

**Colonnade General Education Committee
Western Kentucky University**

Report to the University Senate Executive Committee

Date: August 14, 2017

From: Dr. Marko Dumancic, Chair

The Colonnade General Education Committee submits the following report for consideration to the University Senate:

Action Items:

Approval of Connections Courses:

- RELS 211 – Jesus in Film [Social and Cultural]
- HIST 324 – Modern Britain since 1688 [Social and Cultural]

Information Items:

Over the course of the summer an ad-hoc committee met to discuss how to best encapsulate and explain the Colonnade program to students, WKU academic advisors, high school counselors, and parents.

The committee consisted of:

- Marko Dumancic, outgoing Colonnade Chair
- Aurelia Spalding, Office of Public Affairs
- Chris Jensen, Academic Advising Director
- Jerry Daday, Director, Center for Innovative Teaching & Learning
- Laura Thornbury, Admissions Counselor

By the end of July, the committee:

- Drafted a new rack card [Attached to report]
- Drafted a new brochure [Attached to report]
- Revised and updated the official Colonnade Program website, which will go live by August 15.

Colonnade Connections Course Proposal Social and Cultural Subcategory

Proposal Contact Name, E-mail, and Phone: James Barker | james.barker@wku.edu | x5750
College and Department: Potter College | Philosophy & Religion Proposal Date: 18 April 2016

1. Course Details:

- 1.1 Course prefix (subject area), number and title: RELS 211, Jesus in Film
- 1.2 Credit hours: 3
- 1.3 Prerequisites¹: none
- 1.4 Crosslisted and/or equivalent courses (prefix and number): none
- 1.5 Expected number of sections offered each semester/year: one section per one or two year(s)
- 1.6 Is this an existing course or a new course? new course
- 1.7 Where will this course be offered? (Bowling Green main campus, regional campuses, online? List all.) Bowling Green main campus
- 1.8 Implementation: Fall 2017

2. Provide a brief course description (100-200 words).

This course studies the production and reception of films about Jesus; it analyzes Jesus films' similarities and differences with canonical and extracanonical Gospels, and it analyzes popular and critical reaction to Jesus films. Reception history is an important sub-discipline within the academic study of religion, and this course raises key questions of how to balance faithfulness to biblical texts, historical accuracy, and artistic license as well as how to portray Jesus, Judaism, and Roman imperialism.

Film adaptations—albeit arising in a different epoch and via a different medium—reveal decisions faced by the earliest Gospel writers and interpreters. For example, in the Gospel of Luke, a “sinful woman” anoints Jesus, and Luke soon mentions Mary Magdalene following Jesus; some interpreters assumed that Mary Magdalene was the woman and that her sin was prostitution—although biblical texts never say so. Similarly, the Gospel of Philip is an ancient text suggesting an intimate relationship between Jesus and Mary Magdalene; so does the modern film *The Last Temptation of Christ*, and students investigate why some viewers find such depictions objectionable. Overall, learners encounter many different ways to balance concerns over artistic freedom and religious freedom, and students cultivate their own informed opinions regarding responsible interpretation and reinterpretation.

3. Explain how this course provides a *capstone* learning experience for students in Colonnade (compared to an introductory learning experience). Explicitly address how students in the course apply knowledge from multiple disciplines to the significant issues challenging our individual and shared responsibility as global citizens.

In general, foundations courses instruct students in reading comprehension, writing ability, and public speaking; proficiency in each of these areas is presupposed in this course. More particularly, this course makes connections between arts and humanities, on the one hand, and social and behavioral sciences, on the other. Whereas explorations courses instruct students in these as sepa-

¹ Courses may require prerequisites only when those prerequisites are within the Colonnade Foundations and/or Explorations listing of courses.

rate academic disciplines, this connections course shows how the two disciplines intersect. Most importantly, religion is not simply a discipline within the humanities: it is a fundamental expression of individual and social behavior; at the same time, the fine arts express individual and social behavior, and artistic endeavors often attempt to be provocative by challenging or reinterpreting commonly held assumptions. Jesus films raise important questions highlighting the tensions between artistic and religious freedom. Does religious freedom grant someone the right not to be offended? Or does artistic freedom grant someone the right to be intentionally offensive? Moreover, is a film necessarily religious simply because it depicts Jesus, who is a religious figure? Students encounter a variety of answers to these questions, and learners must construct their own real-world solutions. For example, the Anti-Defamation League objected to Mel Gibson’s planned inclusion of the Jewish crowd’s utterance, “His blood be on us and on our children” (Matthew 27:25); the line comes straight from the biblical text, and yet the words have a much wider history of violence against Jews in the Middle Ages. In the end, the so-called “blood cry” was not subtitled into English in Gibson’s film, but the crowd did say so in Aramaic. Students master a corpus of Jesus texts and films, and learners gain the ability to articulate informed, nuanced positions the balance of religious freedom and artistic freedom as well as boundaries of religious and secular.

