



HUMANITIES CAPSTONE – SENIOR SEMINAR

FALL 2013: HUMN 4735.01 (24136)

MON 4-6:50 PM

FACULTY: DR. SHREEREKHA SUBRAMANIAN

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Applied Critical Thinking Statement

This course has been authorized by UHCL as an Applied Critical Thinking (ACT) Course which means that in addition to learning about the specified course content, students will be engaged with some or all of the *Elements of Thought* and *Universal Intellectual Standards* of critical thinking. The objective of an ACT course is to develop the student's ability to become skilled at analysis and evaluation by applying a set of intellectual tools that may be effectively used across all disciplines (as well as to the student's personal life). Based on the Foundation for Critical Thinking (<http://www.criticalthinking.org/>), critical thinking involves thinking for a *purpose*, asking *questions*, using *information*, applying *concepts*, drawing *inferences and conclusions*, identifying *assumptions*, anticipating *implications and consequences*, and recognizing *points of view*. The *Universal Intellectual Standards* that are applied to these *Elements of Thought* of critical thinking in order to develop *Intellectual Traits* including *clarity*, *accuracy*, *precision*, *relevance*, *depth*, *breadth*, *logic*, *significance*, and *fairness*.

Course Description

Our lives as we understand are the result of our actions and many actions, people, and narratives that precede us. The nation we live in, or the many nations we are linked to have established identities that are ever shifting and only fully apparent if we attend to how they came to be. In order to fully cohere around our own present realities and past truths and relate to the world around us, this course will tackle texts across the disciplines of history, film and cultural studies, literature, theory, and poetry to arrive at an understanding of what it means to be a human being, the underlying logic of a humanities education.

In today's globalized world of information saturation, technology, cross-border migrations and cross-cultural pollinations, it is critical to remap long-standing

epistemologies of discourse. What does it mean to think apart from the binary of the west and non-west? In what ways can we shift our understanding of our own behaviors as well as cultural, national and transnational norms? How do we grapple with notions of race, gender, sexuality, class, and ability beyond tokenism? How can we realign categories as a method to understand humanity and our own place in the increasingly complex order of things.

Themes to frame the course:

1. Identity of self and the world
2. Histories of the present – how standard categories of difference such as ‘race’ and ‘class’ and ‘gender’ can be questioned and redefined
3. Power and deference – the necessity to examine history alongside the axis of power and reframe normative understanding of nation, migrant, other
4. Culture as construct – examining the many ideologies that cement cultural identities and marks collective notions of selfhood
5. Fictions of modernity – reflection on the ramifications of modernity, empire, and postcolonial resistance

Critical thinking is the bedrock of studies in humanities, a methodology that compels us to position ourselves with depth and breadth through multiple points of view. It enables a logical approach to questions at hand, unpacking “common sense” assumptions of our everyday lives. We achieve greater clarity and write with accuracy about experience and consciousness.

Student Learning Objectives Students will be able to:

1. Read and annotate significant concepts within an entire theoretical text in order to understand themes of textuality in depth.
2. Articulate fairly and accurately scholarly points of view through the interdisciplinary domain of identity in the global present.
3. Understand, discuss and present the broad implications and consequences of scholarship in debates on difference.
4. Formulate an informed position that portrays precise and relevant interpretations on contemporary global themes based on SLO’s 1, 2, and 3.
5. Develop a clear and logical question at issue after having gone through all the stages of paper writing in incremental steps.
6. Arrive at an understanding on the purpose of the humanities and articulate in fairness the significance of a broad liberal arts education.

