

KINGSBOROUGH COMMUNITY COLLEGE  
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: Liberal Arts Departments

Date: 9/16/2022

Title Of Course/Degree/Concentration/Certificate: Liberal Arts Seminar

Change(s) Initiated: (Please check)

- |   |   |
|---|---|
| <input type="checkbox"/> Closing of Degree            | <input type="checkbox"/> Change in Degree or Certificate                              |
| <input type="checkbox"/> Closing of Certificate       | <input type="checkbox"/> Change in Degree: Adding Concentration                       |
| <input type="checkbox"/> New Certificate Proposal     | <input type="checkbox"/> Change in Degree: Deleting Concentration                     |
| <input type="checkbox"/> New Degree Proposal          | <input type="checkbox"/> Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| <input checked="" type="checkbox"/> New Course        | <input type="checkbox"/> Change in Course Designation                                 |
| <input type="checkbox"/> New 82 Course (Pilot Course) | <input type="checkbox"/> Change in Course Description                                 |
| <input type="checkbox"/> Deletion of Course(s)        | <input type="checkbox"/> Change in Course Title, Number, Credits and/or Hours         |
|   | <input type="checkbox"/> Change in Academic Policy                                    |
|   | <input type="checkbox"/> Pathways Submission:   |
|   | <input type="checkbox"/> Life and Physical Science                                    |
|   | <input type="checkbox"/> Math and Quantitative Reasoning                              |
|   | <input type="checkbox"/> A. World Cultures and Global Issues                          |
|   | <input type="checkbox"/> B. U.S. Experience in its Diversity                          |
|   | <input type="checkbox"/> C. Creative Expression                                       |
|   | <input type="checkbox"/> D. Individual and Society                                    |
|   | <input type="checkbox"/> E. Scientific World  |
- Change in Program Learning Outcomes
- Other (please describe): \_\_\_\_\_

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: 9/16/2022 Signature, Committee Chairperson: Stuart Parker

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: [Signature]

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: Eileen Ferretti

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: Thomas Eaton

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: Jacob Segal

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: Alfonso Garcia Osuna

I have reviewed the attached material/proposal

Signature, Department Chairperson: \_\_\_\_\_





**New Course Proposal Form\***

\*This form is **NOT** intended for Internships or Field Work

- Complete the requested course information in the table below. Indicate “**NONE**” where applicable.  
 \*For Assignment of New Course Number, contact **Academic Scheduling**.

<b>Department:</b>	Art Behavioral Sciences Communication and Performing Arts English History, Philosophy, and Political Science World Languages and Cultures
<b>Course Designation/Prefix:</b>	LAS
<b>*Course Number:</b>	100A – Liberal Arts Seminar – Art 100B – Liberal Arts Seminar – Behavioral Science 100C – Liberal Arts Seminar – Communications 100E – Liberal Arts Seminar – English 100H – Liberal Arts Seminar – History 100W – Liberal Arts Seminar – World Languages
<b>Course Title:</b>	See above
<b>Course Description:</b> (Note: Description should include language similar to Course Learning Outcomes.)	The Liberal Arts Seminar (LAS) is a three credit required course for all liberal arts majors taught by faculty from the college’s liberal arts departments. This first year interdisciplinary seminar will introduce students to the distinctive backgrounds, objectives, and methods of the liberal arts disciplines. It will also provide students with a map of the major as it exists at Kingsborough, including the role of liberal arts concentrations. Each LAS is organized around critical and creative reading, writing, and thinking about an interdisciplinary guiding question in order to model inquiry as a fundamental practice of the liberal arts. The LAS will provide students with opportunities to actively practice the habits of mind that are central to a liberal arts education, to connect with a community of liberal arts students and faculty, and to reflect on their own academic goals and learning processes.

<b>Prerequisite(s):</b>	None. However, the LAS is designed as a first year academic seminar and, thus, should be taken within the first year of study at KCC or immediately after a student has declared Liberal Arts (LA) as a major.
<b>Corequisite(s):</b>	NONE
<b>Pre-/Co-requisite(s):</b>	NONE
<b>Open ONLY to Select students (Specify Population):</b>	Liberal Arts majors
<b>Frequency course is to be offered (Select All that Apply)</b>	<input checked="" type="checkbox"/> Fall <input type="checkbox"/> Winter <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
<b>Suggested Class Limit:</b>	25
<b>Indicate if a special space, such as a lab, and/or special equipment will be required:</b>	NONE

- Credits and Hours based on MSCHE Guidelines for *College Credits Assigned for Instructional Hours*  
**\*Hours are based on hours per week in a typical 12-week semester** (Please check **ONE** box based on credits):

1-credit:  1 hour lecture  
 2 hours lab/field/gym

2-credits:  2 hours lecture  
 1 hour lecture, 2 hours lab/field  
 4 hours lab/field

3-credits:  3 hours lecture  
 2 hours lecture, 2 hours lab/field  
 1 hour lecture, 4 hours lab/field  
 6 hours lab/field

4-credits:  4 hours lecture  
 3 hours lecture, 2 hours lab/field  
 2 hours lecture, 4 hours lab/field  
 1 hour lecture, 6 hours lab/field  
 8 hours lab/field

More than 4-credits:  Number of credits: \_\_\_\_ (explain mix lecture/lab below)

\_\_\_\_ Lecture \_\_\_\_ Lab

Explanation: \_\_\_\_\_

● **Where** does this course fit? Select from the following:

<p><b>X Degree Program(s)/Certificate(s)*</b></p>	<p><b>List Degree Program(s)/Certificate(s):</b></p> <p>Liberal Arts</p>
<p><input type="checkbox"/> General Education/Pathways</p>	<p><b>Select ONE of the following:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Life and Physical Science (LPS)</li> <li><input type="checkbox"/> Math and Quantitative Reasoning (MQR)</li> <li><input type="checkbox"/> World Cultures and Global Issues (Group A)</li> <li><input type="checkbox"/> U.S. Experience in its Diversity (Group B)</li> <li><input type="checkbox"/> Creative Expression (Group C)</li> <li><input type="checkbox"/> Individual and Society (Group D)</li> <li><input type="checkbox"/> Scientific World (Group E)</li> </ul>
<p><input type="checkbox"/> 82XX Pilot/Experimental Course</p>	<p><b>If proposed as a “real” course, where will this course fit? Select from the following:</b></p> <p><b>List Degree Program(s)/Certificate(s):</b></p> <ol style="list-style-type: none"> <li>1.</li> <li>2.</li> </ol> <p><b>Select ONE of the following:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Life and Physical Science (LPS)</li> <li><input type="checkbox"/> Math and Quantitative Reasoning (MQR)</li> <li><input type="checkbox"/> World Cultures and Global Issues (Group A)</li> <li><input type="checkbox"/> U.S. Experience in its Diversity (Group B)</li> <li><input type="checkbox"/> Creative Expression (Group C)</li> <li><input type="checkbox"/> Individual and Society (Group D)</li> <li><input type="checkbox"/> Scientific World (Group E)</li> </ul>

**\*If Degree Program/Certificate is Selected:**

- Include an updated **Curricular** Map (Program Learning Outcomes) for each Degree Program/Certificate listed above.
- Include an updated Degree Map (semester-by-semester course sequence) for each Degree Program/Certificate listed above. For Degree Map template, contact Amanda Kalin, ext. 4611, [Amanda.Kalin@kbcc.cuny.edu](mailto:Amanda.Kalin@kbcc.cuny.edu)

The Following NYSED Guidelines must be adhered to for ALL Degree Programs:

45 credits of Liberal Arts (General Education) course work for an Associate of Arts Degree (AA) 30 credits of Liberal Arts (General Education) course work for an Associate of Science Degree (AS) 20 credits of Liberal Arts (General Education) course work for an Applied Associate of Science (AAS)

**Additional Separate Submissions Required:**

1. Curriculum Transmittal Cover Page indicating a “Change in Degree or Certificate”
2. Memo with rationale for inclusion of the course within the curriculum
3. “Current” Degree with all proposed deletions (strikeouts) and additions (bolded) clearly indicated
4. “Proposed” Degree, which displays the degree as it will appear in the *College Catalog*

For a copy of the most up-to-date Degree/Certificate requirements contact Amanda Kalin, ext. 4611, [Amanda.Kalin@kbcc.cuny.edu](mailto:Amanda.Kalin@kbcc.cuny.edu)

**If General Education/Pathways is Selected:**

- [Please refer to NYSED Guidelines for courses that are considered Liberal Arts \(General Education\)](#).
- Pilot/Experimental/82XX courses CANNOT be submitted for Pathways until they are submitted as a “real” course.

**Additional Separate Submissions Required:**

1. Curriculum Transmittal Cover Page indicating BOTH “New Course” and “Pathways”
2. CUNY Common Core Pathways Submission Form

- **List the Course Learning Outcomes** – Course Learning Outcomes are measurable/demonstrable, containing “**action verbs**” (Blooms Taxonomy). If proposed to PATHWAYS, the Course Learning Outcomes should significantly align with the Pathways Learning Outcomes (refer to the Pathways Common Core Submission Form for Pathways Learning Outcomes). If proposed for a Degree program, the course should align with the Program Learning Outcomes (PLOs). **REMINDER** – Course Learning Outcomes are consistent for **ALL sections** of the same course and **MUST** be included on the syllabus.

<b>Course Learning Outcomes</b>
1. Students will be able to explain the value and benefit of a liberal arts education and identify the liberal arts opportunities available at Kingsborough.
2. Students will be able to interpret real-world problems from multiple perspectives and develop an evidence-based point of view on a topic.
3. Students will be able to make connections among course texts, real-world issues, and/or personal experiences and utilize methods or processes of inquiry associated with liberal arts disciplines.
4. Students will be able to describe their own learning processes, identify how they learn, and develop ways to approach complex texts, content, ideas, and theories associated with liberal arts disciplines.

- **Assessment of Course Learning Outcomes:** The Course Learning Outcomes are measurable/demonstrable through the below listed sample assignments/activities. Include percentage breakdown for grading. **REMINDER** - Assessment of Course Learning Outcomes are based on a **Common Syllabus** – to allow for **any** qualified instructor to teach the course.

<b>Course Learning Outcome</b>	<b>Percentage of Grade</b>	<b>Measurement of Learning Outcome (Artifact/Assignment/Activity - from Sample Syllabus A)</b>
1. Students will be able to explain the value and benefit of a liberal arts education and identify the liberal arts opportunities available at Kingsborough.	Weekly assignments 50% of grade	<p><b><u>Week 1: What are liberal arts good for?</u></b>  <i>Sample Readings: One text per week</i></p> <ul style="list-style-type: none"> <li>● Melissa Cheyney. “The Value of a Liberal Arts Education in Today's Global Marketplace.” <i>HuffPost</i>, HuffPost, 23 Sept. 2013, <a href="http://www.huffpost.com/entry/the-value-of-a-liberal-arts-education_b_3647765">www.huffpost.com/entry/the-value-of-a-liberal-arts-education_b_3647765</a>.</li> <li>● Marvin Krislov, “The Life-Shaping Power of Higher Education,” October 6, 2017, <a href="https://www.insidehighered.com/views/2017/10/06/importance-liberal-arts-transforming-lives-essay">https://www.insidehighered.com/views/2017/10/06/importance-liberal-arts-transforming-lives-essay</a>.</li> </ul>

		<ul style="list-style-type: none"> <li>● Kwame Anthony Appiah, “What Is the Point of College?,” <i>The New York Times</i>, September 8, 2015, <a href="https://www.nytimes.com/2015/09/13/magazine/what-is-the-point-of-college.html">https://www.nytimes.com/2015/09/13/magazine/what-is-the-point-of-college.html</a>.</li> </ul> <p><b>Sample Assignment/Assessment:</b> Interview someone who has a degree in the liberal arts, or teaches, studies, or works in the KCC liberal arts program, and write a brief profile about what the liberal arts means to them. Develop interview questions in class. Post profiles on a class discussion board.</p> <p><b><u>Week 2: What is the liberal arts major at Kingsborough?</u></b> <i>Sample readings:</i></p> <ul style="list-style-type: none"> <li>● Sample syllabi from liberal arts courses</li> <li>● Liberal arts faculty profile</li> <li>● Liberal arts program documents</li> <li>● Liberal arts campus initiatives</li> </ul> <p><b>Sample Assignments/Assessments:</b> Research one liberal arts course or concentration at Kingsborough and write a short reflection. Post written reflections on a class discussion board.</p>
<p>2. Students will be able to interpret real-world problems from multiple perspectives and develop an evidence-based point of view on a topic.</p>	<p>Weekly assignments 50% of grade</p> <p>Final project 25% of grade</p>	<p><b><u>Week 6: Education in NYC</u></b> <i>Sample Readings: One text per week</i></p> <ul style="list-style-type: none"> <li>● Thomas Bender, “The University and the City,” in <i>The Unfinished City: New York and the Metropolitan Idea</i> (New York: New Press, The, 2002), 149-164.</li> <li>● Lynnell Hancock and Meredith Kolodner, “What It Takes to Get Into New York City’s Best Public Colleges,” <i>The Atlantic</i>, January 13, 2015, <a href="https://www.theatlantic.com/education/archive/2015/01/what-it-takes-to-get-into-new-york-citys-best-public-colleges/384451/">https://www.theatlantic.com/education/archive/2015/01/what-it-takes-to-get-into-new-york-citys-best-public-colleges/384451/</a>.</li> </ul>



		<ul style="list-style-type: none"> <li>● “Three Miles,” This American Life, accessed May 12, 2021, <a href="https://www.thisamericanlife.org/550/three-miles">https://www.thisamericanlife.org/550/three-miles</a>.</li> </ul> <p><i>Sample Assignment/Assessment:</i>  Prepare for an in-class debate: Should CUNY be tuition-free? Please be prepared to take either side of the debate and conduct some research about CUNY’s history as a tuition-free university. Add your research notes to the shared online folder. Include a list of sources you consulted during the research process (minimum 3 sources) in your notes.</p> <p><b><u>Week 7 Sample Assignment/Assessment</u></b>  <i>Sample Readings: One text per week</i></p> <ul style="list-style-type: none"> <li>● Stephen Eide, “New York’s Homelessness Crucible,” <i>City Journal</i>, no. New York City: Reborn 2021 (March 11, 2021), <a href="https://www.city-journal.org/homelessness-leading-issue-in-2021-new-york-mayoral-contest">https://www.city-journal.org/homelessness-leading-issue-in-2021-new-york-mayoral-contest</a>.</li> <li>● Emily Nonko, “Tracing the History of Affordable Housing in New York City,” <i>Curbed NY</i>, September 18, 2015, <a href="https://ny.curbed.com/2015/9/18/9920972/tracing-the-history-of-affordable-housing-in-new-york-city">https://ny.curbed.com/2015/9/18/9920972/tracing-the-history-of-affordable-housing-in-new-york-city</a>.</li> <li>● Luis Ferré-Sadurní, “The Rise and Fall of New York Public Housing: An Oral History,” <i>The New York Times</i>, June 25, 2018, sec. New York, <a href="https://www.nytimes.com/interactive/2018/06/25/nyregion/new-york-city-public-housing-history.html">https://www.nytimes.com/interactive/2018/06/25/nyregion/new-york-city-public-housing-history.html</a>.</li> </ul> <p>Based on everything we have learned thus far in the semester, develop a unique question about life in NYC--a question you would want to explore further as you continue to study. Reflection: Spend some time reflecting on: How did you arrive at this question? What have you learned that led you to this question? Why are you</p>
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		<p>interested in this question? What value or importance do you think this question has in understanding the future of NYC? Post your questions and reflections to a shared discussion board.</p> <p><b><u>Week 12 Sample Final Projects</u></b> The weekly assignments will grow into a revised project which you will submit as your final project for the semester. You might choose to continue to work on your mid-semester assignment, or you might choose to revise and further develop another assignment you have submitted this semester, or you may choose to work on a new project that is informed by your previous work. Two sample projects include: 1) Write a letter to a NYC mayor or specific city council person or NYS assembly person addressing a real-life community issue that you learned about this semester 2) Create a Google Site or Wordpress website that informs and educates readers about an issue that you learned about this semester that affects NYC and/or the people who live in NYC.</p>
<p>3. Students will be able to make connections among course texts, real-world issues, and/or personal experiences and utilize methods or processes of inquiry associated with liberal arts disciplines.</p>	<p>Weekly assignments 50% of grade</p>	<p><b><u>Week 5 Sample Assignment /Assessment</u></b> <i>Sample Readings: One text per week</i></p> <ul style="list-style-type: none"> <li>● Mike Davis, “Spicing the City,” in <i>Magical Urbanism: Latinos Reinvent the US City</i>, The Haymarket Series (London: Verso, 2007), 1–10.</li> <li>● Elijah Anderson, “The Code of the Street” and “Decent and Street Families,” in Richard T. LeGates and Frederic Stout, eds., <i>The City Reader</i>, Seventh edition, Routledge Urban Reader Series (Abingdon, Oxon ; New York, NY: Routledge, 2020), 127-134.</li> <li>● Daphne Spain, “Gender and Urban Space,” in Richard T. LeGates and Frederic Stout, eds., <i>The City Reader</i>, Seventh edition, Routledge Urban Reader Series (Abingdon, Oxon ; New York, NY: Routledge, 2020) 195-204.</li> </ul> <p>This assignment will build upon the photo</p>

