will be a single answer terms quiz at the beginning of six lectures of my choosing between weeks 2 and 12. Each quiz will simply require you to identify one term from an assigned reading for that week. The terms will also correspond directly to the weekly study questions provided beforehand. There will be 6 quizzes in all, each will count for two points, and I will drop the lowest mark for a possible 10 points in total.

Mid-semester test: This will be a one-hour in-class test that will involve short answer questions and an essay question. The questions for the test will be based on study questions that will I will provide each week for discussion in tutorial sessions (40% of final grade, to be held on Tuesday, 1 May).

Final examination

There will be a take-home final exam, which will require students to answer one from a choice of multiple essay questions related to the readings and screenings from the paper. Your answer should be approximately 2500-3000 words in length and typewritten. The exam questions will be posted on blackboard on the first day of final exams, and will be due by electronic submission on 13 June by 4pm. More details regarding the exam will be provided after the mid-semester break. A study guide will be made available on 15 May.

SafeAssign

Students enrolled in **MFCO 301** will be required to submit **take-home exam** both electronically and in hard copy. Electronic copies must be submitted via Blackboard. To do this, click on the assignments tab and follow the instructions for uploading your assignment. Electronic copies should be uploaded to Blackboard within 48 hours of submission of the hard copy version to the Department's assignment drop box. **Assignments must still be submitted in hard copy to the Department assignment drop box (6th floor, Richardson).** Failure to submit a hard copy of your assignment to the Department's assignment drop box will result in a zero.

Assignments submitted electronically may be checked through the software "Safe Assign" for evidence of copied material. A match with other written material may be interpreted as plagiarism if it is not properly cited according to departmental bibliographical standards. Submission of an assignment requiring your student ID and password is an admission that what you have submitted is your own work.

Students should make sure that all submitted work is their own. Plagiarism is a form of dishonest practice and is defined as copying or paraphrasing another's work, whether intentionally or otherwise, and presenting it as one's own (approved University Council, December 2004). In practice this means plagiarism includes any attempt in any piece of submitted work (e.g. an assignment or test) to present as one's own work the work of another (whether of another student or a published authority).

Any student found responsible for plagiarism in any piece of work submitted for assessment shall be subject to the University's dishonest practice regulations which may result in various penalties, including forfeiture of marks for the piece of work submitted, a zero grade for the paper, or in extreme cases, exclusion from the University.

For the full policy refer to: <http://www.otago.ac.nz/study/plagiarism.html>.

Meaning of grades

<i>Grade</i>	<i>Percentage Range</i>	<i>Meaning</i>
A+	90-100	Very good to outstanding work, meeting all the main requirements to a high standard and demonstrating a sound intellectual grasp of ideas. This grade may also recognize particular creativity, wide reading and original choice of material to exemplify an argument.
A	85-89	
A-	80-84	
B+	75-79	Moderate to good work, covering the main objectives of the assignment but without displaying those features describe above.
B	70-74	
B-	65-69	
C+	60-64	Acceptable to satisfactory work, representing a serious attempt to meet the requirements of the assignment but no necessarily succeeding in all areas.
C	55-59	
C-	50-54	

Fail D	40-49	Unsatisfactory work. The mark will reflect the extent to which the objectives of the assignment have not been met.
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Lecture and tutorial programme

Week	Date	Lecture/Lecturer	Required Readings	Tutes	Screenings
1	24-28 Feb	1. Introduction	No readings	no	- <i>Strike</i> (1924) [82 min] - <i>Partie du Campagne</i> (1936) [40]
		2. The Psychology of the Cinema	-Munsterberg, "The Psychology of the Photoplay"		
2	3-7 March	3. Formalism	-Eisenstein, "The Cinematographic Principle and The Ideogram"	yes	- <i>Gold Diggers of 33</i> (1933) [98]
		4. Realism	-Bazin, "The Ontology of the Photographic Image" -Bazin, "On the Evolution of Film Language"		
3	10-14 March	5. Critical Theory	-Adorno and Horkheimer, "The Culture Industry"	yes	- <i>Society of the Spectacle</i> (1973) [88]
		6. Critical Theory (cont.)	-Kracauer, "The Mass Ornament"		
4	17-21 March	7. Media Spectacle	-Debord, "Separation Perfected" - Kellner, "Media Culture and the Triumph of Spectacle"	yes	- <i>Rear Window</i> (1954) [97]
		8. Media Spectacle (cont.)	-Kellner, continued		
5	24-28 March	9. Apparatus theory & psychoanalysis	-Baudry, "Ideological Effects of the Basic Cinematographic Apparatus" *recommended reading: Lacan, "The Mirror Stage"	yes	- <i>The Devil is a Woman</i> (1935) [79]
		10. Apparatus theory & psychoanalysis	-Metz, "Story/Discourse (A Note on Two Kinds of Voyeurism)" *recommended reading: Freud, "Fetishism"		
6	31 March— 4 April	11. Feminist film theory and the gaze	-Mulvey, "Visual Pleasure in Narrative Cinema"	yes	- <i>Network</i> (1976) [121]
		12. Feminist film theory and the gaze (cont.)	-Studlar, "Masochism and the Perverse Pleasures of Cinema"		
7	7-11 April	13. Media ecology	-McLuhan, "Understanding Media" -Mander, "The Walling of Awareness"	yes	- <i>Blade Runner</i> (1982) [117]
		14. Media ecology	-Meyrowitz, excerpts		

			from <i>No Sense of Place</i>		
8	14-18 April	15. phenomenology and embodied spectatorship	-Sobchack, "The Scene of the Screen"	yes	-no screening
		16. phenomenology and embodied spectatorship (cont.)	-Sobchack, cont.		
Mid-semester Break: 21-25 April					
9	28 April-2 May	17. study session for mid-semester test	-no readings	no	-TBA
		18. mid-semester test	-no readings		
10	5-9 May	19. Television and cultural studies	-Fiske, "British Cultural Studies and Television"	yes	--episode of <i>Tru Blood</i> - <i>The Blair Witch Project</i> (1998) [81]
		20. TV and domestic life	-Spigel, "Installing the Television Set"		
11	12-16 May	21. Transmediation	- Ndalianis, "Transmedia and the Sensorium"	yes	- <i>Rain of the Children</i> (2008) [98]
		22. Remediation *distribution of study guide for final exam	-Bolter and Grusin, "The Double Logic of Remediation"		
12	19-23 May	23. Remediation (continued)	-Fisher and Hokowhitu, "Postcolonial Remediation. . ."	yes	- <i>Cloverfield</i> (2008) [85]
		24. Intermediation	-Paech, "The Intermediality of Film"		
13	26-30 May	25. Intermediation	-North, "Evidence of things not quite seen"	no	-no screening
		26. no lecture	-no reading		

Public Holidays, University Closed:

18 April, Good Friday
21 April, Easter Monday
22 April, OU Holiday (Otago Anniversary Day Observance)
25 April, ANZAC Day

List of readings (in rough consecutive order)

Münsterberg, Hugo. "The Psychology of the Photoplay," *The Film: A Psychological Study The Silent Photoplay in 1916*. New York: Dover Press, 1970 (18-56).

Eisenstein, Sergei. "The Cinematographic Principle and The Ideogram," in *Film Theory and Criticism*. Ed. Gerald Mast *et al.* New York: Oxford University Press, 1992 (127-38).

Bazin, André. "The Ontology of the Photographic Image," in *What is Cinema?* Vol. 1. Trans. Hugh Gray. Berkeley: University of California Press, 1967 (9-16).

Bazin, André. "On the Evolution of Film Language," in *What is Cinema?* Vol. 1. Trans. Hugh Gray. Berkeley: University of California Press, 1967 (23-40).

Adorno, T. W., and Max Horkheimer. *Dialectic of Enlightenment*. Trans. Edmund Jephcott. Stanford: Stanford UP, 2002.

Kracauer, Siegfried. "The Mass Ornament," in *The Mass Ornament: Weimar Essays*. Trans Thomas Y. Levin. Cambridge: Harvard University Press, 1995 (75-86).

- Kellner, Douglas. "Media Culture and the Triumph of Spectical." *Media Spectacle*. London: Routledge, 2003 (1-33).
- Baudry, Jean-Louis. "Ideological Effects of the Basic Cinematographic Apparatus." Trans. Alan Williams. *Film Quarterly* 28 (Winter 1974-75): 39-47.
- Metz, Christian. "Story/Discourse (A Note on Two Kinds of Voyeurism)," in *The Imaginary Signifier*. Trans. Celia Britton et al. Bloomington: Indiana University Press, 1981 (91-97).
- Mulvey, Laura. "Visual Pleasure in Narrative Cinema." *Screen* 16, no. 3 (Winter 1975): 6-18.
- Studlar, Gaylyn, "Masochism and the Perverse Pleasures of Cinema," in *Movies and Methods: Volume II*. Ed. Bill Nichols. Berkeley: University of California Press, 1985 (602-24).
- McLuhan, Marshall. "Understanding Media." *Essential McLuhan*. Eds. Eric McLuhan and Frank Zingrone. New York: BasicBooks, 1995 (149-79).
- Mander, Jerry. "The Walling of Awareness," *Four Arguments for the Elimination of Television*. New York: Quill, 1978 (53-68).
- Meyrowitz, Joshua. "Chapter 15: Where Have We Been, Where are We Going?" *No Sense of Place*. London: Oxford University Press, 1985 (307-29).
- Fiske, John. "British Cultural Studies and Television". *Channels of Discourse, Reassembled*. Ed. Robert C. Allen. Chapel Hill: University of North Carolina Press, 1992 (284-326).
- Spigel, Lyn. "Installing the Television Set". *The Everyday Life Reader*. London: Routledge, 2002 (325-38).
- Sobchack, Vivian. "The Scene of the Screen: Envisioning Photographic, Cinematic and Electronic 'Presence'," in *Carnal Thoughts: Embodiment and Moving Image Culture*. New Brunswick: Rutgers University Press, 1995 (36-58).
- Ndalianis, Angela. "Chapter 7: Transmedia and the Sensorium: From *Blair Witch* to *Tru Blood*," *The Horror Sensorium*. London: McFarland & Company, 2012 (163-93).
- Bolter, J. David and Richard A. Grusin, "The Double Logic of Remediation." *Remediation: Understanding New Media*. Cambridge: The MIT Press, 2000.
- North, Daniel. "Evidence of Things Not Quite Seen: *Cloverfield's* Obstructed Spectacle." *Film & History* 40:1 (Spring 2010): 75-92.

Assessment criteria

ESSAY

The following criteria are an integral part of a successful essay.

TOPIC AND INSTRUCTIONS

- Appropriate choice of topic
- Follows the instructions on the assignment sheet
- Follows the essay guidelines

ARGUMENT

- Clear and succinct introduction
- Thesis precisely formulated
- Thesis well substantiated
- Logically developed argument (well-defined paragraphs)
- Paragraphs clearly focused and introduced by topic sentence
- Strong justification of argument
- Clear conclusion
- Analytical presentation

- Original & creative thought

STYLE AND PRESENTATION

- Legible & well set-out
- Fluently expressed
- Succinct & concise
- Correct grammar & syntax
- Correct spelling & punctuation
- Reasonable length

CRITICISM/METHODOLOGY

- Appropriate use of lecture notes, textbook, and readings
- Accurate use of terminology
- Good use of quotations
- Good acknowledgement of sources
- Clear and precise footnoting style
- Good bibliographical style

Dr. Kevin Fisher
17/02/2014

Important information for all students taking papers in the Department of Media, Film and Communication.

1. **Internal Assessment Policy (including policy on deduction of marks for late work)**
2. **Departmental Notice Board**
3. **Class Representatives**
4. **Library Services**
5. **Academic Grievance Procedures**
6. **General University Requirements**
7. **Plagiarism**
8. **Disability Information and Support**
9. **OUSA Advocacy/Student Support Centre**
10. **Support Māori Centre - Te Huka Mātauraka**
11. **Kaiāwhina Māori (Te Kete Aronui)**
12. **MCO Department Kaiāwhina Māori**
13. **Pacific Island Students' Support**

1. **Internal Assessment Policy**

Dates and due times for internal assessment are included in the course outline of each paper.

Except for in-class tests all internal assessment work must be placed in the assignment collection box located in the department foyer outside the elevators. (6th Floor Richardson Building). In **addition**, you may be required to submit your assignment electronically via Blackboard. Refer to your course outline to determine if this is required.

The submission of all work is recorded and forwarded to markers – **do not hand work directly to lecturers or tutors.**

All assignments must be typewritten unless otherwise stated. Unless specifically directed otherwise, use the Harvard citation style, <http://www.otago.ac.nz/library/quicklinks/citation/index.html>

You must include a departmental cover sheet on your assignment with the following details:

Your full name

Paper Identification

Your Tutorial Group and your lecturer's name

Your Student ID Number

Signed plagiarism declaration

Note: Cover sheets are available beside the collection box and on the MFCO-All Blackboard page and on the MFCO website www.otago.ac.nz/mfco

Deduction of marks for late work. All work handed in late will receive a penalty of 5 percent of the total marks available for the task, per day for each day that an assignment is overdue. A weekend counts as two days, incurring a 10 percent penalty. Any work handed in after 5 working days may **not** be accepted for marking, unless an extension has been granted (see below).

Students are responsible for retaining a copy of marked assignments until final results have been confirmed.

Assignments submitted electronically will **NOT** be accepted, unless you have made prior arrangements with your paper coordinator. **IF** the paper coordinator has given you permission to submit an assignment electronically, the assignment must be sent to the paper coordinator **AND** mfco@otago.ac.nz. The office will confirm receipt of your email and attachments. If you do not receive confirmation that your email has been received, please contact the office at 479.3724.

Students are responsible for keeping hard/back up copies of all assignments submitted.

Application forms for extensions can be obtained from the department office or downloaded from the

MFCO-All page on Blackboard or from the MFCO website www.otago.ac.nz/mfco. Deadlines are firm and extensions will be given only in exceptional circumstances. **Extensions must be sought from the course coordinator/lecturer**, and – except in the case of emergency – **before** the due date for the assignment. Extensions are unlikely to be granted unless the student is facing a documentable family crisis (in the case of a bereavement of a close friend or family member, a death notice will be required), an illness, or participating in a national or international sporting, cultural or academic event. A Health Declaration form is required in cases of illness (see below).

Heavy workload, computer crashes or printing problems do not constitute an excuse for failing to hand in assignments by the prescribed due date.

An extension cannot be given beyond the time allocated for the marking and return of all essays. No written work will be accepted after marked work has been returned to the class. No written work can be accepted after the end of the teaching semester.

Health Declaration Form

The university requires that work submitted late for medical reasons be accompanied by a Health Declaration for Special Consideration Application Form, found at www.otago.ac.nz/studenthealth/forms/

In general terms, the level of certification required will relate to the weighting placed on the piece of work in question. For example, should the assignment or internal assessment test count significantly towards the final result then Part B of the Health Declaration form will be required. On the other hand, if the weighting is minor, Part B of the form is not required, unless the Head of Department decides otherwise. (*Note: as a guideline, an assignment or internal assessment component which counts for 20% of the final result would be considered to be significant whereas something counting for less than 10% is likely to be considered as minor*).

If Part B is required, the form should be signed by a practitioner at the Student Health Centre or by your own general practitioner, and should specify the dates involved.

Collecting marked work

Assignments will be returned to students in lectures/tutorials for two weeks, after which time they will be distributed from the administration office, Monday-Friday, 2 - 5 p.m. **Check the noticeboard in the department foyer for marks.**

2. Departmental Notice Board

Located on the Sixth Floor, Richardson Building.

Students are encouraged to check the notice board regularly for information pertaining to the department, as well as individual papers.

3. Class Representatives

The Class Rep System is a framework for effective feedback between staff and students. The class reps can communicate to staff concerns from the class. Please see your lecturer for information about becoming the class representative for this paper. For additional information go to the Class Reps link at <http://www.ousa.org.nz>.

4. Library Services

Learn how to use the Library and improve your research skills refer:

<http://library.otago.ac.nz/services/reference/tute.html>

For all general enquiries ask staff at a Library help desk or send an email to ask.library@otago.ac.nz

For in-depth enquiries contact the MFCO Librarian:

Thelma Fisher

Academic Liaison Librarian - Commerce & Humanities

University of Otago Central Library, 65 Albany Street, PO Box 56, Dunedin 9054

thelma.fisher@otago.ac.nz ph: 03 479 9020 fax: 03 479 8327 www.library.otago.ac.nz

<http://otago.libguides.com/profile/thelmafisher>

5. Academic Grievance Procedures

If you have academic problems with your course you should talk to the tutor or lecturer concerned within a reasonable timeframe. If you are not satisfied with the result of that meeting you should put your concerns to the Head of Department. If you do not wish to approach the Head of Department directly you may do so through the student representative for this paper. See the University Calendar (Policies and Statutes) for more information.

6. General University Requirements

Students should familiarize themselves with the University's requirements, particularly those regarding assessment and course of study requirements, and formal academic grievance procedures, contained in the University Calendar. The Calendar also contains a section on Policies and Statutes which ensures that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The section contains information on what is acceptable conduct and what steps can be taken if there is a complaint.

7. Plagiarism

Students should make sure that all submitted work is their own. Plagiarism is a form of dishonest practice and is defined as copying or paraphrasing another's work, whether intentionally or otherwise, and presenting it as one's own (approved University Council, December 2004). In practice this means plagiarism includes any attempt in any piece of submitted work (e.g. an assignment or test) to present as one's own work the work of another (whether of another student or a published authority). **Assignments submitted electronically may be checked through the software "Safe Assign" for evidence of copied material.** A match with other written material may be interpreted as plagiarism if it is not properly cited according to recognised bibliographical standards. Submission of an assignment requiring your student ID and password is an admission that what you have submitted is your own work.

Any student found responsible for plagiarism in any piece of work submitted for assessment shall be subject to the University's dishonest practice regulations which may result in various penalties, including forfeiture of marks for the piece of work submitted, a zero grade for the paper, or in extreme cases, exclusion from the University.

For the full policy refer to: <http://www.otago.ac.nz/study/plagiarism.html>.

Plagiarism includes:

- inexperience of and disregard of the need for referencing;
- inadequate detail in referencing;
- quoting directly or paraphrasing to a moderate extent without acknowledging the source;
- submitting the same work or major portions thereof to satisfy the requirements of more than one course without the permission from the instructor/s;
- using data or interpretative material for a report without acknowledging the sources or the collaborators. All contributors to the preparation of data and/or to writing the report must be named;
- major or essential portion of work plagiarized;
- repeat offences;
- presenting work of another as one's own.

Penalties may include:

- warning;
- rewrite section or work;
- withhold or withdraw the granting of terms in the subject concerned;
- reduced marks for work submitted;
- zero marks for work submitted;
- zero marks for work submitted plus a reduction in final examination marks;
- disqualify the student from an entire paper;
- cancellation of any pass or passes for any other part of the student's course undertaken in the same semester/summer school;
- exclusion from University.