Elements of Thought

During this course, we will read, discuss and write on various types of texts that range from literary, philosophical, and poetic texts within the wide ranging discipline of humanities. As we do so, we will exercise the circle of elements to practice the art of critical thinking. These are:

Purpose
Question at Issue
Assumptions
Implications and Consequences
Information
Concepts
Conclusions and Interpretations
Point of View

Intellectual Standards

The circle of elements is enhanced by the effective comprehension and application of intellectual standards. These are:

Clarity
Accuracy
Precision
Relevance
Depth
Breadth
Logic
Significance
Fairness

Fundamental and Powerful Concepts

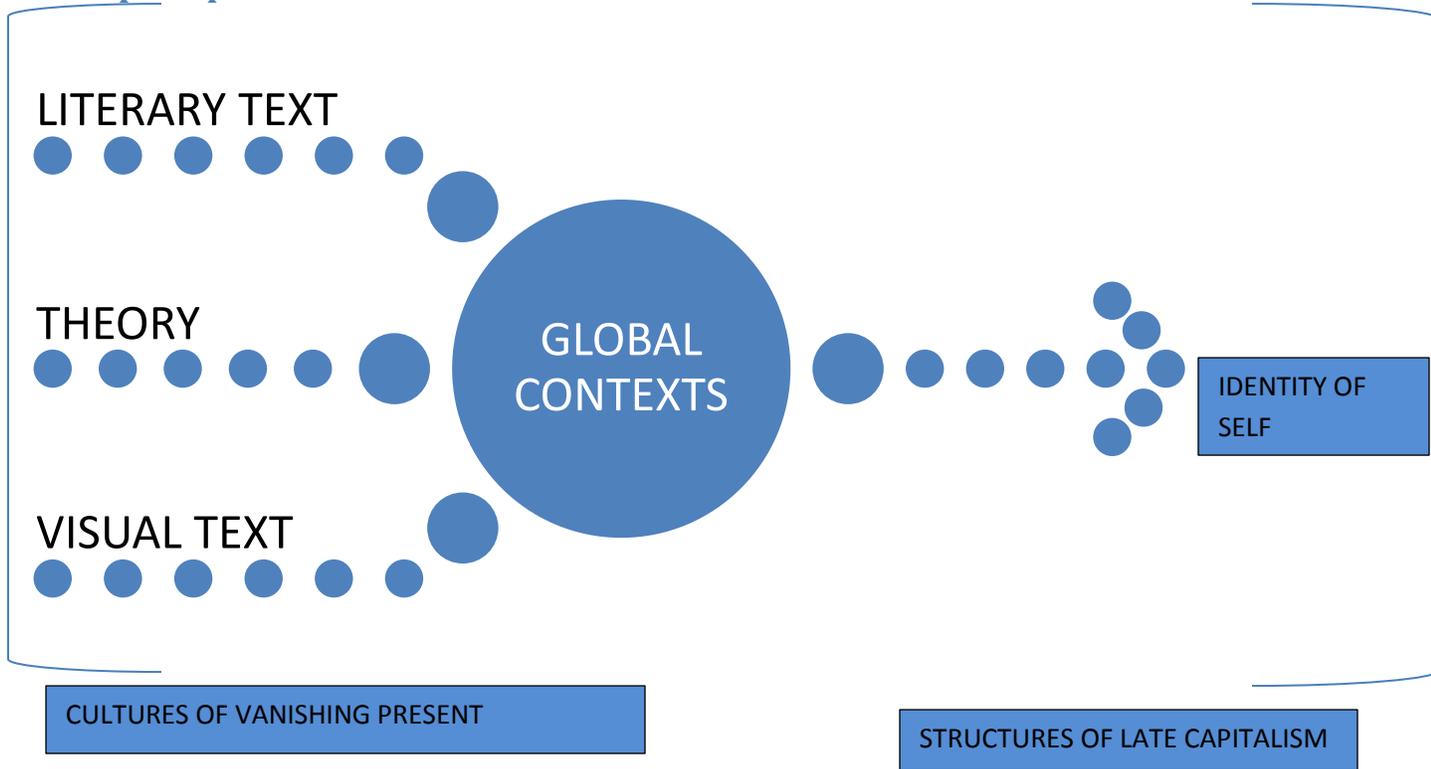
To arrive at a solid understanding of course objectives, it will help to stay tethered in key concepts that will recur throughout the duration of this course. These are:

Identity
Difference
Textuality

Central Questions

1. Who am I in relationship to histories of the vanishing present?
2. How does my knowledge help me arrive at an understanding of cultural structures on the global stage?