4. List the *course goals* (see *Glossary of Terms*), and explain how are they aligned with the *Connections student learning outcomes*. In the table below, describe in the right-hand column explicitly how the course meets each Connections SLO for the Social and Cultural subcategory. Descriptions in the right-hand column should be consistent with statements listing of course activities, readings, etc. in the syllabus attached to this application.

Connections Student Learning Outcomes	How does the course meet these learning outcomes? (Align course goals to Connections SLOs)
1. Analyze the development of self in relation to others and society.	Regardless of students’ own religious or non-religious beliefs and practices, Christianity has influenced the American experience. In this course, learners analyze Jesus films. Some films adhere closely to biblical texts while others radically reinterpret the Christian tradition. Students gain self-awareness by questioning their reactions to these films. For example, Jewish students may be more easily offended by a film’s negative portrayal of Jewish priests, whereas Christian students may overlook such offensiveness if the film’s storyline closely follows the Gospels’ narratives. Students more fully understand their own presuppositions and their neighbors’ assumptions regarding how Jesus can/should be portrayed in film.
2. Examine diverse values that form civically engaged and informed members of society.	By examining diverse religious and artistic values, class discussions form civically engaged and informed members of society. Students themselves will come from different religious and non-religious backgrounds, and even readings from one’s own tradition will not necessarily reflect the student’s own beliefs and practices. Class discussions foster understanding of oneself and others. For example, some Christian students may be offended by a depiction of Jesus as married with children; yet some historical Jesus scholarship raises this very question. The Jesus films viewed in this course raise pressing questions about race, gender, and sexuality, and students must

	engage in civil discourse on sensitive subjects.
3. Evaluate solutions to real-world social and cultural problems.	Final Exam essay questions will require students to evaluate solutions to real-world social and cultural problems, particularly the balance between religious freedom and artistic freedom. Key considerations include what makes a Jesus film offensive and to what extent intentional or unintentional offensiveness can or should be avoided. For example, it is important to ask why—approximately fifteen years apart—some of the same churches outspokenly opposed Martin Scorsese’s <i>The Last Temptation of Christ</i> and yet supported Mel Gibson’s <i>The Passion of the Christ</i> ; both films carried an R rating, and both diverged widely from the biblical narrative.

5. List additional student learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any).

Through assigned readings and viewings, students will *evaluate religion as an enduring aspect of human experience and gain historical perspective and understanding of connections between past and present*. The course focuses on films about Jesus, and the ancient and contemporary relationship between Judaism and Christianity is highlighted not only in biblical literature but also in film adaptations. Class discussions and presentations provide means of assessment for these learning outcomes. Moreover, the Final Project will require students to *employ reliable sources and deploy valid arguments within the academic study of religion*.

6a. Explain how the department plans to assess each of the Connections student learning outcomes beyond course grades. Applicants are encouraged, but not required, to adopt or adapt the Connections Student Learning Outcomes rubric (available on [the Colonnade website](#)). Note: SACSCOC requires assessment of SLOs to compare Bowling Green campus, online, and regional campus learning experiences; some consideration of such a distinction must be included in the right-hand column, when applicable.

Connections Student Learning Outcomes	Identify the “artifact(s)” (assignments, papers, activities, etc.) that will be used for assessing each learning outcome beyond course grades. Applicants must be explicit in describing how the artifact(s) provides evidence of student learning for each Connections SLO.	Describe in detail the assessment methods the department will employ for this Connections course. Assessment plans must produce a separate evaluative rating for each Connections SLO.
1. Analyze the development of self in relation to others and society.	A final exam essay question will be the artifact for this assessment. In particular, students will comment on their most noteworthy experience with the produc-	At the end of each semester assessing this course and this learning outcome, 20% of these essays will be selected at random and anonymized for assessment. At least two faculty members will assess each

	<p>tion and reception of one Jesus film; regardless of students' own religious or non-religious beliefs and practices, learners document their encounters with varied religious and secular depictions of Jesus, Judaism, and Roman imperialism.</p>	<p>anonymous journal. Journals will receive one of designations explained in section 6b below. The Department Head will convene the relevant faculty to review the results and to determine what steps, if any, need to be taken to improve instruction of the course.</p>
<p>2. Examine diverse values that form civically engaged and informed members of society.</p>	<p>A final exam essay question will be the artifact for this assessment. In particular, students will contrast two Jesus films, one that intends close fidelity to biblical storytelling and another that intentionally diverges widely from the Gospels; in particular, learners must scrutinize categories of 'secular' and 'religious'.</p>	<p>At the end of each semester assessing this course and this learning outcome, 20% of these essays will be selected at random and anonymized for assessment. At least two faculty members will assess each anonymous essay. Essays will receive one of designations explained in section 6b below. The Department Head will convene the relevant faculty to review the results and to determine what steps, if any, need to be taken to improve instruction of the course.</p>
<p>3. Evaluate solutions to real-world social and cultural problems.</p>	<p>A final exam essay question will be the artifact for this assessment. In particular, students will read a brief case study about protest surrounding the release of a specific Jesus film. Learners must mediate between protesters' and filmmakers' perspectives by explaining to what extents the film attempts to depict historical accuracy and fidelity to biblical storytelling.</p>	<p>At the end of each semester assessing this course and this learning outcome, 20% of these essays will be selected at random and anonymized for assessment. At least two faculty members will assess each anonymous essay. Essays will receive one of designations explained in section 6b below. The Department Head will convene the relevant faculty to review the results and to determine what steps, if any, need to be taken to improve instruction of the course.</p>