8. Disability Information and Support

The Department of Media, Film and Communication encourages students to seek support if they are having difficulty with their studies due to a disability, temporary or permanent impairment, injury, chronic illness or Deafness.

For further information:

Tel: 03 479 8235

Email: disabilities@otago.ac.nz

Web: www.otago.ac.nz/disabilities/

9. OUSA Student Support Centre

OUSA's Student Support Centre exists to make the student experience as trouble-free as possible. It is a free and confidential and services include financial support and advice, advocacy, queer support pastoral care, accommodation pastoral care, education quality support network and other pastoral care.

For further information:

Tel: 03 479 5448

5 Ethel Benjamin Place

help@ousa.org.nz

10. Māori Centre - Te Huka Mātauraka

Tēnei rā te mihi atu ki a koe, otirā, ki a koutou katoa kua tae mai ki tēnei wāhanga o te ipurangi kimi kōrero ai mō ngā mahi e haria ana i Te Whare Wānanga o Otāgo. Nō reira, nau mai, haere mai. Kia kaha mai ki te kimi i ngā whakamārama mō ngā akoranga e pīrangi ana koe. Ko tō mātou hiahia kei tō mātou nei Whare Wānanga ngā akoranga e hāngai ana ki tāu e hiahia ai.

The Māori Centre is a support service for all students of iwi descent. The Centre aims to encourage Iwi Māori to participate and succeed in tertiary education. The Centre offers support for academic, cultural and social needs from pre-enrolment through to graduation and operates from a kaupapa Māori base (Māori philosophy) and provides services such as:

Liaison	Academic	Resources
Recruitment/school visits	Supplementary tutorials	Library books
Student support groups	All subjects/papers	Old examination papers
Welfare advice	Study skills	Lecture notes
Iwi/Community networks	Exam preparation	TV, Video & OHP
Scholarships/Grants	Peer study groups	Study & seminar rooms

The Māori Centre will also give you the opportunity to meet other Māori students and whanaunga studying at Otago. <http://www.otago.ac.nz/maoricentre>

11. Kaiāwhina Māori (Te Kete Aronui) Māori Student Support Officer (Division of Humanities)

Ana Rangi (Ngāti Porou, Ngāti Kahungunu, Whakatōhea, Ngāti Kuia, Ngāti Koata)

Tel: 03 479 8681

Email: ana.rangi@otago.ac.nz

Office: Room 5C9

5th Floor, Arts Building, Albany Street

12. MFCO Department Kaiāwhina Māori Student Support

Dr Kevin Fisher

Tel: 03 479 8472

Email: kevin.fisher@otago.ac.nz

Office: Room 6C24, 6th Floor, Richardson Building, Albany Street

Dr Davinia Thornley

Tel: 03 479 4182

Email: davinia.thornley@otago.ac.nz

Office: Room 6C14, 6th Floor, Richardson Building, Albany Street

13. Pacific Islands Students' Support Officer

Esmay Eteuati

Esmay.eteuati@otago.ac.nz, Office Room 5C9a, Fifth Floor, Arts Building.

Phone 479 9616

THEA153

VOICE AND MOVEMENT



Images from Frantic Assembly: www.franticassembly.co.uk
& OzFrank: www.ozfrank.com/

PAPER OUTLINE

2012

Student Name: _____

THEA153 Voice and Movement

Course Description

This paper introduces theories, issues and skills related to communication with a practical focus on the development and refinement of the body and voice as a 'performance instrument'.

Course Coordinator & Lecturer

Dr Suzanne Little

Office: 2 Trent Avenue

Phone: 479 5084

Email: suzanne.little@otago.ac.nz

Note: As I am teaching across a number of papers this semester as well as working on a number of research projects off-campus, I will not always be in my office. The best way to contact me and make a meeting time is via email.

Lecturers

Dance –

Ojeya Cruz-Banks

Tel: 479 7684

Email: ojeya.cruzbanks@otago.ac.nz

Theatre Studies –

Richard Huber

Email: richard.huber@slingshot.co.nz

Clare Adams

Email: clare.adams@otago.ac.nz

Music –

Judy Bellingham

Email: judy.bellingham@otago.ac.nz

Aims

This paper aims to introduce you to ways to understand and develop your body and voice as an effective communication and performance instrument.

Objectives

By the end of this paper you should have:

1. A greater sense of bodily and vocal self-awareness
2. A set of exercises that you can utilise to continue to train and develop your performance instrument
3. An understanding as to how vocal and physical qualities may be read as text and an awareness of the importance of our primary communication device
4. An awareness of your current vocal and physical limitations and habitual tensions
5. Demonstrate vocal technique to support the speaking of the text

Course Hours

Each week you will attend a one-hour lecture and a two-hour practical workshop. In addition, you will be expected to devote study hours to responding to the readings, journal writing and preparing for the essay and exam. As well, you will practice the exercises outlined in class and the readings outside of class time and organise and attend rehearsals for the two practical assessment pieces.

As a THEA153 student you must:

- Attend all classes and outside rehearsals. An attendance register will be kept. If you are unable to attend you must let Suzanne or the relevant lecturer (and anyone you are working with) know before class (either by phone or email) and bring a medical certificate or other written evidence pertaining to your absence to the next class.
- Complete all assessment items.

TERMS:

Attendance at a minimum of 75% of classes is a **Terms requirement** for the successful completion of this subject. Failure to attend the minimum number of classes may result in you **failing the paper**. It is your individual responsibility to ensure that your attendance is recorded. In the case of illness or other serious causes that prevents your attendance, please contact either the lecturer for that week, or the Course Co-ordinator, Suzanne Little.

Written assignments should be placed in the assignment box with the signed coversheet attached (available above the box) inside 2 Trent Avenue's front door no later than 2.00pm on the due date. **(NB. Do NOT hand work directly to the teaching staff, even if it is being submitted late)**. Written work submitted late without an extension will incur the following penalties:

- Up to two working days late, you will be penalised by one grade.
- Two to seven working days late, you will be penalised by two grades.
- More than seven working days late, an assignment will not be marked & your grade for that assignment will be recorded as 0%.

If you have a **very sound** reason for requiring an extension for **written work**, you should obtain a form requesting an extension from the Administrative Assistant (Mo), fill it out and bring it to Suzanne Little **WELL BEFORE THE DUE DATE OF THE ASSIGNMENT** (i.e. preferably no later than 4 working days before the assignment is due, unless you have a last-minute emergency). We encourage you to work on time-management skills and plan ahead! Being involved in Lunchtime Theatre when an assignment is due, is not an acceptable excuse for obtaining an extension. Plan ahead! Do the assignment the week before!

Performance assignments are to be completed at the times specified. Generally, extensions for performance assignments are **not** given unless there is a desperate, last-minute medical or family emergency.

If you know in advance you will have medical or other grounds for absence from a practical class or scheduled rehearsal for class performances, you must phone **Suzanne (479 5084)** or the Theatre Studies office **well before** the practical class you are going to miss, and produce a medical certificate or other written evidence when you get back to University. If you have a genuine, last-minute reason for absence or lateness to class or rehearsal, please phone Theatre Studies **(479-8896)** or the relevant lecturer to explain **BEFORE 9.00am** on the day of class.

Lecture Programme/Course Calendar:

Readings:

Compulsory:

Wk.	Lecture Monday - 1.00-1.50pm		Readings	Tutorials Mon 2-3.50pm, Tues 3-4.50pm & Fri. 10-11.50am	Assessment
BLOCK 1 - Voice					
1	Mon.1 9 Jul	Judy Bellingham & Suzanne Little Voice 1 - Introduction		NO Tutorials in week 1	
2	16 Jul	Judy Bellingham - Voice 2 Vocal Health	Bolton, G "The Learning Journal" & McCallion,M. "The Voice as an Expression of the Whole Person",	Suzanne Little & Lisa Chisholm	
3	23 Jul	Judy Bellingham - Voice 3 'Belt Voice'	Hemsley, T. "Colour",	Clare Adams	
4	30 Jul	Suzanne Little - Voice 4 'Culture and Voice	Barton, R. and Dal Vera, R."Owning Your Voice",	Suzanne Little	Sample journal entry submission - optional
5	6 Aug	Clare Adams - Voice 5 Voice and Storytelling	Benedetti, R. "Vocal Gesture"	Clare Adams	
6	13 Aug	Suzanne Little - Voice 6 'Developing the Individual Voice'	Rodenburg, P. "The Marriage of Voice and Language" & Linklater, K. "Articulation"	Suzanne Little	
7	20 Aug	To be advised Suzanne Little & Clare Adams	No readings	Suzanne Little & Clare Adams	Voice Prac. Assessments
Mid Semester Break 27 August – 31 August					
BLOCK 2 – Movement					
8	3 Sept	Suzanne Little Movement 1 – Introduction	Heirich, J. R. "Postural and Vocal Problems" & Bogart, A and Landau, T. "Viewpoints and Composition"	Suzanne Little	Voice Journal due 3 Sept
9	10 Sept	Ojeya Cruz-Banks Movement 2 – text and movement	No readings	Ojeya Cruz-Banks	
10	17 Sept	Richard Huber Movement 3 – Composition & devising	Murray, S. & Keefe, J. "Preparation and Training"	Richard Huber	
11	24 Sep	Richard Huber Movement 4 – Composition & devising	Barba, E. & Savarese, N. "Omission"	Richard Huber	
12	1 Oct	Suzanne Little Movement 5	Sellers-Young, B. "Energy, Metaphor, Action",	Suzanne Little	

THEA153 Voice and Movement - Book of Readings (compulsory)

The text will be available from the Print Shop in Week 1 of the semester.

13	8 Oct	'Overview and Revisions' Suzanne Little and Richard Huber	No readings	Practical assessments R. Huber & S. Little	Practical assessments in tutorials
14	15 Oct	Exam period date for exam to be advised			Journal 2 due 15 Oct.

Recommended:

Bartley, J. & Clifton-Smith, T. (2006) *Breathing Matters*, Auckland: Random House.

Benedetti, R. (1986) *The Actor at Work*, Englewood Cliffs: Prentice Hall.

Bernhardt, C. (2001) "Posture", *So to Speak*, Victoria: Ekstasis, pp. 15-25.

Berry, C. (1997) *The Actor and The Text*, London: Virgin.

Berry, C. (2001) *Text in Action*, London: Virgin Publishing.

Bolton, G. (2005) (2nd ed) *Reflective Practice – writing and professional development*, London: Sage Publications.

Cohen, R. (1992) *Acting One*, Mountain View: Mayfield Publishing.

Cohen, R. (1991) *Acting in Shakespeare*, Mountain View: Mayfield Publishing.

Hahn, R. (1990) *On Singers and Singing*, Portland: Amadeus Press.

Heirich, J. R. (2005) *Voice and The Alexander Technique*, Berkeley: Mornum Time Press.

Linklater, K. (1976) *Freeing The Natural Voice*, New York: Drama Book Publishers,.

Linklater, K. (1992) *Freeing Shakespeare's Voice – the actor's guide to talking the text*, New York: Theatre Communications Group.

McCallion, M. (1998) *The Voice Book*, London: Faber and Faber.

Rodenburg, P. (1998) *The Actor Speaks*, United Kingdom: Methuen Drama,

Rodenburg, P. (2002) *Speaking Shakespeare*, London: Routledge.

Sellers-Young, B. (2001) *Breathing, Movement, Exploration*, New York: Applause,

Sher, A. (1985) *The Year of the King*, London: Methuen. (an example of an artist's journal)

Zinder, D. (2002) *Body, Voice, Imagination: a training for the actor*, London: Routledge.

Note: There are many more books and videos in the library that deal with voice and movement training. **This course is internally and externally assessed. There will be a final exam.**

You will be expected to demonstrate the ability to research, to think innovatively and be able to plan your own study and rehearsals. Conceptual understanding is central to the

course and is demonstrated in the writing and preparation of journals, responses to the readings, the exam, essay and, embodied in performance. In this work, students demonstrate an understanding of the practical and theoretical skills involved in training and utilising the performance instrument.

Assessment

1. Practical Voice Assessment	15%
2. Reflective Journal (incl. responses to the readings) (marked in 2 stages)	40%
3. Practical Sound & Movement Assessment	20%
4. Exam (in exam period)	25%

1. Practical Voice Assessment

You will choose a short monologue from those supplied on the Blackboard site for this paper and learn it by heart. The piece will be performed for assessment and marked on the criteria listed below. This is not an acting exercise, but we do expect you to own and embody the text and engage in the act of storytelling. This means that you will know it with confidence and deliver it in a dynamic manner utilising all the skills you have learnt so far in class. You can utilise movement in your performance but it is also fine to simply present it from a centred standing position.

Criteria:

- Ability to show a versatile vocal technique that supports the dramatic meaning.
- Ability to perform a credible interpretation of the text applying skills experienced in class
- Familiarity with, and ownership of, the text
- Diction - clarity and intelligibility of the spoken text
- Resonance

Due Date: The monologues will be performed for assessment in the respective tutorial groups (it may also be necessary to use the lecture period for assessment) in week 7, the week beginning the **20th August (Week 7)**

Weighting: 15%

3. Reflective Journal

You will keep a journal throughout the semester where you will briefly detail exercises undertaken in practical classes and at home. Choose **at least 3 exercises each week**, describe them (you may include pictures if you wish) and write about your responses to each i.e. What did you learn about your instrument through doing the exercise? Did you notice a change or shift in your vocality, breathing, body etc. and if you did, what happened? What aspects did you find difficult? What aspects were easy? What discoveries did you make? Did it become easier the more you did it? If you have repeated the exercise – did you notice any changes or developments?

Combine these reflections with knowledge you are gaining from the readings and the lectures. Identify helpful links or differences. Respond briefly to the content of each reading. Was it helpful to you? If it was, what aspects were the most helpful and why? Conversely if you didn't find it useful, explain why? What were the key points the writer made? Is the writer putting forward a particular focus or agenda? If the reading contains exercises, try them out and write about your response to one in detail. You will write a longer response to the Barton, R. and Dal Vera, R. "Owning Your Voice" reading which encourages you to consider your own voice and habits. Answer some of the key questions put forward in this reading so that you may start to gain an understanding of your own vocal patterns.

The journal should be written in first person and ideally should be typed. If you prefer to hand-write it you may do so provided your handwriting is legible please. Note if you are handwriting your journal, you will need to make a photocopy of its contents before each submission so that you will have a copy in the event of the book being lost as you do with any assignment. It will also make it possible for you to refer to your notes (for other assessment items, the exam etc.) while it is being marked. While you don't need to provide full bibliographic references, in your journal, please make it clear which reading or lecture you are responding to. Also take care to **date your entries**.

In order to be the most helpful to your process you need to be writing the journal consistently throughout the semester. If you do this you will not forget what has happened in class and you will have another resource to consult when reflecting back on your development and changes in understanding over the semester. It is also a resource to remind you how to do the exercises and will also be of help in studying for the exam.

Also please **write a brief reflection on your Practical assessment tasks in your journal** – how did you feel it went? What were the aspects that you felt you handled well on the day and what did you feel could be improved?

Consult the text "The Learning Journal" in your Book of Readings for more information about journal writing.

Criteria:

- Depth of critical reflection on readings, lectures and other relevant source material
- Accurate and useful documentation of class exercises and the depth of reflection, insights each other on each
- Depth of self-evaluation, reflection and observations and personal development including quality of reflection on practical performance assessment tasks

Part 1 - Monday 3rd September

Includes journal entries listing weekly class exercises and detailed responses to chosen exercises, reflection on your practical voice assessment piece and responses to lectures and readings. The readings for this block and journal are:

1. Bolton, G. (2005) (2nd ed) "The Learning Journal", *Reflective Practice – writing and professional development*, London: Sage Publications, 163-179.
2. McCallion, M. (1998) "The Voice as an Expression of the Whole Person", *The Voice Book*, London: Faber and Faber, 3-26.
3. Hemsley, T. (1998) "Colour", *Singing and Imagination: A Human Approach to a Great Musical Tradition*, New York: Oxford, 66- 71.
4. Barton, R. and Dal Vera, R. (2011) "Owning Your Voice", *Voice Onstage and Off*, New York: Routledge.
5. Benedetti, R. (1986) "Vocal Gesture", *The Actor at Work*, Englewood Cliffs: Prentice Hall, 55-63.
6. Rodenburg, P. (1998) "The Marriage of Voice and Language", *The Actor Speaks: voice and the performer*, London: Methuen, 163-197.

7. Linklater, K. (1976) "Articulation", *Freeing The Natural Voice*, New York: Drama Book Publishers, 144-164.

Note: You may hand in a sample of a daily entry and a response to one reading on the 30th July for feedback prior to official submission. This is optional.

Part 2 – Monday 15th October

Includes journal entries listing weekly class exercises and detailed responses to at least 3 chosen exercises, detailing of your group devising process - reasons for choice of artefact and reasons behind creative choices, how you worked together to devise the piece etc. Also write a reflection on your final practical assessment piece and responses to lectures and readings. The readings for this block and journal are:

Includes responses to readings:

1. Heirich, J. R. (2005) "Postural and Vocal Problems", *Voice and The Alexander Technique*, Berkeley: Mornum Time Press, 61-75.
2. Bogart, A and Landau, T. (2005) "Viewpoints and Composition: What are They?," *The Viewpoints Book*, New York: Theatre Communications Group.
3. Murray, S. & Keefe, J. (2007) "Preparation and Training", *Physical Theatres*, New York: Routledge, 125-127, 135-158.
4. Barba, E. & Savarese, N. (1991) "Omission", *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, London: Routledge, 171-175.
5. Sellers-Young, B. (2001) "Energy, Metaphor, Action", *Breathing, Movement, Exploration*, New York: Applause, 129-162.

Weighting: 40 % for parts 1 and 2 combined

4. Practical Sound and Movement Assessment

In groups of 3 or more (formed within your own tutorial group) you will go to the art gallery or museum and choose an object that will form the inspiration for your piece. Write a short text (as a group) that describes the object (you may supply a photo or drawing if available), the reasons for your choice (i.e. what appealed to you about the object and what it inspired in terms of sound and movement) and a summary of the rationale behind your artistic decisions i.e. why you thought this movement and sound was evocative of the object etc. This type-written document is handed over to the assessment panel on the day of performance. Note: you may, but do not need to, use words in your performance. Other vocal and perhaps percussive sounds (e.g. generated through clapping, hitting objects etc.) may be used to supplement and complement the movement. **The piece should be a minimum of 3 minutes. A larger group e.g. 5 or more can go up to 5 minutes.**

Criteria:

Group

- Originality of approach – evidence of inspiration drawn from the artwork
- Variety and effectiveness of rhythm and pace
- Use of contrast – movement, pattern etc.
- Use of space – imaginative use of the space including bodies and/or architecture

Individual

- Ability to work collaboratively, with complicité and adhere to choreography

Date Due:

The Sound and Movement pieces will be performed for assessment in the respective **tutorial groups, Oct 8 – 12, (Week 13).**

Weighting: 20%

5. Exam

This 2-hour exam will test your knowledge of key concepts and practices discussed throughout the semester. You will synthesise the knowledge you have gained from readings, lectures, class work and your own reflection over the semester. As such, you will refer to the prescribed texts, lectures and what you have learnt in class and detailed in your journal.