Concept Map



In your Capstone seminar, you will engage in an effort to think about the self through global realities, events, and narratives. The primary materials of this course involve the spectrum of text from visual (films, media, etc.), literary (novel, poetry, etc.) and theory. The intellectual substance of this course is framed by cultures of the vanishing present and structures of late capitalism. As you read deeper into the primary works for this course, you will think ahead to your central subject of study. As you do, these concepts will anchor your argument, deepen your analysis and clarify your critique.

Course Format This course will consist of lectures, discussions, small group work, in-class student presentations, university-wide student presentations, and online communication.

Email Feel free to communicate with me during office hours, via the office phone, or email me via Blackboard, while properly identifying the matter of your correspondence in the subject box. I will do my best to reply within the day and thus, Blackboard is a sure way of staying in touch with me. Unless your question is of a personal nature, such as a family emergency you need to report, please direct your general questions in the "Questions for Professor" thread in the Discussions so that everyone may benefit from the information.

Required Texts

Jonathan Culler, *The Literary in Theory* (Stanford: Stanford U P, 2007).

Islamic Mystical Poetry: Sufi Verse from the Mystics to Rumi, Ed. Mahmood Jamal (London: Penguin, 2009)

James S. Miller, *Acting Out Culture: Reading and Writing* (New York: Bedford/St. Martin's, 2011)

Shafak, Elif, *The Forty Rules of Love* (New York: Penguin, 2010)

Recommended text as an additional source for students:

Brenda Spatt, *Writing from Sources* (New York: Bedford/St. Martin's, 2011)

Additional articles will be provided via BB and our library website.

Course Requirements

Critical Thinking Response Papers (5 in all)	25%
Paper Proposal (3 formatted pages)	10%
Annotated Bibliography (5 sources)	15%
Final Paper (8-10 pages)	25%
Final Presentation (communication)	10%
Attendance and participation	15%

Grading Scale

90-100	A, A-
80-89	B-, B, B+
70-79	C-, C, C+
60-69	D-, D, D+
0-59	F

Grades are non-negotiable unless you believe there has been a clerical error. Please pay attention to due dates, deadline instructions, and paper-writing guidelines.

Assessment

The University of Houston-Clear Lake may use your work in this class to generate assessment data. Any works will be used only for educational purposes.

Course Schedule Posted on front page of course website. Please print a copy and keep it in a prominent place. It is a good idea to keep checking off the amount of work you have done and marking deadlines for assignments with extra stars or highlighter.

Attendance and Participation

Our course is f2f course with BB course site so I expect full participation, first and foremost, in class. Attendance is key part of this course. We are a small group and you will learn, survive, and enjoy the course all the more if you become an ideal intellectual community, i.e. rely on each person's presence and voice to enhance your own understanding of the readings and writings.

Participation means all four facets listed below:

1. Attendance
2. Speak up and discuss aloud as well as listen attentively as others speak
3. Present with the group on assigned reading days
4. Continue your in-class leadership with online discussions each week

ACTIVITIES

All work during this semester is to be submitted via Blackboard.

CRITICAL THINKING RESPONSE PAPERS (CTRP)

Response papers should be 3 pages in length. Try to demonstrate a critical understanding of the material you read. This means, you should try to encapsulate the author's significant concepts in a deep summary and then engage with these ideas by introducing your own precise and relevant interpretations. You have to think of CTRPs as an intelligent conversation between you and the scholar at hand. For response papers on chapters in the anthology, you can choose to answer questions offered at chapter's end. Whether you are responding to literary or visual texts along with the theory at hand, you are culling the scholar's point of view with a deep level of fairness and accuracy. All in all, these papers demonstrate a contemplation of the implications and consequences with a level of breadth and logic.

Grades for CTRPs: Write five papers on any of the readings this semester. If you write consecutively starting with the second session, you will be done with all response papers before spring break and then you can concentrate on writing your final paper for the rest of the semester. The papers will be graded on the following scale: Exemplary (95), Acceptable (90) or Unacceptable (85). If you submit many papers together in one heap at the end of the semester (last week

of classes and finals week), then you can only receive a grade of V or below. No comments will be given at this time.