6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment). If the assessment plan will utilize the Connections rubric available on [the Colonnade website](#), state as much.

	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (1)
1. Analyzes the development of self in relation to others and society.	Analysis of self in relation to others is descriptive, accurate, and nuanced.	Analysis of self in relation to others is descriptive and accurate but lacks nuance.	Analysis of self in relation to others is descriptive but contains some inaccuracies and lacks nuance.	Analysis of self in relation to others is not very descriptive, contains inaccuracies, and lacks nuance.
2. Examines diverse values that form civically engaged and informed members of society.	Examination of historical accuracy, artistic freedom, and religious freedom is descriptive, accurate, and nuanced. Organization and synthesis of argument and evidence reveal insightful patterns of similarities and differences.	Examination of historical accuracy, artistic freedom, and religious freedom is descriptive and accurate but lacks nuance. Organization and synthesis of argument and evidence reveal important patterns of similarities and differences.	Examination of historical accuracy, artistic freedom, and religious freedom is descriptive but contains some inaccuracies and lacks nuance. Organization of evidence is good, but artifact does not reveal enough similarities and differences.	Examination of historical accuracy, artistic freedom, and religious freedom is not very descriptive, contains inaccuracies, and lacks nuance. Artifact lists evidence but does not organize it well and thus cannot synthesize data to reveal similarities and differences.
3. Evaluates solutions to real-world social and cultural problems.	Evaluation of solutions to artistic freedom is exceptionally well informed, plausible, and insightful.	Evaluation of solutions to artistic freedom is very well informed and plausible.	Evaluation of solutions to artistic freedom is well informed but difficult to implement.	Evaluation of solutions to artistic freedom is uninformed and impractical.

7. Evidence & Argument Artifact. As the capstone experience for the Colonnade Program, Connections courses are expected to include activities, assignments, or other learning experiences that will produce at least one “artifact” (research paper, presentation, major project, etc.) that can be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments. What “artifact” in the proposed course could be used for this purpose? (Note: This could be, but is not required to be, the same “artifact” identified in 6a above.)

As mentioned above in 6a.2, a final exam essay question will require students to contrast two Jesus films, one that intends close fidelity to biblical storytelling and another that intentionally diverges widely from the Gospels. In particular, learners must scrutinize categories of ‘secular’ and

‘religious’; that is, students demonstrate their ability to define and to deconstruct key terms. In particular, a film is not necessarily religious simply because it is about Jesus, and a film should not necessarily be deemed offensive simply because its storyline diverges from the Bible. Moreover, students must nuance how closely a film aligns with “the Bible” by taking into account divergent portrayals of Jesus within the Bible itself. For example, the Gospels of Matthew, Mark, and Luke have someone carry Jesus’s cross for him, but the Gospel of John insists that Jesus carried his own cross. The point is that the earliest Christians were already reinterpreting and recasting the dramatic role of Jesus, and so modern filmmakers make similar kinds of decisions.

The main evidence for students to marshal include similarities and differences in depictions of the Jesus story in films and in canonical and extracanonical Gospels as well as filmmakers’ statements of their intentions and popular and critical reactions to a film’s release. The main arguments students advance concern the extent to which filmmakers can or should account for audiences’ potential reactions. For example, filmmakers do well to consult biblical scholars along with Jewish and Christian religious leaders to identify in advance potentially problematic presentations; at the same time, an artist may very well intend a film to be an act of protest or provocation. Assessment is predominantly based on students’ ability to go beyond their own initial reactions. By all means their reactions are valid, but they need to be self-critical and put themselves in relation to others and consider multiple points of view, thereby becoming more responsible members of society.

8. Attach a sample course syllabus. The course syllabus must contain the three Connections student learning outcomes for the subcategory as well as any additional student learning outcomes listed in this application, and those learning outcomes must appear in every section's syllabus.

Please see the attached syllabus below.