Date Due:

During the exam period – date to be announced

Weighting: 25%

POLICY ON PLAGIARISM

"Students should make sure that all submitted work is their own. Plagiarism is a form of dishonest practice. Plagiarism is defined as copying or paraphrasing another's work, whether intentionally or otherwise, and presenting it as one's own (approved University Council, December 2004). In practice this means plagiarism includes any attempt in any piece of submitted work (e.g. an assignment or test) to present as one's own work the work of another (whether of another student or a published authority). Any student found responsible for plagiarism in any piece of work submitted for assessment shall be subject to the University's dishonest practice regulations which may result in various penalties, including forfeiture of marks for the piece of work submitted, a zero grade for the paper, or in extreme cases exclusion from the University."

GUIDELINES ON WRITING FOR THEATRE STUDIES

There are many formats and writing manuals to help you with your written assignments. We ask that you use the MLA citation system for both in-text citations and bibliographies Check the *Library home page citations section on MLA* for advice on how to format your citations and remember to also use in-text citations for any instances of paraphrasing. Remember, before you turn your writing in for assessment, double check this basic list. Following this checklist affects your grading.

PRESENTATION CHECKLIST:

- Write on one side of the paper only.
- Your work should be typewritten (handwriting is only acceptable for journals)
- Leave a margin of approx. 70 mm for the marker's comments. Have accurate page numbering.
- Double space your document and use 12 point font.
- Include your name at the top of each page
- Italicise titles of plays, films, books.
- Acknowledge the source of all quotes and paraphrases you use.
- Provide a full bibliography.
- Check spelling and grammar before handing your work in.
- Give your work a title and a title page, which includes the assignment task, your name, the date, the paper name and number, and your class (or tutorial) day.
- Sign and attach a Theatre Studies cover sheet to your work

- **STRUCTURE YOUR WRITING:** Every story has a beginning, middle, and an end, and a school essay has the same features.
 - Your work should begin with a clear and concise **introduction** that previews your argument and the way that you have organised your essay.
 - The **body** of your essay should present your original observations combined with your evidence (often quotes or research material that you have collected from well respected sources).
 - Each paragraph should be organised around a particular point in your argument AND you should try to emphasize this point by having a clear **topic sentence** at the start of each paragraph.
 - This argument should progress in a logical way towards a strong **conclusion**.

If you have problems with structuring your work, finding the right books to read, or making your bibliography, talk to your tutor well in advance of the hand-in date!

USE OF QUOTATIONS

Throughout your essay you need to support your own opinions with examples from other texts. These may be quotes from critical texts, from reviews, or from plays. While not all of your statements need to be accompanied by a quotation, quotes are a common and often effective form of evidence. Such examples and references help your comments become meaningful and convincing. Typically, an essay should have 2 to 4 brief quotes per page and another longer quote (5+lines) every other page or so.

Quotations must be used correctly - take note of the following points:

(i) **CONTEXT:** Show clearly that there is a connection between the point you are making and the piece you are quoting. As well as fitting smoothly into the discussion, your quotation must also fit grammatically into your work.

EXAMPLE: When Nora says "Yes Torvald. I've changed" (96), her change in costume is a theatrical metaphor for the decision she has made to change her life.

(ii) **REFERENCING:** See the citation guide for MLA on the Library's home page or contact Simon Hart in the Central Library for extra help.

At the end of your work supply a full **bibliography** of all the works you have consulted and referred to in your writing, in alphabetical order of author. We use the *MLA system* for references and bibliographies.

KAIĀWHINA MĀORI - MĀORI STUDENT SUPPORT OFFICER

Ana Rangi is the Kaiāwhina Māori or Māori Student Support Officer for the Division of Humanities. Her role is to support Māori students in their studies in Humanities. This means that she is available to talk to Māori students, advise them on who is best to approach with any problems they might be having, and to help them orient themselves during their time in the Division and in Dunedin. If you are a Māori student who is enrolled in a Humanities degree or paper, feel free to talk to Ana. She is employed to help you make your time here enjoyable, productive and above all successful. Ana's office and contact details are below:

Contact Details:

Office: Ana Rangi Rm 5C9,

Kaiāwhina Māori - Māori Student Support Officer, 5th Floor, Te Kete Aronui - Division of Humanities Arts Building,

Nama Waea - PH: ext 8681 Albany St. Waea Whakaahua - FAX: ext 5024 Īmēra - Email: ana.rangi@otago.ac.nz

SUPPORT & HELP All of the staff involved in the program are available for consultation on matters related to study, workload and so on. Students also should consider taking advantage of the Student Learning Centre (SLC). You can visit the SLC at the Library, or contact them on ext. 5786 or student-learning@otago.ac.nz. SLC offers assistance, support and courses on study skills and related matters, such as essay writing, research, planning, and so on. You can find out more about their services on <<http://www.otago.ac.nz>>. For matters related to pastoral care or any personal problems which you might be experiencing, you may also wish to contact Student Health on <<http://www.otago.ac.nz/studenthealth/>>.

Lecture location – Commerce Building Room 2.21

Tutorial Stream 1 (Mon 2-3.50pm) location – Allen Hall Theatre

Tutorial Stream 2 (Tues 3-4.50pm) location – DCG01/Allen Hall Theatre (Note – Stream 2 will be held in DCG01 until the mid-semester break and in Allen Hall after the mid-semester break.)

Tutorial Stream 3 (Fri. 10-11.50am) location – Allen Hall Theatre

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IAU Aix-en-Provence Approved Program Proposal

Summary

- Rollins College has had a long partnership with Hollins University for their program in Paris, France—however, this program is only for students with at least two semesters of French and the majority of courses offered are in French.
- Since the spring of 2007, seventeen students have studied abroad in France on non-Rollins programs.
- Diversification of programs in Germany has resulted in increased student interest in the German language and increased enrollment in Germany language classes. We hope to do the same for French.
- IAU College in Aix-en-Provence offers a distinctly different program option in France—one that is open to students with no French, offers a wide variety of coursework in English and is in a different location in France.

Program Rationale

Rollins College has had a longstanding partnership with Hollins University for their program in Paris, France. Until now, this program was a language intensive program that had a prerequisite of four semesters of college-level French or the equivalent and offered courses only in French. Since we have very few French majors, and many students are unable to manage their 4-year plan in order to spend a semester taking only French courses, the participation rates on the program have been very low. Typically we send one to three students each semester, and in the last five semesters, we have sent only one student each semester.

Since the spring of 2007, seventeen students have studied abroad in France on non-Rollins programs. These students have come from a variety of majors—in recent terms there have been several from Communications, as well as students from International Business, International Relations, Economics and English. They have chosen programs in Paris with coursework in English and with minimal or no French prerequisites. This points to a strong need for an alternative program in France. Students who participate in a non-Rollins program take a leave of absence and pay no fees to Rollins so there is a financial benefit to Rollins when a student chooses to participate on an approved program rather than taking a leave of absence.

Diversification of programs in Germany has had a positive impact on student interest in German and in German language course enrollment. In fall 2012, Rollins opened a new program in Germany at Jacobs University—an English speaking University where students need no background in German to participate. We also shifted our spring Germany program to the Junior Year in Munich and under leadership from Marc Fetscherin, established a dual-degree program at Reutlingen University. Combined with the continuation of Nancy Decker's field studies to Germany and a new summer program to Germany, the numbers of students traveling to and studying in Germany has increased substantially. In 2010-2011, we sent 12 students to Germany on a short-term program and none on a semester program. In comparison, in 2012-113, we sent 12 students to Germany—all on semester programs, and in 2013-2014, we sent 28 students to Germany, 3 on semester programs and the rest on short-term and summer programs. We believe that diversification of programs in France could have a similar impact. Offering a program with coursework in English and suitable for students with little to no French will help incentivize the study of French and should increase the number of students fulfilling their general education requirement through French. We hope it will also result in a higher number of French minors and perhaps even more majors.

IAU College (IAU) offers a distinctly different program from the Paris program through Hollins University. It is based in Aix-en-Provence, an attractive location in the south of France. The program maintains a strong focus on French language and culture and there are many opportunities for immersion through the homestays and

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program activities. IAU offers an excellent range of courses in French and in English, including courses in areas of past student interest: business, communications, English, international relations etc. IAU also retains an emphasis on French language through intensive language courses for students at lower levels and a good assortment of content courses in French for those at the higher level. IAU also offers some new potential since it has a fine arts branch with courses in studio arts—Rollins currently has very good studio arts courses on two of our programs in Asia but we do not have a strong program for studio arts in Europe. IAU also had capabilities to assist with faculty-led programs should we decide to expand into summer offerings or if any Rollins faculty members wish to lead a field study in France. Finally, IAU has a fellows program for faculty members that could be of interest to Rollins faculty who wish to spend a semester in Aix-en-Provence.

Program Review & Site Visits

IP initiated discussion with the Chair of Modern Languages, Nancy Decker, and the French faculty members, Matilde Mésavage and Richard Lima in the fall of 2013. Initial discussion focused on the possibility of opening a second program in France in order to encourage a wider range of students to participate in study abroad in France and the study of the French language. In the fall of 2013 and the spring of 2014, IP subsequently engaged in a comprehensive scan of programs in France and presented a short list of programs that would be distinct from the Hollins University program to the aforementioned faculty members. Based on the faculty responses, IP did further research into the programs of primary interest and again presented the findings to the faculty members. At this point, there was general consensus that IAU College seemed like a potentially strong fit for Rollins College. IP then reached out to IAU College to express interest in exploring a potential partnership.

Kurt Schick, IAU College Executive Director visited Rollins College at the end of April. He met with the Director of IP, Nancy Decker and Matilde Mésavage. Richard Lima was on medical leave so was not able to meet with Kurt; however, IP sent a report of the meetings to all three faculty members in early May. As a result of these discussions, the decision was made to pursue an Approved Semester program at IAU College. The Director of IP also met with Kurt Schick and with Carl Jubran, the President of IAU College at the annual NAFSA conference at the end of May to discuss moving forward with the partnership.

During the same couple of months, Hollins University notified IP of significant changes to their program in Paris. Beginning spring 2015, they are opening a second program track for students with only two semesters of college-level French and with course options in English in addition to French language and a core course on French culture and language. IP shared these developments with the Modern Languages faculty. Though this expands the student audience for the Hollins program, there was still consensus that IAU would make an excellent additional option for students.

Partner Organization/Institution Overview

Host Institution:

- IAU: study abroad program located in Aix-en-Provence for US undergraduates
- Founded in 1957 under the auspices of l'Université d'Aix-Marseille, chartered by the Regents of the University of the State of New York
- Present annual enrollment overall is at more than 400
- Not an accredited institution in of itself: We will send our students on the program through University of Northern Illinois

Host Institution Location:

- Located in southern France in the Provence region close to Marseilles and the French Riviera.

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- Aix-en-Provence has a rich history dating back to the Roman period and the city is known for its connection to the arts, including to Paul Cézanne, who famously depicted the landscapes around Aix.
- The University of Aix is situated in Aix-en-Provence, so there is a large French University student population in the city.
- Aix enjoys a Mediterranean climate and boasts more than 300 days of sunshine
- The population of the city is more than 140,000

Academics

The program offers four tracks:

- French Honors Program: all courses in French including the French Honors seminar
- Business Administration: French language at all levels plus Business courses in English
- Fine Arts: French language at all levels plus fine arts courses
- Humanities and Social Sciences: French language at all levels plus Humanities and Social Science courses in English.

Business Administration:

- Sample Courses:
 - International Business Today and Tomorrow (BUS 301): Introduction to basic principles of international business and management with emphasis on foreign exchange, risk analysis, comparative management techniques, interaction between host societies and multinational corporations, and changing government policies affecting business.
 - International Intercultural Management (BUS 303): Investigation of globalization through the study of marketing goods and services in a multicultural environment and the management of an intercultural workforce.
 - Global Marketing (BUS 305): Exploration of basic knowledge of global marketing focusing on the impact of environment on the strategies used by firms, and the understanding of consumer behavior management as it relates to the development and implementation of global marketing strategies.
 - Economic Globalization: Growth and Development (ECO 304): Introduction to the economic analysis of development and growth policies intended to familiarize students with the practices and theories of economic development.
- Many courses require students to have junior status and several have business prerequisites
- Students with four semesters of French can opt to take Business French, and/or engage in an internship (see below)
- For full course listings: <https://www.iaufrance.org/programs/business/courses#Semester>

Fine Arts:

- Depending on their level of interest, students can choose to either enroll in the Core Art Program or may select any combination of fine arts courses along with courses from other disciplines offered by IAU.
- Core Program: includes a 9-credit core requirement (art criticism, painting and drawing at different levels), plus French and 1 elective course and includes fine arts specific activities and excursions
- Fine arts courses are available in the following areas:
 - Archaeology
 - Architecture
 - Art History
 - Creative Writing

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- Painting & Drawing
- Photography
- Sculpture
- Sample Courses:
 - Art 309 - Art Criticism and Aesthetics Seminar I: The Art Criticism seminar offers the student access to a wide variety of images (architectural, sculptural, painted, etc.). The objective of this course is to improve critical awareness and to refine judgment based on an exploration of universal principles through visual experience. The seminar takes students into an in-depth study of the basic elements of form: color, value, light and volume. Field studies included.
 - ART 320 - Picasso, Matisse, and the Mediterranean: Understanding early 20th century modern art through an investigation of its sources in Mediterranean culture and myth.
 - ART 340 - Medieval Art and Architecture: A search for the medieval mind as it is expressed in Christian art and architecture from its earliest beginnings in the Catacombs of Rome, through the rich mosaics and domes of byzantine culture to the raising of the great Gothic Cathedrals in northern Europe.
 - ART 305/306: Intermediate/Advanced Drawing & Painting - Intended for students with intermediate to advanced skills in painting and drawing. Includes work from the figure, museum study, still-life and landscape work in the Aix countryside. Additional fee required. 6 contact hours per week.
 - ART 385: Sculpture - A studio course conceived to familiarize students with the full range of materials and procedures needed in the process of bronze lost-wax casting as it relates to site-specific monumental scale bronze sculptures. Students will work with plaster, plastilina, clay and wax resulting in a final small model bronze casting at the Fonderie de Coubertin, renowned for its casts of among others, Auguste Rodin's "Gates of Hell." Includes 75 hours of studio work and one day excursion.
 - Art 270 or 370: Creative Nonfiction Writing and the Cross-Cultural Experience - The study and practice of Creative Nonfiction writing will include an examination of elements of the literary essay, a sustained writing practice, and workshop. Effectively rendering meaning from experiential material through the use of a singular narrative distance, metaphor, and salient detail are core curricular goals.
- For full course listings: <https://www.iaufrance.org/programs/finearts/courses>

Humanities and Social Sciences:

- Courses are available in the following fields:
 - Archaeology
 - Art History
 - Communication & Media Studies
 - French Language and Culture
 - History
 - International Relations and Political Science
 - Mediterranean Studies
 - Wine Studies
- There are also limited offerings (1-3 courses) in the following fields:
 - Creative Writing
 - Education
 - Islamic Studies
 - Literature (most offerings in French)
 - Peace Studies

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- Philosophy
- Psychology
- Religion
- Sample Courses:
 - COM 312: Speaking of Provence, From Myth to Media - Introduction to representations of Provence, from the troubadours to Ridley Scott, in history, literature, media, and song. Typically includes excursions to sites in Provence.
 - COM/Journalism 308: Topics in Contemporary Media II - Follows major French and international news stories as reported in French newspapers and on radio and television.
 - POL/ES 308: Geopolitics in the Mediterranean Basin - Examines the contemporary geopolitical environment of the Mediterranean Basin in order to better understand the security issues confronting the region. Typically includes an excursion to sites in Paris.
 - POL/IR 303: International Relations - Introduction to international relations with emphasis on how international relations have changed as a result of globalization.
 - ARC 310: Ancient Mediterranean Civilizations - Overview of the Mediterranean basin from the first civilizations in Egypt and Middle-East up to the Roman expansion over Europe. Typically includes excursions to sites in Provence.
 - HIS/SOC 304: Muslim Presence in Europe - Overview of the long-term interaction between the Muslim world and the West, not as two separate entities, but with emphasis on their historic commonality, and their dialectic relation. Course focuses on the debates regarding the Muslim population in Europe, covering concepts of religion and secularism, the history of Muslim populations in Europe, legal issues, human rights, feminism, and modernity. Field study will take us to specific sites in Marseille, historically linked with the Muslim community.
 - PSC 302: The Ethics of War and Peace- Georges Tsai, Professor of Peace Studies, UPEACE, Costa Rica The course will address theories of values and ethics; Legal vs. ethical obligations; Identification and resolution of ethical dilemmas; and ethics of international relations. It will also address three main theories about war: just war, realism, pacifism; feminist ethic of war and peace; as well as look at torture, human dignity, humiliation and resentment.
- For full course listings: <https://www.iaufrance.org/programs/humanities/courses>

French Language and Culture:

- Students must have four semesters of French
- Students take the French Honors seminar as well as three other courses in French
- Sample Courses:
 - ART/FRE/LIT 411: Crossing Spaces in the Intercultural Context – Mandatory French Honors Seminar – Course proposes an exploration of literary and artistic themes related to the notion of space, both personal (internal) and geographic (external), and specifically the tensions created by the crossing (“Traversée”) between one space and another.
 - COM/JOU/FRE 307: Topics in Contemporary Media I – Follows major French and international news stories as reported in French newspapers and on radio and television.
 - FRE 301: Advanced French I: Structure and Expression – Intended for students who have completed the equivalent of four semesters or two years of college level French. Advanced written and oral practice and grammar review. Essay topics follow a simulation enriched with a variety of documentation and multimedia activities.

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- FRE/LIT 315: Readings in French Literature I – Readings in French literature, from the 16th to the 18th centuries, and introduction to methods of literary analysis for students with the equivalent of at least two years of college-level French.
- FRE/POL 376: Contemporary French Identities – Examining some of the main points of division as well as of unity in France today, this course explores the republican ideal, its background, the crisis it is currently undergoing and contemporary French identity(s).
- FRE 401: Translation and Stylistics I : from colloquial to literature – Translation from English to French and French to English of literary texts, with constant reference to technical and theoretical considerations.
- For full course listings: <https://www.iaufrance.org/programs/french/courses>

Internship: BUS/FRE 341

- Internship positions in various enterprises from small local businesses to regional chains to multi-nationals with offices in the Aix area.
- Requires 4 semesters of French.
- Equivalent of 3 credits.
- Students usually work 10-12 hours per week on site, submitting regular written reports to their professors at IAU.
- Internship Application Requirements
 - Resume provided before the start of the semester
 - Pre-interview in first week
 - Three written reports in French throughout the semester (2-3 pages)
 - One final report in French at end of the semester (5-6 pages)
- Availability depends on company offers.
- Flexible hours according to your course schedule.