GRADING RUBRIC

	CONCEPTS	INTERPRETATIONS	POINT OF VIEW	IMPLICATIONS AND CONSEQUENCES	GRADE (v+, v, v-)
	Significant and deep	Precise and Relevant	Fair and accurate	Broad and logical	
CTRP#1					
CTRP#2					
CTRP#3					
CTRP#4					
CTRP#5					

INSTRUCTIONS FOR SUBMITTING CTRPs

Provide your name, date, and paper number on top right corner. Be sure to number each page in the bottom right corner. Use standard font (Times New Roman or Calibri), 12 pt., double-spaced with 1" margins. Use quotes, but use them sparingly, and cite them correctly. Attempt to give yourself enough time to revise a couple of times before submitting the paper to me. It is always a good idea to review your work multiple times to polish grammar and spelling.

You are expected to post the summary portion of one of your five papers in critical thinking (preferably the one that got the highest grade) on an open source encyclopedia. You can find a set of instructions for one such encyclopedia at: <http://en.wikipedia.org/wiki/Wikipedia:Tutorial>

Paper Proposal

As we make our way through the material, I would like you to continue to actively engage with your own life, past experiences with feminist issues, and world events at large that interest you. Think of what subject, theme, or event interests you and also speaks to your own disciplinary background. Write a 3-4 page proposal that includes the following portions: Introduction, statement of purpose, justification for research-what gap is filled?, primary and secondary materials of engagement, thesis, references. In the last section of the proposal, I would like to see the first paragraph of your paper.

You are required to have a meeting with me regarding your proposal (face to face or by phone or online) before you submit this assignment.

Annotated Bibliography

It is important to familiarize yourself with our Neumann Library. You are expected to find five good sources, hopefully complete single-author texts for your initial bibliography. Read these works and give a one paragraph summary

of each work that is directed towards your own paper. Cite it correctly using MLA or Chicago Style and offer the paragraph immediately afterwards. Keep in mind, in graduate school, presentation is also important. Doing academic research necessitates that you move beyond Google into academic databases. The sources should be legitimate academic sources, i.e. peer-reviewed published material. Wikipedia and blogs do not constitute appropriate sources.

Final Capstone Project

Submit 8-10 page double-spaced final paper which wrestles with integrity and rigor a set of questions or argument framed by you in the paper's opening. The questions can be around the themes of humanities and humanities education, the purpose of literature and arts in our lives, traditional epistemological boundaries, how we have come to understand our own histories and cultures, and much more. Do have your topics approved long before this stage of the writing process so that you are all headed in the right direction and generate a research paper that is the pinnacle of your baccalaureate studies.

Caution

As topics in this class may likely lead to controversial discussions on the expression/interpretation of various cultural, religious, beliefs, etc., it is highly important that you treat your classmates and their beliefs/opinions, however contrary to your own, with respect.

4 Golden Rules of Good Discussion (Bartlett 1999)

1. No hogging the floor.
2. No blaming or shaming.
3. No personal attacks.
4. Always respect the confidentiality of the classroom.

All the discussions in this class are premised on the essential intellectual traits that are key to the critical thinking process:

1. Intellectual humility
2. Intellectual courage
3. Intellectual empathy
4. Intellectual autonomy
5. Intellectual integrity
6. Intellectual perseverance
7. Confidence in reason
8. Fairmindedness

Class Preparation: Expect to spend six to eight (or more, depending on your reading speed) hours of outside time preparing for each week's work. This is an intense

course. Participate without hesitation and expect to think and respond to questions based upon the readings of the day.

Late Policy:

Due dates are not subject to change - turn in papers on the given deadlines. If due to some circumstance, you have an emergency, let me know via BlackBoard or phone and stay in touch. If you submit late work, the penalty is half a grade drop per class. You need to keep up with the lessons and complete the quizzes in a timely fashion. I discourage you from falling behind and trying to squeeze all the work in the last few days. If you fall even one lesson behind, it is very hard to catch up in this course.