Jesus in Film
RELS 222 | Fall 2017
TR 8:00–9:20 a.m.
Cherry 305

Prof. James Barker
james.barker@wku.edu
Cherry 311 | 270–745–5750
wku.academia.edu/JamesBarker

Course Description: A study of the production and reception of films about Jesus; analysis of Jesus films' similarities and differences with canonical and extracanonical Gospels as well as popular and critical reaction to Jesus films.

Office Hours: I hold office hours in Cherry 311 Monday/Wednesday/Friday 11:30 a.m.–12:30 p.m. and Tuesday/Thursday 9:30–10:30 a.m.; I am also available for appointments almost every weekday.

Communication: The best way to reach me is via email. I make every effort to respond to emails within 24 hours. Students are responsible for checking their WKU email account once daily in case there are announcements pertaining to class.

Academic Integrity:

Plagiarism: “to represent written work taken from another source;” “to present a borrowed passage without reference to the source after having changed a few words is also plagiarism;” students “must give any author credit for source material;” The professor discourages using any unassigned sources; students must cite any sources consulted, especially sources affecting students’ understanding of course materials.

Cheating: “no student shall receive or give assistance not authorized by the instructor;” students must not discuss exams before they are submitted to the professor; students are encouraged to discuss readings outside class *after* having already written their own summaries and later citing their conversation partners.

Violations almost always result in either a zero on the assignment/exam or an automatic F in the course.

Accommodations: In compliance with University policy, students who have disabilities and require academic and/or auxiliary accommodations for this course are encouraged to contact the Student Accessibility Resource Center, which is located in Downing Student Union, 1074 (270–745–5004; 270–745–5121 V/TDD; sarc@wku.edu). Please obtain a letter of accommodation (LOA) from the Student Accessibility Resource Center before requesting accommodations directly from the professor.

Cell Phones, Laptops, etc.: Except for students having accommodations as described above, use of laptops, tablets, cell phones, wearables, etc. is not permitted during class time. Including inadvertent ringing or vibrating, anyone who uses a device for talk, text, or web browsing may be excused from class for the day, thereby incurring a deduction to her/his participation grade for the semester.

Learning Outcomes:

- Analyze the development of self in relation to others in society.
- Examine diverse values that form civically engaged and informed members of society.
 - Evaluate solutions to real-world social and cultural problems, particularly artistic freedom.
 - Employ reliable sources and deploy valid arguments within the academic study of religion.
 - Gain historical perspective and understanding of connections between past and present.
- Evaluate enduring and contemporary issues of human experience
- Required Texts:

Adele Reinhartz. *Jesus of Hollywood*. Oxford: Oxford University Press, 2007.
Robert J. Miller, ed. *The Complete Gospels*. 4th ed. Salem, OR: Polebridge, 2010.

Recommended Texts:

Graham Stanton. *The Gospels and Jesus*. 2d ed. Oxford: Oxford University Press, 2002.
Timothy Corrigan. *A Short Guide to Writing about Film*. 5th ed. Boston: Pearson, 2004.

Assessment:

Participation	15%
Presentations	10%
Midterm Exam	25%
Final Exam	25%
Final Project	25%

Participation measures attendance and alertness as well as preparation and engagement. Good preparation includes reading assigned texts before class and bringing assigned texts to class. Good engagement considers whether one discusses texts in class and, if so, one's positive contribution to the class's overall learning experience. In addition to conducting informal class discussions, students will occasionally give formal presentations in class regarding significant texts and themes. During various class sessions, students will make brief (approximately 5 minutes) "anatomy of a scene" *presentations* and then answer questions and lead discussion.

Exams mainly consist of responses to key quotations and synthetic essay questions on major themes.

Final Project options include a research paper on an aspect of a particular film; a research paper on a particular theme or character; an original storyboard for a Jesus film; or an original script for, and possibly a performance of, a scene from a Jesus film. Students may work in groups for this project.

Attendance and Late Work: Except for university-sanctioned activities, students who miss class more than twice will lose substantial points for nonparticipation. Except with prior agreement with the professor, arriving late to class or leaving early from class counts as an absence. Students who miss class should assume responsibility for inquiring of classmates regarding materials covered in class. Exams turned in after the designated time may be penalized as late work. Without prior agreement with the professor, students who miss exams may not have them rescheduled; students who are late for exams may not be allowed extra time; and students who arrive late for the final exam may be penalized one point per minute.

Academic Study of Religion: According to the University Catalog, "The mission of the religious studies program is to promote the academic study of religion at WKU and in the Commonwealth of Kentucky." Accordingly, this course uncovers, as established by critical scholarship, the human history behind texts that Christians have deemed sacred. In these endeavors, the course does not presume any religious affiliation on the part of the students. Neither does the course intend to privilege any one set of religious (or non-religious) beliefs over any other.

Schedule: All readings, viewings, and assignments should be completed before class begins each day.