Courses in French:

- All students required to take at least one course in French—students at lower-levels enroll in intensive French that covers two semesters in one course
- List of language courses (not content courses in French):
 - FRE 101 - 102: Practical Elementary French I then II
 - FRE 102 - 201: Practical Elementary French II then Intermediate French I
 - FRE 201 - 202: Intermediate French I then II
 - FRE 202: Intermediate French II
 - FRE 211: Living in France: Intercultural Communication
 - FRE 218: France, Francophonie and Music
 - FRE 301: Advanced French I: Structure and Expression
 - FRE 302: Advanced French II:
 - FRE 306: Cross-Cultural Studies in Food and Culture
 - FRE/BUS 311: Business French
 - FRE 335: Phonetics
 - FRE 401: Translation and Stylistics I: from Colloquial to Literature
 - FRE 402: Translation and Structure II: from Colloquial to Literature
 - Option to enroll at a local university for one course

Faculty:

- IAU faculty come from a variety of locations, though most are American or French

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- Most faculty hold terminal degrees (PhD, MFA, MBA) but a few hold an MA and a couple have specific French degrees (French as a Foreign Language, etc.)
- For a listing of faculty: <https://www.iaufrance.org/about/faculty>

Academic Policies:

- Registration Process: Students will apply through Northern Illinois University and will receive a transcript from Northern Illinois at the completion of the program
 - Certification and Release Form
 - Study Abroad Approval Form
 - Professor Recommendation
 - Unofficial Transcript
 - \$1000 Enrollment Deposit – Paid by Rollins
 - Housing Preferences
- Add/Drop: If they have approval from their home institutions, students may change their course selection in consultation with the Director by the end of the sixth day of classes
- Pass/Fail: Students who are taking 15 credit hours on a graded basis may elect to take one course on a pass/fail basis. The choice must be declared no later than the end of the drop/add period and may not be changed after that date. Students electing a pass/fail grade must have approval of the Director and their home institution.
- Admissions requirements-both internal and external: 2.5 GPA, Prior French experience is not required, except for the French Honors track, which requires four semesters of French or the equivalent
- In the fall and spring semesters, students are expected to carry a normal academic load of 15 credit hours (5 courses).
- A student who wishes to carry a heavier or lighter load must first have written approval from his/her home university and consult with the Program Director.
 - Business Administration: 1 French course (3-6 credits) + 3 or 4 Business courses (9-12 credits) / Max of 15 credits
 - Marchutz School of Fine Arts' Core Program: 9 credit core requirement (painting, drawing, art criticism) + French course + 1 elective course / Max of 15 credits
 - Humanities and Social Sciences: 1 French course (3-6 credits) + 3 or 4 elective courses (9-12 credits) / Max of 15 credits
 - French Honors: French Honors seminar plus 3-4 other courses in French (12-15 credits)

Transcripts/Transfer Credit:

- University of Northern Illinois will issue the transcript for the program
 - Since the transcript is from a US institution, no translation of grades or credits is needed
- Students participating on this program will need to seek the appropriate departmental approval for all major/minor requirements and approval for General Education Requirements through Student Records.
- All courses on this program appear on the Rollins transcript as transfer credits and the grades are factored into the Rollins GPA
- Number of contact hours: 15 hours per 1 unit of credit. Most courses are 3 units or 45 total semester contact hours.

Grading:

- Typical forms of assessment varies a bit course to course but typically students are graded on attendance, participation, quizzes, mid-terms, finals, group projects & presentations

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- IAU transcripts are based on the U.S. grading scale. I have attached a sample transcript for your review. Most French courses use the French grading system (out of 20) but students will receive U.S. grades (A, B, C, etc.) at the end of the course:

U.S	I.A.U.	FRENCH EQUIVALENT
100-95	A+	19,20/20
94-90	A	18/17/20
89-87	A-	16/20
86-84	B+	15/20
83-80	B	14/20
79-77	B-	13/20
76-74	C+	12/20
73-70	C	11/20
69-67	C-	10/20
66-64	D+	9/20
63-60	D	8/20
59	F	0-7/20

Academic Support Services:

- IAU has a very large on-site staff in Aix. Staff members include a Wellness Director (certified US psychiatrist) and a Housing Coordinator and all professors have office hours during which students can ask questions, review exams, etc.
- IAU can accommodate for students with special testing needs (ie: they need more time, a computer, etc.)
- IAU has a library and computer lab where students can study and work in groups.
- The entire campus has Wi-Fi.

Program Details:

Fall 2014 Semester

Arrival	Saturday, September 6
Orientation	Monday, September 8
Classes Begin	Tuesday, September 9

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Mid-Semester Exams	Monday, October 13 - Friday, October 24
Fall Break	Saturday, October 25 - Sunday, November 2
Last Day of Class	Thursday, December 11
Reading Day	Friday, December 12
Final Exams	Saturday, December 13
Final Exams	Monday, December 15 - Tuesday, December 16
Free Day	Wednesday, December 17
Departure	Thursday, December 18

Spring 2015 Semester

Arrival	Saturday, January 24
Orientation	Monday, January 26
Classes Begin	Tuesday, January 27
Winter Break	Saturday, Feb. 21 - Sunday, March 1
Mid-Semester Exams	Monday, March 9- Friday, March 20
Spring Break	Sunday, April 26 - Sunday, May 3
Last Day of Class	Monday, May 11
Reading/Make Up Day	Tuesday, May 12
Final Exams	Wednesday - Friday, May 13-15
Departure	Sunday, May 17

Costs:

- No minimum required to be sent by Rollins
- \$17,715.00 for one semester, with the Fine Arts program at \$18795
- Students pays for visa, on-site transportation and airfare.
- Rollins will discount \$800 for meals not included in program cost.
- The cost of the insurance coverage is included in the program fee - ACE American Insurance Company with arrangements being made by CMI Insurance, a FrontierMEDEX Company
- For every student participating on the standard programs, Rollins will retain 34.5% of the comprehensive fee charged for study abroad. For every student on the Fine Arts program, Rollins will retain 30.6% of the comprehensive fee. The target % for all programs is 30%.

Student Support Services:

- Pre-Orientation:
 - Pre-arrival materials include a liability release form signed by each student to make each student aware of the determinant role which their personal conduct may play in avoiding risk.
 - The HIP Pocket Info booklet included in pre-arrival materials advises that students observe basic common sense and reasonable prudence with respect to personal behavior and preventive medicine while abroad. Periodic reminders are issued throughout the semester.
 - IAU also recommends that students take the time to view the University of Texas at Austin's Culture of Safety video.
- On-site Orientation:
 - Students are introduced to one another, IAU and to Aix-en-Provence.

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- They meet with the Housing and Academic Directors and with the staff.
- During this period, the academic policies of IAU are explained and information is given about housing, cross-cultural adaptation, safety and security, and banking options.
- Safety matters are discussed during orientation with attention given to any particular behaviors or areas of town which should be avoided, use of public telephones, and accessing emergency services for police and medical assistance.
- New students are briefed on social and recreational activities such as sports, ski trips, local gyms, and excursions.
- French partenaires linguistiques show students around the city, answer questions about life in France, and introduce their new American friends to "les jeunes Aixois."
- International Office & Staff:
 - Dr. Leigh Smith - Dean of Students, Director, School of Humanities and Social Sciences: Has lived and taught in Provence for over ten years and has been a professor at IAU since 2006. Assumed the post of director in April 2011.
 - Vivian Wyllie - Academic Coordinator
 - Christie Keller - Housing Coordinator
 - Dr. Muriel Cros – Director, French Honors Program
 - Drs. Alan Roberts and John Gasparach, Co-Directors, Marchutz School of Fine Arts
 - Professors: Instructors are from a variety of nationalities but mainly French, American, and British.
- Student Services:
 - Extracurricular Activities: Coordinated by Margaux Hofstedt. She helps students prepare for independent travel, explaining to them the train system, tips on booking flights, recommendations on places to visit, etc. IAU also organized some excursions for interested students (at an additional cost). Past trips have gone skiing in the Alpes, Morocco, Barcelona & Amsterdam.
 - Wellness Director: Leslie Ray (brochure attached). Assists with any issues students experience while abroad from alcohol, depression, culture shock, home sickness, eating disorders, stress, etc.
 - Housing Coordinator: Christie Keller. Point of contact for students and home stays. She works with both sides to resolve any issues or conflicts between roommates, the homestay, etc.
 - Community involvement & Volunteer opportunities: Every month an email is sent out to the students with a list of volunteer opportunities and events going on that month in Aix. Students can then decide whether or not they want to participate and mold the schedules around those events.
 - U.S. Office: Serve as a point of contact for students, parents and advisors to assist with any issues that may occur before, during or after the program.

Student Life:

- Campus:
 - Facilities and classrooms are in several buildings in central Aix-en-Provence
 - IAU College has wireless environments available Monday through Friday.
 - Students will have access to computers and a printer in Manning Hall.
 - If students need to use the Internet later in the evening or on weekends, there are Internet cafes located in Aix.
- Business Administration Program - Salle Lynch and Salle St. Sauveur, 34 Place des Martyrs
 - Home to IAU's business courses in marketing, management, finance, economics and international business.

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- Wi-Fi is available throughout all classrooms and it is adjacent to several local cafes.
- Central Administration - 27 Place de l'Université
 - Houses many of IAU's administrative offices
 - Serves as the primary mail center for incoming mail
- Conference Center - *La Cave aux Huiles, 34 Place des Martyrs*
 - IAU is proud to host many special events in this building, including its Thanksgiving Dinner celebration and its end of the year Cérémonie de Clôture.
- Culinary Center - 29 Place de l'Université
 - For students interested in learning more about French cuisine.
 - Students enjoy cooking lessons as part of their cultural activities while in France and are instructed by professional Provençal chefs.
- French Honors Program - 2 bis Rue du Bon Pasteur
 - The beloved "2 Bis" is the home of IAU's French Honors Program.
 - French language, literature, history, theater and culture courses.
 - On the bottom floor students can relax in the "Cave" and grab a snack in the Denise Malrieu Student Lounge.
 - Student lockers are also located in the building, allowing students to store their books and other personal items.
 - The IAU library is located on the second floor and is open to students and Resident Fellows for studying and research.
 - The top floor houses several offices for IAU staff and administrators.
- Marchutz School of Fine Arts - 5 Avenue du Général Préaud, Route du Tholonet
 - IAU College Fine Arts courses
 - Situated on outskirts of Aix, on the renowned 'Route de Cézanne'
 - Studio is close to the famed Chateaubert and Sainte Victoire
 - The studio itself was designed by architect Fernand Pouillon.
- School of Humanities and Social Sciences - 8 Rue Littera
 - IAU inaugurated its newest building, Manning Hall, in July 2013.
 - Located in the beautiful old section of Aix-en-Provence, it is completely state-of-the-art with all the old charms of southern France.
 - Equipped with Wi-Fi and projectors in each classroom and has been completely renovated to house the most modern technology.
- French Language Activities:
 - IAU College's Buddy Program with French University students: French-English language partnership with French students at local universities.
 - IAU student help tutor French students in English and help them prepare for their English oral and written exams.
 - IAU College events with French and American students such as buffet dinner parties, live music parties, talent shows...
- Gym:
 - Around 50 different individual or collective sports are available for IAU College students.
 - IAU College has a special agreement with Aix-Marseille University sport organization allowing IAU College students to attend all sport activities and join French University teams.
 - Sport categories: soccer, American football, basketball, handball, swimming, water polo, martial arts, tennis, running, athletics, fencing, horse-riding, squash, badminton, hockey, sailing, golf, and gymnastics.

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- Local transportation: students walk to/from homestay to class. No transport pass included in program cost.
- Excursions/Activities: IAU offers both field studies and study tours
 - Study tours are excursions offered to all program participants and included in the program fee. Typically semester study tours include a trip to Nice/Monaco/Antibes as well as a day trips Marseille, Luberon, Cassis, Gorges du Verdon or Les Baux de Provence. The study tour destinations vary semester to semester but there are at least 2 weekends that include trips.
 - Field studies are trips that are associated with specific courses: For example, the art history course goes to Arles and Pont du Gard, archaeology students typically visit archaeological sites in the surrounding area, and political science students have gone to Marseille to meet with the Consulate. These trips are also included in the program fees and are no additional cost to the students.
 - You can learn more about our offerings at <https://www.iaufrance.org/studentlife/studytours/semester>, <https://www.iaufrance.org/studentlife/fieldstudies>.
- Other program activities include:
 - Visit to a winery and participate in a winetasting at Château Lacoste
 - Olive picking in the Fall
 - Cooking workshops
 - Opportunities to join a local church/synagogue/mosque while studying in Aix and met French and foreign students from all over the world.
 - Physical Activities: lots of opportunities for physical activities especially outdoors (biking, hiking etc.), dance classes, etc.
 - Job opportunities with French Families - Students can work as tutors, babysitters and English teachers for families in Aix
 - Political Sciences University Conference Series - Open to all IAU students
 - Volunteering opportunities are also available

Housing & Meals:

- Homestays only
- 15 to 35 minute walk from classes
- Homestay assignments will be sent to students via email two weeks before departure.
- Accommodations a bit farther from the Center may be more spacious.
- Housing coordinators make periodic visits to the hosts to be sure that the cleanliness and comfort meet the Institute's standards
- Linen, pillow, and blankets are provided, but not towels, and the room is cleaned weekly
- Each host will generally provide one machine load of wash per week.
- Some hosts do not have an Internet connection and even if they do, it may not be wireless.
- When living in French homes, students are on a demi-pension "plan." This includes daily breakfast and six dinners per week. Rollins would need to provide students with discount for other meals not included (\$800)
- Housing is reserved from two days (i.e. the Saturday) prior to the beginning of orientation until 12 noon on the day after the last exam.

Risk Management

State Department:

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- No travel advisories or warnings for France as of July 2014
- In the event of a local, national or international emergency, the Institute follows the instructions issued by the U.S. State Department and the French government authorities.

Center for Disease Control: Advises travelers to get routine vaccines and recommends some travelers to get vaccinated for Hepatitis A, Hepatitis B and Rabies.

US Embassy/Consulates:

- Marseille – <http://marseille.usconsulate.gov/index.html>
 - Consulat Général des Etats-Unis d'Amérique, Place Varian Fry, 13286 Marseille Cedex 6
 - 33-4-91-54-92-00 for general information, +33-(4)-91-54-90-84 during business hours for U.S Citizens Services and all other consular services
- Paris - <http://france.usembassy.gov>
 - 2 Avenue Gabriel, 75008 Paris, France
 - Telephone +(33)(1) 43-12-22-22, Emergency After-Hours Telephone +(33)(1) 43-12-22-22
- Only the consular sections in Paris and Marseille are authorized to issue passports. The other offices provide limited services to U.S. citizens.
- Each student is registered with the U.S. Consulate in Marseille.

On-site Security:

- As students are placed in homestays, housing securing will vary. Students will be given a house key to enter/exit. Some apartment complexes do have a “door person” that manages the complex.
- Photocopies of student passports and visas are kept on file at IAU.
- Personal health and safety for each student is addressed on the initial program application which requests a physician’s statement that the student is in good health and not likely to require medical attention while abroad.
- A confidential file is maintained by staff with emergency contact information of parents or guardians and/or any special medical conditions of the student.
- Each student is expected to keep in their possession an IAU identity card which lists telephone numbers of the Institute, and the French national numbers for emergency medical help.
- A list of Anglophone doctors and dentists is available in the Office of Student Welfare at the Aix Center.
- Students are discouraged from engaging in high-risk leisure activities while abroad.
- Faculty and staff who accompany students off-site are also equipped with portable telephones.
- IAU is registered with the United States Department of State listserv advisory service which communicates country specific travel advisories as well as information of concern to American citizens abroad. Public announcements are immediately communicated to all Center Directors for communication to students.

Student Insurance: Provided through IAU College and reviewed to insure it meets minimum expectations from IP for international insurance

- Emergency Insurance information: MEDEX
- Medical Insurance plan: CMI Insurance

Communication with Students:

- When public announcements concerning American citizens are received from the U.S. Consulate, students are informed by email and/or SMS texting, and the announcement is also posted on bulletin boards throughout IAU buildings.

DRAFT

- Before departing on any non-Institute travel during weekend or vacation periods, students are required to “sign out” with IAU personnel by submitting in writing their expected destination, contact numbers if possible, and expected date of return.
- Each Center Director is furnished 24 hours a day, 7 days a week with a portable telephone to facilitate communication at any time in emergency situations.

Emergency Numbers:

- Primary Contact: Dr. Leigh Smith, Dean of Students
Emergency Phone Number from North America: 011.33.6.82.59.64.48
Emergency Phone Number from France: 06.82.59.64.48
Emergency Phone Number from within Europe but outside of France: 00.33.6.82.59.64.48
- Secondary Contacts:
 - Ms. Grace Anderson, Director of Administration, Alumni Affairs and Development
Emergency Phone Number from North America: 011.33.6.82.59.64.55
Emergency Phone Number from France: 06.82.59.64.55
Emergency Phone Number from within Europe but outside of France: 00.33.6.82.59.64.55
 - Professor Alan Roberts, Director, Marchutz School of Fine Arts
Emergency Phone Number from the U.S.: 011.33.6.22.51.63.54
From France: 06.22.51.63.54
From within Europe but outside of France: 00.33.6.22.51.63.54

Arrival arrangements: IAU expects all students to arrive in time for orientation and to start classes on time; only those students who arrive on Arrival Day can expect to be met by an IAU staff member or their host family at the Marseille airport or the Aix-en-Provence TGV station.

Addendum:

- Sample Syllabi
- IAU Internships List
- Northern Illinois Course equivalencies for IAU Courses (first page)



MARCHUTZ SCHOOL OF FINE ARTS

SEM 2 2013/14

ART 130
3 CREDITS
ALAN ROBERTS
alan.roberts@iaufrance.org
JOHN GASPARACH
john.gasparach@iaufrance.org

PAINTING I FOUNDATION

COURSE DESCRIPTION

Studio painting course for the beginning student – 90 contact hours.

COURSE OBJECTIVES

The purpose of the studio course is to develop the student's capacity to see into the visible world, as well as themselves, and to transform his/her vision into art. The student is led gradually toward a deeper understanding of the relationship between natural and artistic forms through the challenges of museum study, portraiture, model work, still life, and landscape.

Addendum: Art 130

1. Helping beginning artists overcome timidity by making
2. Introducing different techniques through the study of masterworks
3. Introducing various forms in nature and their relation to color theory
4. Studying relationship of color and value

TWO REQUIRED CO-REQUISITES

Art 309 Art Criticism and Art 100 Drawing I: Foundation.

