

## GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Integrative Sciences and Arts	Department/School	Leadership and Integrative Studies
Prefix:	IDS	Number:	316
Title:	Humanities Contexts: Park Futures		Units:
			3

**Course description:**

Pleasure. Escape. Recreation. Wild. Threatened. Violent. Exclusionary. National park spaces are many things to many people, and in IDS 316: Park Futures we will examine the kinds of stories we tell about parks—and the kinds of stories parks tell about us.

This course examines national parks through various interdisciplinary humanities lenses, including digital humanities, environmental humanities, Indigenous and environmental justice studies, and public history. Through readings, discussions, guest speakers, collaborative projects, and park visits/tours, students will explore the diverse ways that parks in the United States have figured in the national imaginary. In their final projects, which can take the form of a researched site analysis or multimedia project, students have the opportunity to generate their own unique “park futures.”

In IDS 316: Park Futures, students will be asked to critically examine and, at times, produce a variety of textual and visual materials, including fiction, essays, virtual tours, promotional posters, documentaries, and maps, and they will be encouraged to visit and/or access resources made available by Saguaro National Park located on either side of Tucson, Arizona. Additionally, classroom visits from park rangers, historians, writers, and hikers will offer students the opportunity to directly engage with those who have deep relationships with national parks.

Our semester will develop around eight units: Interdisciplinary Park Studies, Pleasure-Seekers and Trespassers, Wild Stories/Storying the Wild, Black and Indigenous Park Histories, Digital Parks, Case Study: Saguaro National Park, Managing New Histories, and Park Futures.

Is this a cross-listed course? No If yes, please identify course(s):

Is this a shared course? No If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

**Requested designation:** Humanities (HU)

**Mandatory Review:** Yes

*Note- a **separate** proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

**Area proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)

[Global Awareness courses \(G\)](#)

[Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

**Proposals must be submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name Jada Ach E-mail [Jada.ach@asu.edu](mailto:Jada.ach@asu.edu) Phone 951-212-4196

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Kevin Ellsworth Date: \_\_\_\_\_

Chair/Director (Signature): \_\_\_\_\_

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised March 2021

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		Identify Submitted Documentation That Demonstrably Provides Evidence
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus, major assignment instructions, and course texts.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, <b>critical</b> analysis, or creation of written, aural, or visual texts; and/or the <b>critical analysis (not summary or memorization)</b> of historical development of textual traditions.	Syllabus, major assignment instructions, and course texts.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the <b>critical analysis (not summary or memorization)</b> of historical development of artistic or design traditions.	Syllabus, major assignment instructions, and course texts.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	Syllabus, major assignment instructions, and course texts.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on <b>demonstrable critical analysis</b> of philosophical and/or religious systems of thought.	Syllabus, major assignment instructions, and course texts.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the <b>demonstrable critical analysis</b> of literature and the development of literary traditions	Syllabus, major assignment instructions, and course texts.
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
IDS	316	Humanities Contexts: Park Futures	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Course emphasizes the study of values; the development of philosophies, religions, ethics, or belief systems; and/or aesthetic experiences.	This interdisciplinary course emphasizes the study of environmental/preservationist values and aesthetics as they have come to be expressed via the development of national parks in the United States and beyond. Through close readings and critical evaluations of written texts, historical and legal documents, promotional materials, visual arts, interpretive devices, and parks designs, students come to view national parks as important historical, cultural, and environmental archives. At the end of the term, students get the opportunity to imagine and design new park futures.	C 1--Yellow (see syllabus and course materials for evidence of all items listed below)  1. Course Description  2. Course Objectives  3. Modules/Unit Topics call attention to the variety of ways national parks communicate specific cultural, environmental, and political values and beliefs.  4. Final Project  5. Final Exam  6. Course Texts and Materials
Course concerns the interpretation, critical analysis, or creation of written, aural, or visual texts; and/or the critical analysis (not summary or memorization) of historical development of textual traditions.	Critical analysis and textual production are central to this interdisciplinary humanities course. Through close readings and critical evaluations of written texts, historical and legal documents, park management documents, National Park Service promotional materials, poetry, onsite and online interpretive devices, films, and podcasts, students come to view national parks as important sites of historical and cultural production. These diverse archives invite students to critically and creatively engage with the development of the nature writing genre, the parks movement and landscape design, and the growing field of digital humanities. The course also encourages students to add to the textual archive by creating both written and multimedia texts that treat national park spaces.	C2--Red (see syllabus and course materials for evidence of all items listed below)  1. Course Description  2. Course Objectives  3. Final Project  4. Park Film Analysis Assignment  5. Discussion Posts  6. Course Texts and Materials