		<p>essay, profile, or vlog/blog of your neighborhood from Week 3. This week you will walk about your neighborhood and add a description of a group of people, or of some of the individuals you encounter, as you walk about. If you include a photograph, you will need to get permission from the individual(s) before you can include their photograph. Post the updated version to our shared gallery.</p> <p><b><u>Week 8: The Economy of NYC</u></b></p> <p><i>Sample Readings: One text per week</i></p> <ul style="list-style-type: none"> <li>• The Editors, “Welcome to the Gilded City of New York,” April 17, 2013, <a href="https://www.thenation.com/article/archive/welcome-gilded-city-new-york/">https://www.thenation.com/article/archive/welcome-gilded-city-new-york/</a>.</li> <li>• W.E.B. Du Bois, “The Question of Earning a Living,” in Richard T. LeGates and Frederic Stout, eds., <i>The City Reader</i>, Seventh edition, Routledge Urban Reader Series (Abingdon, Oxon ; New York, NY: Routledge, 2020), 120-126.</li> <li>• Samar Khurshid, “Could a Public Works Program Save New York City’s Economy?,” <i>Gotham Gazette</i>, May 8, 2020, <a href="https://www.gothamgazette.com/city/9371-could-public-works-program-save-new-york-city-economy-coronavirus-jobs">https://www.gothamgazette.com/city/9371-could-public-works-program-save-new-york-city-economy-coronavirus-jobs</a>.</li> </ul> <p><i>Sample Assignment/Assessment:</i></p> <p>Writing about reading: Choose one quote you annotated in this week’s assigned reading that illustrates something important about the author’s argument. Analyze the quote and explain why it is pivotal to the author’s thesis.</p>
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<p>4. Students will be able to describe their own learning processes, identify how they learn, and develop ways to approach complex texts, content, ideas, and theories associated with liberal arts disciplines.</p>	<p>Weekly assignments 50% of grade</p> <p>Final project 25% of grade</p>	<p><b><u>Week 11 Sample Assignment/Assessment</u></b></p> <ul style="list-style-type: none"> <li>• In class or through a video: Students will present the most recent draft of their final project and collect feedback from classmates and instructor live or through a discussion board.</li> <li>• Brief written reflection on how your final project is informed by what you have learned about the liberal arts in the LAS. This assignment will be required in all LAS.</li> </ul> <p><b><u>Week 12: Reflection &amp; Final Assessment</u></b></p> <p><i>Sample Assignment/Assessment:</i></p> <ul style="list-style-type: none"> <li>• At the beginning of the semester, we started by exploring the question: What is a city? Now that we are at the end of the semester, consider this question: <b>Is New York a [insert adjective of your choice here] city?</b> Please refer to at least 2 - 3 of the class texts and materials as you take your reader through your thinking. Make sure that you speak to what the liberal arts offer us in answering your question. Post your reflection to a class discussion board.</li> </ul>
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- **Who** is expected to enroll in this course? Please provide details for the student population(s), degree program(s)/certificate(s), and applicable concentration(s), this course is expected to include.

Students who are Liberal Arts majors, except for those identified as future Allied Health majors, will be required to take the Liberal Arts Seminar in the first semester or first year of study at KCC. Students who transfer to KCC or change their major to liberal arts would need to take the LAS in the first semester after declaring Liberal Arts as their major. As Liberal Arts is the largest degree program on campus, with close to 3000 students in Fall 2020, for example, this course would serve a large number of KCC students.

- Explain **why** this course is a necessary addition to the curriculum. **REMINDER** – Explain the course’s role within the selected Pathways Group or Degree program – How does this course meet the Program Learning Outcomes (PLOs)? Was the course a recommendation from a recent Annual Program Review (APR), Advisory Board, Accrediting Body, etc.? How might this course help students seeking to transfer to a 4-yr college or transition into a career after KCC?

The proposal to develop a Liberal Arts Seminar came out of the work of the 2019 Academic Master Plan (AMP) group "Engaging Learners Where They Are," which recommended the creation of a required common academic experience for all students in the form of a first-year academic seminar taught by faculty from across the disciplines. The Liberal Arts Seminar (LAS) proposed here grows out of the AMP's work with a focus on the liberal arts program. The LAS will introduce liberal arts majors to the broad spectrum of intellectual, academic, and professional possibilities of a liberal arts education, giving students a range of interdisciplinary learning experiences before they move on to upper level liberal arts courses. As a first year interdisciplinary seminar, the LAS course will acclimate incoming liberal arts majors to the liberal arts program early in their studies, thus improving students' ability to navigate and thrive at KCC, and to develop a sense of purpose and belonging in the liberal arts program. The LAS is designed to give students a dynamic, robust, and rigorous interdisciplinary academic experience taught by faculty who teach liberal arts courses.

Research on first year seminar courses, such as LAS, conducted at colleges across the country have yielded positive correlations between these seminars and student retention, GPA, and graduation rates (Katt and Ray 288). Research also shows that first year seminars foster a sense of college belonging, build faculty-student and peer-to-peer rapport, and help students develop professional goals (Donahue 259). The Center for Community College Student Engagement notes the particular efficacy of first year seminars in community colleges and the Association of American Colleges and Universities has ranked FYS as one of ten high impact practices in first-year studies on students' educational outcomes (Young and Keup 60). At CUNY, Guttman Community College mandates a First-Year Experience and LaGuardia Community College enrolls students in First-Year Seminars tailored to their majors. Building off of the success of these programs at our sister colleges, LAS would enhance the existing LA program, especially amidst current enrollment and retention challenges, by fostering students' ability to engage and excel in the intellectually rigorous LA courses they will take; give students the opportunity to build community with LA faculty and peers early on at KCC; and empower students to direct their academic careers including, but not limited to transfer options.

While the sample syllabi attached here offer several possible themes and many options for weekly sub-topics, readings, assignments, and assessments, we expect that instructors will make the course their own within the parameters of the Liberal Arts Program learning outcomes and Liberal Arts Seminar course learning outcomes. The LAS meets the liberal arts learning outcomes in the following ways:

**LA PLO 1- "Demonstrate and apply ethical judgment to real-world problems and issues while recognizing multiple perspectives,"** aligns with the LAS course learning outcome two, *Students will be able to interpret real-world problems from multiple perspectives and develop an evidence-based point of view on a topic* and course learning outcome three, *Students will be able to make connections among course texts, real-world issues, and/or personal experiences and utilize methods or processes of inquiry associated with liberal arts disciplines*. All LAS will start with an interdisciplinary guiding question related to "real world problems and issues" that is relevant to the liberal arts disciplines. Throughout the semester students will complete assignments/assessments that ask them to evaluate sources, cultivate a position, and consider multiple viewpoints that complicate the real world issue in

question. The weekly formative assessments build toward PLO 1 and CLO 2 & CLO 3 and the final project which will be assessed using a common rubric (attached). For instance, the debate activity in week 6 scaffolds the skills needed to judge a real world problem or issue and recognize and utilize multiple perspectives in arguing a particular side of the topic. The summative final project assessment would ultimately measure students' ability to achieve this program learning outcome through criteria #2 and #4 on the attached common rubric.

**LA PLO 2-Apply knowledge of human cultures, language, or the natural world to problems and issues experienced across diverse communities.**

Some sections of LAS, depending upon the course theme developed by the instructor, will fulfill PLO 2 more explicitly than others. However, regardless of the disciplinary expertise of the individual faculty member, all LAS curricula are grounded in an interdisciplinary liberal arts question that will engage varied perspectives and approaches and lead students to consider complex answers to the anchor question. Since instructors will be covering a range of LA topics, and will ask students to complete assignments wherein they apply knowledge from course content to their lived experiences and other course content, the LAS will embed an investigation of "human cultures," "languages," and the "natural world" seamlessly into the course.

**LA PLO 3- Produce or analyze creative works according to a field or discipline's vocabulary and theory, using relevant techniques and processes, and in response to best practices.**

Program learning outcome #3 aligns with the LAS course learning outcome three, *Students will be able to make connections among course texts, real-world issues, and/or personal experiences and utilize methods or processes of inquiry associated with liberal arts disciplines* and parts of course learning outcome four, *Students will be able to describe their own learning processes, identify how they learn, and develop ways to approach complex texts, content, ideas, and theories associated with liberal arts disciplines.*

These learning outcomes are truly at the heart of the LAS. Its interdisciplinary design not only introduces students to a wide array of works, vocabulary, theory, and processes from across disciplines, but in so doing it introduces students to the concept of (inter)disciplinarity and best practices. This awareness gives students a more holistic understanding of their liberal arts education, and also lays the groundwork for working across disciplines to integrate their learning. Moreover, while instructors will design their LAS seminar to fit their areas of expertise, students will not merely be instructed in methodology in the abstract. Rather, they will learn how to apply (inter)disciplinary methods in service of the seminar's guiding question. This foundation is crucial to students' academic progression to upper level courses, and as such it is essential to student success. Furthermore, student achievement of this CLO will be directly assessed through the attached common rubric for final projects, particularly metrics #3, #4, and #5.

- Upon transfer, does this course meet a specified requirement for a degree at a 4-year institution? If so, please include the institution and degree program. It is recommended you review your current [Articulation Agreements](#).

It is possible that this course will meet the requirements for transfer under particular Liberal Arts concentrations' articulation agreements.

- Will adding the course potentially **conflict** with other courses – in content or subject matter – offered in either your Department or in *another* Department? If it will, please explain **how** and indicate **why** the course is still necessary.

The Liberal Arts Seminar is an interdisciplinary first year seminar that introduces students to the liberal arts. Students' abilities to engage in deep and critical reading, writing, and thinking about a variety of genres and real-world questions are essential to learning and thriving as liberal arts majors developing a robust generalist foundation, while also preparing students for further study in the humanities or social sciences. The LAS will lay the groundwork for, and is complementary to, composition courses and Writing Intensive courses in any discipline. Additionally, the LAS will foster students' early sense of belonging in the liberal arts program, and enhance students' understanding of the liberal arts' relevance and purpose to their studies and professional goals. While SD 10, otherwise known as "Freshman Seminar," might appear to have some overlap with the LAS, the one hour Freshman Seminar (SD10) is similar only in that both fall under the broad rubric of first year seminars. SD 10 is only required for students enrolled in a Learning Community and supports the development of more general college literacies (e.g. transition from high school to college, financial aid, time management) rather than an introduction to liberal arts academic disciplines. Furthermore, SD 10 is taught by academic advisors not faculty.

- Proposed textbook(s) and/or other required instructional material(s), including open educational resources (OER)– Please include any supplemental/recommended materials/texts to allow for **any** qualified instructor to teach the course:

The LAS represents a unique opportunity to create an interdisciplinary liberal arts OER repository at KCC. Faculty that participate in the professional development seminars and teach LAS in the first year will be encouraged to contribute OER resources and tools to a collaborative LAS database. Faculty teaching the LAS are also encouraged to use no cost and accessible PDF materials and texts in their classes which can be easily shared with students directly through Blackboard's annotation software program Hypothesis. While we offer sample texts, materials, and resources on the sample syllabi as a model, the professional development components will engage faculty in working collaboratively, across disciplines, in the development of the seminar and to make the course their own within the parameters of the Liberal Arts Program and Liberal Arts Seminar learning outcomes.

- **Attach a Common Syllabus** that includes the Topical Course Outline for the 12-week semester. This should be specific and explicit regarding the topics covered and should contain the detailed sample assignments/activities being used to measure the Course Learning Outcomes. **REMINDER** – be mindful to focus on the Course Learning Outcomes, Course Content, and Assessment.

Attached are five sample syllabi that were developed collaboratively by the following group of KCC faculty from various liberal arts departments and disciplines.

Rick Armstrong, English  
Alison Better, Sociology  
Jennifer Corby, Political Science  
Michelle Gabay, English  
Caterina Pierre, Art  
Jennifer Radtke, English  
Thomas Rothacker, Communications  
Elke Sabella, History  
Emily Schnee, English  
Jacob Segal, Political Science  
Cheryl Smith, English  
Jason VanOra, Psychology  
Donnalyn Washington, English  
Midori Yamamura, Art

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## **Liberal Arts Seminar**

**Context and Rationale:** The idea of a Liberal Arts Seminar came out of the work of the 2019 Academic Master Plan group "Engaging Learners Where They Are" which proposed the creation of a required common academic experience for all students in the form of a first-year academic seminar taught by faculty from across the disciplines.

What appears in this course proposal are exemplars of five possible first year Liberal Arts Seminars (LAS) for liberal arts majors organized around five different guiding questions. Each syllabus offers one possible theme and many options for weekly sub-topics, readings, assignments, and assessments. We expect that instructors will see these as examples - not a prescription - and make the course their own within the parameters of the Liberal Arts Program and Liberal Arts Seminar learning outcomes. In essence, we see this as a course that instructors should feel compelled to re-design to fit their areas of expertise and interests. However, we do expect that all instructors will cover the topics outlined in the first two weeks of this syllabus.

As instructors design their LAS, they should keep in mind that this is a first year seminar, as such it is an introductory course, designed for students in their first or second semester of college. Expectations for quantity and complexity of reading and writing should reflect what is reasonable to expect of brand new college students. The guiding philosophy for this course is that less can be more and that quality of student work, with a focus on deep reading and contemplation, should take precedence over quantity.

We encourage faculty to work collaboratively, across disciplines, in the development of the seminars. Since this is an interdisciplinary course, it can be helpful to consult other faculty teaching LAS when you design, and as you teach your own course in order to bring multiple lenses to the fore.

**Professional Development:** LAS is an interdisciplinary first year seminar taught by instructors who teach courses within LA. In order to honor instructors' disciplinary expertise and to elevate interdisciplinarity, the Liberal Arts Program should offer faculty teaching this course well-rounded professional development opportunities (e.g. practicums, interdisciplinary pedagogical workshops and/or seminars/retreats, and discipline-specific learning opportunities). Ideally, the LA director(s) should apply for grants and CUE funding to compensate faculty for participation in these LAS professional development opportunities.

**Kingsborough Community College, CUNY**

**Liberal Arts Seminar**

**Sample Syllabus 1 (3 credit hours)**

**Sample Course Theme:** What is the future of New York City?

**Course Description:** The Liberal Arts Seminar is a three credit, required first year seminar for all liberal arts majors taught by faculty from the college’s liberal arts departments. This course will introduce students to the distinctive background, goals, and practices of the liberal arts, as well as provide students with a map of the major as it exists at Kingsborough, including the role of liberal arts concentrations. Though the theme of each LAS will vary, all will be organized around critical and creative reading, writing, and thinking about a guiding question in order to model inquiry as a fundamental practice of the liberal arts. The LAS will provide students with opportunities to actively practice the habits of mind that are central to a liberal arts education, to connect with a community of liberal arts students and faculty, and to reflect on their own academic goals and learning processes.

**Course Learning Outcomes**

1. Students will be able to explain the value and benefit of a liberal arts education and identify the liberal arts opportunities available at Kingsborough.
2. Students will be able to interpret real-world problems from multiple perspectives and develop an evidence-based point of view on a topic.
3. Students will be able to make connections among course texts, real-world issues, and/or personal experiences and utilize methods or processes of inquiry associated with liberal arts disciplines.
4. Students will be able to describe their own learning processes, identify how they learn, and develop ways to approach complex texts, content, ideas, and theories associated with liberal arts disciplines.

**High Impact Practices:** As a first-year seminar, this course fits the criteria of an important High Impact Practice (HIP). Additionally, this course integrates many other HIPs in the weekly assignments and assessments. See the course schedule below for further details.