LEARNING OUTCOMES

See Marchutz School Assessment Plan Below

INSTRUCTIONAL METHODS AND ACTIVITIES

Painting and drawing are taught concurrently and are complementary. Students must inter-relate their drawing, painting and aesthetic studies throughout the semester. Painting and drawing levels are determined by the faculty after review of transcripts, personal interviews and/or review of portfolios. Museum excursions and painting excursions are required. Although beginning, intermediate, and advanced students are assigned different projects, they work together in a common space or on a common theme. The faculty perceives each student as a "working artist" regardless of his/her level and encourages students to do likewise. The faculty coordinates all courses and, within the curricular requirements, individualizes instruction. Six hours of studio, landscape or museum instruction per week.

EVALUATION AND GRADING

- A. Individual Student Project: Students are assigned projects (20 hours) related to their individual interests and needs. These assignments are made only after the instructors have had sufficient time to work with the students and know them well. 30% of final grade.
- B. Seminar: All students in the Marchutz program are required to attend the Art Criticism Seminar (Art 310)
- C. Mid-term and Final Critiques 70% of final grade.

Plagiarism: Submitting material that in part or whole is not entirely one's own work without attributing those same portions to their correct source.

In the case of a professor's absence for personal or professional reasons, it may be necessary to make up lost class time in the evening or on Friday afternoon. "Make-up classes" will be announced at least one week in advance; for questions of attendance, exams, due work, etc., they are considered normal course meetings.

ATTENDANCE

Progress in painting and drawing is directly proportional to steady, disciplined work. Students are required to attend all classes. Any unexcused absence is detrimental to the student's final grade and the grade is reduced one half letter for each unexcused absence above two. Absences due to illness must be made up within two weeks. Make-up work will be assigned by the director.

CALENDAR

Week I

Orientation

Introduction; Model drawing and color

Art 310 Seminar- Introduction to Seminar 310

Week II Model drawing and color

Choosing materials, demonstration of techniques

Seminar – Architectural walk, Aix-en-Provence

Week III

Portraiture and color

Color theory and natural forms

310 Seminar – Symbolism in Art

Weekend Arts Management Workshop February 16-19

Richard Andrews, UC-Berkeley

Week IV

Portraiture and Figure painting

Modeling vs. modulation

310 Seminar – Imagination in Art

Week V

Portraiture and Figure painting

Problems of color light and volume in portrait painting

310 Seminar – Zen and the Art of Archery

Winter Break

Week VI

Still life

Color and object –space relationship

310 Seminar - Exam

Week VII

Still Life

Personal expression form and color

310 Seminar – The art of Alberto Giacometti

Week VIII

Landscape painting

Choosing a motif

Finding a technique
310 Seminar- Landscape

Mid-term Critiques

Week IX Landscape
Color, light and volume in landscape painting
310 seminar-What is a motif?

Week X Landscape
Problems of foreground
310 Seminar - Venice

Week XI Venice painting and drawing excursion
Series paintings, changing perspectives
Seminar – Museums of Venice

Spring Break

Week XII Landscape Painting
Personal color harmony in landscape painting
310 Seminar – The universal and the particular

Week XII Landscape Painting
Contemporary meaning in landscape painting
310 Seminar – “Tradition and the Individual Talent”

Final Critiques

Week XIV Final Exams

THE MARCHUTZ SCHOOL OF ART ASSESSMENT PLAN

MISSION

The mission of the Marchutz School of Art is to help students sharpen their visual perceptions of the world around them, decipher their emotional responses to these perceptions, and through an holistic (studio, historical, and critical) discipline, relate their discoveries to an intensive investigation of the nature and aim of art.

GOALS

To provide opportunities for the student to:

- Develop her/his capacity to see.
- Develop a holistic approach to her/his study of art and art making.
- Combine studio art production with liberal arts disciplines.
- Enhance her/his awareness of the relationship between perception and imagination.
- Develop her/his historical and critical sense so that self-expression is linked to a larger tradition.
- Formulate an integrative relationship between knowledge and intuition, perception and concept, self-expression and global awareness.

VALUES

The Marchutz School of Art believes that a sustained and intensive study of the relationships existing in the visible world combined with an individual effort to articulate them in a coherent form is an important aspect of an artist's development no matter what his/her ultimate form of expression might become. Without a sense of these relationships it is difficult, if not impossible, to understand and appreciate how the most profound works of art of all periods and places are linked one to the other. For example, in what manner can a Van Gogh be linked to Hiroshige and Rembrandt in the same instant? Understanding the linkage is as important as understanding the dissonance. The recognition of this linkage helps students transform mere self-expression and novelty into something original and of more value.

Seeing is at the base of the program; however, we believe that the discipline of acquiring and responding to historical knowledge and critical thought, as well as immersing oneself in art works from all periods and other cultures is essential to an original and meaningful contemporary artistic process.

A sense of place is also a driving force in our study abroad program. The school is situated in the south of France thus our main focus in a semester or year program is the intensive study of the European heritage derived from the era of the caves of Lascaux to the present day. However, as we focus on the art that presents itself to us in Europe, we strive in the seminars and studio to introduce students to comparative analysis of work from differing periods and cultures.

On a daily basis an artist does not separate her/his life from her/his studio discipline, or the studio discipline from an experience in the museums and galleries, or the museum experience from critical thought and analysis. It is our mission to instill a holistic approach to art in the minds of students so that their work becomes life-oriented rather than, say, simply, course or grade oriented.

Thus the study of relationships (or lack of them) in the world, liberal arts discourse, museum study, and critical analysis are combined into a daily discipline to help students formulate what Flannery O'Connor calls "the habit of art."

- Wholeness is a key component to art and life.
- "Education is not something others do for us but something we do for ourselves." T. S. Eliot
- Learning happens through dialogue.
- Formulating a meaningful question can be more difficult and instructive than getting a right answer.
- "The beginning of human knowledge is through the senses, and the fiction writer [artist] begins where human knowledge begins. He appeals through the senses..." Flannery O'Connor
- The intimate study of visual relationships in the world around us can help us understand works of art from all periods.
- Art transcends temporal and cultural confines.
- The critical study of the relationship between content and form in works of art from different periods and cultures, and the discernment of what these works may share in common within their vast differences, is essential to artistic self-awareness, meaningful critical thinking, and original creative work.
- Technical prowess is meaningful only as a quality of artistic vision.
- The cross-cultural and trans-temporal critical study of art can lead the individual to self-knowledge as well as modify and enhance a global and cultural viewpoint.
- "Art is the measuring stick of art and only by art can art be measured » Thomas Aquinas

LEARNING OUTCOMES

- The students will sharpen her/his perceptive apparatus as it discerns underlying relationships in the visible world (as opposed to seeing each element as a separate entity) and reveal their discoveries in her/his painting and drawing.
- The student will improve her/his ability to unify technique with content and form in their studio works.
- The student will exhibit a deeper knowledge of the European artistic heritage, a perception of what may link one work of this heritage to another, and the ability to compare and contrast these works with those of other cultures.
- The student will improve her/his ability to dialogue, and read and write coherently about formal and content issues using specific examples at the level of form to justify their aesthetic judgements concerning works of art.

- The student will demonstrate an on-going willingness to seek connections between the existing art forms of different periods and cultures with her/his attempts to articulate a unique point of view and mode of expression.

TOOLS OF ASSESSMENT AND DESCRIPTION

Assessment Rubrics

Faculty use five assessment rubrics, one for each learning outcome, to assess student learning.

Critiques of studio production

Group critiques

Each semester there are two group critiques in which students gather around a selection of work representing the entire cohort. Discussions around particular issues will emerge based on the work.

Individual mid-term Critique 2-hour critique with faculty member

Final critique. 2-hour critique with faculty member

Response papers for the seminar

In the seminar the student is responsible for writing a 2-page «response paper» which addresses the text to be discussed in the upcoming seminar. The first section of the seminar is devoted to drawing from the images to be discussed in relation to that text. The response papers are graded and annotated by a faculty member.

Opening question

Each week two students are responsible for formulating an «opening question» which they believe will help generate understanding of a given text and focus the discussion in the seminar. The students who formulate the question are not responsible for a response paper that week.

Dialogue and critical analysis

The third part of the seminar is devoted to applying some aspect of the text to a close study of slide images of works of art. Faculty observe students' participation during the seminars, noting how well they can dialogue with others, whether they have engaged in a close reading of the texts and images, and how well they can formulate ideas from the reading and discussions.

Mid-term and final exam

Two 4-hour exams - each involves a written, comparative critical analysis of two or three slide images.

Student Portfolio

The studio work, response papers, mid-terms and finals will comprise a portfolio that the faculty will assess twice each semester using the rubrics for the five learning outcomes.

Student self-assessment

After midterm and final critiques and before the student see the faculty assessment, she/he will use the rubrics to assess her/his own work. She/he will then compare her/his assessment to that of the faculty assessment. These rubric assessments will be added to the portfolio.



THE SCHOOL OF HUMANITIES & SOCIAL SCIENCES

FALL 2014

HIS/SOC 304

3 CREDITS

YUMNA MASARWA

yumnamasarwa@gmail.com

MUSLIM PRESENCE IN EUROPE

COURSE DESCRIPTION

This course is an overview of the long-term interaction between the Muslim world and the West, not as two separate entities, but with emphasis on their historic commonality, and their dialectic relation. The course focuses on the debates regarding the Muslim population in Europe, covering concepts of religion and secularism, the history of Muslim populations in Europe, legal issues, human rights, feminism, and modernity. Field study will take us to specific sites in Marseille, historically linked with the Muslim community.

COURSE OBJECTIVES

The course will provide students with a basic knowledge of the Islamic religion and of the major issues involving Muslims in Europe. The knowledge acquired in the course will enable students to critically evaluate information sources on Islam and Muslims from the media, political discourse, and the academy. It will likewise provide them with an analytical framework to understand a range of issues and subject areas, including Islamism in the post-9/11 era and the emergence of Islam in the American socio-cultural and religious landscape.

LEARNING OUTCOMES

At the end of the course

- Students should understand the history of Muslim Presence in Europe.
- Students will learn about the Muslim minorities/communities in Europe.
- Students should critically evaluate the information on Islam & Muslims provided by the media and by politicians.
- Students should acquire the skills to discuss issues concerning Muslims in Europe.
- Students shall be able to compare Muslims in Europe with Muslims in the US.

INSTRUCTIONAL METHODS AND ACTIVITIES

- The course is structured around lectures, discussion, and debate.
- Fieldtrip to Marseille.
- Watching three movies.
- Reading two novels *Shantytown Kid* and *Kiffe Kiffe Tomorrow*.
- Presence in class and participation.
- Completing the assigned readings *before* the class.
- Quizzes based on the assigned readings.
- Midterm exam.

- Final exam.

EVALUATION AND GRADING

- Attendance, participation, quizzes 50%
- Mid-term Exam 25%
- Final Exam 25%

GRADING SYSTEM

A	95-100%
A-	90-94%
B+	86-89%
B	84-85%
B-	80-83%
C+	76-79%
C	73-75%
C-	70-72%
D	60-69%
F	59% and below

ATTENDANCE

- Students are required to attend all classes. Any unexcused absence is detrimental to the student's final grade and the grade is reduced one-half letter for each unexcused absence above two.
- You **MUST** email the instructor in case you are going to miss a class or arrive late.

OFFICE HOURS

- Tuesdays and Thursdays: 13:30-14:00.

Week 1: Introduction

- Introduction and survey of the course.

***Thursday: 11/9/2014** No readings.

Week 2: Islam and Islamophobia

- What is Islam and what is to be a Muslim?
- What is Islamophobia?

***Tuesday: 16/9/2014 QUIZ # 1**

Readings

- Christopher Partridge (ed.), *Introduction to World Religions*, 2005, pp. 356-393 (Part Eleven: “Islam”).

***Thursday: 18/9/2014 QUIZ # 2**

Readings

- Bleich, Erik. “Defining and Researching Islamophobia.” *Review of Middle Eastern Studies* 46, no. 2 (Winter 2012): 180-189.
- Gottschalk, P. & Greenberg G. *Islamophobia: Making Muslims the Enemy*. UK: Rowman & Littlefield Publishers, 2008, pp. 1-11 & 143-151 (“Introduction” and “Conclusion: Common Denominators versus Essential Difference”).

Week 3: Muslim Presence in Europe and French Colonization of North Africa

- Muslim Presence in Europe: 8th-15th centuries.
- French colonization of North Africa and colonial discourse on Islam.
- Muslim Presence in France.

***Tuesday: 23/9/2014 QUIZ # 3**

Readings

- Bruke, Edmund III. “Theorizing the histories of colonialism and nationalism in the Arab Maghrib – Beyond Colonialism and Nationalism in North Africa.” *Arab Studies Quarterly* (Spring 1998).

***Thursday: 25/9/2014 QUIZ # 4**

Readings

- Cesari, J. *When Islam and Democracy Meet: Muslims in Europe and in the United States*. Palgrave Macmillan, 2004, pp. 21-42. (Chapter 2: “Islam as Stigma”).

Week 4: Secularism and Islam in France

- French Laïcité (secularism): social and historical context.
- Policies of integration of Islam in France.

***Tuesday: 30/9/2014 QUIZ # 5**

Readings

- Fetzter, J. & Soper J. *Muslims and the State in Britain, France, and Germany*. Cambridge University Press, 2004, pp. 62-97 (Chapter 3: “France: Laïcité and the Hijab”).

***Thursday: 2/10/2014 QUIZ # 6**

Readings

- Bowen, J. *Can Islam Be French? Pluralism and Pragmatism in a Secular State*, Princeton University Press, 2010, pp. 15-33 (Chapter 2: “Fashioning the French Islamic Landscape”).

Week 5: Being Muslim in France: Questions of Exclusion and Inclusion

- Pattern of exclusion and inclusion.
- France’s Riots of 2005.

***Tuesday: 7/10/2014 QUIZ # 7**

Readings

- Laurence, J. & Vaisse J. *Integrating Islam: Political and Religious Challenges in Contemporary France*. Washington D.C.: Brooking Institution Press, 2006, pp. 49-73 (Chapter 2: “Patterns of Exclusion and Inclusion in French Society”).

***Thursday: 9/10/2014 QUIZ # 8**

Readings

- Bowen, John. “France’s Revolt: Can the Republic live up to its ideals?” *Boston Review*, 2006.

*****Friday, October 10th, 14h00-18h00: Fieldtrip to Marseille*****

Week 6: The French Headscarf (*hijab*) Affair

- Introduction on the Islamic headscarf/hijab.
- The French “headscarf affair” (*l’affaire du foulard*): 1989-2004 and the Stasi Commission.

***Tuesday: 14/10/2014 QUIZ # 9**

Readings

- Scott, Joan Wallach. *Politics of the Veil*. Princeton: Princeton University Press, 2007, pp. 21-41 (Chapter 1: “The Headscarf Controversies”).

***Thursday: 16/10/2014 QUIZ # 10** (this quiz includes questions from our fieldtrip to Marseille)

Readings

- Bowen, John R., “Why did the French rally to a law against scarves in schools?” *Droit et Société*, 2008, 1(68), pp. 33-52.

Week 7: The French Niqab (full-face veil) Affair

- The French Niqab Affair.
- Banning the Niqab in Europe.

***Tuesday: 21/10/2014 QUIZ # 11**

Readings

- “Niqab,” *BBC – Religion – Islam: Niqab*.
- “The Islamic veil across Europe,” *BBC NEWS*
- “European Court upholds French full veil ban,” BBC NEWS, 1 July 2014.
- *French ban on the wearing in public of clothing designed to conceal one’s face does not breach the convention*, ECHR Ruling (European Court of Human Rights), 01.07.2014.
- Ahmed, Leila. “Feminism, Colonialism and Islamophobia: Treacherous Sympathy with Muslim Women,” *Qantara*, August, 2011.

***Thursday: 23/10/2014 MIDTERM EXAM**

*******BREAK 25/10/2014 - 2/11/2014*******

Week 8: The Gender Debate in Islam

- Muslim women in Muslim society.
- Muslim women in Western European society.
- Ni Putes Ni Soumises (Neither Whores nor Submissive).

***Tuesday: 4/11/2014 QUIZ # 12**

Readings

- Milton-Edwards, Beverley. *Islam and Politics in the Contemporary World*. UK: Polity Press, 2006, pp. 118-148 (Chapter 5: “Bringing Down the Barricade: The Gender Debate”).

***Thursday: 6/11/2014 QUIZ # 13**

Readings

- Raissiguier, Catherine. “Muslim Women in France: Impossible Subject?” *3-Postcolonial Sexuality* (May 2008).

Week 9: *Yasmin*

***Tuesday: 11/11/2014 NO CLASS, Armistice**

***Thursday: 13/11/2014** No readings Movie #1 *Yasmin* (2004) by Kenneth Glenaan

Week 10: From Religion to Identity: Religiosity among 2nd-generation Muslims

- Second-Generation Muslims in France (*Beurs*).
- Why and how does Islam become an Identifying Marker?

***Tuesday: 18/11/2014 QUIZ # 14**

Readings

- Brouard, S. & Tiberj, V. *As French as Everyone Else? A Survey of French Citizens of Maghrebin, African, and Turkish Origin*. Philadelphia: Temple University Press, 2011, pp. 9-29 (Chapter 1: “Are the New French More Religious and Less Laïque?”).

***Thursday: 20/11/2014 QUIZ # 15**

Readings

- Hashmi, Nadia. “Immigrant Children in Europe: Constructing a Transnational Identity.” In *Between Europe and Islam: Shaping Modernity in a Transcultural Space*. Ed. Höfert A. & A. Salvatore. Brussels: PIE Lang, 2000, pp. 163-173.

Week 11: *Le Grand Voyage* + Cultural Expressions among French Muslims: Literature

- Movie: *Le Grand Voyage*
- Novel: *Shantytown Kid*.
- Novel: *Kiffe Kiffe Tomorrow*.

***Tuesday: 25/11/2014** No readings Movie#2 *Le Grand Voyage* (2004) by Ismael Ferrroukhi.

***Thursday: 27/11/2014 QUIZ # 16** (this quiz is based on the two following novels)

Readings/two novels

- *Shantytown Kid (Le Gone du Chaâba)* by Azouz Begag.
- *Kiffe Kiffe Tomorrow* by Faiza Guene.

Week 12: Cultural Expressions among French Muslims: Music

- Raï Music.
- Islamic Hip-Hop.

***Tuesday: 2/12/2014 QUIZ # 17**

Readings

- Marranci, Gabriele. “A Complex Identity and Its Musical Representation: Beur and Raï Music in Paris.” *Music & Anthropology* 5 (2000).

***Thursday: 4/12/2014 QUIZ # 18**

Readings

- Swedenburg, Ted. “Islamic Hip-Hop vs Islamophobia: Aki Nawaz, Natacha Atlas, Akhenaton.” In *Global Noise: Rap and Hip-Hop Outside the USA*. Ed. Mitchell T. Salvatore. Wesleyan University Press, 2001.