Technical Support

If this is your first time using BlackBoard for a course, please be sure to orient yourself, ask questions and be pro-active in this course.

If you are having technical problems with BlackBoard, you can contact free technical support through one of the following ways:

- Phone: 281-283-2828
- Email: SupportCenter@uhcl.edu
- Web: <http://courses.uhcl.edu>

Any course-content related questions should be directed to me.

Academic Honesty Policy:

Students are required to do their own work on exams and papers. All UHCL students are responsible for knowing the standards of academic honesty (consult UHCL Student Life Handbook). Plagiarism, using research without citations, or using a created product without crediting the source, is forbidden and will result in a range of penalties from a grade of "F" for the assignment to expulsion from the course, along with formal documentation of the violation.

Online Caution:

Since "online ethics" is a whole new discipline for us to consider, it would be best to be wary when reading (or borrowing or citing) from the internet.

Disabilities:

If you have a disability and need a special accommodation, consult with the Coordinator of Health Disabilities Services, (281) 283-2627, and then discuss the accommodation with me before the first paper is due.

Incompletes:

A student can be given an "I" only in cases of documented emergency that occurs late in the semester, provided that they have been consistent and sincere in their work ethic throughout the semester. To receive an "I," the student will have to adhere to stipulated criteria and complete a grade contract.

Withdrawal: The final drop date is Nov. 11th, which is the last day to withdraw or drop without grade penalty.

Six Drop Rule: Texas State's New Six drop rule: Any undergraduate student who enrolls in a Texas college or university starting Fall 2007 will be limited to a total of six dropped courses during his/her entire undergraduate career. Once these six drops have been used, the student must remain enrolled in his/her classes unless h/she withdraws from all classes. A student may drop one or more classes during the drop/add period without it counting towards the student's six drops. The drop/add period ends on Sept. 11th.

Changes in Syllabus: The instructor reserves the right to make appropriate changes in the syllabus. It is the student's responsibility to keep updated on course information if he or she is absent.

Copyright: All materials in this course are subject to copyright protections and should not be downloaded, distributed, or used by students for any purpose outside of this course.

Privacy and BlackBoard Tracking Notice:

BlackBoard automatically records all student activities, including your first and last access to the course, the pages you have accessed, the number of discussion messages you have read and sent, chat room discussion text, and posted discussion topics. This data is accessed by the instructor to evaluate class participation and to identify students having difficulty using BlackBoard features.

- ❖ It is your responsibility to maintain a copy of this syllabus. Keep a phone number/email of another student from our class whom you should contact to request missed notes or work. Make use of office hours since active correspondence with me will heighten your understanding of material as well as enrich your participation in the course. Most importantly, just stay in touch!

University Resources

(underutilized treasures which will help enhance your overall university experience. If interested in any of the items listed below, go to our university website and find these services because most of them are listed through Campus Life. You can certainly familiarize yourself with this website so that you can learn all that the university provides for you)

Women's Studies If you choose to enroll in any course that is offered through WMST or cross-listed with WMST, you should seriously think about graduating with a WMST certificate. For this certificate, you have to enroll in three WMST courses before you graduate and some of these courses can be "Introduction to WMST,"

“WMST Seminar” (which I am offering now), “Women of Color,” “Violence against Women,” “Women in Literature,” etc.

Library

Take a walk to our Alfred R. Neumann library located at the second floor of the Bayou Building. We have quite a strong catalogue of texts and journals, as well as an online collection of databases to boast. Walk through the library, find good spaces to study and work, and always feel free to ask a reference librarian for help if you feel lost in the library.

Writing Center

Great center run by Dr. Chloe Diepenbrock! It boasts multiple ways of helping our students – face to face, phone, chatting, and virtual sessions. You are not a poor writer to avail of this resource. You are a smart and savvy writer who knows that all writers need peer-review to improve their written work. Go visit this center, learn how it works, and who knows – you might be one of the writing center tutors on a future date.