**Sample Grading Policy**

- Weekly readings and annotations → 25%
- Weekly assignments → 50%
- Final Project assessment → 25%

## Sample Course Schedule

### Week 1: What are liberal arts good for?

Sample Readings: *One* text per week

- Melissa Cheyney. "The Value of a Liberal Arts Education in Today's Global Marketplace." *HuffPost*, HuffPost, 23 Sept. 2013, [www.huffpost.com/entry/the-value-of-a-liberal-arts-education\\_b\\_3647765](http://www.huffpost.com/entry/the-value-of-a-liberal-arts-education_b_3647765).
- Marvin Krislov, "The Life-Shaping Power of Higher Education," October 6, 2017, <https://www.insidehighered.com/views/2017/10/06/importance-liberal-arts-transforming-lives-essay>.
- Kwame Anthony Appiah, "What Is the Point of College?," *The New York Times*, September 8, 2015, <https://www.nytimes.com/2015/09/13/magazine/what-is-the-point-of-college.html>.

Sample Assignment/Assessment:

Interview someone who has a degree in the liberal arts, or teaches, studies, or works in the KCC Liberal Arts Program, and write a brief profile about what the liberal arts means to them. Develop interview questions in class. Post profiles on a class discussion board.

HIP: Interactions with faculty and peers about substantive matters.  
Level: Moderate

### Week 2: What is the liberal arts major at Kingsborough?

Sample readings:

- Sample syllabi from liberal arts courses
- Liberal arts faculty profile
- Liberal arts program documents
- Liberal arts campus initiatives

Sample Assignments/Assessments:

Research one liberal arts course or concentration at Kingsborough and write a short reflection. Post written reflections on a class discussion board.

HIP: Interactions with faculty and peers about substantive matters  
Level: Moderate

### Week 3: What is a City?

Sample Readings: *One* text per week

- John J. Macionis and Vincent N. Parrillo, "Development of North American Cities," in *Cities and Urban Life*, 7th edition (Boston: Pearson, 2013), 53–81.
- Lewis Mumford, "What is a City?" *The City Reader*, (Fifth Edition) Richard T. LeGates and Frederic Stout, eds., (London and New York: Routledge, 2011), pp. 91-95.

- Thomas Bender, “Cities and Citizenship,” in *The Unfinished City: New York and the Metropolitan Idea* (New York: New Press, The, 2002), 199–218.

**Sample Assignment/Assessment:**

Write a profile, create a photo essay, or other digital (blog/vlog) or visual representation of your neighborhood. Focus both on what you see as positive characteristics as well as things you would like to change in your neighborhood. Share in a digital gallery walk.

HIP: Experiences with diversity, wherein students are exposed to and must contend with people and circumstances that differ from those with which students are familiar  
Level: Moderate

**Week 4: Arts in NYC**

**Visual Arts of NYC**

**Sample Readings:** One text per week

- Thomas Bender, “Public Culture and Metropolitan Modernity,” in *The Unfinished City: New York and the Metropolitan Idea* (New York: New Press, The, 2002), 57-68.
- Joseph Anastasio, “My Life in Graffiti,” in *New York Calling: From Blackout to Bloomberg*, 2007, 277-286, 90-101.
- Benjamin Waldman, “10 NYC Post Offices That Double as Art Galleries,” Untapped New York, January 7, 2016,  
<https://untappedcities.com/2016/01/07/10-nyc-post-offices-that-double-as-art-galleries/>

**Sample Assignment/Assessment:**

Find one art piece from one of the NYC (virtual) galleries we visit and post an image of the piece. Explain why you chose this piece and how it reflects or represents NYCs.

HIP: Interactions with faculty and peers about substantive matters  
Level: Moderate

**–OR–**

**Literature of NYC**

**Sample Readings:** One text per week

- Dorothy Parker, “An Arrangement in Black and White,” in Kenneth T Jackson and David S Dunbar, *Empire City: New York through the Centuries* (New York; Chichester: Columbia University Press, 2005), 548-552.
- Langston Hughes, “Subway Rush Hour,” in *Montage of a Dream Deferred* (New York: Henry Holt, 1951)
- Junot Diaz, “New York: Science Fiction,” in Kenneth T Jackson and David S Dunbar, *Empire City: New York through the Centuries* (New York; Chichester: Columbia University Press, 2005), 962-964

*Sample Assignment/Assessment:*

Option A: Create a literary piece of your own. Write a poem, a short essay, a short story, or play about one experience, moment, aspect or detail of NYC that is not so well known, often overlooked or unique for you. Upload your literary piece to our shared “Literary Library.”

Option B: Locate a literary piece about NYC. Write a reflection on why you chose this and how it speaks to you about NYC. Upload the literary piece and your reflection to the “Literary Library.”

HIP: Performance expectations set at appropriately high levels  
Level: High

## **Week 5: The People of NYC**

### **Communities of NYC**

*Sample Readings: One text per week*

- Mike Davis, “Spicing the City,” in *Magical Urbanism: Latinos Reinvent the US City*, The Haymarket Series (London: Verso, 2007), 1–10.
- Elijah Anderson, “The Code of the Street” and “Decent and Street Families,” in Richard T. LeGates and Frederic Stout, eds., *The City Reader*, Seventh edition, Routledge Urban Reader Series (Abingdon, Oxon ; New York, NY: Routledge, 2020), 127-134.
- Daphne Spain, “Gender and Urban Space,” in Richard T. LeGates and Frederic Stout, eds., *The City Reader*, Seventh edition, Routledge Urban Reader Series (Abingdon, Oxon ; New York, NY: Routledge, 2020) 195-204.

*Sample Assignment/Assessment:*

This assignment will build upon the photo essay, profile, or vlog/blog of your neighborhood from Week 3. This week you will walk about your neighborhood and add a description of a group of people, or of some of the individuals you encounter, as you walk about. If you include a photograph, you will need to get permission from the individual(s) before you can include their photograph. Post the updated version to our shared gallery.

HIP: Significant investment of time and effort by students over an extended period of time  
Level: High

**–OR–**

### **Memoir and Biography in NYC**

*Sample Readings: One text per week*

- Liebling, A.J., “Apology for Breathing,” in Kenneth T Jackson and David S Dunbar, *Empire City: New York through the Centuries* (New York; Chichester: Columbia University Press, 2005), 619-623.

- Baldwin, James, "Fifth Avenue, Uptown," in Kenneth T Jackson and David S Dunbar, *Empire City: New York through the Centuries* (New York; Chichester: Columbia University Press, 2005), 741-749.
- Jenny Zhang, *Sour Heart: Stories*, (New York: Lenny, 2017).
- Humans of New York [@humansofny]. *Instagram*, <https://www.instagram.com/humansofny/?hl=en>.

*Sample Assignment/Assessment:*

Compose a brief bio-sketch of a person of interest from NYC. Who is the person and what makes them a New Yorker? This assignment should be informed by research about the person and the NYC context of their time. Make a list of the sources you consulted at the end of your bio-sketch. Post to class discussion board.

HIP: Performance expectations set at appropriately high levels  
Level: High

**Week 6: Education in NYC**

*Sample Readings: One text per week*

- Thomas Bender, "The University and the City," in *The Unfinished City: New York and the Metropolitan Idea* (New York: New Press, The, 2002), 149-164.
- Lynnell Hancock and Meredith Kolodner, "What It Takes to Get Into New York City's Best Public Colleges," *The Atlantic*, January 13, 2015, <https://www.theatlantic.com/education/archive/2015/01/what-it-takes-to-get-into-new-york-citys-best-public-colleges/384451/>.
- "Three Miles," *This American Life*, accessed May 12, 2021, <https://www.thisamericanlife.org/550/three-miles>.

*Sample Assignment/Assessment:*

Prepare for an in-class debate: Should CUNY be tuition-free?

Please be prepared to take either side of the debate and conduct some research about CUNY's history as a tuition-free university. Add your research notes to the shared online folder. Include a list of sources you consulted during the research process (minimum 3 sources) in your notes.

HIP: Public demonstration of competence  
Level: High

**Week 7: How We Live in NYC**

**The Environment of NYC**

*Sample Readings: One text per week*

- Owen, David, "Green Manhattan: Everywhere Should Be More Like New York," in Richard T. LeGates and Frederic Stout, eds., *The City Reader*, Seventh edition,



Routledge Urban Reader Series (Abingdon, Oxon ; New York, NY: Routledge, 2020), 417-424.

- Ted Steinberg, "Can New York City Survive the Sea?," *Dissent Magazine*, Summer 2014, <https://www.dissentmagazine.org/article/can-new-york-city-survive-the-sea>.
- Katherine Nessel and Faith Andrews, "Housing, Natural Disasters, and Streetscape: The Various Fronts of Environmental Racism in Harlem and throughout the City," *Columbia Daily Spectator*, accessed May 18, 2021, [www.columbiaspectator.com/news/2021/02/16/housing-natural-disasters-and-streetscape-the-various-fronts-of-environmental-racism-in-harlem-and-throughout-the-city/](http://www.columbiaspectator.com/news/2021/02/16/housing-natural-disasters-and-streetscape-the-various-fronts-of-environmental-racism-in-harlem-and-throughout-the-city/).

–OR–

## Housing NYC

*Sample Readings: One text per week*

- Stephen Eide, "New York's Homelessness Crucible," *City Journal*, no. New York City: Reborn 2021 (March 11, 2021), <https://www.city-journal.org/homelessness-leading-issue-in-2021-new-york-mayoral-contest>.
- Emily Nonko, "Tracing the History of Affordable Housing in New York City," *Curbed NY*, September 18, 2015, <https://ny.curbed.com/2015/9/18/9920972/tracing-the-history-of-affordable-housing-in-new-york-city>.
- Luis Ferré-Sadurní, "The Rise and Fall of New York Public Housing: An Oral History," *The New York Times*, June 25, 2018, sec. New York, <https://www.nytimes.com/interactive/2018/06/25/nyregion/new-york-city-public-housing-history.html>.

*Sample Assignment/Assessment:*

Based on everything we have learned thus far in the semester, develop a unique question about life in NYC--a question you would want to explore further as you continue to study. Reflection: Spend some time reflecting on: How did you arrive at this question? What have you learned that led you to this question? Why are you interested in this question? What value or importance do you think this question has in understanding the future of NYC? Post your questions and reflections to a shared discussion board.

HIP: Periodic, structured opportunities to reflect and integrate learning  
Level: High

## Week 8: The Economy of NYC

*Sample Readings: One text per week*

- The Editors, "Welcome to the Gilded City of New York," April 17, 2013, <https://www.thenation.com/article/archive/welcome-gilded-city-new-york/>.

- W.E.B. Du Bois, “The Question of Earning a Living,” in Richard T. LeGates and Frederic Stout, eds., *The City Reader*, Seventh edition, Routledge Urban Reader Series (Abingdon, Oxon ; New York, NY: Routledge, 2020), 120-126.
- Samar Khurshid, “Could a Public Works Program Save New York City’s Economy?,” *Gotham Gazette*, May 8, 2020, <https://www.gothamgazette.com/city/9371-could-public-works-program-save-new-york-city-economy-coronavirus-jobs>.

*Sample Assignment/Assessment:*

Writing about reading: Choose one quote you annotated in this week’s assigned reading that illustrates something important about the author’s argument. Analyze the quote and explain why it is pivotal to the author’s thesis.

HIP: Performance expectations set at appropriately high levels  
Level: High

**Week 9: The Politics of NYC**

**Political Structures of NYC**

*Sample Readings: One text per week*

- Bruce F. Berg, “The Charter, The Mayor, and the Other Guys,” in *New York City Politics: Governing Gotham*, Second edition (New Brunswick, New Jersey: Rutgers University Press, 2018), 180-211.
- Edward V. Schneier and Brian Murtaugh, “New York in the Federal System,” in *New York Politics: A Tale of Two States* (Armonk, N.Y: M.E. Sharpe, 2001).
- Zoltan Hajnal and Jessica Trounstein, “What Underlies Urban Politics? Race, Class, Ideology, Partisanship, and the Urban Vote,” in Stephen J. McGovern, ed., *Urban Politics: A Reader* (Los Angeles: CQ Press, 2017), 491-507.

*Sample Assignment/Assessment:*

Begin to workshop ideas for the final project with your peers. This may be a revision of an earlier assignment or a different project chosen from the list at the end of the syllabus. Post a draft proposal for your final project to a class discussion board.

HIP: Significant investment of time and effort by students over an extended period of time  
Interactions with faculty and peers about substantive matters  
Frequent, timely, and constructive feedback  
Periodic, structured opportunities to reflect and integrate learning  
Level: High

**Week 10: Moving through NYC**

**NYC Public Spaces**

Sample Readings: One text per week

- Jacobs, Jane, "The Uses of Sidewalks: Safety" in Richard T. LeGates and Frederic Stout, eds., *The City Reader*, Seventh edition, Routledge Urban Reader Series (Abingdon, Oxon ; New York, NY: Routledge, 2020), 189-194.
- David Halle, "Who Wears Jane Jacobs's Mantle in Today's New York City?," *City & Community* 5, no. 3 (September 1, 2006): 237–41, <https://doi.org/10.1111/j.1540-6040.2006.00179.x>.
- Kevin Loughran, "Parks for Profit: The High Line, Growth Machines, and the Uneven Development of Urban Public Spaces," *City & Community* 13, no. 1 (2014): 49–68, <https://doi.org/10.1111/cico.12050>.
- Film: [Rezoning Harlem: The Battle over Harlem's Future](#)

–OR–

### NYC Infrastructure

Sample Readings: One text per week

- Owen D. Gutfreund, "Rebuilding New York in the Auto Age," in Hilary Ballon and Kenneth T. Jackson, eds., *Robert Moses and the Modern City: The Transformation of New York*, (New York: W. W. Norton & Co, 2007).
- Clifton Hood, *722 Miles: The Building of the Subways and How They Transformed New York*, (Baltimore, Md: The Johns Hopkins University Press, 2004). *Excerpts*
- Emily Badger, "What's the Right Number of Taxis (or Uber or Lyft Cars) in a City?," *The New York Times*, August 10, 2018, sec. The Upshot, <https://www.nytimes.com/2018/08/10/upshot/uber-lyft-taxi-ideal-number-per-city.html>.

Sample Assignment/Assessment:

Continue to develop and revise your final project. Submit a draft for feedback.

HIP: Significant investment of time and effort by students over an extended period of time  
Interactions with faculty and peers about substantive matters  
Frequent, timely, and constructive feedback  
Periodic, structured opportunities to reflect and integrate learning  
Level: High

### Week 11: Connecting the Dots - Integrative Thinking

Sample Assignment/Assessment:

- In class or through a video: Students will present the most recent draft of their final project and collect feedback from classmates and instructor live or through a discussion board.
- Brief written reflection on how your final project is informed by what you have learned about the liberal arts in the LAS. This assignment will be required in all LAS.

HIP: Significant investment of time and effort by students over an extended period of time

Frequent, timely, and constructive feedback  
Periodic, structured opportunities to reflect and integrate learning  
Level: High

## **Week 12: Reflection & Final Assessment**

### *Sample Assignment/Assessment:*

- At the beginning of the semester, we started by exploring the question: What is a city? Now that we are at the end of the semester, consider this question: **Is New York a [insert adjective of your choice here] city?** Please refer to at least 2 - 3 of the class texts and materials as you take your reader through your thinking. Make sure that you speak to what the liberal arts offer us in answering your question. Post your reflection to a class discussion board.

HIP: Periodic, structured opportunities to reflect and integrate learning  
Level: High

## **Sample Final Projects**

The weekly assignments will grow into a revised project which you will submit as your final project for the semester. You might choose to continue to work on your mid-semester assignment, or you might choose to revise and further develop another assignment you have submitted this semester, or you may choose to work on a new project that is informed by your previous work.

- Revise your bio-sketch into a biography of a NYC person of interest (approximately 3 pages);
- Write an autobiography/memoir grounded in your life in NYC (approximately 5 pages);
- Use your question about NYC from week 6 and develop a graphic research paper in response to it. Make sure to use both class resources and outside research;
- Use your question about NYC from week 6 and, thinking through the perspective of a community organizer, design an organization or proposal that addresses this question;
- Write a letter to a NYC mayor or specific city council person or NYS assembly person addressing a real-life community issue that you learned about this semester;
- Create a Google Site or Wordpress website that informs and educates readers about an issue that you learned about this semester that affects NYC and/or the people who live in NYC;
- Mapping NYC (a mapping project around a person, a neighborhood, monuments, etc.);
- Produce a vlog or newsletter that focuses on one of the topics we covered in class and show the viewer/reader what you think the future of [insert topic] in NYC will be;
- Write an editorial taking a position on an issue or debate, offering evidence from course readings and materials as well as your own research to support your point of view (approximately 3 pages).