Week 13: Cultural Expressions among French Muslims: Cinema

- *Cartouches Gauloises*.
- *Cinema Beur*.

***Tuesday: 9/12/2014** Movie#3 *Cartouches Gauloises* (2007) by Mehdi Charef.

Readings

- “A Life Spent Remembering a War France Has Tried to Forget,” *NYT*, March, 28, 2014.

***Thursday: 11/12/2014 QUIZ # 19** (this quiz is based on the above and below articles)

Readings

- Assouline Stillman, Dinah. “Cinéma Beur Comes into Its Own.” *Middle Eastern Studies Association Bulletin* 42, no. 1 & 2 (Summer/Winter 2008): 71-77.



AIX CENTRE OF HUMANITIES AND SOCIAL SCIENCES

SEM 2 2014

BUS 301

International Business for Today and Tomorrow

3 credits

Ehsan Mobed E_mobed@yahoo.co.uk

INTERNATIONAL BUSINESS FOR TODAY and TOMOROW

Introduction to basic principles of international business and management with emphasis on foreign exchange, risk analysis, comparative management techniques, interaction between host societies and multinational corporations, and changing government policies affecting business. This course is designed to introduce students to fundamentals of international business.

The course is designed for those students who have a definite interest in pursuing a career in international business as well as those who seek a broadening of their knowledge in this growing and vital area. The course will combine a specific regime of academic pursuit and practical 'know how'.

I. OBJECTIVES :

The objectives of this course are...

- Provide an understanding of the various aspects of international business, review and analysis of business practices in different countries
- To cover current trends towards global future and stability of international business
- Provide an understanding of future global business and investment protections strategies
- To cover a broad range of international business issues from an interdisciplinary viewpoint and emphasizing the key concerns of the multinational and global corporation.
- To assist students to develop a truly global perspective rather than just a U.S. viewpoint.
- To assist students to integrate into their thinking the important societal dimensions of diversity, environmental concerns, ethics, and technological change.
- To develop knowledge and skills to analyze cross cultural variables and their impact on international business.

Course Content

GLOBALIZATION

- Identify the types of companies that participate in international business.
- Describe the process of globalization and how it affects markets and production.
- Describe the two forces causing globalization to increase.
- Summarize the evidence for each main argument in the globalization debate.

- Describe the global business environment and identify its four main elements.

CROSS-CULTURAL BUSINESS

- Describe culture and explain the significance of both national culture and subcultures.
- Identify the components of culture and describe their impact on international business.
- Describe cultural change and explain how companies and culture affect each other.
- Explain how the physical environment and technology influence culture.
- Describe the two main frameworks used to classify cultures and explain their practical use.
- To introduce students to the contemporary issues in International Business that illustrates the unique challenges faced by managers in the international business environment.

POLITICS, LAW, AND BUSINESS ETHICS

- Describe each main type of political system.
- Identify the origins of political risk and how managers can reduce its effects.
- Describe each main type of legal system and some important global legal issues.
- Explain ethics and social responsibility and key issues facing international companies.
- Explain how international relations affect international business activities.

ECONOMICS AND EMERGING MARKETS

- Describe what is meant by a centrally planned economy and explain why its use is declining.
- Identify the main characteristics of a mixed economy and explain the emphasis on privatization.
- Explain how a market economy functions and identify its distinguishing features.
- Describe the different ways to measure a nation's level of development.
- Discuss the process of economic transition and identify the obstacles for business.

BUSINESS-GOVERNMENT TRADE RELATIONS

- Describe the political, economic, and cultural motives behind governmental intervention in trade.
- List and explain the methods governments use to promote international trade.
- List and explain the methods governments use to restrict international trade.
- Discuss the importance of the World Trade Organization in promoting free trade.

REGIONAL ECONOMIC INTEGRATION

- Define regional economic integration and identify its five levels.
- Discuss the benefits and drawbacks of regional economic integration.
- Describe regional integration in Europe and its pattern of enlargement.
- Discuss regional integration in the Americas and analyze its future prospects.
- Characterize regional integration in Asia and how it differs from integration elsewhere.
- Describe integration in the Middle East and Africa and explain the slow progress.

INTERNATIONAL FINANCIAL MARKETS

- Discuss the purposes, development, and financial centers of the international capital market.
- Describe the international bond, international equity, and Eurocurrency markets.
- Discuss the four primary functions of the foreign exchange market.
- Explain how currencies are quoted and the different rates that are given.
- Identify the main instruments and institutions of the foreign exchange market.
- Explain why and how governments restrict currency convertibility.

INTERNATIONAL MONETARY SYSTEM

- Explain how exchange rates influence the activities of domestic and international companies.
- Identify the factors that help determine exchange rates and their impact on business.
- Describe the primary methods of forecasting exchange rates.
- Discuss the evolution of the current international monetary system and explain how it operates.

INTERNATIONAL STRATEGY AND ORGANIZATION

- Explain the stages of identification and analysis that precede strategy selection.
- Identify the two international strategies and the corporate-level strategies that companies use.
- Identify the business-level strategies of companies and the role of department-level strategies.
- Discuss the important issues that influence the choice of organizational structure.
- Describe each type of international organizational structure, and explain the importance of work teams.

ANALYZING INTERNATIONAL OPPORTUNITIES

- Explain each of the four steps in the market- and site-screening process.
- Describe the three primary difficulties of conducting international market research.
- Identify the main sources of secondary international data and explain their usefulness.
- Describe the main methods used to conduct primary international research.

SELECTING AND MANAGING ENTRY MODES

- Explain how companies use exporting, importing, and countertrade.
- Explain the various means of financing export and import activities.
- Describe the different contractual entry modes that are available to companies.
- Explain the various types of investment entry modes.
- Discuss the important strategic factors in selecting an entry mode.

DEVELOPING AND MARKETING PRODUCTS

- Explain the impact globalization is having on international marketing activities.
- Describe the types of things managers must consider when developing international product strategies.
- Discuss the factors that influence international promotional strategies and the blending of product and promotional strategies.
- Explain the elements that managers must take into account when designing international distribution strategies.
- Discuss the elements that influence international pricing strategies.

Learning Outcomes:

After successful completion of the course, students should be able to:

1. Develop an understanding of important international business terms and concepts.
2. Identify the role and impact of cultural variables in international business.
3. Appreciate and integrate the ethical and societal dimensions of international business.
4. Understand sensitivity and connectivity and vulnerability of global political and financial practices.
5. Recognize the impact of technology in opening up global markets and changing the ways in which international business is conducted.

6. Develop a truly global approach in identifying, analyzing and solving problems.
7. Prepare a professional risk assessment report on an industrial sector in a target country.
8. Students with or without prior international business knowledge should benefit from the course.

II. COURSE DESCRIPTION:

The class will consist of lectures conducted in seminar fashion, with regular student participation through presentations and group work. A typical class would consist of students synthesizing and presenting information acquired in the text chapter or assigned article. Discussion and in-class exercises will follow each presentation to further examine fundamental aspects of the global business concept.

Selected case studies will be assigned by the instructor. Students will be asked to read and analyze each case carefully. This will be followed by general class discussion.

1. General Session structure (1,5 hours):

30 min. Presentation/discussion of chapter assigned to students OR presentation/discussion of reading from assigned article(s)/cases OR short quiz
 30 min. lecture/presentation of topic by the professor
 20 min. In-class exercise/case study/analysis and class discussion
 10 min. Summary, next steps, assignments

2. Guest speakers:

As far as available, guest speakers will present varying aspects of global business, as experienced from the international company where they work. Students may query them on the subject matter covered in their presentation as well as what it was like to work in their particular company and country.

3. Textbook:

Wild & Wild, International Business 7/e Pearson l
 Articles, Internet back-up, supplemental research

4. Suggested daily and weekly reading:

Text chapters, business cases and articles, as assigned (required)
 In French: Courier International, Les Echos
 In English: Business Week, The Economist, Time,

5. Evaluation:

▪ Participation	10%
▪ Mid-term exam	30%
▪ Business case presentation	30%
▪ Final Exam	30%

“International Business” is intended to be an undergraduate-level introductory course, building on comprehensive, up-to-date, historical, practical, and theoretical aspects. It will be a rewarding and enjoyable learning experience if students involve themselves. Therefore, attendance and participation are mandatory.

Please feel free to contact me on e_mobed@yahoo.co.uk (Ehsan Mobed) should you have questions or require further guidance.

Additional notes:

- There are no make-up exams, quizzes, presentations, etc.
- Please plan your travel and weekend excursions appropriately so not to miss class

Attendance and Participation

One of the primary requirements this semester is that you **attend class**. The success of this class depends very much on your arriving **on time**, prepared for the lesson, and ready to participate in discussion and activities. Attendance and participation will be part of your final grade.

Course content

Chapter Number and Title	15-Week Course
1: Globalization	Wk 1
2: Cross-Cultural Business	Wk 2
3: Politics, Law, and Business Ethics	Wk 3
4: Economics and Emerging Markets	Wk 4
5: International Trade	Wk 5
6: Business-Government Trade Relations	Wk 6
7: Foreign Direct Investment	Wk 7
8: Regional Economic Integration	Wk 8
9: International Financial Markets	Wk 9
10: International Monetary System	Wk 10
11: International Strategy and Organization	Wk 11
12: Analyzing International Opportunities	Wk 12
13: Selecting and Managing Entry Modes	Wk 13
14: Developing and Marketing Products	Wk 14
15: Final exam week	Wk 15

Grading Scale Equivalency:

U.S	I.A.U.	<i>FRENCH EQUIVALENT</i>
100-95	A+	19,20/20
95-90	A	18/17/20
89-87	A-	16/20
86-84	B+	15/20
83-80	B	14/20
79-77	B-	13/20
76-74	C+	12/20
73-70	C	11/20
69-67	C-	10/20
66-64	D+	9/20
63-60	D	8/20
59	F	0-7/20



AIX CENTER OF HUMANITIES AND SOCIAL SCIENCES

FRE 201>202

SEM 2

2013/14

6 CREDITS

MICHELE GIOVANETTI

michele.giovanetti@hotmail.fr

PRACTICAL INTERMEDIATE FRENCH

I - DESCRIPTION DU COURS / COURSE DESCRIPTION

This course is designed for students with 2 semesters of College French.
Class is taught in French.

II - OBJECTIFS DU COURS / COURSE OBJECTIVES

The aim of this class is to provide students, over a short period of time, with the means to better understand French and express themselves. It contains both syntax and linguistic aspects and hands-on exercises in writing, speaking, listening, audio and video sessions - all of them placed in a communication context.

III - ACQUIS D'APPRENTISSAGE / LEARNING OUTCOMES

At the end of the learning period of 6 hours' weekly French class over the semester, students will know, understand and be capable of:

Global overview of the results

- Student obtains a higher functional level of grammar competence and vocabulary.
- S/he can communicate (dialogue, write and understand) the content of familiar and social matters, personal opinions on common problems.
- S/he can understand distinctive characteristics of contemporary French and local civilization and culture.

Detailed overview of the results

Listening comprehension:

- Student can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc.
- S/he can also understand the main points of radio and television programs on current events or on subjects of personal interests, if French is clearly spoken.

Reading comprehension:

- Student can read and understand diverse kinds of texts and elicit overall meaning even with unfamiliar words.
- S/he can understand description of events, expression of feelings in personal letters or e-mail.

Oral expression:

- Student can participate spontaneously in conversations without any preparation just before the interaction, with the appropriate intonation and phonetics needed to pronounce words correctly:
- During excursions and holidays abroad, s/he can deal with most situations likely to arise whilst travelling in an area where French language is spoken.
- S/he can also take part in a conversation on daily topics (for example, school, family, studies, food, trips, sports, music, current events, ...)
- S/he can describe experiences and events, hopes and ambitions and briefly give reasons and explanations for opinions and plans.
- S/he can tell a story or the plot of a film and express his/her reactions.

Written expression:

- Student can produce simple connected text on topics which are familiar or of personal interest, such as compositions or journals to express ideas and opinions, tourist descriptions, and simple narratives using the appropriate grammar and vocabulary.
- S/he can write personal letter to describe experiences and feelings.

Grammar (not in chronological order / contents may change according to the pace of the class):

- conjugaison (révision, approfondissement, découverte) :
 - présent (+ présent progressif)
 - passé (composé, imparfait, récent)
 - futur (proche, simple, immédiat)
 - conditionnel présent
 - subjonctif présent (*il faut que*)
- pronoms directs, indirects, *en* et *y*
- pronoms relatifs : *que, qui, où* + introduction de *dont*
- prépositions de temps : *depuis, pendant, il y a, dans, pour*
- adverbes en *-ment*
- hypothèses du futur (*quand, si*)

IV - METHODES PEDAGOGIQUES / INSTRUCTIONAL METHODS AND ACTIVITIES

Typical class day includes:

- Collective homework correction
- Lectures
- Practical exercises
- Field practice, outdoor observations to discover people and culture of Aix-en-Provence
- Cultural activities
- Group work: creative writing, dialogues, role playing...
- Short oral presentations
- Variety of games to practice French language such as songs, cartoons, board games, bingo, etc.

V - TEXTES UTILISES / PRIMARY TEXTBOOKS

Grammaire progressive du français, niveau intermédiaire, Clé International
Personal documents can also be used.

VI - EVALUATION AND GRADING

**Oral Participation, oral presentation, quizzes
and work in class: 30%**

Homework, Compositions: 20%

Tests: 20%

Mid-semester: 15%

Final exam: 15%

- Oral presentation: Students will do an oral presentation, individually or in pairs. Subjects will be chosen in class.

- Homework and compositions:

Students must review **vocabulary and grammar after each class**. Students can take a few **minutes surprise tests or quiz**.

Students will have **daily homework exercises** that will be **corrected in class or picked up**.

Compositions and their corrected versions should be written independently without the help of a translator. **If compositions are copies of internet website or written by anybody else than the student, the grade will be F.**

They should be **neat presented or will be refused**.

They should be **on time unless the grade will be an F**.

- Quiz: One very small quiz every Friday about grammar or vocabulary of the week.

- Tests: Students take two tests: - First test: **See later for schedule**
- Second test: **See later for schedule**

- Cumulative mid-semester exam: **See later for schedule**

It contains: - Oral comprehension
- Written comprehension
- Written expression
- Grammar and vocabulary

- Final written exam: **See later for schedule** = cumulative final exam.

It contains: - Oral comprehension
- Written comprehension
- Written expression
- Grammar and vocabulary

- Final oral exam: Students take an individual oral expression with another teacher, 10 minutes' preparation then 10 minutes' discussion. See later for schedule.

No test or exam will be given in advance or later.

No make up exam or exercise

No extra work in order to get a better grade.

In case of absence not linked to IAU excursions to a quiz, test, exam or any graded work done in class, the grade will be 0/20 (F).

- Grade equivalence: You can receive a French grade (between 0 and 20)

A: 20-17	A-: 16	B+: 15	B: 14	B-:13	C+:12
C: 11	C-:10	D+: 9	D: 8	D-:7	F: 0-6

VII - ASSIDUITÉ ET PARTICIPATION / ATTENDANCE

One of the primary requirements this semester is that you attend class. This is not a lecture class, and its success depends very much on your coming to class on time, prepared for the lesson, and ready to participate in discussion and activities. Attendance will be part of your final grade.

About attendance, two unexcused absences are tolerated. Any other unexcused absence will affect the final grade (one half-letter for each unexcused absence). Are considered as excused absences: absences linked to IAU excursions; sickness (a medical certificate is required); emergencies.

Being late two times is considered as an absence. Students are considered as late when the door is closed

In case of a professor's absence, it may be necessary to make up lost class time Friday afternoon or Wednesday at 12:00. "Make-up" classes will be announced at least one week in advance; for questions of attendance, exams, work due, etc. These are considered normal course meetings.



AIX CENTER OF HUMANITIES AND SOCIAL SCIENCES

SEM 1 2013/14

FR402

4 CREDITS

VINCENT-GENOD

VINCENTGENOD@GMAIL.COM

SYLLABUS

TRANSLATION & STYLISTICS : FROM COLLOQUIAL TO LITERATURE

I DESCRIPTION DU COURS / COURSE DESCRIPTION :

This course is designed to provide **advanced instruction and supervised practice in translation from English into French and from French into English**. During the course, students will be working with texts of moderate to high difficulty. Several text typologies will be entertained: different extracts from novels, short stories, poems, newspaper articles in both languages.

Another part of the course will focus on the **daily use of the French language**.

Indeed it is worth mentioning that every class will start with questions of the students about what they have heard or read in-between the classes (lexical, cultural, daily life questions). For example one student could ask about something he/she has heard said by his/her host family and which he/she didn't understand.

The course includes both **theory and supervised practice**.

II NIVEAU REQUIS/ REQUIRED LEVEL:

Students must have a good knowledge of the French language and of their own language.

They must master both languages' specificities (vocabulary, grammar, idioms).

These skills adhere to the European Language Portfolio of **level B2** of the CECRL (Cadre Européen Commun de Référence des Langues) of the Council of Europe.

III ACQUIS D'APPRENTISSAGE / LEARNING OUTCOMES:

The aim of the course is to provide students with training in the theory and practice of translating, including an in-depth study of both cultural and morpho-syntactical problems.

- 1) Students will learn how to translate general and specialized texts successfully dealing with major syntactical and lexical problems while accurately conveying meaning both at a denotative and at a connotative level.
- 2) Students will improve their linguistic skills through the discovery of French literature, newspapers or vocabulary worksheets.
- 3) Students will develop critical reading skills, both in English and French, by learning to differentiate stylistic, formal, denotative and connotative aspects within a text.
- 4) Students will be able to have a better understanding of the similarities and differences between the French and the English languages, especially as far as idioms are concerned.

IV TEXTES UTILISES / PRIMARY TEXTBOOKS:

1) French Texts:

Marcel Pagnol, **La gloire de mon père**.

Joseph Joffo, **Un sac de billes**.

Jacques Prévert, **Paroles**.

Jean-Paul Sartre, **L'âge de raison**.

Albert Camus, **L'étranger**.

Marguerite Duras, **L'amant, Le ravisement de Lol V Stein**.

Laurent Gaudé, **Le Soleil des Scorta**.

Henri Michaux, **Poteau d'angles**

2) English Texts:

Ernest Hemingway, **The fifth column**.

Raymond Carver, **Short Cuts**.

Jeffrey Archer, **To Cut a Long Story Short**.

Michael Connelly, **Blood Work**.

Tracy Chevalier, **The Girl with a Pearl Earring**.

Raymond Chandler, **Playback**.

3) Newspaper articles :

We will also work on French newspapers articles (Libération, Le Monde, Le Figaro etc..) which deal with topical issues or can help improve specific vocabulary.

4) Vocabulary worksheets

Students will be provided with worksheets about notions or functions or colloquial vocabulary.