Part I: Individual Gospels

week 1

Gospel of Mark in Miller, *The Complete Gospels*

Paul Flesher and Robert Torrey, "Filming Jesus: Between Authority and Heresy" (on Blackboard)

"Mark's Gospel" in Stanton, 37–57 (recommended)

Mark Goodacre, "The Synoptic Jesus and the Celluloid Christ: Solving the Synoptic Problem through Film," *Journal for the Study of the New Testament* 80 (2000): 31–44.

"Source Criticism" in Stanton, 18–27 (recommended)

week 2

David Bordwell and Kristin Thompson, *A Short Guide to Writing about Film* (on reserve)

"Film Terms and Topics for Film Analysis and Writing" (35–78)

"Checklist for Writing an Effective Essay" (121–23)

"Glossary of Film Terms" (173–77)

week 3

Gospel of Matthew in Miller, *The Complete Gospels*

"Introduction" in Reinhartz, 3–20

"Matthew's Gospel" in Stanton, 58–78 (recommended)

Pier Pablo Pasolini, *The Gospel according to St. Matthew*, 1964

week 4

Gospel of Luke in Miller, *The Complete Gospels*

"History and Anti-History" in Reinhartz, 21–40

"Luke's Gospel" in Stanton, 79–96 (recommended)

John Heyman, *Jesus* (a.k.a. the Jesus film), 1979

week 5

Gospel of John in Miller, *The Complete Gospels*

"Caiaphas" in Reinhartz, 213–25

"John's Gospel" in Stanton, 97–121 (recommended)

Philip Saville, *The Gospel of John*, 2003

week 6

Midterm review and exam

Part II: Gospel Harmonies

week 7

Protevangelium of James in Miller, *The Complete Gospels*

"Mary" and "Joseph" in Reinhartz, 67–96

Catherine Hardwicke, *The Nativity Story*, 2006

week 8

Gospel of Peter in Miller, *The Complete Gospels*

Tatian's *Diatessaron* (on Blackboard)

"Why Four Gospels?" in Stanton, 122–39 (recommended)

Franco Zeffirelli, *Jesus of Nazareth*, 1977

week 9

"Satan" and "Pharisees" in Reinhartz, 181–212

Mel Gibson, *The Passion of the Christ*, 2004

Part III: The Historical Jesus

week 10

"Jesus" in Reinhartz, 43–63

"What do we know about Jesus of Nazareth?" in Stanton, 143–63 (recommended)

Denys Arcand, *Jesus of Montreal*, 1989

week 11

"Pilate" in Reinhartz, 227–50

Sarah Prime, "And now for something completely different..." (on Blackboard)

"Assessing the Evidence" in Stanton, 164–77 (recommended)

Terry Jones, *Monty Python's Life of Brian*, 1979

Part IV: Antihero

week 12

Gospel of Judas in Miller, *The Complete Gospels*

"Mary Magdalene" in Reinhartz, 125–49

"The Last Temptation of Christ" in *Scorsese on Scorsese*, ed. Ian Christie and David Thompson (rev. ed.; London: Faber and Faber, 2003), 116–45. (recommended—on books.google.com)

Martin Scorsese, *The Last Temptation of Christ*, 1988

week 13

"Judas" in Reinhartz, 151–77

"The Last Days" in Stanton, 269–91 (recommended)

Norman Jewison, *Jesus Christ Superstar*, 1973

week 14

"God" in Reinhartz, 97–122

"Jesus of Hollywood" in Reinhartz, 251–56

"Who was Jesus of Nazareth?" in Stanton, 292–99 (recommended)

Final Project is Due

TBA: Final Exam

Colonnade Connections Course Proposal Social and Cultural Subcategory

Proposal Contact Name, E-mail, and Phone:

Carol Crowe-Carraco

carol.crowecarraco@wku.edu, 745-5728

College and Department: Potter College, History Dept.

Proposal Date: 04/27/2017

1. Course Details:

- 1.1 Course prefix (subject area), number and title: HIST 324
- 1.2 Credit hours: 3
- 1.3 Prerequisites²: None
- 1.4 Crosslisted and/or equivalent courses (prefix and number): None
- 1.5 Expected number of sections offered each semester/year: Once every two years.
- 1.6 Is this an existing course or a new course? Existing.
- 1.7 Proposed implementation term? Fall 2017
- 1.8 Where will this course be offered? (Bowling Green main campus, regional campuses, online? List all.) Bowling Green campus
- 1.9 Implementation Term: Fall 2017

2. Provide a brief course description (100-200 words).

This course is a study of the British Isles from the end of the 17th century to the present. This course explores the social, political, and economic development of the United Kingdom from 1688 to modern times. Major themes include: nationhood and empire, industrialization and class formation, gender relations, the expansion of suffrage, the impact of the World Wars and the Great Depression, the development of the welfare state, and Britain's shifting global superpower position. Particular focus will be paid to the evolution of British identity as it related to the incorporations of non-English groups – both in the isles themselves and in England's vast empires. The course will end by examining Britain's position in Europe as it recently voted to exit the European Union and how this decision impacts British identity in the 21st century.