HIP: Performance expectations set at appropriately high levels

Significant investment of time and effort by students over an extended period of time  
Frequent, timely, and constructive feedback  
Periodic, structured opportunities to reflect and integrate learning  
Level: High

## Final Project Common Assessment Rubric

<p>The purpose of the final capstone project common assessment rubric is to ensure that despite variety in the disciplinary background, thematic focus, and pedagogical approaches of instructors teaching the Liberal Arts Seminar, all students' final capstone projects are assessed according to common learning outcomes.</p>				
Assessment Metric	Excellent	Satisfactory	Developing	Struggling
1. Student shapes an argument, conveys a message, or takes a position about a particular topic.				
2. Student shows an awareness of multiple perspectives.				
3. Student responds analytically to course texts and content.				
4. Student makes connections among course texts, real world issues, and/or life experiences.				
5. Student utilizes one or more liberal arts disciplinary methods or processes of inquiry.				
6. Student develops, refines, and improves work in response to self evaluation and/or feedback from peers and instructor.				

**Kingsborough Community College, CUNY**

**Liberal Arts Seminar**

**Sample Syllabus 2 (3 credit hours)**

**Sample Course Theme:** How does the study of individual lives help us understand the liberal arts?

**Course Description** - The Liberal Arts Seminar is a three credit, required first year seminar for all liberal arts majors taught by faculty from the college’s liberal arts departments. This course will introduce students to the distinctive background, goals, and practices of the liberal arts, as well as provide students with a map of the major as it exists at Kingsborough, including the role of liberal arts concentrations. Though the theme of each LAS will vary, all will be organized around critical and creative reading, writing, and thinking about a guiding question in order to model inquiry as a fundamental practice of the liberal arts. The LAS will provide students with opportunities to actively practice the habits of mind that are central to a liberal arts education, to connect with a community of liberal arts students and faculty, and to reflect on their own academic goals and learning processes.

**Course Learning Outcomes**

1. Students will be able to explain the value and benefit of a liberal arts education and identify the liberal arts opportunities available at Kingsborough.
2. Students will be able to interpret real-world problems from multiple perspectives and develop an evidence-based point of view on a topic.
3. Students will be able to make connections among course texts, real-world issues, and/or personal experiences and utilize methods or processes of inquiry associated with liberal arts disciplines.
4. Students will be able to describe their own learning processes, identify how they learn, and develop ways to approach complex texts, content, ideas, and theories associated with liberal arts disciplines.

**High Impact Practices:** As a first-year seminar, this course fits the criteria of an important High Impact Practice (HIP). Additionally, this course integrates many other HIPs in the weekly assignments and assessments. See the course schedule below for further details.

**Sample Grading Policy:**

- Assignments → 30%
- Discussion Board → 35% (see grading rubric at end)
- Final Capstone Project → 35% (see grading rubric at end)

## Sample Course Schedule:

### Week 1: What are the Liberal Arts? An Invitation to the Liberal Arts Disciplines (Part I)

#### Sample Readings/Videos

#### In-Class Videos:

- “[What is a Liberal Arts Education?](https://www.youtube.com/watch?v=DyjZ1hZLf4Y)” *YouTube*, uploaded by Columbia College, 11 Feb. 2019, <https://www.youtube.com/watch?v=DyjZ1hZLf4Y>
- “[What Does Liberal Arts Mean?](https://www.youtube.com/watch?v=TpThnNThiwU)” *YouTube*, uploaded by Bates College, 17 Jul. 2020, <https://www.youtube.com/watch?v=TpThnNThiwU>

#### Texts (please try to read these before we meet for the first time!):

- Lombardi, Esther. “[What Literature Can Teach Us.](https://www.thoughtco.com/what-is-literature-740531)” *ThoughtCo.com*, 30 Jan. 2020, <https://www.thoughtco.com/what-is-literature-740531>
- Metacalf, Thomas. “[What is Philosophy?](https://1000wordphilosophy.com/2020/10/10/philosophy/)” 1000-Word Philosophy, 10 Oct. 2020, <https://1000wordphilosophy.com/2020/10/10/philosophy/>
- “[Why Study Art History: Awesome Ways It Can Impact Your Life.](https://www.uopeople.edu/blog/why-study-art-history/)” University of the People, n.d., <https://www.uopeople.edu/blog/why-study-art-history/>

#### Sample Assignment/Assessment

A friend told you that you are completely wasting your time taking liberal arts classes and majoring in the liberal arts. Write a letter explaining why, while you appreciate their advice, you plan to study the liberal arts anyway. Please draw on at least one of the readings and at least one of the video clips to help you with your response. This letter should be approximately 1-2 paragraphs. Be sure to post your response to Blackboard. (Try to get them to write back!)

HIP: Interactions with faculty and peers about substantive matters.  
Level: Moderate

### Week 2: An Invitation to the Liberal Arts Disciplines (Part II)

#### Sample Readings/Videos

#### In-class Videos:

- “[What is Political Science?](https://www.youtube.com/watch?v=XzuBRA1eqol)” *YouTube*, uploaded by PHILO-Notes, n.d., <https://www.youtube.com/watch?v=XzuBRA1eqol>
- “[What is History for?](https://www.youtube.com/watch?v=hLE-5EIGIPM)” *YouTube*, uploaded by The School of Life, n.d., <https://www.youtube.com/watch?v=hLE-5EIGIPM>
- “[What is Theatre?](https://www.youtube.com/watch?v=ba7D-ngYXOw)” *YouTube*, uploaded by Ms. Berliner Theatre Arts, 9 Sep. 2020, <https://www.youtube.com/watch?v=ba7D-ngYXOw>
- “[Why Study Gender, Sexuality, and Women’s Studies?](https://www.youtube.com/watch?v=2Lbb-p6Je6o)” *YouTube*, uploaded by SFU Faculty of Arts and Social Sciences, 28 Oct. 2016, <https://www.youtube.com/watch?v=2Lbb-p6Je6o>

#### Texts (read before responding to Assignment 2):

- Cherry, Kendra. “[What is Psychology?](https://www.verywellmind.com/psychology-4014660)” *verywellmind.com*, 10 Jun. 2020, <https://www.verywellmind.com/psychology-4014660>



- Jarus, Owen. “[What is Anthropology?](https://www.livescience.com/44833-what-is-anthropology.html)” *livescience.com*, 14 Apr. 2014, <https://www.livescience.com/44833-what-is-anthropology.html>
- Sosteric, Mike. “[Introduction to Sociology: The Study of the World We Create.](https://sociology.lightningpath.org/what-is-sociology/)” *The Socjourn*, 12 Nov. 2018, <https://sociology.lightningpath.org/what-is-sociology/>

In addition to videos and readings, please review [Kingsborough’s Undergraduate Bulletin/Catalog](#) and identify one course in three of these disciplines that you might want to take. Be prepared to share why you want to take these courses when we meet during week 3.

*Sample Assignment/Assessment - choose one:*

Option 1: Write a well-developed paragraph about the disciplines that you found most interesting and/or relevant to your lived experiences, curiosities, and observations. Which two disciplines do you want to be sure to take a course in? Why? Be sure to post your response to Blackboard.

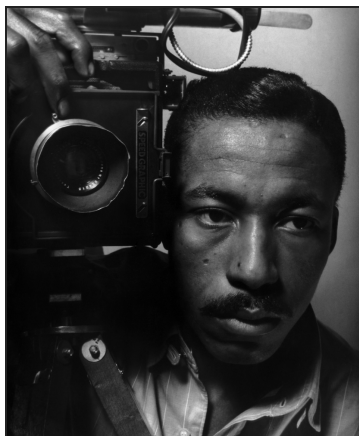
Option 2: Conduct a brief interview with a professor at KCC who teaches within one of the disciplines that we have learned about. Try to use this interview as an opportunity to learn more about the discipline and why this professor decided to become an expert in it. (We’ll work on developing some interview questions together in class.) Following, please write a summary of what you learned from this interview (approximately two paragraphs) and post it to Blackboard.

HIP: Interactions with faculty and peers about substantive matters, opportunities to discover relevance of learning through real-world applications.

Level: Moderate

### **Week 3: Understanding the Liberal Arts Disciplines**

*Sample Readings: One text per week*



- Willis, Deborah. “[Ella Watson: The Empowered Woman of Gordon Parks's 'American Gothic.'](#)” *The New York Times*, 14 May, 2018.
- Lobel, Michael. “[Iconic Encounter: Michael Lobel on Gordon Parks and Ella Watson.](#)” *artforum.com*, n.d.
- “[The Iconic Photography of Gordon Parks: An Introduction to the Renaissance American Artist.](#)” *openculture.com*, 3 Nov. 2020



*Sample Assignments/Assessments:*

In Weeks 1-2, you learned about the various disciplines that make up the Liberal Arts. This week, we're going to explore how they all intersect and work together by looking at two stories: One, a photographer, and, two, his subject. The below photo is of Ella Watson, and it was taken by Gordon Parks.

After completing the reading to learn more about both of these iconic figures, choose TWO of the disciplines you learned about last week, and, knowing what you know about those disciplines, "read" the photo through the lens of each of those two disciplines. In other words, how might you see this through an historical lens versus a sociological lens? A political science lens versus an anthropological lens? A philosophical lens versus a psychological lens? Write two developed paragraphs that demonstrate how two different liberal arts disciplines would analyze this photo.

Next, think of disciplines like literature, art history, and theatre, and discuss how they might respond to this photo. How might they use what they learn from this image to create something in their own disciplines? What might you create?

Finally, discuss the importance of looking at this image from a variety of disciplines. Why should we care to understand it through so many lenses? Be sure to post your response to Blackboard.

HIP: Periodic, structured opportunities to reflect and integrate learning  
Experiences with diversity, wherein students are exposed to and must contend with people and circumstances that differ from those with which students are familiar.  
Level: Moderate-High

#### **Week 4: Shirley Jackson**

*Sample Readings:*

- Heller, Zoe. "[The Haunted Mind of Shirley Jackson.](#)" *The New Yorker Magazine*, 10 Oct. 2016
- Jackson, Shirley. "[The Lottery.](#)" *The New Yorker Magazine*, 18 Jun. 1948

*Sample Assignment/Assessment:*

This entire semester is designed to discover how someone's story can teach us. For the discussion board this week, discuss what you think Shirley Jackson has to teach us, not only about writing literature, but about literature itself. What might her stories, like "The Lottery" have to teach us about society or psychology or relationships or gender norms or anything else? Why is it important to study someone like Jackson?



Remember that you won't be able to see anyone's responses before you submit your own. Once you submit, read another student's response (or two or three student responses) and comment about how you learned something different from what they had to say about Jackson. Remember, as we've discussed in class, "meaningful" doesn't only mean "I agree." Rather, respond thoughtfully to your classmate's response.

Also remember that the "text" of the discussion board is a text for the course, so be sure to read all student responses prior to week 5's class meeting.

HIP: Performance expectations set at appropriately high levels  
Experiences with diversity  
Level: Moderate-High

**Week 5: Erik Erikson**



*Sample Readings:*

- Kellend, Mark. "[Brief Biography of Erik Erikson](https://socialsci.libretexts.org/Bookshelves/Psychology/Book%3A_Personality_Theory_in_a_Cultural_Context_(Kelland)/12%3A_Erik_Erikson/12.02%3A_Brief_Biography_of_Erik_Erikson)," Social Science Libre Texts, 16 Aug. 2020, [https://socialsci.libretexts.org/Bookshelves/Psychology/Book%3A\\_Personality\\_Theory\\_in\\_a\\_Cultural\\_Context\\_\(Kelland\)/12%3A\\_Erik\\_Erikson/12.02%3A\\_Brief\\_Biography\\_of\\_Erik\\_Erikson](https://socialsci.libretexts.org/Bookshelves/Psychology/Book%3A_Personality_Theory_in_a_Cultural_Context_(Kelland)/12%3A_Erik_Erikson/12.02%3A_Brief_Biography_of_Erik_Erikson)
- Vinney, Cynthia. "[An Introduction to Erikson's Stages of Psychosocial Development](https://www.thoughtco.com/erikson-stages-of-development-4173108)," ThoughtCo.com, 17 Nov. 2019, <https://www.thoughtco.com/erikson-stages-of-development-4173108>

*Sample Assignment/Assessment:*

This entire semester is designed to discover how someone's story can teach us. For the discussion board this week, discuss what you think Erik Erikson has to teach us, not only about psychosocial development, but about psychology itself. What might Erikson's theory have to

teach us about childhood or society or identity or purpose or anything else? Why is it important to study someone like Erikson?

Remember that you won't be able to see anyone's responses before you submit your own. Once you submit, read another student's response (or two or three student responses) and comment about how you learned something different from what they had to say about Erikson. Remember, as we've discussed in class, "meaningful" doesn't only mean "I agree." Rather, respond thoughtfully to your classmate's response.

Also remember that the "text" of the discussion board is a text for the course, so be sure to read all student responses prior to week 6's class meeting.

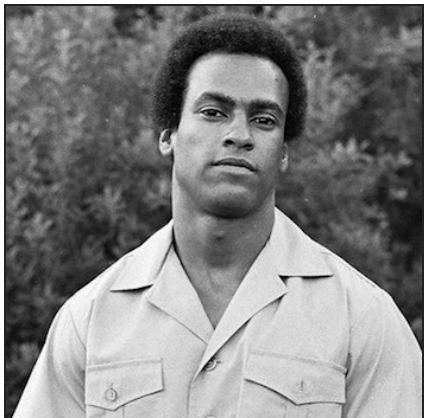
HIP: Performance expectations set at appropriately high levels  
Level: Moderate-High

### **Week 6: Huey Newton**

*Sample Readings:*

- Walker David F., and Marcus Kwame Anderson. [\*The Black Panther Party: A Graphic Novel History\*](#). New York, Ten Speed Press, 2021.

*Sample Assignment/Assessment:*



This entire semester is designed to discover how someone's story can teach us. For the discussion board this week, discuss what you think Huey Newton has to teach us, not only about The Black Panther Party, but about larger struggles for equity and inclusion. What might the graphic novel you read have to teach us about The Black Panthers' Ten Point Program, racism, oppression, agency, resistance, solidarity, or anything else? Why is it important to study someone like Newton?

In addition, I would like you to describe and reflect upon one program in the Black Panthers' Ten Point Program that you found particularly important in helping you to understand the importance of Huey Newton. Please include this in your discussion board response as well.

Remember that you won't be able to see anyone's responses before you submit your own. Once you submit, read another student's response (or two or three student responses) and give a meaningful comment about what the other student(s) has found. Remember, as we've discussed in class, "meaningful" doesn't only mean "I agree." Rather, respond thoughtfully to your classmate's response.

Also remember that the “text” of the discussion board is a text for the course, so be sure to read all student responses prior to week 7’s class meeting.

HIP: Performance expectations set at appropriately high levels  
Experiences with diversity  
Level: Moderate-High

### Week 7 Lillian E. Smith



#### *Sample Readings:*

- Smith, Lillian E.. “[Buying a New World With Confederate Bills.](#)” *South Today*, Winter 1942-43, <https://library.piedmont.edu/c.php?g=521347&p=7646830>
- [Breaking the Silence](#) (introduction to the documentary), n.d., <https://lilliansmithdoc.com/>
- Suggested Readings from the [Lillian E. Smith Center](#), <https://www2.piedmont.edu/lilliansmith-resources>

#### *Sample Assignment/Assessment:*

This entire semester is designed to discover how someone’s story can teach us. For the discussion board this week, discuss what you think Lillian E. Smith has to teach us, not only about being an ally in the fight for equality, but about American history itself. What might Smith’s writing have to teach us about social critique, (non)conformity, the power of writing to promote social change, or anything else? Why is it important to study someone like Smith?

Remember that you won’t be able to see anyone’s responses before you submit your own. Once you submit, read another student’s response (or two or three student responses) and give a meaningful comment about what the other student(s) has written. Remember, as we’ve discussed in class, “meaningful” doesn’t only mean “I agree.” Rather, respond thoughtfully to your classmate’s response.