Student Success Center

The Student Success Center is a comprehensive academic support resource for the UHCL student community. The Center’s services are free of charge and include peer tutoring for courses in all four schools, supplemental instruction, and study skill development. Students can visit the Student Success Center webpage at www.uhcl.edu/studentsuccesscenter or call 281-283-2643 to preview our services and set appointments.

They are ready and available to help students meet the academic challenges of university education. They have tutors available for Basic Texts courses as well and many programs for academic skills development. All services are provided for the benefit of our students and are free of charge.

Mentorship Program

We have launched a *Total Success Plus Mentorship* program, offered through Intercultural and International Student Services Office. It is a great program in which you are paired with a faculty in your school with whom you can meet, ask questions, and have a sense of comfort in learning how to navigate through the university life. I happen to be one of the mentor volunteers. Contact Susana Hernandez at IISS office if you are interested in participating in this program.

Career Office

Do know that there are experts on campus who host job fairs and help you navigate through the steps as you approach graduation and think of ways of translating your well-earned degree into valuable job prospects. On their website, they post ads from employers and tips on searching for the right career for you.

Counseling Center

If you feel lost, overwhelmed, depressed, or isolated, please realize that you are not alone. Much of our lives intersect across our many functions as members of family, communities, and the larger society that place a great number of duties upon our shoulders. All of this might result in a sense of anxiety or alienation at some point or the other in our lives. Just know that you are not alone and that the counseling center on our campus offers individual and group sessions for people seeking a sense of stability and self-affirmation. Again, just pick up the phone and call!

Humanities Capstone Bibliography

A useful list for you as you venture into thinking about your initial paper proposal and also, as you trudge through the library to compile your annotated bibliography

1. What are the humanities? What is its purpose in the university?

Aldama, Frederick Luis. *Why the humanities matter: a commonsense approach*. Austin: University of Texas Press, 2008.

Bullough Jr., Robert V. "Developing Interdisciplinary Researchers: What Ever Happened to the Humanities in Education?." *Educational Research* 35, no. 8 (2006): 3-10.

Davidson, Cathy N., and David T. Goldberg. "Engaging the Humanities." *Profession* (2004): 42-62.

Gehlhaus, Diana. "What can I do with my liberal arts degree?." *Occupational Outlook Quarterly* 51, no. 4 (2007): 3-11.

Seaton, James. "Defending the Humanities." *The Good Society* 17, no. 2 (2008): 76-80.

Stewart, Susan. "Thoughts on the Role of the Humanities in Contemporary Life." *New Literary History* 36, no. 1 (2005): 97-103.

2. Why is writing the essay relevant? How do we write an essay?

Butler, Paul. *Style in rhetoric and composition: a critical sourcebook*. Boston: Bedford/St. Martins, 2010.

Clifford, John, and John Schilb. *Writing Theory and Critical Theory: Research and Scholarship in Composition*, 3. New York: Modern Language Association of America, 1994.

Crider, Scott. *The office of assertion: an art of rhetoric for the academic essay*. Wilmington, DE: ISI Books, 2005.

DiYanni, Robert. *Writing about the humanities*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2004.

Joseph, Miriam, and Marguerite McGlenn. *The trivium: the liberal arts of logic, grammar, and rhetoric : understanding the nature and function of language*. Philadelphia, PA: Paul Dry Books, 2002

Northey, Margot, Lorne Tepperman, and James M. Russell. *Making Sense: Social Science: a student's guide to research and writing*. Don Mills, Ontario: Oxford University Press, 2005.

Pare, A. "Writing Matters: Back to the Future with Rhetoric." *Education Canada* 49, no. 4 (2009): 4-8.

Redman, Peter. *Good essay writing: a social sciences guide*. London: Sage, 2001.

Strecker, Ivo, and Stephen A. Tyler. *Culture and Rhetoric*. New York: Berghahn Books, 2009.

Sullivan, Patrick. *What is college-level writing?*. Urbana, Illinois: National Councils of Teachers of English, 2006.

Warburton, Nigel. *The basics of essay writing*. London: Routledge, 2006.