Ex: « Greetings » or « How to express agreement/disagreement » etc...

→ Material : **Les règles d'or de la traduction**, J.M.Hiernard (Edition Ellipses)

5) Special focus on Albert Camus

A great part of our work at the beginning of this semester will deal with Albert Camus to mark his birth's centenary.

We will study and translate extracts from « l'étranger » but with a new approach and genre : the comic strip adaptation of the novel by Jacques Ferrandez published in 2013.

V EVALUATION / EVALUATION AND GRADING:

- 40% assignments: in class (oral participation) 20% and as homework (translations, lexical exercises) 20%
- 50% exams: Midterm 20% / Final 30%
- 10% attendance

VII ASSIDUITE ET PARTICIPATION / ATTENDANCE :

One of the primary requirements this semester is that you attend class. This is not a lecture class, and its success depends very much on your coming to class on time, prepared for the lesson, and ready to participate in discussion and activities. Attendance will be part of your final grade.

About attendance, two unexcused absences are tolerated. Any other unexcused absence will affect the final grade. Are considered as excused absences: absences linked to IAU excursions; sickness (a medical certificate is required); emergencies.

VIII CALENDRIER/ CALENDAR:

Here is the list of the documents which will be studied in class (it can be modified during the term)

Every class will start with a recap of what has been seen before and with questions of the students about what they have heard or read in-between the classes (lexical, cultural, daily life questions)

- Séance 1 / Présentation du cours - Différentes techniques de traduction : « Traduttore, traditore »
- Séance 2 / Francis Joffo, **un sac de billes**: la description physique 1
- Séance 3 / Jean-Paul Sartre, **L'âge de raison**: la description physique 2
- Séance 4 / Raymond Carver, **Short Cuts**: le registre familier
- Séances 5 et 6 / Albert Camus, **L'étranger**: Comment traduire une bande dessinée, comparaison avec le texte original
- Séance 7 / Tracy Chevalier, **The Girl with a Pearl Earring**: traduction des sensations
- Séance 8 / Jacques Prévert, **Paroles**: traduction de la poésie 1
- Séance 9 / Marguerite Duras, **L'amant**: travail sur le style 1

- Séance 10 / Article journalistique: traduire la presse
 - Séance 11 / **MIDTERM EXAMS**
 - Séance 12 / Michael Connelly, **Blood Work**: le dialogue
 - Séances 13 et 14 / Henri Michaux, **Poteau d'angle**: traduction de la poésie 2
 - Séance 15 / Marcel Pagnol, **La Gloire de mon père**: l'humour
 - Séance 16 / Raymond Chandler, **Playback**: le roman noir et ses codes
 - Séance 17 / Article journalistique: traduire la presse
 - Séances 18 et 19 / Laurent Gaudé, **Le Soleil des Scorta**: la description physique 3
 - Séances 20 et 21 / Marguerite Duras, **Le ravissement de Lol V Stein**: le discours indirect libre
 - Séance 22 et 23 / Jeffrey Archer, **To Cut a Long Story Short**: les expressions idiomatiques
 - Séances 24 et 25 / Ernest Hemingway, **The fifth column**: travail sur le style
 - Séance 26 / **FINAL EXAMS**
-
- Traduction français → anglais
 - Traduction anglais → français
 - Article journalistique
 - Examens



Internship	Description	Position types	Responsibilities	website
Ainsi de Suite	Theatre troupe organizing and engaged in numerous international tours (Ethiopia, US, Cyprus, Israel)	Communication, Arts	a. enhancing image of theatre and its website b. help setting up plays c. attend theatre classes as well as play rehearsals	www.ainsidesuite.com
Anytour	Travel agency specializing in business tourism, organizing events and leisure activities for businesses.	Tourism, communication, accounting	a. Client contact and follow-up b. Event planning c. Logistics	www.anytour-international.com/
Architecte Studio Area	Developing structure, design and architectural layouts for house, apartment and restaurant interiors in various cities in France.	Interior designer Communication	a. follow up with projects b. press relations c. collaborate with staff on different activities	www.studio-area.com
Arethuse Geology Sarl	Consulting office on geology in France, Asia and Middle East.	Geologist, Technician	a. Participate in projects b. Dynamic, open, flexible and passionate candidate	www.arethusegeology.com
Atelier Cézanne	Cézanne's home transformed into a memorial and museum as well as a cultural space.	Tourism	a. participate in the workshop's activities b. visitor reception c. train as a guide for visitors	www.atelier-cezanne.com
Boulangerie des Plantanes	Typical bakery selling various types of breads and pastries as well as products for French style fast-food service.	Salesperson	a. sale of products in shop b. learn the management of a typical French bakery c. deal with the clientele	
British American Institute	Private language school for both adults, professionals and children. School specializing in French and English classes and organizing language learning abroad.	Pedagogical administration	a. check and verify organization of courses (numerous tasks) b. reception c. teaching conversation courses	www.britishamericaninstitute.com
By Mademoiselle	Wedding planners	Marketing, communications	a. Logistics b. Event planning c. Client relations	www.facebook.com/pages/By-Mademoiselle-C/108382682523837
Coffee To Go	Café with specialized coffee beverages catering to a demanding clientele.	Sales, service	a. Barista training a plus b. Customer relations c. Collaborate with owner on new sales initiatives	www.beanhunter.com/cafes/review/Coffee-To-Go-(AS)
Comme une Image	Global communications consultants. Image presentation and development as well as website presentation and referencing.	Marketing, communications	a. Website management b. Customer relations c. Collaborate with staff on new sales initiatives	www.comme-uneimage.com
Cordiez Law Office	Law partnership and English solicitors specializing in maritime, leisure, commercial, real estate and inheritance law.	jurisprudence (reserved exclusively for pre-law or law students)	a. follow up on files b. help with hearings	www.ecdas.com
Courrier d'Aix	Free weekly local paper covering legal issues with a focus on activities in Aix and surrounding region.	Journalism	a. learn about the editorial process b. attend editorial meetings c. write short articles in French and/or English	
Creaman	Multimedia, multisupport graphic design studio. Creation of logos, designs, promotional material.	Design, communication	a. Graphic project development b. updating web site c. Design input	www.creaman.fr/
Cup Cake	Local business specializing in cupcakes, brownies and other American products. Caterer and café.	Sales, service, cooking.	a. Customer relations b. Cuisine c. Collaborate with staff on new sales initiatives	www.facebook.com/pages/LE-CUPCAKE-Aix-en-Provence/102325906478482
Ecogeosafe	Consulting office and biological lab focusing on environmental engineering, proposes integrated solutions for managing environmental, industrial and urban risks.	Bioresearch, Marketing	To be determined between office and the candidate.	www.ecogeosafe.com/
Euridice Opera	Travel agency specializing in cultural tours.	Tourism, communications	a. Travel planning b. Logistics c. Customer relations	www.euridice-opera.fr
Human Trip	Travel agency specializing in ecotourism and socially responsible traveling.	Tourism, hospitality, sales	a. Following up with customers b. Travel planning c. Contact with providers	www.humantrip.fr/

Infotel	IT company offering solutions for small and medium sized businesses.	IT support	a. IT background necessary b. Project development c. Client relations	www.infotel.com
Inlingua	Private language school, member of a global organization of about 350 schools worldwide. The school focuses largely on adult education in a professional environment (25 languages).	Marketing	a. initiation to sales and marketing b. accompany marketing director to help and take part in creating contracts with company clients c. test and assess new participants and place them in appropriate courses d. reception e. teaching a language course	www.inlinguaprovence.com
Le Petit Agenda	Newspaper, magazine with readership of 70,000 announcing cultural events throughout the south of France.	Marketing, sales	a. Research cultural events in the area b. Update announcements c. Client relations	www.lepetitagenda.com
Librairie le Blason	Bookstore specializing in Provençal culture. Regularly hosts expositions, events, book signings and lectures.	Sales, Communication, organization	a. helping out in the store b. helping prepare events c. expositions d. book signings e. take care of web page	www.librairieleblason.com
M3 Communication	Full-service ad agency providing communications in all media.	Advertising, communications	a. Image development b. Customer relations	www.m3-communication.fr
So art	Events communication agency. Company helps clients with conception, production and promotion of its events such as seminars, conventions, teambuilding, company parties and any operations dealing with public relations	Management/Marketing/Communication	a. Researching partners b. Researching artists c. Contacting potential clients d. Logistical support for events e. Client feedback	www.so-art.org
Studio J	Communications agency for real estate agencies and developers.	Advertising, communications, real estate	a. Project collaboration b. Event planning c. Client relations	www.agencestudioj.com
Théâtre du Ruban Vert	Multicultural space composed of a theatre-workshop with theatre classes, an art and photography gallery. Lieu multiculturel composé d'un atelier-théâtre avec des cours de théâtre, an acting company, theatrical and musical programming and events (expos, shows, parties, etc.)	Communication, Arts	a. help with programming b. hosting the public and artists c. participate in different events and activities	www.lerubanvert-theatre.com
Vinomed	Enology, wine sales, prospecting producers. Agency dedicated to the promotion of and education on wine, from grape harvesting to final, bottled product.	Tourism, enology, sales, marketing	a. Customer relations b. Logistics c. Event planning	www.vinomed.com/
Yevents	Travel agency specializing in business tourism and leisure activities for businesses. The company organizes trips and events in order to strengthen contacts between business collaborations and customers and/or partners in the form of seminars, theme outings, evenings or weekends and sojourns.	Marketing, Webmaster, Sales/Communications	a. marketing: *making up new brochures *finding new products *putting together supplier dossiers b. webmaster: *managing and developping web site *creating mailings for clients *graphic design c. sales: *developping the sales network *product offers to clients *gathering client information *targeting range of products	www.yevents.fr

NIU Course Equivalencies for IAU College

The courses listed below are a representation of the courses available each year. There is no guarantee that specific courses will be offered each semester. Prerequisites must be met for courses taken abroad. NIU students must have major courses approved and meet NIU prerequisites for all courses taken abroad.

IAU #	IAU Title	Course Notes	Term	NIU #	NIU Course	Department	HS	Pre Reqs
ARC 307	Searching and Finding: Archaeological Techniques and Methods		Semester	ANTH 461	Methods in Archeology	Anthropology	3	
ARC 309	Ancient European Art & Archaeology		Semester	ARTH 310	Studies in Ancient and Middle Eastern Art	Art	3	
ARC 310	Ancient Mediterranean Civilization		Semester	ANTH 419	Archaeology of Mediterranean Civilizations	Anthropology	3	ANTH 210
ARC 331	Archaeology of Ancient Provence		Summer	ANTH 419	Archaeology of Mediterranean Civilizations	Anthropology	3	
ART 100	Drawing I Foundation		Semester	ART 100	Foundations Drawing I	Art	3	
ART 105	Painting and Drawing	Course taken at Marchutz School of Art	Semester	ART 101	Drawing Foundation II	Art	3	ART 100
ART 106	Painting and Drawing	Course taken at Marchutz School of Art	Semester	ART 101	Drawing Foundation II	Art	3	ART 100
ART 107	Painting and Drawing I Foundation	Course taken at Marchutz School of Art ART 311 is a co-requisite	Summer	ART 101	Drawing Foundation II	Art	3	
ART 110	Introduction to Photography		New Class			Art	0	
ART 130	Painting I Foundation		Semester	ARTS 323	Painting I	Art	4	
ART 160	Photography: Philosophy and Practice of Vision		New Class			Art	0	
ART 165	Photography	Students must obtain approval if they want to take this course. If Non-NIU this will not show up on the official transcript.	All	None	No Equivalency	Art	0	
ART 200	Drawing II Intermediate		Semester	ART 101	Foundations Drawing II	Art	3	
ART 207	Painting and Drawing II Intermediate	Course taken at Marchutz School of Art ART 311 is a co-requisite	Summer	ARTS 324	Painting II	Art	4	ARTS 323
ART 230	Painting II Intermediate		Semester	ARTS 324	Painting II	Art	4	ARTS 323 co req ARTS 321
ART 231	History of Western Art Survey: Prehistory to the Middle Ages		Semester	ARTH 291	Art History Survey I: to CA 1400	Art	3	

IAU #	IAU Title	Course Notes	Term	NIU #	NIU Course	Department	Hrs	Pre Reqs
ART 232	Survey of European Painting: Renaissance to Modern		Semester	ARTH 292	Art History Survey II: From CA 1400	Art	3	
ART 270	Creative Writing and the Intercultural Experience (Beginners)		Semester	ENGL 303	Writing Creative Nonfiction	English	3	
ART 275	Creative Nonfiction Writing in Provence - Beginning/Intermediate		Semester	ENGL 303	Writing Creative nonfiction	English	3	
ART 300	Drawing III Advanced I		Semester	ARTS 300	Intermediate Drawing	Art	4	ART 101, ARTS 200
ART 305	Advanced Painting and Drawing	Course taken at Marchutz School of Art	Semester	ARTS 323	Painting I	Art	4	ART 101 and ART 102
ART 306	Advanced Painting and Drawing II	Course taken at Marchutz School of Art	Semester	ARTS 323	Painting I	Art	4	ART 101 and ART 102
ART 307	Painting and Drawing III Advanced		Summer	ARTS 324	Painting II	Art	4	ARTS 323
ART 310	Art Criticism and Aesthetics SeminarI	Course taken at Marchutz School of Art.	Semester	ARTH 485	Topics in Art History	Art	3	
ART 311	Art Criticism Seminar	Course taken at Marchutz School of Art. ART 107, 207, or 307 is a co-requisite.	Summer	ARTH 485	Topics in Art History	Art	3	
ART 312	Modern Art in France, Impressionism and After		All	ARTH 340	Studies in Modern and American Art	Art	3	
ART 320	Picasso, Matisse, and the Mediterranean Connection		Semester	ARTH 340	Studies in Modern and American Art	Art	3	
ART 330	Painting III Advanced I		Semester	ARTS 421	Advanced Painting	Art	4	Successful completion of portfolio review in painting
ART 340	Medieval Art and Architecture		Semester	ARTH 485	Topics in Art History	Art	3	
ART 341	Islamic Art & Architecture		Semester	ARTH 370	Studies in Asian Art	Art	3	
ART 345	Arts Management		Semester	INTL 301	Study Abroad Program	Art	3	
ART 350	Painting III Advanced II		Semester	ARTS 421	Advanced Painting	Art	4	Successful completion of portfolio review in painting
ART 351	The Sacred and Taboo in Art: A conceptual and Poetical Studio Practice		Semester	ART 489	Topics in Art	Art	3	
ART 360	Photography: Philosophy and Practice of Vision		Semester	ARTD 469	Problems in Photography	Art	4	ARTD 413 or ARTD 419
ART 365	Photography		Summer	ARTD 469	Problems in Photography	Art	4	ARTD 413 or ARTD 419

IAU #	IAU Title	Course Notes	Term	NIU #	NIU Course	Department	Hrs	Pre Reqs
ART 370	Creative Writing and the Intercultural Experience (Intermediate/Advanced)		Semester	ENGL 493	Writing Creative Nonfiction II	English	3	ENG 303
ART 375	Creative Nonfiction Writing in Provence - Advanced		Summer	ENGL 302	Writing Fiction	English	3	Any wring course beyond the freshman level or consent of deparment
ART 381	The 19th Century and French Impressionism	Previous course in Art History recommended.	Semester	ARTH 340	Studies in Modern and American Art	Art	3	
ART 382	Cezanne and Van Gogh		Semester	ARTH 485	Topics in Art History	Art	3	
ART 385	Sculpture	Students must obtain approval if they want to take this course. If Non-NIU this will not show up on the official transcript.	All	None	No equivalency	Art	0	
ART 395	Architecture Design Studio		Summer	INTL 301	Study Abroad Program	Art	3	
ART 398	Independent Studio Study		Semester	ART 490	Independent Research	Art	3	Consent of school
ART 399	Independent Studio Study II		Semester	ART 490	Independent Research	Art	3	Consent of school
ART 400	Drawing III Advanced II		Semester	ARTS 300	Intermediate Drawing	Art	4	ART 101, ARTS 200
BUS 301	Introduction to International Business		Semester	MKTG 367	Principles of Global Marketing	Marketing	3	MKTG 310 or UBUS 310
BUS 302	Creating Innovative Brand		Semester	INTL 301	Study Abroad Programs	Marketing	3	
BUS 303	International Intercultural Management		Semester	MGMT 487	Multinational Management	Management	3	MGMT 335 or MGMT 355
BUS 304	Business Ethics in the Global Market		Semester	MGMT 301	Business and Society	Management	3	C or better in UBUS 310 and UBUS 311
BUS 305	Global Marketing		Semester	MKTG 367	Principles of Global Marketing	Marketing	3	MKTG 310 or UBUS 310
BUS/WS 306	The Global Wine Industry: A French Immersion		All	INTL 301	Study Abroad Program	Marketing	3	
COM 307	Topics in Contemporary French Media		Semester	COMS 396M	Special Topics in Media Studies	Communications	3	
COM 312	Speaking of Provence		Semester	COMS 396	Special Topics in Media Studies	Communications	3	
COM 314	France Under the Occupation		Semester	COMS 396	Special Topics in Media	Communications	3	
COM 316	Media and Conflict		Semester	POLS 498	Seminar Abroad	Political Science	3	
COM 316	Media and Conflict		Semester	COMS 396	Special Topics in Media Studies	Communication	3	

IAU #	IAU Title	Course Notes	Term	NIU #	NIU Course	Department	Hrs	Pre Reqs
ECO 301	International Economics and the European Union	Prior course in Economics required.	Semester	ECON 341B	Economic Area Studies: Europe	Economics	3	ECON 260 and ECON 261
ECO 304	Gobalization, Growth, and Development	Prior course in economics required.	Semester	ECON 386	Environmental Economics	Economics	3	ECON 260
EDU 301	Comparative European Education		Semester	EPFE 321	History of American Education	Education	3	Sophomore standing
ES 200	Ecology of France and the Mediterranean Environment		Semester	GEOG 390	Topics in Geography	Geography	3	
FIN 301	International Financial Strategy		New class			Finance	0	
FRE 101	Essentials of Elementary French I		Summer	FLFR 101	Elementary French I	FL&L	3	
FRE 101-102	Practical Elementary French I then II		Semester	FLFR 101 & FLFR 102	Elementary French I & II	FL&L	6	
FRE 102	Essentials of Elementary French II		Summer	FLFR 102	Elementary French II	FL&L	3	FLFR 101 or 1 year HS French & appropriate score on placement test
FRE 102-201	Practical Elementary French II then III		Semester	FLFR 102 & FLFR 201	Elementary French II & Intermediate French I	FL&L	6	
FRE 201	Intermediate French I		Summer	FLFR 201	Intermediate French I	FL&L	3	FLFR 102 or 2 years HS French & appropriate score on placement test
FRE 201-202	Practical Elementary French III then IV		Semester	FLFR 201 & FLFR 202	Intermediate French I & II	FL&L	6	
FRE 202	Intermediate French II		Summer	FLFR 202	Intermediate French II	FL&L	3	FLFR 201 or 3 years HS French & appropriate score on placement test
FRE 202	Practical Elementary French IV		Semester	FLFR 202	Intermediate French II	FL&L	3	
FRE 211	Living in France: Intercultural Communication		Semester	FLFR 311	Adv French Conversation I	FL&L	3	FLFR 202
FRE 213	News and the Media: Comprehension and Discussion		Semester	FLFR 323	Special Topics in French Literature	FL&L	3	FLFR 320 or consent of department
FRE 301	Advanced French I: Structure and Expression		All	FLFR 301	French Grammar & Composition	FL&L	3	
FRE 302	Advanced French II: Conversation and Composition		Semester	FLFR 301	Advanced French Grammar and Composition	FL&L	3	FLFR 202
FRE 311	Business French		Semester	FLFR 412	Commercial French	FL&L	3	FLFR 301 and FLFR 302. Crq: MGMT 346 or consent of dept