Also remember that the “text” of the discussion board is a text for the course, so be sure to read all student responses prior to week 8’s class meeting.

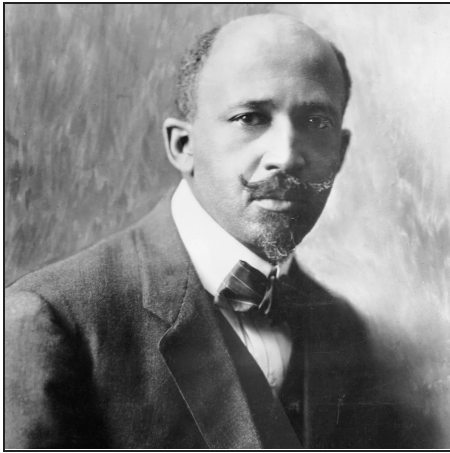
HIP: Performance expectations set at appropriately high levels  
Experiences with diversity  
Level: Moderate-High

### Week 8: W.E.B. DuBois

#### *Sample Readings/Videos:*

- “[W.E.B. DuBois](#),” NAACP, n.d.,  
<https://naacp.org/find-resources/history-explained/civil-rights-leaders/web-du-bois>
- Excerpt from [The Philadelphia Negro](#) by W.E.B DuBois, 29 Dec. 1995 (original publication 1889),  
<https://www.amazon.com/Philadelphia-Negro-Social-Study/dp/0812215737>
- “[A Legacy of Courage: W.E.B. Du Bois and The Philadelphia Negro](#),” YouTube, uploaded by DuBois TheWardProject, 19 Jun. 2012,  
[https://www.youtube.com/watch?v=PQX\\_0uyDgGw](https://www.youtube.com/watch?v=PQX_0uyDgGw)

*Sample Assignment/Assessment:*



This entire semester is designed to discover how someone’s story can teach us. For the discussion board this week, discuss what you think W.E.B. DuBois has to teach us, not only about social reform and social justice, but about life itself. What might his life and work, like *The Philadelphia Negro*, have to teach us about society or psychology or philosophy or breaking barriers or anything else? Why is it important to study someone like DuBois?

Remember that you won’t be able to see anyone’s responses before you submit your own. Once you submit, read another student’s response (or two or three student responses) and comment about how you learned something different from what they had to say about DuBois. Remember, as we’ve discussed in class, “meaningful” doesn’t only mean “I agree.” Rather, respond thoughtfully to your classmate’s response.

Also remember that the “text” of the discussion board is a text for the course, so be sure to read all student responses prior to week 9’s class meeting.

HIP: Performance expectations set at appropriately high levels  
Experience with diversity  
Level: Moderate-High

**Week 9: Sonia Sotomayor**  
**In-Class Introduction to the Final Capstone Project**

*Sample Readings:*

- The White House. “[Background on Judge Sonia Sotomayor](#),” Obama White House Archives, 26 May 2009,  
<https://obamawhitehouse.archives.gov/the-press-office/background-judge-sonia-sotomayor>
- Excerpt from [My Beloved World](#) by Sonia Sotomayor, 7 Jan. 2014,  
<https://www.amazon.com/My-Beloved-World-Sonia-Sotomayor/dp/034580483X>

*Sample Assignments/Assessments:*



This entire semester is designed to discover how someone's story can teach us. For the discussion board this week, discuss what you think Sonia Sotomayor has to teach us, not only about becoming the first Latina Supreme Court Justice, but about life itself. What might her journey have to teach us about social injustice or the law or breaking barriers or anything else? Why is it important to study someone like Sotomayor?

Remember that you won't be able to see anyone's responses before you submit your own. Once you submit, read another student's response (or two or three student responses) and comment about how you learned something different from what they had to say about Sotomayor. Remember, as we've discussed in class, "meaningful" doesn't only mean "I agree." Rather, respond thoughtfully to your classmate's response.

Also remember that the "text" of the discussion board is a text for the course, so be sure to read all student responses prior to week 10's class meeting.

HIP: Performance expectations set at appropriately high levels  
Experiences with diversity  
Significant investment of time and effort by students over an extended period of time  
Level: Moderate-High

**Week 10: Chimamanda Ngozi Adichie**  
**Check-In: Final Capstone Projects**



*Sample Readings:*

- "[Chimamanda Ngozi Adichie, Welcome,](https://www.chimamanda.com/welcome/)" *chimamanda.com*, n.d., <https://www.chimamanda.com/welcome/>
- "[Chimamanda Ngozi Adichie, About.](https://www.chimamanda.com/about/)" *chimamanda.com*, n.d., <https://www.chimamanda.com/about/>
- "[The Danger of a Single Story.](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en)" *YouTube*, uploaded by TEDGlobal 2009, Jul. 2009, [https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story?language=en](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en)

### *Sample Assignments/Assessments:*

This entire semester is designed to discover how someone's story can teach us, and Chimamanda Ngozi Adichie teaches us this week about the danger of a single story. As we move into the final weeks, where you will be writing about your own story, for the discussion board this week, discuss what you think Adichie has to teach us, not only about the danger of single stories, but about stereotypes and racism or societal norms or inherent biases or society or psychology or the telling of a good story or anything else? Why is it important to study someone like Adichie?

Remember that you won't be able to see anyone's responses before you submit your own. Once you submit, read another student's response (or two or three student responses) and comment about how you learned something different from what they had to say about Adichie. Remember, as we've discussed in class, "meaningful" doesn't only mean "I agree." Rather, respond thoughtfully to your classmate's response.

Also remember that the "text" of the discussion board is a text for the course, so be sure to read all student responses prior to week 11's class meeting.

HIP: Experiences with diversity  
Performance expectations set at appropriately high level  
Frequent, timely, and constructive feedback  
Level: Moderate-High

## **Week 11: Flipping the Script - Integrative Thinking**

### **Final Capstone Project Instructions:**

#### Part I:

For this final assignment, I am inviting you to tell your own story. Not a "single story," but one that is as complicated, rich, critical, creative, intelligent, and wonderful as you are. This can take many forms. For example, you might choose to write about some experiences you have had and the influences they have had on your life, your understanding of yourself, your commitments to the world, and/or your relationships with others, or you could write this in the third person but writing about themselves as though a historian or psychologist or journalist. Alternatively, you might choose to write a short "fictional" story that will help your reader develop a better understanding of who you are. You are also welcome to express some aspects of who you are and the stories you carry through a poem, drawing, play, song, or video. I encourage you to narrate your story in whatever form feels most authentic and valuable for you. You can certainly draw upon some of the stories that we have read together as models for how you would like to tell your own story. Finally, please remember that almost all stories have an audience. Don't forget to keep in mind who you imagine experiencing, learning from, and feeling inspired by your story.



## Part II:

After you finish telling your story (in whatever form you have chosen), please write 2-3 pages reflecting upon the following questions. You may choose to answer each question individually *or* to bring them together into a short essay.

- 1) To whom did you imagine telling your story, and why? What did you hope that your audience would learn from you?
- 2) Describe how the telling of your story was inspired by at least two individuals and/or stories we read this semester. Try to be specific about what in *their* stories inspired what *you* created.
- 3) Why did you choose to tell your story in the form that you did? For example, why a written narrative? Or a poem? Or a song? Or a video?
- 4) If you were to imagine individuals from two liberal arts disciplines discussing and interpreting *your story*, what might they say? For example, what might a sociologist say about the story that you have told? Or a historian? Or a political scientist?

Please try to have fun and be creative with this assignment!!

HIP: Performance expectations set at appropriately high levels  
Significant investment of time and effort by students over an extended period of time  
Periodic, structured opportunities to reflect and integrate learning  
Frequent, timely, and constructive feedback  
Level: High

## **Week 12: Final Capstone Project Presentations**

HIP: Public demonstration of competence  
Significant investment of time and effort by students over an extended period of time.  
Level: High

## Final Capstone Project Common Assessment Rubric

<p>The purpose of the final capstone project common assessment rubric is to ensure that despite variety in the disciplinary background, thematic focus, and pedagogical approaches of instructors teaching the Liberal Arts Seminar, all students' final capstone projects are assessed according to common learning outcomes.</p>				
Assessment Metric	Excellent	Satisfactory	Developing	Struggling
1. Student shapes an argument, conveys a message, or takes a position about a particular topic.				
2. Student shows an awareness of multiple perspectives.				
3. Student responds analytically to course texts and content.				
4. Student makes connections among course texts, real world issues, and/or life experiences.				
5. Student utilizes one or more liberal arts disciplinary methods or processes of inquiry.				
6. Student develops, refines, and improves work in response to self evaluation and/or feedback from peers and instructor.				

### Discussion Board Assessment Rubric

Points	Grading for the Discussion Board
5	<ul style="list-style-type: none"> <li>● You posted an excellent, thoughtful, original response, demonstrating you are thoughtfully considering the questions you may have about the texts or the person’s story and are analyzing your fellow students’ contributions. (Remember that your own questions about a text can demonstrate your understanding of it, especially if you try to answer those questions.)</li> <li>● You thoughtfully responded to at least three other students’ responses.</li> </ul>
4	<ul style="list-style-type: none"> <li>● You posted an excellent, thoughtful, original response, demonstrating you are thoughtfully considering the questions you may have about the texts or the person’s story and are analyzing the your fellow students’ contributions. (Remember that your own questions about a text can demonstrate your understanding of it, especially if you try to answer those questions.)</li> <li>● You thoughtfully responded to at least one other student’s response.</li> </ul>
3	<ul style="list-style-type: none"> <li>● You did a complete and satisfactory job, providing some insight, but not enough to demonstrate your understanding of the texts or the person’s story, even if that understanding is shown through the questions you have about the texts.</li> <li>● You responded to at least one other student’s response, but merely agreed or disagreed with no real insight into your response.</li> </ul>
2	<ul style="list-style-type: none"> <li>● You did a partial and/or unsatisfactory job, providing little evidence that you actually read the texts about the person to learn about the story (which may or may not be so).</li> <li>● You did not respond to another student response.</li> </ul>
1	<ul style="list-style-type: none"> <li>● You did a poor and/or incomplete job, providing no discernable evidence that you actually read the texts about the person to learn about the story (which may or may not be so).</li> <li>● You did not respond to another student response.</li> </ul>
0	You did not participate on the discussion board.

## Kingsborough Community College, CUNY

### Liberal Arts Seminar

#### Sample Syllabus 3 (3 credit hours)

#### Sample Course Theme: What is creativity?

**Course Description** - The Liberal Arts Seminar is a three credit, required first year seminar for all liberal arts majors taught by faculty from the college's liberal arts departments. This course will introduce students to the distinctive background, goals, and practices of the liberal arts, as well as provide students with a map of the major as it exists at Kingsborough, including the role of liberal arts concentrations. Though the theme of each LAS will vary, all will be organized around critical and creative reading, writing, and thinking about a guiding question in order to model inquiry as a fundamental practice of the liberal arts. The LAS will provide students with opportunities to actively practice the habits of mind that are central to a liberal arts education, to connect with a community of liberal arts students and faculty, and to reflect on their own academic goals and learning processes.

#### Course Learning Outcomes

1. Students will be able to explain the value and benefit of a liberal arts education and identify the liberal arts opportunities available at Kingsborough.
--

2. Students will be able to interpret real-world problems from multiple perspectives and develop an evidence-based point of view on a topic.
--

3. Students will be able to make connections among course texts, real-world issues, and/or personal experiences and utilize methods or processes of inquiry associated with liberal arts disciplines.
---

4. Students will be able to describe their own learning processes, identify how they learn, and develop ways to approach complex texts, content, ideas, and theories associated with liberal arts disciplines.
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**High Impact Practices:** As a first-year seminar, this course fits the criteria of an important High Impact Practice (HIP). Additionally, this course integrates many other HIPs in the weekly assignments and assessments. See the course schedule below for further details.

#### Sample Grading Policy

Participation → 10%

Discussion Board → 40%

Final Project Abstract → 10%

Final Project → 40%

## Sample Course Schedule

### Week 1: What are liberal arts good for?

*Sample Readings: One text per week*

- Melissa Cheyney. "The Value of a Liberal Arts Education in Today's Global Marketplace." *HuffPost*, HuffPost, 23 Sept. 2013, [www.huffpost.com/entry/the-value-of-a-liberal-arts-education\\_b\\_3647765](http://www.huffpost.com/entry/the-value-of-a-liberal-arts-education_b_3647765).
- Marvin Krislov, "The Life-Shaping Power of Higher Education," October 6, 2017, <https://www.insidehighered.com/views/2017/10/06/importance-liberal-arts-transforming-lives-essay>.
- Kwame Anthony Appiah, "What Is the Point of College?," *The New York Times*, September 8, 2015, <https://www.nytimes.com/2015/09/13/magazine/what-is-the-point-of-college.html>.

*Sample Assignment/Assessment:*

Interview someone who has a degree in the liberal arts, or teaches, studies, or works in the KCC Liberal Arts Program, and write a brief profile about what the liberal arts means to them. Develop interview questions in class. Post profiles on a class discussion board.

HIP: Interactions with faculty and peers about substantive matters  
Opportunities to discover relevance of learning through real-world applications  
Level: Moderate

### Week 2: What is the liberal arts major at Kingsborough?

*Sample readings:*

- Sample syllabi from liberal arts courses
- Liberal arts faculty profile
- Liberal arts program documents
- Liberal arts campus initiatives
- Class visit by Liberal Arts Academy advisor

*Sample Assignments/Assessments:*

Research one liberal arts course or concentration at Kingsborough and write a short reflection. Post written reflections on a class discussion board.

HIP: Interactions with faculty and peers about substantive matters  
Level: Moderate

### Week 3: What is creativity?

*Sample readings:*

- Alison Gopnik and Tom Griffiths. "What Happens to Creativity When We Age?," *New York Times*, 19 Aug. 2017,

<https://www.nytimes.com/2017/08/19/opinion/sunday/what-happens-to-creativity-as-we-age.html>

- VIDEO: Sir Ken Robinson. "Do Schools Kill Creativity?" TED Talk. Feb. 2006  
[https://www.ted.com/talks/sir\\_ken\\_robinson\\_do\\_schools\\_kill\\_creativity?language=en](https://www.ted.com/talks/sir_ken_robinson_do_schools_kill_creativity?language=en)

*Sample Assignment/Assessment:*

Think of a time over the past year (or 2 - maybe since the pandemic started) where you did something creative. This does not mean that you had to have painted a picture or wrote a song. Think of anything where you had to find a crafty solution into something or out of something and what was the outcome. Did you recognize that you were creative? Did it end up being something that you shared? Post your response (3 paragraph minimum) to the class discussion board and engage/respond to a classmate's post (1 paragraph minimum).

HIP: Performance expectations set at appropriately high levels  
Experiences with diversity  
Public demonstration of competence  
Level: Moderate

**Week 4: What is artistry?**

*Sample Texts:*

- Jennifer Billock. "How Street Artists Around the World Are Reacting to Life With COVID-19", Smithsonian Magazine, 23 April. 2020,  
<https://www.smithsonianmag.com/travel/how-street-artists-around-world-are-reacting-to-life-with-covid-19-180974712/>
- VIDEO: Joe Coscarelli "Diary of a Song" New York Times. March. 2022  
[https://www.youtube.com/watch?v=NkMsSXzRBEs&list=PL4CGYNsoW2iBe\\_JY8XeXiUQdr2GRFgY-Z&index=1](https://www.youtube.com/watch?v=NkMsSXzRBEs&list=PL4CGYNsoW2iBe_JY8XeXiUQdr2GRFgY-Z&index=1)

*Sample Assignment/Assessment:*

Artistry is defined as having a creative skill or ability. Choose a singer/songwriter and a specific song you love of theirs. It can be an individual or a group, but the focus is on the songwriter.

Research their career and how they write songs as an artist. Do they have a specific process of writing/composing? Is there a story behind the creation and artistry of the song that you have chosen to highlight?

In class, you will present 5 minutes about your choice and why the artistry of your chosen singer/songwriter stands out. You will play between 30 seconds - 1 minute of the song you chose (your favorite selection) and then go into the WHY.

HIP: Public demonstration of competence  
Level: Moderate

## **Week 5: What is beauty?**

### *Sample Readings:*

- *The Sociology of Beauty* <https://www.erccomics.com/comics/the-sociology-of-beauty/1>
- Jean Kilbourne *Killing Us Softly 4: Advertising's Image of Women* (film)

### *Sample Assignment/Assessment:*

Bring an object to class that would be considered beautiful from either art or society's standards. Be prepared to speak for two minutes in class as to why this object would be considered beautiful.