Young, Richard E., and Liu Yameng. *Landmark Essays on rhetorical invention in writing*. Davis, CA: Hermagoras Press, 1994.

3. What is critical thinking in the humanities?

Barnet, Sylvan, and Hugo A. Bedau. *Critical thinking, reading, and writing: a brief guide to argument*. Boston, MA: Bedford/St. Martin's, 2002

Bowell, Tracy, and Gary Kemp. *Critical thinking: a concise guide*. London: Routledge, 2010

Fowler, Martin C. *The ethical practice of critical thinking*. Durham, North Carolina: Carolina Academic Press, 2008.

Hooks, Bell. *Teaching critical thinking: practical wisdom*. New York: Routledge, 2010.

Inch, Edward S., and Barbara Warnick. *Critical thinking and communication: the use of reason in argument*. Boston, MA: Allyn & Bacon, 2010.

Lewis, Arthur, and David Smith. "Defining Higher Order Thinking." *Theory into Practice* 32, no. 3 (1993): 131-137.

Kragness, Sheila. "Critical Thinking through Language." *The Modern Language Journal* 29, no. 6 (1945): 521-523.

Richard, Paul, and Linda Elder. *The Thinker's Guide for students on how to study & learn a discipline using critical concepts & tools*. Dillon Beach, CA: Foundation for Critical Thinking, 2003.

Tsui, Lisa. "Education Reproducing Social Inequalities through Higher Education: Critical Thinking as Valued Capital." *Journal of Negro Education* 72, no. 3 (2003): 318-332.

Walters, Kerry S. "Critical Thinking, Rationality, and the Vulcanization of Students." *The Journal of Higher Education* 61, no. 4 (1990): 448-467.

4. Relationship of Humanities to Literature? Other Disciplines?

Dawson, Paul. *Creative writing and the new humanities*. London: Routledge, 2005.

Donaday, Anne. "Overlapping and Interlocking Frames for Humanities Literary Studies: Assia Djebar, Tsitsi Dangarembga, Gloria Anzaldua." *College Literature* 34, no. 4 (2007): 22-42.

Gottschall, Jonathan. *Literature, science, and a new humanities*. New York: Palgrave Macmillan, 2008.

Gould, Stephen Jay. *The hedgehog, the fox, and the magister's pox: mending the gap between science and the humanities*. New York: Harmony Books, 2003.

Levine, Peter. *Reforming the humanities: literature and ethics from Dante through modern times*. New York: Palgrave Macmillan, 2009.

Paulson, William R. *Literary culture in a world transformed: a future for the humanities*. Ithaca, NY: Cornell University Press, 2001.

Stimpson, Catharine R. "Loving an Author, Loving a Text: Getting Love Back Into the Humanities." *Confrontation* 104 (2009): 13-29.

Worsley, Dale. *Teaching for depth: where math meets the humanities*. Portsmouth, NH: Heinemann, 2002.

5. In what ways does a college curriculum steeped in the humanities lead to a more humane society/human-ness?

Bloch, Howard. "What Words are Worth: In defense of the humanities." *Humanities* 30, no. 3 (2009): 18-53.

Franke, Richard J. "The power of the humanities & a challenge to humanists." *Dædalus* (2009): 13-23.

Høyrup, Jens. *Human sciences: reappraising the humanities through history and philosophy*. Albany, NY: State University of New York Press, 2000.

Nussbaum, Martha C. *Not for Profit: Why Democracy Needs the Humanities*. Princeton, N.J.: Princeton University Press, 2010.

Walling, Donovan R. *Under construction: the role of the arts and humanities in postmodern schooling*. Bloomington, Ind: Phi Delta Kappa Educational Foundation, 1997.

6. Porousness of disciplines—how humanities bleeds into phil, anth, litr, and fields like wmst, border studies, and indigenous studies.

Cohen, Tom. *Jacques Derrida and the humanities: a critical reader*. Cambridge, U.K.: Cambridge University Press, 2001.