IAU #	IAU Title	Course Notes	Term	NIU #	NIU Course	Department	hrs	Pre Reqs
FRE 315	Readings in French Literature I		Semester	FLFR 321	Masterpieces in French Literature I	FL&L	3	FLFR 320
FRE 316	Readings in French Literature II		Semester	FLFR 322	Masterpieces French Lit II	FL&L	3	FLFR 320
FRE 331	Contemporary French Civilization		Semester	FLFR 463	La France Contemporaine	FL&L	3	FLFR 302 and FLFR 312, or consent of department
FRE 335	Phonetics	For advanced students. Limited enrollment.	Semester	FLFR 481	French Phonetics and Phonemics	FL&L	3	FLFR 302 and FLFR 312, or consent of department
FRE 355	France as seen through its Movies, post WWII to the 1970's		Semester	FLST 481	Special Topics in Literature I	FL&L	3	
FRE 356	France as Seen Through its Movies, The 1980's to Today		Semester	FLFR 323	Special Topics	FL&L	3	FLFR 320
FRE 357	Expression and Communication in French Theatre		Semester	FLFR 446	Studies in French Genres	FL&L	3	FLFR 301 or FLFR 302 and FLFR 311
FRE 357	Expression and Communication in French Theatre		Semester	FLFR 323	Special Topics	FL&L	3	
FRE 367	Francophone Literature		Summer	FLFR 323	Special Topics in French Lang, Lit, or Cult	FL&L	3	FLFR 320
FRE 376	Contemporary French Identities		Semester	FLFR 463	La France Contemporaine	FL&L	3	FLFR 301 or FLFR 302 and FLFR 311
FRE 401	Translation and Stylistics I		Semester	FLFR 483	Theme et Version	FL&L	3	FLFR 302 or consent of department
FRE 402	Translation and Stylistics II		Semester	FLFR 484	Advanced Translation	FL&L	3	FLFR 302 or consent of department
FRE 412	Contemporary French: the Linguistics of Everyday Language		Semester	INTL 401	Study Abroad Programs	FL&L	3	
FRE 417	France Today		Summer	FLST 481	Special Topics	FL&L	3	
FRE 426	French Honors Program		Semester	INTL 401	Study Abroad Programs	FL&L	1	
FRE/LIT 414	France and Francophone Literature, a Dialogue		Semester	FLFR 440	Studies in Francophone Literature	FL&L	3	FLFR 321, FLFR 322 or FLFR 323
FRE/LIT/ART4 11	Crossing Spaces in the Intercultural Context		Semester	FLFR 438	20th Century French Literature	FL&L	3	FLFR 321, FLFR 322 or FLFR 323
HIS 303	France and Europe in the Cold War		Semester	HIST 328	Europe, 1945-Present	History	3	

IAU #	IAU Title	Course Notes	Term	NIU #	NIU Course	Department	Hrs	Pre Reqs
HIS 314	France Under the Occupation		Semester	HIST 490D	Special Topics in History	History	3	
HIS/SOC 304	Muslim Presence in Europe		Semester	HIST 490R	Special Topics in History		3	
HIST 328	Provençal History and Culture Through its Monuments		Semester	HIST 490C	Special Topics in History	History	3	
LIT 373	World Literature Classics		Semester	ENGL 310	Literary Classics	English	3	
PHI 301	Foundations of European Philosophy from Plato to Heidegger		Semester	INTL 301	Study Abroad Programs	Philosophy	3	
PHI 302	Ethics: From the Ancients to the Moders		Semester	PHIL 390	Topics in Philosophy	Philosophy	3	
POL 303	International Relations	Prior course in history or social science desirable.	Semester	POLS 285	Intro to International Relations	Political Science	3	
POL 307	The European Union		Semester	INTL 301	Study Abroad Programs	Political Science	3	
POL 308	Geopolitics of the Mediterranean Basin		Semester	INTL 301	Study Abroad Programs	Political Science	3	
POL 309	Global Environmental Politics		Semester	INTL 301	Study Abroad Programs	Political Science	3	
POL 313	Politics and Society in Europe		Semester	POLS 360	Government and Politics in Western Europe	Political Science	3	
POL 376	Contemporary French Identities		Semester	POLS 395	Topics in Political Science	Political Science	3	
POL/PHI 312	Political Ethics		Semester	INTL 301	Study Abroad Programs	Political Science	3	
POL/PHI 312	Political Ethics		New Class			Philosophy	0	
PSC 301	Ethics of War and Peace		Semester	POLS 359	War, Empire, and Ethics	Political Science	3	Sophomore Standing
PSY 230	Human Sexuality		New Class			Psychology	0	
PSY 304	Human Development in Cultural Contexts		Semester	PSYC 495	Seminar in Special Topics	Psychology	3	Jr standing and at least 3 hrs upper-division psychology credit
PSY 305	Cross-Cultural Psychology		New class				0	
PSY 333	Abnormal Psychology		New Class			Psychology	0	
REL 311	Early Christianity in Europe		Semester	HIST 490A	Special Topics: Ancient	Hisotry	3	
WS 302	Wine Analysis		New Class				0	
WS 303	European Wine Regions		New Class				0	

International Programs GPA Requirement for Approved Semester Programs Report on Pilot Policy

Pilot Policy (in effect as of spring 2013 when it was approved by AAC and CPS)

- The overall minimum GPA for admission to Rollins approved semester programs will be 2.5
- All programs will still require good college standing, an excellent record of personal responsibility (e.g. community standards record, service to the Rollins community, employment history) and a high level of maturity.
- Applicants will also be evaluated on the basis of their application essay, academic references, and Rollins transcript
- Applicants must also meet all other program-specific application requirements which include program-specific GPA requirements (range from 2.5 to 3.2), language requirements, interviews, individual advising, resume workshops and other components required by IP and the partner institution or organization.
- Students with a GPA of 2.45 or above may still be eligible for Rollins approved semester programs.
- Students with a GPA below 2.45 may make an academic appeal to be eligible through the Academic Appeals Committee

Summary

IP reviewed and analyzed participant data collected for the spring 2013, fall 2013 and spring 2014 semesters. Overall, we feel the policy has been successful and has allowed us to expand access to study abroad and to set more appropriate program specific GPA requirements for our range of programs.

- 32% of participants had a GPA below 3.0 in the term prior to studying abroad.
- Of these students, 92% have the same or better current cumulative GPA.
- In comparison, 83% of students with above a 3.0 in the term prior do studying abroad have the same or better current cumulative GPA.
- Only two students earned less than a 2.5 GPA during the term abroad, one of whom left her program early and had to complete program coursework from afar while managing a challenging personal situation.
- In general the semester away has a positive academic impact: while 32% of participants had under 3.0 GPA for the term prior to studying abroad, only 11% of the participants have a current cumulative GPA under 3.0
- 88% of students on Approved Semester programs earned a 3.0 or better during the term away. Though this may seem high, within the field of study abroad higher grades during the term abroad are understood to be a result of three major components:
 - Students self-select for study away and tend to be motivated towards the experience
 - Students are usually not representative of the entire student body since the requirements and application process bars the weakest students from participation
 - Outside of a few of our University-based programs, study abroad courses tend to emphasize fieldwork, reflection, and out-of-the-classroom learning, all of which students perceive as fun and easier than traditional coursework.
- For programs with a GPA requirement above 3.0 (University of Sydney, Queen Mary University, etc.), students had an average GPA for the term abroad of 3.36

- For programs with a GPA requirement under 3.0 (CAPA London, University of Belgrano, University of Oviedo), students had an average GPA for the term abroad. of 3.58
- Study Abroad participation rates have not substantially increased due to the policy but continue to rise and fall with the highest semester participation rates occurring in the 2012-13 academic year (prior to this policy taking effect).

Data Snapshots and Samplings

GPA for the Term Prior to Semester Away		
Rollins Approved Below 3.0	24	31.58%
Rollins Approved Above 3.0	152	86.36%
Term Abroad GPA		
Rollins Approved Below 3.0	16	9.09%
Rollins Approved Above 3.0	154	87.50%
Unknown*	6	3.41%
Current Cumulative GPA		
Rollins Approved Below 3.0	19	10.80%
Rollins Approved Above 3.0	157	89.20%

*Some semester term GPAs were not pulling from Banner or were not available yet.

Comparison: Students with below 3.0 in the term prior to the semester away			
Prior Term GPA	Program Term GPA	Current Overall GPA	Difference from Prior To Current
2.33	1.25	2.14	-0.2
2.36	2.83	2.42	0.1
2.49	2.52	2.6	0.1
2.59	2.64	2.47	-0.1
2.61	3.75	2.8	0.2
2.65	3.74	3.02	0.4
2.66	3.58	2.83	0.2
2.68	2.7	2.7	0.0
2.75	3.5	2.73	0.0
2.78	3	2.85	0.1
2.81	0	2.81	0.0
2.81	2.91	2.8	0.0
2.84	3.54	3.1	0.3
2.88	3.8	3.14	0.3

2.89	3.03	2.91	0.0
2.89	3.16	3.08	0.2
2.91	3	2.98	0.1
2.91	3.59	3.12	0.2
2.92	3.43	3.2	0.3
2.95	3.08	2.97	0.0
2.95	3.16	2.97	0.0
2.97	3.58	3.14	0.2
2.98	2.67	2.97	0.0
2.99	3.4	2.97	0.0

Comparison: Sampling of Students with above 3.0 in the term prior to the semester away			
Prior Term GPA	Program Term GPA	Current Overall GPA	Difference from Prior To Current
3.01	3.66	3.1	0.1
3.08	3.61	2.78	-0.3
3.2	3.33	3.29	0.1
3.34	3.08	3.16	-0.2
3.4	3.56	3.43	0.0
3.43	3.91	3.51	0.1
3.5	3.94	3.61	0.1
3.54	3.33	3.54	0.0
3.6	3.83	3.63	0.0
3.63	3.6	3.63	0.0
3.66	3.5	3.63	0.0
3.7	3.58	3.7	0.0
3.73	4	3.79	0.1
3.76	3.81	3.79	0.0
3.8	3.66	3.8	0.0
3.83	3.55	3.76	-0.1
3.87	3.91	3.85	0.0
3.9	3.86	3.92	0.0
3.95	3.11	3.8	-0.2
4	4	4	0.0

Draft Proposal for a Certificate of Advanced Graduate Studies in Humanities September 2014

Prepared by Nanci Adler, MLS alumna; Ilana Grimes, MLS alumna; Karen Styles, MLS alumna and humanities professor at Valencia College; Ryan Musgrave, Rollins faculty; Jeff Kissinger, Holt Director of Program Development; Patricia Lancaster, MLS Director.

With the endorsement of the MLS core faculty, the task group met over the summer to develop a proposal for a Certificate of Advanced Studies in Humanities. The committee reviewed certificate programs offered by other liberal studies programs, particularly those in the AGLSP. The goal of the program is to offer better preparation for MLS students whose goal is to teach at the college level. The Certificate will provide a useful credential for these students.

Brief Description

The Certificate provides a foundation in contemporary methods of teaching and learning as well as an understanding of interdisciplinary studies. It builds upon the overview of Western humanities provided by the core courses of the MLS program and adds two foundation courses: *Contemporary Teaching and Learning in the Humanities* and *Theories and Practice of Interdisciplinary Studies*.

For MLS students seeking the Certificate, these two courses will be in taken in addition to the 48 credits required for the MLS. MLS students who wish to take these courses as electives and count them in the 48 hours required for graduation may do so but they will not receive the Certificate of Advanced Graduate Study.

The total number of credits in the Certificate is 20. In addition to the two courses mentioned above (8 credits), students will count two core courses and one elective from their MLS degree (12 credits). This will allow them to focus the content of the Certificate in a particular area, depending upon the courses they decide to count. For example, someone wishing to emphasize modern humanities could count Origins of Modernity, Masterpieces of Modern Literature and an elective such as Contemporary Art.

The Certificate program is also available to students who have a master's or other advanced degree and wish to prepare themselves for college teaching. These students will be asked to take two core courses, one elective, and the two new courses.

Course Descriptions

Contemporary Teaching and Learning in the Humanities provides a foundation in both learning theory and practical application of teaching methods in various modalities and contexts. Designed for discipline experts within the humanities who wish to teach at the college level, the course offers strategies and techniques to deliver and measure effective instruction for a diverse student body. In addition to learning theory applications, specific topics include how to lead meaningful class discussions, assessment, learning styles, and effective use of learning technology.

Theories and Practice of Interdisciplinary Studies examines the nature and origins of disciplinary divisions in the liberal arts and examines theories and practical applications of an interdisciplinary approach to teaching and learning. Students will learn to integrate effectively studies of art, literature, philosophy, science and history and their various approaches to understanding our world.

Course objectives and learning outcomes:

- Understand the history of interdisciplinary studies
- Demonstrate multiple ways of knowing in interrelated topics
- Integrate multiple perspectives, leading to a unified framework of analysis
- Advance critical thinking and cognitive development
- Evaluate student achievement
- Implement learning technology with an interdisciplinary design.

Cost of Implementation

Faculty will receive course development grants of \$2500 to design the new courses.
The compensation for teaching the courses will be the same as for other MLS courses, currently \$5000.

Draft Proposal for a Doctor of Liberal Studies degree
Submitted by Tom Cook, Patricia Lancaster, Julia Maskivker, Bob Smither, and Therese Osborne

September 2014

At the request of Dean David Richard, a group of MLS faculty and one MLS alumna met over the summer to consider the establishment of a doctoral degree that would build upon the MLS curriculum. The committee reviewed similar programs at other institutions, especially Georgetown University, and developed this proposal for the consideration of the MLS core faculty.

Brief Description

The Doctor of Liberal Studies (DLS) is designed for the experienced adult learner who is interested in rigorous interdisciplinary study and scholarly research. To earn the DLS degree, candidates must complete 36 graduate semester hours (9 courses or the equivalent) beyond a master's degree, pass written and oral exams, and successfully write and defend a doctoral dissertation. The 36 credits are comprised of 4 credits from a required foundational course, 24 credits from DLS/other graduate courses/independent-study courses, and 8 credits from dissertation-related research and writing. Qualified Rollins College Master of Liberal Studies (MLS) graduates may be admitted with advance standing. The DLS and MLS cost per credit hour are the same.

(If the DLS degree is approved, all graduate liberal studies core courses and electives will have a GLS prefix so that they may be applied to either the MLS or DLS degree.)

Rationale

The Doctor of Liberal Studies is deeply rooted in the liberal arts and furthers the College's mission of providing high-quality educational opportunities for the intellectual development of adult learners. Many graduates of the MLS program are eager for a program that allows them to continue their education, either for personal enrichment or to enhance their preparation for college teaching or other pursuits.

MLS graduates are in demand as adjunct professors at local colleges that need teachers with a strong background in the humanities. Community colleges have now become four-year state colleges and need more qualified instructors. The full-time teaching opportunities for Rollins graduates may be better if they have a doctoral degree. Instructors at state colleges receive higher pay if they have a master's degree + 30 hours.

Admission

Admission to the program is highly selective, with five to seven students accepted per year. If there are fewer than five qualified students in a given year, only those who meet the admission

standards are accepted. The admissions committee will consider a student's academic record, thesis project (if applicable), statement of purpose, scholarly potential, and letters of recommendation. Each student will be interviewed by at least two core faculty members.

There are three tracks for students entering the program.

1. Students who have already earned the MLS degree will receive credit for eight hours of graduate study completed in the MLS program. They may choose which courses they wish to have counted toward the DLS degree.
2. Students who are currently enrolled in the MLS program and are accepted into the DLS program will not be required to write a master's thesis. They will be eligible to apply once they have completed 40 credits. They will take a written exam and provide the admissions committee a portfolio of papers and other projects completed in their courses in addition to the other materials required for the application.
3. Students who have completed a master's or other advanced degree will be able to count two courses (up to eight credits) of prior academic work that are applicable to the DLS degree. (Example: eight credits from a master's in English or history would be applicable, as would some courses in the sciences and social sciences). After reviewing the student's academic record the admissions committee may require the inclusion of two of the five core courses in the student's DLS curriculum. The purpose of this requirement is to ensure that all degree recipients have a foundation in interdisciplinary liberal studies.

Description of DLS Foundations Course

This required course provides entry students with the intellectual and scholarly context needed to pursue interdisciplinary study and research at the doctoral level. It presents an overview of the Western tradition to make the student aware of the complex historical dynamics of cultural evolution. Through critical reading, discussion, research and writing, the student develops an understanding of how traditional academic disciplines function within the context of interdisciplinary analysis. Research methods will be examined, and a research paper will be required that demonstrates comparative, analytic and critical thinking at an advanced level. 4 credits (though it may be possible to make it a 2-credit course)

Business Model

Year 1	Year 2	Year 3	Year 4		
5 students	10 students	15 students	15 students		
5 registrations each	5 registrations each	5 registrations each	5 registrations each		
25 reg. @\$1825	50 reg. @\$1880	75 reg. @\$1935	75 reg. @\$1993		
\$45,625	\$94,000	\$145,125	\$149,475		

Each year in the table includes fall, spring and summer registrations. The figures assume admitting five new students each year and having the first class finish the degree in two and a half to three years. Some students will take fewer than five courses per year; others may take up to seven courses per year. Figures assume initial 2015 tuition of \$1825 with a 3% increase in tuition each year.

Current pay for teaching in MLS is \$5000, so Year 1 could fund nine courses, Year 2 could fund 18 courses a year, and Year 3 could fund 29 courses a year. At present the MLS program offers about fifteen courses a year. Additional expenses for the program may include one or two special courses for the doctoral program, compensation for faculty to write and grade exams, compensation for dissertation advisors, and added compensation for the program director. Even with these added costs, the tuition income from the program in Year 1 can cover new courses and still offset the cost of other GLS courses. By Year 2, we can cover the cost of most GLS courses; by Year 3, there should be a surplus after faculty are paid.