HIP: Public demonstration of competence  
Level: Low

## **Week 6: Art and self care/emotions**

### *Sample Readings:*

- Laura Wolff Scanlan "The Art of Survival" (2010)  
<https://www.neh.gov/humanities/2010/julyaugust/statement/the-art-survival>
- Matt Coates. 2018. Why Creative Intelligence Is Meaningful, Useful, and Powerful.  
<https://blog.mindvalley.com/creative-intelligence/>

### *Sample Assignment/Assessment:*

In a one page written reflection, how can art help you survive? How does art contribute to your understanding of yourself?

HIP: Periodic, structured opportunities to reflect and integrate learning  
Level: Moderate

## **Week 7: Who is an artist? What makes an artist?**

### *Sample Readings:*

- Lauren Oyler. "What Do We Mean When We Call Art 'Necessary'?", *The New York Times Magazine*, 8 May. 2018,  
<https://www.nytimes.com/2018/05/08/magazine/what-do-we-mean-when-we-call-art-necessary.html>
- Albee, Edward. *Edward Albee's Occupant*. Samuel French, 2009.
- Logan, John. *Red*. Dramatists Play Service, 2011.

### *Sample mid-semester integrative/reflective assignment:*

Write an abstract (via the Discussion Board) for what you intend or want your final project to be. This abstract should include information on two creative works that you are interested in exploring, as well as the inquiry question to which these works relate (See the final project criteria in Week 12). It should be between 200 - 400 words.

Here link on what it means and how to write an abstract:

<https://writing.wisc.edu/handbook/assignments/writing-an-abstract-for-your-research-paper/>

HIP: Periodic, structured opportunities to reflect and integrate learning

Performance expectations set at appropriately high levels

Level: Moderate

### **Week 8: The Creative Process**

*Sample Readings/Videos:*

- Sanford Biggers on his Creative Process: [https://youtu.be/MOOL\\_LY2hRA](https://youtu.be/MOOL_LY2hRA)
- “How to Improve Creativity: The 5 Stages of the Creative Process,” *Masterclass.com*:

<https://www.masterclass.com/articles/how-to-improve-creativity#what-is-the-creative-process>

*Sample Assignment/Assessment:*

To be successful, creative people need to develop a process by which they make their works. How would you prepare to make a work of art? What are the reasons that you would chose certain materials for your art? What messages would you like your artworks to get across to the viewers of them? How would you "finish" your works, and how do you know when you have reached a point of satisfaction with the work? This assignment is conceptual. You have the freedom to create anything you want even if you don't think you can create this specific piece right now. Post your 3 paragraph (minimum) response to the class discussion board.

HIP: Performance expectations set at appropriately high levels

Level: Moderate

### **Week 9: Act of Creating**

*Sample Texts:*

- Malaka Gharib “Feeling Artsy? Here's How Making Art Helps Your Brain” NPR. January 11, 2020.  
<https://www.npr.org/sections/health-shots/2020/01/11/795010044/feeling-artsy-heres-how-making-art-helps-your-brain>
- Kaufman Moisés. *33 Variations*. Dramatists Play Service, 2011.

*Sample Assignment/Assessment:*

Respond to 2 of your classmates' final project abstracts (written in week 7). In your response, provide some feedback about the abstract, ask questions which might propel the project forward and specify something that confuses you about it.

HIP: Periodic, structured opportunities to reflect and integrate learning

Frequent, timely, constructive feedback

Level: High



## Week 10: Economy / Society

### Sample Readings:

- Karen Sternheimer. “Art and the Social Construction of Reality” (2015)  
<https://www.everydaysociologyblog.com/2015/01/art-and-the-social-construction-of-reality.html>
- Victoria Hutter, “During Economic Highs and Lows, the Arts Are Key Segment of U.S. Economy,” *National Endowment for the Arts* (March 17, 2020):  
<https://www.arts.gov/about/news/2020/during-economic-highs-and-lows-arts-are-key-segment-us-economy>
- Tim Schneider, “Goodbye Art World, Hello Art Industry: How the Art Market Has Transformed—Radically—Over the Past 30 Years,” *Artnet.com*:  
<https://news.artnet.com/market/how-the-art-world-became-the-art-industry-1710228>

### Sample Assignment/Assessment:

There is a common misconception that the arts are not as financially important to a culture as, let us say, big business. Choose one sector of the arts that contributes to the economy of a specific place. Research online to find out how significant the economic impact of that sector is to the locale. What would be the fallout if that sector was to fail or disappear completely? Do you believe that the United States fully supports, to its greatest extent, the culture sector? Why or why not? (Give examples of how the U.S. government supports or does not support cultural endeavors.)

HIP: Performance expectations set at appropriately high levels  
Level: Moderate

## Week 11: Art and Social Justice

### Sample Readings:

- Angelica McKinley and Giovanni Russonello, “Fifty Years Later, Black Panthers’ Art Still Resonates,” *New York Times* (October 15, 2016):  
<https://www.nytimes.com/2016/10/16/arts/fifty-years-later-black-panthers-art-still-resonates.html>
- Colette Gaiter, “What Revolution Looks Like: The Work of Black Panther Artist Emory Douglas,” pp. 93-109. [find it here: <http://carbonfarm.us/amap/gaiter.pdf>]
- Arifa Akbar, “Notes from the Field - review: searing exposé of the school-to-jail pipeline,” *The Guardian* (June 17, 2018):  
<https://www.theguardian.com/stage/2018/jun/17/notes-from-the-field-review-royal-court-london-anna-deavere-smith>

### Assignment/Assessment:

Most people have a social justice issue that is close to their heart, usually for personal reasons. What is a social justice issue that you would like to advocate for, and why? Create a preliminary idea or sketch for an artwork wherein you would advocate for your issue. You may create an

idea for a poster, a short poem, or a collage that represents what that issue means to you. Please post your statement about your issue and your ideas for an artwork to the discussion board.

HIP: Experiences with diversity  
Level: Moderate

### **Week 12: Reflection & Final Assessment & Final Exam period**

*Final Project presentations by students during final class and final exam period.*

*Sample Assignment/Assessment:*

Personal Reflective Statement: Consider what you learned, read, watched, and studied this semester. Then answer the following questions. I am looking for approximately 400 words as the total word length of the statement, but if you can write more, that would increase your score value. How do the liberal arts help us to understand creativity? How can we use creativity in our study of the liberal arts?

HIP: Significant investment of time and effort by students over an extended period of time  
Periodic, structured opportunities to reflect and integrate learning  
Level: High

### **Sample Final Project**

Objective: Students will explore creativity using their knowledges and understandings of the liberal arts to make connections and deeply analyze one creative work for their final project.

Your final project will take one of two forms, either a 5-7 page paper or a 10 minute presentation in class with 5-7 powerpoint\* slides and submitted notes. (\*presentations can be done with Google Slides, Powerpoint, Prezi, or similar programs)

Over the course of the semester, we studied ten different inquiry questions related to the creativity in the Liberal Arts. In week 7, you created an abstract containing possible choices of creative works that interest you and the inquiry question that resonates with you.

For the final project, please do the following:

- Choose one of the creative works from your abstract to focus on that fits within one inquiry question from our syllabus. (This work should have been pre-approved by the professor.)
- While you may draw from readings and resources used in class, please find at least one additional reading from outside the course materials. Explain how it relates to the inquiry question and the creative work that you chose.
- Connect the creative work to how an audience might identify with it, or connect the creative work to any social movements of the period of time when the work was made.

- Finally, relate the creative work to a personal experience. How does the work speak to you? What have you learned about yourself through your study of the creative work in question?

Students can choose to write a paper or give a presentation in class with powerpoint during the final class and final exam period.

HIP: Public demonstration of competence  
Performance expectations set at appropriately high levels  
Significant investment of time and effort  
Level: High

## Final Project Common Assessment Rubric

<p>The purpose of the final capstone project common assessment rubric is to ensure that despite variety in the disciplinary background, thematic focus, and pedagogical approaches of instructors teaching the Liberal Arts Seminar, all students' final capstone projects are assessed according to common learning outcomes.</p>				
Assessment Metric	Excellent	Satisfactory	Developing	Struggling
1. Student shapes an argument, conveys a message, or takes a position about a particular topic.				
2. Student shows an awareness of multiple perspectives.				
3. Student responds analytically to course texts and content.				
4. Student makes connections among course texts, real world issues, and/or life experiences.				
5. Student utilizes one or more liberal arts disciplinary methods or processes of inquiry.				
6. Student develops, refines, and improves work in response to self evaluation and/or feedback from peers and instructor.				

**Kingsborough Community College, CUNY**

**Liberal Arts Seminar Healthcare and Class, Race, and Gender**

**Sample Syllabus 4 (3 credit hours)**

**Sample Course Theme:** How do race, class, and gender impact health equity?

**Course Description** - The Liberal Arts Seminar is a three credit, required first year seminar for all liberal arts majors taught by faculty from the college’s liberal arts departments. This course will introduce students to the distinctive background, goals, and practices of the liberal arts, as well as provide students with a map of the major as it exists at Kingsborough, including the role of liberal arts concentrations. All seminars will be organized around critical and creative reading, writing, and thinking about a guiding question in order to model inquiry as a fundamental practice of the liberal arts. The LAS will provide students with opportunities to actively practice the habits of mind that are central to a liberal arts education, to connect with a community of liberal arts students and faculty, and to reflect on their own academic goals and learning processes.

- Health care is the focus of this Liberal Arts Seminar section, created with students who may ultimately end up in a healthcare field. Although measuring someone’s absolute health conditions mostly involves quantitative analysis, the value of health care delivered to members of a diverse democracy must be analyzed qualitatively, considering the social, cultural, political, and economic conditions in that society. This mode of inquiry is constitutive of liberal arts study.

**Course Learning Outcomes**

1. Students will be able to explain the value and benefit of a liberal arts education and identify the liberal arts opportunities available at Kingsborough.
2. Students will be able to interpret real-world problems from multiple perspectives and develop an evidence-based point of view on a topic.
3. Students will be able to make connections among course texts, real-world issues, and/or personal experiences and utilize methods or processes of inquiry associated with liberal arts disciplines.
4. Students will be able to describe their own learning processes, identify how they learn, and develop ways to approach complex texts, content, ideas, and theories associated with liberal arts disciplines.

**High Impact Practices:** As a first-year seminar, this course fits the criteria of an important High Impact Practice (HIP). Additionally, this course integrates many other HIPs in the weekly assignments and assessments. See the course schedule below for further details.

### **Sample Grading Policy**

- Class Participation → 10%
- Weekly Assignments → 30%
- Mid-Semester Project → 30%
- Final Project → 30%

### **Sample Course Schedule**

#### **Week 1: What are liberal arts good for?**

*Sample Reading:*

- Excerpts from *The Voice of Liberal Learning* by Michael Oakeshott (Yale UP, 1989)  
In this week, we examine the Oakeshott's view that liberal arts concern the education into a culture and not the production of skills or the ability to find a job.

*Sample Assignment/Assessment* : 600 word Blackboard Submission: interview someone who has a degree in the liberal arts, or teaches, studies, or works in the KCC Liberal Arts Program, and write a brief profile about what the liberal arts means to them. Develop interview questions in class. Post profiles on a class discussion board.

HIP: Interactions with faculty and peers about substantive matters  
Level: Moderate

#### **Week 2: What is the liberal arts major at Kingsborough?**

*Sample texts:*

- Sample syllabi from liberal arts courses
- Liberal arts faculty profile
- Liberal arts program documents
- Liberal arts campus initiatives
- Class visit by Liberal Arts Academy advisor

*Sample Assignment/Assessment - choose one:*

Option 1: Develop your path to graduation by selecting liberal courses and explain why you chose the courses you did. Post to blackboard.

Option 2: Research one liberal arts course or concentration at Kingsborough and write a short reflection. Post to blackboard

HIP: Interactions with faculty and peers about substantive matters

Level: Moderate

### **Week 3: History and Political Background**

*Sample Weekly Question:* What is universal health coverage and why doesn't the United States have it?

*Sample Reading:* Excerpts from Beatrix Hoffman *Health Care for Some: Rights and Rationing in the United States Since 1930* (University of Chicago Press, 2013).

*Sample Assignment/Assessment:*

What is the relationship between universal coverage and disparities in access to health care? Submit a 500 word response to Blackboard.

HIP: Experiences with diversity  
Level: Moderate

### **Week 4: The Complicated Relationship Between Health Care and Economics**

*Sample Weekly Question:* What is the relationship between race and economics in access to health care?

*Sample Readings:*

- Read Roni Caryn Rabin "Racial Inequities in Health Care Despite Expanded Insurance" *The New York Times* 17 Aug. 2021 [Why Racial Inequities Still Persist in Health Care - The New York Times \(nytimes.com\)](https://www.nytimes.com/2021/08/17/health/racial-inequities-health-care.html)
- Read Gina Kolata "Social Inequities Explain Racial Gaps in Pandemic, Study Finds" *The New York Times* 9 December 2020 [Social Inequities Explain Racial Gaps in Pandemic, Studies Find - The New York Times \(nytimes.com\)](https://www.nytimes.com/2020/12/09/health/social-inequities-explain-racial-gaps-in-pandemic-studies-find.html) [Social Inequities Explain Racial Gaps in Pandemic, Studies Find - The New York Times \(nytimes.com\)](https://www.nytimes.com/2020/12/09/health/social-inequities-explain-racial-gaps-in-pandemic-studies-find.html)

*Sample Assignment/Assessment:*

Blackboard Assignment: Write a response in which you consider Rabin's and Kolata's findings in relation to the history that Hoffman discusses in *Health Care for Some*.

HIP: Periodic, structured opportunities to reflect and integrate learning  
Performance expectations set at appropriately high levels  
Level: Moderate

### **Week 5: A Government Response to Disparities: The Affordable Care Act (ACA)**

*Sample Weekly Question:* Can public policy address disparities of race and gender and class?

*Sample Readings:*

- Excerpts from *The Political Determinants of Health* (Johns Hopkins University Press, 2020)

- Daniel E. Dawes *Did the Affordable Care Act Reduce Racial and Ethnic Disparities in Health Insurance Coverage?*
- Ajay Chaudry, Adlan Jackson, Sherry A. Glied  
<https://www.commonwealthfund.org/publications/issue-briefs/2019/aug/did-ACA-reduce-racial-ethnic-disparities-coverage>

Sample Assignment/Assessment:

Blackboard Assignment: How much has the Affordable Care Act reduced disparities of race, class and gender?

HIP: Experiences with diversity  
Performance expectations set at appropriately high levels  
Level: Moderate

### **Week 6: Art and Trauma Healing**

*Sample Weekly Question:* In which ways can the creation and consumption of art heal physical and psychological pain?

*Sample Readings/Videos:*

- Video: “Guadalupe Maravilla and the Sound of Healing Art 21” *New York Close Up*  
<https://www.guadalupemaravilla.com/>
- Read Patricia Leigh Brown “The Artist as Healer” *New York Times* 7 April 2022  
<https://www.nytimes.com/2022/04/07/arts/design/guadalupe-maravilla-brooklyn-museum-moma.html>

*Sample Assignment/Assessment:*

Blackboard Assignment: After watching Guadalupe Maravilla’s video on sound “bath” as a healing method and reading Brown’s profile of Maravilla, write a response in which you consider the traumatic challenges which undocumented immigrants in the United States regularly confront and the possibility of Maravilla’s art in helping to aid in dealing with that trauma.

HIP: Experiences with diversity  
Periodic, structured opportunities to reflect and integrate learning  
Level: Moderate

### **Week 7: Structural Racism/Sexism in American Healthcare**

*Sample Weekly Question:* How do social structures negatively impact health care based on race and gender?

*Sample Readings:*

- Structural Racism and Inequalities in Health, Taylor W. Hargrove  
<https://www.asanet.org/news-events/footnotes/apr-may-jun-2021/features/structural-racism-and-inequalities-health>



- Excerpts from *Invisible Women: Data Bias in a World Designed for Men* (Harry N. Abrams, 2019) [Caroline Criado Perez](#)

*Sample Assignment/Assessment:*

Write a Blackboard entry on racial and gender structural inequalities in healthcare.