Deats, Sara Munson, and Lagretta Tallent Lenker. *Aging and identity: a humanities perspective*. Westport, Conn: Praeger, 1999.

Fuery, Patrick, and Nick Mansfield. *Cultural studies and the new humanities: concepts and controversies*. Melbourne: Oxford University Press, 1997.

Gay, Volney P. *Progress and values in the humanities: comparing culture and science*. New York: Columbia University Press, 2010.

Klein, Julie Thompson. *Humanities, culture, and interdisciplinary: the changing American academy*. Albany: State University of New York Press, 2005.

Morris, Christopher D. *The figure of the road: deconstructive studies in humanities disciplines*. New York: Peter Lang, 2007.

Snyder, Sharon L., Brenda Jo Brueggemann, and Rosemarie Garland-Thomson. *Disability studies: enabling the humanities*. New York: Modern Language Association of America, 2002.

This course achieves the goal of critical thinking through the university outlined 4 C's, i.e. curiosity, connection, creativity, and communication. Students focus on the following two:

**CONNECTION
COMMUNICATION**



Schedule of Readings

The schedule and readings are subject to change depending on the needs of the class.

Aug. 26 Introductions/Producing and integrating knowledge through the lens of critical thinking

Sept. 2 **LABOR DAY**

Sept. 9 Film viewing and 'Elements-based' discussion
Veena Das, *Life and Words: Violence and the Descent into the Everyday*, p. 1-94 (full text available in UHCL library online)

Sept. 16 *Acting Out Culture (AOC)*, How We Believe, p. 15-96
AOC, How We Watch, p. 99-176

Critical Thinking Response Paper **#1 DUE DATE: 9/16 BY 4 PM**
4 more CTRPs due – add your own deadlines!

Sept. 23 *AOC*, How We Learn, p. 279-360
AOC, How We Work, p. 363-460

Culler, Concepts, p. 99-201

Sept. 30 *AOC*, How We Eat, p. 179-276
AOC, How We Change, p. 463-520

Oct. 7 Lecture Viewing and 'Elements-based' Discussion

Culler, *Literary in Theory – Theory*, p. 23-96

Oct. 14 Culler, Concepts, p. 99-201

Oct. 21 Culler, Critical Practices, p. 205-267

Oct. 28	Contemporary Islamic Representations Readings on BB
	PROPOSAL DUE DATE: 10/28 BY 4 PM
Nov. 4	<i>Islamic Mystical Poetry: Sufi Verse from Early Mystics to Rumi</i>
Nov. 11	Elif Shafak, <i>The Forty Rules of Love</i> (Novel)
	ANNOTATED BIBLIO DUE DATE: 11/11 BY 4 PM
Nov. 18	Film Viewing and “Elements-based” discussion
Nov. 25	Carolyn Forché, Excerpts from <i>Against Forgetting</i> (BB)
Dec. 2	Final Presentations (communication)/Closing Discussion

• **FINAL PAPER DUE DATE: 12/2 BY 4 PM**

- ❖ It is your responsibility to maintain a copy of this syllabus. Keep a phone number/email of another student from our class whom you should contact to request missed notes or work. Make use of office hours since active correspondence with me will heighten your understanding of material as well as enrich your participation in the course. Most importantly, just stay in touch!

Overall Participation:

It is a great idea to start attending the many events or free fairs that take place on our campus. It is a good way to learn about the university, the larger world, and meet your peers who are struggling and surviving in similar ways. While I know many of you are busy with full-time careers and families and many other responsibilities, do think of coming by to have a cup of coffee on Thursday evenings at the Café Bono and attend the poetry readings that I run on first Thursdays. Also, I encourage you to catch a film through our own in-house film series run by Sonia Hernandez and also, the Foreign Language Studies Program. Look out for events and lectures sponsored by Women’s Studies, Cross-Cultural Studies, and Humanities. The film series offer award-winning commercial films at a very subsidized rate for your viewing pleasure. All this is a way to participate and animate the university’s own cultural and intellectual environment and get a sense of all the dimensions of a baccalaureate and become a well-rounded humanities student.