3. Explain how this course provides a *capstone* learning experience for students in Colonnade (compared to an introductory learning experience). Explicitly address how students in the course apply knowledge from multiple disciplines to the significant issues challenging our individual and shared responsibility as global citizens.

A course on modern Britain introduces students to almost every major political, economic, social, and cultural development that shaped the modern world. The history of Great Britain provides students with a window into the birth of modern party politics, the growing pains of an industrialized economy, the harsh realities of imperialism and decolonization, and the struggles over national identity in the early twenty-first century. Besides a historical perspective, this course will draw upon scholarship in the fields of literary studies, political science, anthropology, and colonial studies.

In terms of history and political science, this is a particularly interesting time for students of Britain. The early part of this course will examine how England overcame localized interests to become the United

² Courses may require prerequisites only when those prerequisites are within the Colonnade Foundations and/or Explorations listing of courses.

Kingdom. By the end of the course, we will study the forces, such as the Scottish independence movement, that question the continuing value of that union. In colonial studies, Britain provides a test case on the rise and fall of empires. For several centuries the British benefited from its domination of a large part of the globe, sending out its subjects to rule others. By the mid-twentieth century, however, the costs of empire proved too great. Now Britain grapples with the challenges of integrating immigrants who come from the old imperial holdings. An important element in modern international relations is Britain's uneasy relationship with the international order created in the aftermath of World War II. Never an enthusiastic participant in the European Union, the British struggled to combine their sense of a unique destiny with the need to integrate their economy with the rest of Europe. With the recent Brexit vote, Britain's relationship with Europe has entered a new and troubled phase. While none of these developments are unique to Britain, that country does provide an interesting case-study of them all.

4. List the *course goals* (see *Glossary of Terms*), and explain how are they aligned with the *Connections student learning outcomes*. In the table below, describe in the right-hand column explicitly how the course meets each *Connections SLO* for the *Social and Cultural* subcategory. Descriptions in the right-hand column should be consistent with statements listing of course activities, readings, etc. in the syllabus attached to this application.

Connections Student Learning Outcomes	How does the course meet these learning outcomes? (Align course goals to Connections SLOs)
<i>Example: 1. Analyze the development of self in relation to others and society.</i>	<i>Example: Students will consider various theories of vice that examine how one's background (including one's culture) and situational influences contribute to the development of character. For example, students will discuss possible cultural and societal influences of tragedies such as the Holocaust and the Rwandan Genocide as well as the impact of traumatic experiences in childhood on a person's development. Students will analyze both how bad individuals come to power as well as how groups interact in the face of evil.</i>
1. Analyze the development of self in relation to others and society.	Students will explore how, starting in the seventeenth century, Britain attempted to forge a unified national identity that would transcend regional identities. One of the greatest challenges was to integrate areas such as Ireland and Scotland which had been independent kingdoms. During the height of the British Empire, the various internal divisions were masked by the larger project of controlling the colonies and the subject peoples. With the collapse of the empire, questions of identity have returned to the forefront.
2. Examine diverse values that form civically engaged and informed members of society.	Students will consider how Britain moved from a nation dominated and governed by an elite which had little concern for the opinions of the majority of the population, to a nation with near universal suffrage. We will examine how this shift not only changed the nature of the government but also changed the definition of what it meant to be an active citizen.
3. Evaluate solutions to real-world social and cultural problems.	Students will use the recent Brexit debate, vote, and aftermath to explore how Britain's strong sense of separateness from the rest of Europe has resulted in a serious challenge to the international order created at the end of World War II. In addition, students will be encouraged to see how the Brexit debate and vote were linked to immigration issues resulting from members of peoples from the former British Empire immigrating to the metropole.

5. List additional student learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any).

None

6a. Explain how the department plans to assess each of the Connections student learning outcomes *beyond course grades*. Note: SACSCOC requires assessment of SLOs to compare Bowling Green campus, online, and regional campus learning experiences; some consideration of such a distinction must be included in the right-hand column, when applicable.