HIP: Experiences with diversity  
 Periodic, structured opportunities to reflect and integrate learning  
 Level: Moderate

**Week 8: Cinematic Representations of Health Inequities**

*Sample Weekly Question:* How legitimately can a narrative feature film represent health care issues?

*Sample Movies:*

- *The Hospital* (1971) Dir. Arthur Hiller
- *Contagion* (2011) Dir. Steven Soderbergh

*Sample Assignment/Assessment:*

Choose one of the films and record a 2-3 minute review which you then upload to the Course Content site. In your review, you should emphasize both the film's qualities and the ideas it communicates about the American healthcare system.

*Mid-semester Integrative/reflective assignment:* Based on the issues we have learned thus far develop a unique question about the systemic access to healthcare in the United States , Reflection: Spend some time considering what is the most crucial problem when it comes to race, class, and gender and attaining certain health care outcomes. Also, spend some time reflecting on: How did you arrive at this question? In your reflection, articulate which class texts enabled you to create this question and which of their ideas really resonated with you in thinking about American health care. Be very specific in the ways that these texts have led you to your question. What have you learned that led you to this question? Why are you interested in this question? What value or importance do you think this question has in understanding the future of health care approaches and policies? Post your questions and reflections to a shared discussion board.

HIP: Significant investment of time and effort by students over an extended period of time  
 Performance expectations set at appropriately high levels  
 Periodic, structured opportunities to reflect and integrate learning  
 Experiences with diversity  
 Level: High

**Week 9: People's Health Experiences in Stories**

*Sample Weekly Question:* How can fiction writers represent personal experiences of physical infirmities?

*Sample Reading:*

- Flannery O'Connor "A Stroke of Good Fortune" and "The Life You Save May Be Your Own"

*Sample Assignment/Assessment:*

Considering their character traits, write a response in which you explain the economic and physical challenges Ruby in "Good Fortune" and the mother Lucynell Crater in "The Life You Save" must confront and their views on their respective conditions. In your response, connect the conflict in the story to the characters' physical and social challenges. In your response, also connect their situations to Hoffman's description of health "rationing" in the United States.

HIP: Experiences with diversity  
Periodic, structured opportunities to reflect and integrate learning  
Level: Moderate

### **Week 10: Gender Disparities in Mental Health**

*Sample Weekly Question:* Do mental health professionals misdiagnose based on gender or race?

*Sample Reading:*

- Excerpts from *Sexy But Psycho: How the Patriarchy Uses Women's Trauma Against Them*. By Jessica Taylor (Constable, 2022).

*Assignment/Assessment: Building Towards the Final Project*

Begin to workshop ideas for the final project with your peers. This may be a revision of an earlier assignment or a different project chosen from the list at the end of the syllabus. Post a draft proposal for your final project to a class discussion board.

HIP: Performance expectations set at appropriately high levels  
Interactions with faculty and peers about substantive matters  
Frequent, timely, constructive feedback  
Level: Moderate-High

### **Week 11: The Historical Legacy of Racism in Healthcare**

*Sample Weekly Question:* How has race influenced the research and practice of medical care?

*Sample Reading:*

- Excerpts from *Dying in the City of the Blues: Sickle Cell Anemia and the Politics of Race and Health*. By Keith Wailoo (University of North Carolina Press, 2000)

*Sample Assignment/Assessment:*

Write a Blackboard entry on the central argument of the reading.

HIP: Performance expectations set at appropriately high levels  
Experiences with diversity  
Level: Moderate

**Week 12: Connecting the Dots - Integrative Thinking**

**Reflection & Final Assessment**

Presentation of final project by students

**Sample Final Projects**

Disparities in health care access and outcomes are related to the role of government in the health care system. In *Health Care for Some: Rights and Rationing in the United States Since 1930*, Beatrix Hoffman describes the rationing of health care. In *The Political Determinants of Health* Daniel Dewes describes how the Affordable Care Act was intended to expand access and reduce disparities. Using these readings, explain the relationship between economics and health access. In your explanation, you should consider the role the government can/should play in providing all with health care in a market-oriented democracy. How effective has the government been in reducing disparities in the health outcomes and access to health care?

After learning about Guadalupe Maravilla's work, reading Flannery O'Connor's short stories, and watching the course films, write an extended paper in which you explore the relationship between the humanities and health care. In your paper, consider the ways a humanities education benefits an Allied Health major in their career. In your paper, consider the value of the humanities in creating empathy for those who struggle to navigate physical pain and access to health care.

Using the readings from week five and eleven, analyze the way past health care practices and policies continue to affect the present system. Specifically, explain how the historic disparities found in *Dying in the City of the Blues* relate to the issue of universal coverage found in *Health Care for Some: Rights and Rationing in the United States Since 1930*.

Write an account of your or a family members' encounter with the health care system. In your paper, choose one text that reflects the history of American health care disparities (for example, Beatrix Hoffman *Health Care for Some* or Keith Wailoo *Dying in the City of the Blues*, or any other weekly text) and compare the ideas in that text with your own family experience to illustrate the current conditions of American health care.

Choose three disciplines discussed in the course (for example, economics, use of data, art, psychological implications) and write a paper in which you explain the way these disciplines enable a learner to understand the American healthcare system. Your main point should consist

of the ways the disciplines enlighten the reader on the healthcare system, for example economics shows empirical numbers while fiction can express people's individual experiences.

HIP: Performance expectations set at appropriately high levels

Significant investment of time and effort by students over an extended period of time

Experiences with diversity

Periodic, structured opportunities to reflect and integrate learning

Public demonstration of competence

Level: High

## Final Project Common Assessment Rubric

<p>The purpose of the final capstone project common assessment rubric is to ensure that despite variety in the disciplinary background, thematic focus, and pedagogical approaches of instructors teaching the Liberal Arts Seminar, all students' final capstone projects are assessed according to common learning outcomes.</p>				
Assessment Metric	Excellent	Satisfactory	Developing	Struggling
1. Student shapes an argument, conveys a message, or takes a position about a particular topic.				
2. Student shows an awareness of multiple perspectives.				
3. Student responds analytically to course texts and content.				
4. Student makes connections among course texts, real world issues, and/or life experiences.				
5. Student utilizes one or more liberal arts disciplinary methods or processes of inquiry.				
6. Student develops, refines, and improves work in response to self evaluation and/or feedback from peers and instructor.				

**Kingsborough Community College, CUNY**

**Liberal Arts Seminar: Liberal Arts and Our Connection to Land**

**Sample Syllabus 5 (3 credit hours)**

**Sample Course Theme:** How can the liberal arts help us understand our connections to the land?

**Course Description** - The Liberal Arts Seminar is a three credit, required first year seminar for all liberal arts majors taught by faculty from the college’s liberal arts departments. This course will introduce students to the distinctive background, goals, and practices of the liberal arts, as well as provide students with a map of the major as it exists at Kingsborough, including the role of liberal arts concentrations. Though the theme of each LAS will vary, all will be organized around critical and creative reading, writing, and thinking about a guiding question in order to model inquiry as a fundamental practice of the liberal arts. The LAS will provide students with opportunities to actively practice the habits of mind that are central to a liberal arts education, to connect with a community of liberal arts students and faculty, and to reflect on their own academic goals and learning processes.

**Course Learning Outcomes**

1. Students will be able to explain the value and benefit of a liberal arts education and identify the liberal arts opportunities available at Kingsborough.
2. Students will be able to interpret real-world problems from multiple perspectives and develop an evidence-based point of view on a topic.
3. Students will be able to make connections among course texts, real-world issues, and/or personal experiences and utilize methods or processes of inquiry associated with liberal arts disciplines.
4. Students will be able to describe their own learning processes, identify how they learn, and develop ways to approach complex texts, content, ideas, and theories associated with liberal arts disciplines.

**High Impact Practices:** As a first-year seminar, this course fits the criteria of an important High Impact Practice (HIP). Additionally, this course integrates many other HIPs in the weekly assignments and assessments. See the course schedule below for further details.

**Sample Grading Policy**

Weekly assignments → 35%

Midterm assignment → 30%

Final Capstone Project → 35%

## Sample Course Schedule

### Week 1: What are the Liberal Arts? An Invitation to the Liberal Arts Disciplines (Part I)

Sample Readings/Videos

#### In-Class Videos:

- “[What is a Liberal Arts Education?](https://www.youtube.com/watch?v=DyjZ1hZLf4Y)” *YouTube*, uploaded by Columbia College, 11 Feb. 2019, <https://www.youtube.com/watch?v=DyjZ1hZLf4Y>
- “[What Does Liberal Arts Mean?](https://www.youtube.com/watch?v=TpThnNThiwU)” *YouTube*, uploaded by Bates College, 17 Jul. 2020, <https://www.youtube.com/watch?v=TpThnNThiwU>

**Texts** (please try to read these before we meet for the first time!):

- Lombardi, Esther. “[What Literature Can Teach Us.](https://www.thoughtco.com/what-is-literature-740531)” *ThoughtCo.com*, 30 Jan. 2020, <https://www.thoughtco.com/what-is-literature-740531>
- Metacalf, Thomas. “[What is Philosophy?](https://1000wordphilosophy.com/2020/10/10/philosophy/)” 1000-Word Philosophy, 10 Oct. 2020, <https://1000wordphilosophy.com/2020/10/10/philosophy/>
- “[Why Study Art History: Awesome Ways It Can Impact Your Life.](https://www.uopeople.edu/blog/why-study-art-history/)” University of the People, n.d., <https://www.uopeople.edu/blog/why-study-art-history/>

#### Sample assignment/assessment:

Interview someone who has a degree in the liberal arts, or teaches, studies, or works in the KCC Liberal Arts Program, and write a brief profile about what the liberal arts means to them. Develop interview questions in class. Post profiles on a class discussion board.

HIP: Interactions with faculty and peers about substantive matters  
Level: Moderate

### Week 2: An Invitation to the Liberal Arts Disciplines (Part II)

Sample Readings/Videos

#### In-class Videos:

- “[What is Political Science?](https://www.youtube.com/watch?v=XzuBRA1eqol)” *YouTube*, uploaded by PHILO-Notes, n.d., <https://www.youtube.com/watch?v=XzuBRA1eqol>
- “[What is History for?](https://www.youtube.com/watch?v=hLE-5EIGIPM)” *YouTube*, uploaded by The School of Life, n.d., <https://www.youtube.com/watch?v=hLE-5EIGIPM>
- “[What is Theatre?](https://www.youtube.com/watch?v=ba7D-ngYXOw)” *YouTube*, uploaded by Ms. Berliner Theatre Arts, 9 Sep. 2020, <https://www.youtube.com/watch?v=ba7D-ngYXOw>
- “[Why Study Gender, Sexuality, and Women’s Studies?](https://www.youtube.com/watch?v=2Lbb-p6Je6o)” *YouTube*, uploaded by SFU Faculty of Arts and Social Sciences, 28 Oct. 2016, <https://www.youtube.com/watch?v=2Lbb-p6Je6o>

**Texts** (read before responding to Assignment 2):

- Cherry, Kendra. “[What is Psychology?](https://www.verywellmind.com/psychology-4014660)” *verywellmind.com*, 10 Jun. 2020, <https://www.verywellmind.com/psychology-4014660>
- Jarus, Owen. “[What is Anthropology?](https://www.livescience.com/44833-what-is-anthropology.html)” *livescience.com*, 14 Apr. 2014, <https://www.livescience.com/44833-what-is-anthropology.html>

- Sosteric, Mike. “[Introduction to Sociology: The Study of the World We Create.](#)” The Socjourn, 12 Nov. 2018, <https://sociology.lightningpath.org/what-is-sociology/>

In addition to videos and readings, please review [Kingsborough’s Undergraduate Bulletin/Catalog](#) and identify one course in three of these disciplines that you might want to take. Be prepared to share why you want to take these courses when we meet during week 3.

*Sample Assignment/Assessment - choose one:*

Option 1: Write a well-developed paragraph about the disciplines that you found most interesting and/or relevant to your lived experiences, curiosities, and observations. Which two disciplines do you want to be sure to take a course in? Why? Be sure to post your response to Blackboard.

Option 2: Conduct a brief interview with a professor at KCC who teaches within one of the disciplines that we have learned about. Try to use this interview as an opportunity to learn more about the discipline and why this professor decided to become an expert in it. (We’ll work on developing some interview questions together in class.) Following, please write a summary of what you learned from this interview (approximately two paragraphs) and post it to Blackboard.

HIP: Interactions with faculty and peers about substantive matters, opportunities to discover relevance of learning through real-world applications.

Level: Moderate

### **Week 3: Land, Economic Impacts, and Community Planning**

*Description:* Land ownership is an essential feature of capitalism. Since the rise of the modern metropolis, urban social movements have opposed giant public and private development schemes that threaten to displace residents and businesses. This week focuses on the economic impacts on land and community land movements, including KCC Community Farm and Garden)

*Sample Readings:*

- Angotti, Tom. “Community Planning without Displacement: Strategies for Progressive Planning.” In *New York for Sale: Community Planning Confronts Global Real Estate*. Cambridge, MA: MIT PRes, 2008), 1-34.
- Miguel Robles-Durán and CohStra, *Uneven Growth*. <https://www.youtube.com/watch?v=clCNziWImHI>
- “On Leverage: Karen Washington at TED Talk x Barnard College Women” (12 min. Video about Urban farming, race, and gender) <https://www.youtube.com/watch?v=PFDKsvcjfYs>

*Sample in-class assignment:*

Visit to the KCC Community Farm and Garden



*Sample at-home assignment/assessment:*

Discussion question : Please write your response to Miguel Robles-Durán and CohStra's *Uneven Growth*, considering the impact of the economy on urban land planning by incorporating some research from Angotti's book chapter. (First post: 100-150 words). Please reply to at least two peers (between 75-100 words).

HIP: Opportunities to discover relevance of learning through real-world applications  
Periodic, structured opportunities to reflect and integrate learning  
Level: Moderate

#### **Week 4: Land, Gentrification, and Homelessness in Visual Arts**

*Sample Exhibitions/Readings:*

- *UnHomeless NYC*, Kingsborough Art Museum, Spring 2022.  
<https://homelessnyc.commons.gc.cuny.edu/>
- Krzysztof Wodiczko, *Homeless Vehicle*, 1988-'89.
- Martha Rosler, *If You Lived Here . . . .* 1989.
- Luis Ferré-Sadurní, "The Rise and Fall of New York Public Housing: An Oral History," *The New York Times*, June 25, 2018, sec. New York,  
<https://www.nytimes.com/interactive/2018/06/25/nyregion/new-york-city-public-housing-history.html>.

*Sample in-class assignment:*

Students will be paired and interview each other (10-15 min). They will focus on the following questions:

- Do you feel you have a connection to the land you live on? Please explain.
- Can you describe your neighborhood and map continuity and change in terms of demographics, services, local economy, the quality of housing stock, crime, and available services, and how any changes in these areas have impacted your connection to the land you live on.

\* Use your phone or tablet (the latter are [on loan](#) via KCC) to record the interview.

*Sample at-home assignment:*

Write a brief profile of your partner based on the oral history project. Try to incorporate other readings from Week 3 and 4. The profile should be about 400-500 words.

HIP: Performance expectations set at appropriately high levels  
Interactions with faculty and peers about substantive matters  
Public demonstrations of competence  
Level: Moderate

#### **Week 5: Land, Urban Poverty and Food Insecurity**

*Sample Readings:*

- Elliott, Andrea. "When Desani Left Home." *The New York Times*, published September 28, 2021, updated October 1, 2021
- #2008 RealCollege Survey. Hope Foundation, <https://homelessnyc.commons.gc.cuny.edu/2021/08/05/2018-realcollege-survey/>
- Ahmet, Tanzina. "Hungry minds: Investigating the food insecurity of minority community college students." *Journal of Public Affairs*. November 19, 2018. <https://doi.org/10.1002/pa.1891>

*Sample in-class assignment/assessment:*

Students will set a research goal and create a short quantitative survey

- Topics can be food insecurity, housing insecurity, and urban poverty
- Sample food survey: [https://qccuny.az1.qualtrics.com/jfe/form/SV\\_3V3PbT2KyTLqMuN](https://qccuny.az1.qualtrics.com/jfe/form/SV_3V3PbT2KyTLqMuN)

*Sample at-home assignment/assessment:*

Complete the survey using a google form

HIP: Interactions with faculty and peers about substantive matters  
 Periodic, structured opportunities to reflect and integrate learning  
 Level: Moderate

*Sample mid-semester integrative/reflective assignment:*

Oral history assignment. Please visit your local community garden and conduct an interview with a gardener. You can locate one here at NYC's GreenThumb program:

<https://greenthumb.nycgovparks.org/gardensearch.php>

You can produce a voice memo recording or video interview. Questions can explore the history and function of the community garden, the gardener's use of the land (what does this individual grow? Is the produce for their own consumption? What is their connection to the land?), and whether the community garden is used for community activism. This assignment has 2 components (abstract and final video/recording):

- Find a suitable respondent and ask permission for an interview.
- Write a short abstract that introduces the respondent, explains why you've chosen this individual, and what you hope to find out. In addition, you are expected to write 10 questions you intend to ask.
- Once your abstract is approved, you can set a date for the interview.
- You are expected to conduct a 20-30 minute interview which you can either film or audio record on your phone or tablet (the latter are on loan via KCC). Make sure your respondent signs a consent form.