Connections Student Learning Outcomes	Identify the “artifact(s)” (assignments, papers, activities, etc) that will be used for assessing each learning outcome <i>beyond course grades</i> . Applicants must be explicit in describing how the artifact(s) provides evidence of student learning for each Connections SLO.	Describe in detail the assessment methods the department will employ for this Connections course. Assessment plans must produce a <i>separate evaluative rating</i> for each Connections SLO.
1. Analyze the development of self in relation to others and society.	The students will compose a research essay that deals with the concept of Britishness and a unified British identity. Student will investigate how non-English identities—either regional (Welsh, Scottish, or Irish) or colonial (Indian, Caribbean, or Hong Kong)—were shaped by the political project of creating a unifying British identity. Moreover, the students will examine how notions of Britishness changed over time by the gradual incorporation of non-English ethnic and racial groups into the United Kingdom.	The students’ project will be submitted to the instructor via Blackboard, so a clean copy will be available to evaluators. Two faculty members, most likely one of which will be the instructor of the course, will evaluate a sampling of the final projects using the rubric below. The sampling will be 70% of all projects, depending on course size and the department’s determination of best practices. The department’s targets are that 50% of work will score a 2 or higher and 50% of work will score a 3 or higher using the rubric below.
2. Examine diverse values that form civically engaged and informed members of society.	The students will compose a synthesis essay, which will focus on the third Hanoverian monarch, George III. Students will read five scholarly articles on the rule of George III with the aim of establishing whether George III established a legacy of tyranny or a legacy of constitutional rule. This assignment will thus test students’ abilities to grapple with the questions of what defines and constitutes democratic, constitutional rule.	The students’ project will be submitted to the instructor via Blackboard, so a clean copy will be available to evaluators. Two faculty members, most likely one of which will be the instructor of the course, will evaluate a sampling of the final projects using the rubric below. The sampling will be 70% of all projects, depending on course size and the department’s determination of best practices. The department’s targets are that 50% of work will score a 2 or higher and 50% of work will score a 3 or higher using the rubric below.

<p>3. Evaluate solutions to real-world social and cultural problems.</p>	<p>Students will compose a critical review essay dealing with the Brexit vote. Students will chose a book, book chapter, or lengthy scholarly essay dealing with the Brexit issue. Students will first be asked to place the author's position within a broader historical/political context and then evaluate both the strength and weaknesses of the author's evaluation of the Brexit problem. Ultimately, the student will compare the relative merits of the author's views to those proposed by others.</p>	<p>The students' project will be submitted to the instructor via Blackboard, so a clean copy will be available to evaluators. Two faculty members, most likely one of which will be the instructor of the course, will evaluate a sampling of the final projects using the rubric below. The sampling will be 70% of all projects, depending on course size and the department's determination of best practices. The department's targets are that 50% of work will score a 2 or higher and 50% of work will score a 3 or higher using the rubric below.</p>
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6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment). Also, for each of the SLOs briefly note what benchmarks you will use to determine whether the course successfully met its goals for each of the rubric.

	Does not meet basic expectations	Meets basic expectations	Exceeds expectations	Far exceeds expectations
1. Analyze the development of self in relation to others and society.	The student does not provide enough research to demonstrate why and how non-English identities have been defined by the English project of creating a unified British identity. Moreover, the student provides poor, insufficient or incorrect analysis of why and how non-English groups shaped the concept of Britishness.	Student provides a sufficient quantity of research to determine how and why non-English identities have been defined by the English project of creating a unified British identity. Moreover, the student provides some relevant analysis of why and how non-English groups shaped the concept of Britishness.	Student provides good depth of well-chosen research to determine how and why non-English identities have been defined by the English project of creating a unified British identity. Moreover, the student provides well-articulated analysis of why and how non-English groups shaped the concept of Britishness.	The student provides an excellent depth of well-chosen research. Student shows deep understanding of how and why non-English identities have been defined by the English project of creating a unified British identity. Student provides well-articulated and sophisticated analysis of how and why non-English groups shaped the concept of Britishness.
2. Examine diverse values that form civically engaged and informed members of society.	The student shows little to no understanding of how democratic principles and norms evolved during the reign of George III. Moreover, the student does not place the evolution of democratic norms within a wider cultural and historical context.	The student coherently explains how democratic principles and norms evolved during the reign of George III. Moreover, the student articulates a general sense of how the evolution of democratic norms fit within a wider cultural and historical context.	The student employs relevant evidence to explain how democratic principles and norms evolved during the reign of George III. Moreover, the student precisely pinpoints how the evolution of democratic norms fit within a wider cultural and historical context.	The student employs well-written and rigorous analysis to explain how democratic principles and norms evolved during the reign of George III. Moreover, the student showcases an in-depth understanding how democratic norms fit within a wider cultural and historical context.
3. Evaluate solutions to real-world social and cultural problems.	The student neither explains the various sides of the Brexit debate nor does the student explain the various solutions offered for the problem of a pan-continental multi-national political and economic union.	The student adequately identifies the various sides of the Brexit debate, but neither explains the proposed solutions nor discusses how those solutions relate to the problem of a pan-continental, multi-national political and economic union.	The student precisely and concisely identifies the various positions of the Brexit debate. Moreover, the student provides at least a cursory understanding of how these sides offer solutions to the larger problems associated with a pan-continental, multi-national political and economic union.	The student precisely and concisely identifies the various positions of the Brexit debate. Moreover, the student advances an in-depth and evidence-rich understanding of how these various sides offer solutions to the larger problems associated with a pan-continental, multi-national political and economic union.