*Sample Reading:*

- "Vacant lots to vibrant plots: A review of the benefits and limitations of urban agriculture." Johns Hopkins (2016):

<https://clf.jhsph.edu/publications/vacant-lots-vibrant-plots-review-benefits-and-limitations-urban-agriculture>

HIP: Frequent, timely, and constructive feedback  
Opportunities to discover through real-world applications  
Significant investment of time and effort by students over an extended period of time  
Level: High

### **Week 6: Back-to-the-Land Movement 1900-1940 - Urbanization and Reform**

*Description:* This week we'll zoom in on the early twentieth century Back-to-the-Land movement. Cities were overpopulated and there was a lot of unemployment, poverty, disease, and, according to reformers, moral decline. Rural districts, however, were underpopulated. To remedy this imbalance, Back-to-the-Land promoters sought to move (poor) people to rural lands where they could pursue a life of homesteading. We'll explore urbanization in the early 20th century, reform in the Progressive era, and the New Deal's Subsistence Homesteads Division. Furthermore, we'll examine what moved people to start a new life in the country, how they reconnected to the land, and the challenges they experienced in their new environment.

#### *Sample Readings:*

- Gast, Ross H. "The Subsistence Homesteads Program." *The Annals of the American Academy of Political and Social Science*, vol. 175, 1934, pp. 240–43.
- New Deal Photography series on homesteading by Dorothea Lange for the U.S. Farm Security Administration/Office of War Information.
- Ben Shahn's Roosevelt/Jersey Homesteads Mural  
Digital Exhibit: <https://www.nal.usda.gov/exhibits/ipd/small/exhibits/show/subsistence>
- White, Richard. "Poor Men on Poor Lands: The Back-to-the-Land Movement of the Early Twentieth Century: A Case Study." *Pacific Historical Review*, vol. 49, no. 1, University of California Press, 1980, pp. 105–31, <https://doi.org/10.2307/3639306>.

#### *Sample in-class assignment:*

Explore Ben Shahn's Jersey Homesteads Mural. Discuss the following question based on the mural and the text, Herscher, Uri D. *Jewish Agricultural Utopias in America, 1880-1910*, Wayne State University Press, 1981 (Chapter 4 "The American Experience"): How does studying the Ben Shahn mural help you understand the history of the town that is now known as Roosevelt?

HIP: Periodic, structured opportunities to reflect and integrate learning  
Interactions with faculty and peers about substantive matters  
Level: Moderate

#### *Sample at-home assignment/assessment:*

Read: Gast, Ross H. "The Subsistence Homesteads Program." *The Annals of the American Academy of Political and Social Science*, vol. 175, 1934, pp. 240–43.

Explore: the digital USDA exhibit: *Subsistence Homesteads* which is dedicated to the New Deal program Subsistence Homestead and showcases materials produced by the Department of Agriculture to help the public take part in this form of “rurban” life.

<https://www.nal.usda.gov/exhibits/ipd/small/exhibits/show/subsistence>.

Write a 400-500 word museum exhibit reflection. In your reflection, please discuss the multidisciplinary nature of this exhibit. Which liberal arts disciplines are represented?

HIP: Opportunities to discover relevance of learning through real-world applications.  
Periodic, structured opportunities to reflect and integrate learning  
Level: Moderate

### **Week 7: Back-to-the-Land Movement 1960-1980 - Hippies and Counterculture**

*Description:* The Back-to-the-Land movement of the 1960s and 1970s was part of the counterculture movement. Those who moved back to the land had to collaborate with local farmers to survive, but even those who gained the necessary knowledge struggled. Many were forced to come back while others succeeded. In this section we’ll explore the counterculture of the 1960s and 1970s, communal living, what moved young educated people to start a new life in the country, how they reconnected to the land, and the challenges they experienced in their new environment.

#### *Sample readings:*

- Henry David Thoreau, *Walden Pond; or, Life in the Woods* (excerpts)
- Jacob, Jeffrey C. “The North American Back-to-the-Land Movement.” *Community Development Journal*, vol. 31, no. 3, Oxford University Press, 1996, pp. 241–49, <http://www.jstor.org/stable/44257280>.
- Edgington, Ryan H. “‘Be Receptive to the Good Earth’: Health, Nature, and Labor in Countercultural Back-to-the-Land Settlements.” *Agricultural History*, vol. 82, no. 3, Agricultural History Society, 2008, pp. 279–308, <http://www.jstor.org/stable/20454851>.
- Roy Reed, “Back to the Land Movement Seeks Self-Sufficiency” *New York Times*, June 9, 1975.  
<https://www.nytimes.com/1975/06/09/archives/backtoland-movement-seeks-self-sufficiency-the-growing-backtotheland.html>

#### *Sample in-class assignment:*

Collaborative essay (800-1000 words): In groups of three or four, please explain the continuity and differences between the two iterations of the Back-to-Land movement. You can focus on themes including motivations, class, level of success, integration in urban communities, etc. Use at least two of the sources listed above. For more information about the logistics of a group essay see: <https://writingcenter.unc.edu/tips-and-tools/group-writing/>

HIP: Interactions with faculty and peers about substantive matters  
Periodic, structured opportunities to reflect and integrate learning

Level: Moderate

*Sample at-home assignment/assessment:*

Discussion question (Blackboard discussion forum): How can Walden be considered as a response to the "runaway train of nineteenth-century growth, industrialization, mass agriculture, and capitalist values? First post: 100-150 words. Please reply to at least two peers (between 75-100 words).

HIPs: Public demonstration of competence

Interaction with faculty and peers about substantive matters

Level: Moderate

### **Week 8: Back-to-the-Land Movement in the 20th century - Political Legacies and Memorialization**

*Description:* This week we'll explore the legacy of the Back-to-the-Land movement of the 1970s and how those involved look back on this time. We'll zoom in on Vermont, a state which had more than 200 Back-to-the-Land communes in the 1970s and investigate how idealistic members of these communes changed the political landscape of the state. Furthermore, we'll discuss two different memoirs by children whose parents were Back-to-the-Landers, one author who had a positive experience and another who had a negative experience.

*Sample Readings:*

- Kate Daloz, *We Are As Gods: Back to the Land in the 1970s on the Quest for a New America* (pick excerpts).
- Eleanor Agnew, *Back from the Land: How Young Americans Went to Nature in the 1970s, and Why They Came Back* (pick excerpts).
- Kate Daloz, "The back-to-the-land movement had a transformative effect on politics in Vermont, where Sanders moved in 1968" *Rolling Stone*, APRIL 19, 2016  
<https://www.rollingstone.com/culture/culture-news/how-the-back-to-the-land-movement-paved-the-way-for-bernie-sanders-65188/>

*Sample in-class assignment:*

Based on excerpts from the memoirs, *Back from the Land* and *We Are As Gods*. In small groups, discuss the following question: In your opinion, were Back-to-the-Landers naive or brave? Please explain.

HIP: Public demonstration of competence

Interaction with faculty and peers about substantive matters

Level: Moderate

*Sample at-home assignment/assessment:*

Mini-essay question based on this week's required reading: What was the lasting political impact of the Back-to-the-Land movement? Your mini-essay should be between 350 and 450 words (excl. bibliography).

HIP: Performance expectations set at appropriately high levels  
Level: Moderate

### **Week 9: African Americans**

*Description:* The previous weeks have focused on movements largely affecting white people. The next 3 weeks will focus on non-white peoples. After the Civil War, a reassertion of white political and social power drove African Americans from the South in two waves: between 1910 and 1940, and then again after WWII till 1970. Bearing hopes for freedom and security in the North and West, migrants were often disappointed to face segregated housing, limited job opportunities, random hostilities and disrespect. Reckoning with these realities spawned the Civil Rights Movements.

#### *Sample Readings/Videos:*

- Isabel Wilkerson. *The Warmth of Other Suns—The Epic Story of America's Great Migration*: <https://drive.google.com/file/d/111GbB4QGjIomO-3Y3V97koV0X4T37dfw/view>  
<https://www.youtube.com/watch?v=GRuzaSMGX5Y>  
<https://www.wnycstudios.org/podcasts/takeaway/articles/94463-excerpt-warmth-other-suns>
- Gil Scot Heron. "Cane." 1978 <https://www.youtube.com/watch?v=v6uJyUrHE7c>
- Jean Toomer's 1923 *Cane*. <https://scalar.lehigh.edu/jean-toomers-cane-1923/cane>
- Jacob Lawrence's 60-panel series portraying the Great Migration. <https://lawrencemigration.phillipscollection.org/the-migration-series>

#### *Sample in-class assignment/assessment:*

After reading and listening to the excerpts from Wilkerson's *The Warmth of Other Suns*, Lawrence's 60-panel series portraying the Great Migration. Choose one of the panels from Lawrence's series that connects for you to the oral histories you've read. In 250-500 words, detail how the painting illustrates some of the ideas in the oral histories.

<https://lawrencemigration.phillipscollection.org/the-migration-series>

HIP: Experiences with diversity  
Level: Moderate

#### *Sample at-home assignment/assessment:*

Find the three characters Scott sings about in Jean Toomer's 1923. Read them aloud.  
Discussion Board Assignment: Consider the similarities and differences in the character sketches in the book and in the song. Can you imagine the way the historical context of each influenced its impact? What about our own time and place on your own reception? (First post: 100-150 words. Please reply to at least two peers (between 75-100 words).

HIP: Experiences with diversity  
Level: Moderate

### **Week 10: Mexicans, Mexican Americans, Japanese, Japanese Americans**

*Description:* The white supremacy that galvanized throughout the South following the Civil War fixated on a black/white dichotomy that relegated other peoples of color to invisibility. In reality, U.S. history has always involved diverse peoples from Latin America and Asia. The relationship between the U.S. and “Hispanic” peoples can best be captured by a saying found on t-shirts: “We didn’t cross the border, the border crossed us.” This week focuses on the mid-20th Century labor shortage in agriculture and the government’s solution, highlighting our dependence on immigrant farmers which continues to this day.

#### *Sample Sources:*

- Bracero Program info:  
<https://www.labor.ucla.edu/what-we-do/research-tools/the-bracero-program/>
- Cynthia Espinosa. Timeline of Latino Farmer Movements in the U.S. September 24, 2015. <https://latinooutdoors.org/2015/09/latino-farmer-movements/>
- Smithsonian National Museum of American History  
<https://americanhistory.si.edu/righting-wrong-japanese-americans-and-world-war-ii/americans-birth>

#### *Sample in-class assignment:*

Discussion Board Assignment: Consider how the U.S. government treated Mexican and Japanese agricultural workers. (First post:100-150 words. Please reply to at least two peers between 75-100 words).

HIP: Interactions with faculty and peers about substantive matters  
Level: Moderate

#### *Sample at-home assignment/assessment:*

Discussion Board Assignment: Describe each of the two renditions of Woody Guthrie’s song “Deportee.” Draw four contrasts between the two. (First post:100-150 words. Please reply to at least two peers between 75-100 words).

HIP: Interactions with faculty and peers about substantive matters  
Periodic, structured opportunities to reflect and integrate learning  
Level: Moderate

### **Week 11: AIM (American Indian Movement)**

*Description:* Native Americans and indigenous peoples across the “New World” were (and, in the Amazon at least, continue to be) subjected to a range of forced removals from the land. Ranging from treaty agreements with select tribes and nations to coerced, forced and often

violent impulses, European incursions began in 1492 with the arrival of Columbus in the Caribbean and continued across the centuries to the United States 19th century “Westward Expansion.” The 1960s and ’70s saw a resurgence in commitment to countering that history including intentional adoption of Native practices in literature and the visual arts.

*Sample Readings/Videos:*

- Wilson Center Digital Humanities Labs, U of Georgia.  
<https://digilab.libs.uga.edu/exhibits/exhibits/show/civil-rights-digital-history-p/american-indian-movement>
- Literature: N. Scott Momaday Introduction of *The Way to Rainy Mountain* (1969).  
<https://zoboko.com/text/qlxv60ov/the-way-to-rainy-mountain/5>
- Jaune Quick-To-See Smith (and hang out with the other videos here...mind-blowing!).  
<https://www.khanacademy.org/humanities/art-history-for-teachers/xaaa3470a:teaching-with-images/xaaa3470a:indigenous-peoples-art-since-1800/v/smith-state-names>

*Sample at-home assignment/assessment:*

Discussion Board Assignment: Find reference in the Wilson Center’s site to AIM’s perspective on the land. In a DB post, explain. Make reference to an illustration. (Fi: 100-150 words. Please reply to at least two peers between 75-100 words).

HIPs: Interactions with faculty and peers about substantive matters

Opportunities to discover relevance of learning through real-world applications

Level: Moderate

*Sample at-home assignment/assessment:*

Mini-essay. Using Momaday’s description of his grandmother as a model, write a brief essay (300-500 words) for a reader outside of your family circle. Describe an elder of your family in an outdoor setting. Is he or she comfortable or uncomfortable, at home or out of place? Let details of the description of both setting and person reflect and enhance each other.

HIP: Experiences with diversity

Periodic, structured opportunities to reflect and integrate learning

*Sample in class assignment/assessment:*

Identify actions in at least 5 different locations in Espinosa’s timeline (Secondary Source in Week 10). Consider how Smith’s revisioning of the map of the United States changes or adds to our understanding of farm labor from last week.

HIP: Experiences with Diversity

Opportunities to discover relevance of learning through real-world applications

Level: Moderate

**Week 12: Reflection and final assessment**



## **Sample Final Project (See associated rubric below)**

### Step one: Curate your own portfolio

- Select five assignments and associated sources you deem most suitable to answer the questions below.

### Step two: Engage with the questions central to the course

Over the past eight weeks we've studied our connection to the land and explored the factors that have influenced this connection. In this final assignment, based on your portfolio, you will reflect on the course and engage with the following questions:

1. How can the liberal arts help us understand our connections to the land?
2. What is your connection to the land and has this connection or your awareness of this connection changed as a result of the course?

Note: Place your own experiences within the larger historical and structural frame that you've studied throughout this semester.

### Step three: Pick your format

- Create a 10-minute PowerPoint presentation (about 500 words) in an academic conference format. This will be followed by a 5-minute Q&A. Note: Students must send the PPT slides to the instructor prior to the class. Directions for composing a single "Killer Slide": you may make several from the same number of elements.  
<https://www.youtube.com/watch?v=V8Mmcce5D0k>
- Create a 10-minute podcast. Present in class, followed by a 5 min. Q&A.
- Create a 15-minute video. Present in class, followed by a 5 min. Q&A.

Students will have the opportunity to integrate their peers'/professor's feedback before submitting their final project.

HIP: Significant investment of time and effort by students over an extended period of time  
Interactions with faculty and peers about substantive matters  
Frequent, timely, and constructive feedback  
Periodic, structured opportunities to reflect on integrated learning  
Public demonstrations of competence  
Level: High

## Final Project Common Assessment Rubric

<p>The purpose of the final capstone project common assessment rubric is to ensure that despite variety in the disciplinary background, thematic focus, and pedagogical approaches of instructors teaching the Liberal Arts Seminar, all students' final capstone projects are assessed according to common learning outcomes.</p>				
Assessment Metric	Excellent	Satisfactory	Developing	Struggling
1. Student shapes an argument, conveys a message, or takes a position about a particular topic.				
2. Student shows an awareness of multiple perspectives.				
3. Student responds analytically to course texts and content.				
4. Student makes connections among course texts, real world issues, and/or life experiences.				
5. Student utilizes one or more liberal arts disciplinary methods or processes of inquiry.				
6. Student develops, refines, and improves work in response to self evaluation and/or feedback from peers and instructor.				