7. Evidence & Argument Artifact. As the capstone experience for the Colonnade Program, Connections courses are expected to include activities, assignments, or other learning experiences that will produce at least one “artifact” (research paper, presentation, major project, etc.) that can be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments. What “artifact” in the proposed course could be used for this purpose? (Note: This could be, but is not required to be, the same “artifact” identified in 6a above.)

The research paper on British national identity will be used to evaluate students' ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments.

8. Attach a sample course syllabus. The course syllabus must contain the three Connections student learning outcomes for the subcategory as well as any additional student learning outcomes listed in this application, and those learning outcomes must appear in every section's syllabus.

HIST 324: Modern Britain Since 1688

Instructor & Contact Information:

Carol Crowe-Carraco
carol.crowecarraco@wku.edu, 745-5728
College and Department: Potter College, History Dept.

Course Description:

This course is a study of the British Isles from the end of the 17th century to the present. This course explores the social, political, and economic development of the United Kingdom from 1688 to modern times. Major themes include: nationhood and empire, industrialization and class formation, gender relations, the expansion of suffrage, the impact of the World Wars and the Great Depression, the development of the welfare state, and Britain's shifting global superpower position. Particular focus will be paid to the evolution of British identity as it related to the incorporations of non-English groups – both in the isles themselves and in England's vast empires. The course will end by examining Britain's position in Europe as it recently voted to exit the European Union and how this decision impacts British identity in the 21st century.

Course Learning Outcomes:

Students who successfully complete HIST 324 will be able to:

- 1.** Analyze the development of self in relations to others and society
 - a. explain how non-English identities—either regional (Welsh, Scottish, or Irish) or colonial (Indian, Caribbean, or Hong Kong)—were shaped by the political project of creating a unifying British identity.
 - b. explain how notions of Britishness changed over time by the gradual incorporation of non-English ethnic and racial groups into the United Kingdom.
- 2.** Examine diverse values that form civically engaged and informed members of society
 - a. explain how the Industrial Revolution caused Britain to transition to a more democratic political despite opposition from traditional elites.
 - b. explain how both World War I and II pushed Britain to create a welfare state
- 3.** Evaluate solutions to real-world social and cultural problems
 - a. identify and explain the economic, political, and cultural tensions that led to the Brexit vote.
 - b. identify and discuss the possible implications of the Brexit vote for both Britain and Europe

Mandatory Course Readings:

- Linda Colley, *Britons: Forging the Nation 1707-1837* (Revised Edition)
- John Stuart Mill, *On Liberty*
- George Orwell, *Road to Wigan Pier*
- Lytton Strachey, *Eminent Victorians*
- Ellis Wasson, *A History of Modern Britain: 1714 to the Present* (2nd Edition)
- Ellis Wasson, *Sources and Debates in Modern British History: 1714 to the Present*

Course Topics:

Weeks 1, 2 & 3

Unit 1: From the Old Regime to early Industrialization

- Topic 1. Britain's New/Old Regime: From the Glorious Revolution to the American Revolution
- Topic 2. Forging the British Identity
- Topic 3. Culture, Industry, and Radicalism
- Topic 4. The Birth of Consumer Culture

Weeks 4 & 5

Unit 2: Political Reform

- Topic 5. The Napoleonic Wars
- Topic 6. Victorian Moral Politics: The Struggles to Emancipate slaves, Catholics, and Jews
- Topic 7. Radicalism without Revolution: The Chartists
- Topic 8. The Social Question: The Poor Law and the Condition of England
- Topic 9. The Rise of Liberalism
- Topic 10. The Struggle over Voting Rights

Weeks 6 & 7

Unit 3: Empire

- Topic 11. The Imperialism of Free Trade
- Topic 12. Critics of Empire
- Topic 13: The British Empire and the International Color Line

Weeks 8 & 9

Unit 4: Britain and Europe

- Topic 14. Little Englanders vs Cosmopolitans
- Topic 15. Great Power Politics before the Great War

Weeks 10, 11 & 12

Unit 5: A New Political Landscape

- Topic 16. The Rise of the Labour Party
- Topic 17. The Great War
- Topic 18. The Irish Question
- Topic 19. The Great Depression
- Topic 20. "The bomber will always get through." – The Politics of Appeasement

Weeks 13 & 14

Unit 6: Crisis and Decline

- Topic 21. World War II
- Topic 22. The Welfare State
- Topic 23. The End of the Empire
- Topic 24. The Empire Comes Home: British Identity in an age of immigration.
- Topic 25. How United? – The Thatcher Years and the fragmentation of Britain
- Topic 26. Brexit – A return to Splendid Isolation?