**Humanities and Fine Arts [HU]**

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<p>Course concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the critical analysis (not summary or memorization) of historical development of artistic or design traditions.</p>	<p>Critical analysis of and engagement with aesthetic practices are a key focus of this interdisciplinary humanities course. Through interpretations and evaluations of promotional materials, park-inspired visual arts, onsite park interpretive devices, web design, and built landscapes, students come to view national parks as important sites of artistic and cultural expression. Such artistic and aesthetic productions invite students to critically engage with the historical development of landscape design and park-inspired visual arts. The course also encourages students to add to the historical and aesthetic conversation surrounding parks by building collaborative park archives ("parchives") and imagining more accessible, inclusive, and/or justice-oriented park designs.</p>	<p>C3--Blue (see syllabus and course materials for evidence of all items listed below)</p> <ol style="list-style-type: none"> <li>1. Course Description</li> <li>2. Course Objectives</li> <li>3. Building "Parchives" Project</li> <li>4. Park Art Collaborative Presentation</li> <li>5. Saguaro National Park Resource Analysis</li> <li>6. Course Texts and Materials</li> </ol>
<p>Course concerns the development of human thought, with emphasis on demonstrable critical analysis of philosophical and/or religious systems of thought</p> <p>AND</p> <p>concerns the demonstrable critical analysis of literature and the development of literary traditions.</p>	<p>This interdisciplinary humanities course concerns the development of human thought as it relates to environmental and cultural preservation. Throughout the semester, students will critically analyze a range of texts that treat environmental thought from the nineteenth century to today.</p> <p>Additionally, students will critically analyze--both in discussions and written work--the development of environmental literature and nature writing in the United States and beyond.</p>	<p>C4--Green (see syllabus and course materials for evidence of all items listed below)</p> <ol style="list-style-type: none"> <li>1. Course Description</li> <li>2. Course Objectives</li> <li>3. Discussion Posts</li> <li>3. Course Texts and Materials</li> </ol>

# IDS 316: Humanities Contexts

## Park Futures



(click on photo for source info)

**Spring 2022—C Session—Live Course—3 Credits**  
**Bachelor of Interdisciplinary Studies**  
**College of Integrative Sciences and Arts**  
**Arizona State University**

**Instructor:** Jada Ach, PhD  
**Department:** Leadership and Integrative Studies  
**Office:** Tempe Campus, USE Building #257  
**Office Hours:** Tuesdays & Thursdays, 1-3pm  
**Email:** [Jada.Ach@asu.edu](mailto:Jada.Ach@asu.edu)

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### **Enrollment Requirements:**

Prerequisite(s): Minimum 45 credit hours.

### **Course Description:**

Pleasure. Escape. Recreation. Wild. Threatened. Violent. Exclusionary. National park spaces are many things to many people, and in IDS 316: Park Futures we will examine the kinds of stories we tell about parks—and the kinds of stories parks tell about us.

This course examines national parks through various interdisciplinary humanities lenses, including digital humanities, environmental humanities, Indigenous and environmental justice studies, and public history. Through readings, discussions, guest speakers, collaborative projects, and park visits/tours, students will explore the diverse ways that parks in the United States have figured in the national imaginary. In their final projects, which can take the form of a researched

site analysis or multimedia project, students have the opportunity to generate their own unique “park futures.”

In IDS 316: Park Futures, students will be asked to critically examine and, at times, produce a variety of textual and visual materials, including fiction, essays, virtual tours, promotional posters, documentaries, and maps, and they will be encouraged to visit and/or access resources made available by Saguaro National Park located on either side of Tucson, Arizona. Additionally, classroom visits from park rangers, historians, writers, and hikers will offer students the opportunity to directly engage with those who have deep relationships with national parks.

Our semester will develop around eight units: Interdisciplinary Park Studies, Pleasure-Seekers and Trespassers, Wild Stories/Storying the Wild, Black and Indigenous Park Histories, Digital Parks, Case Study: Saguaro National Park, Managing New Histories, and Park Futures.

## Course Objectives:

Through weekly readings, written assignments, group discussions, and the final project, students will be able to:

- Demonstrate the ability to apply an integrative process within a particular context.
- Critically reflect on an integrative skill or process within a particular context.
- Evaluate the significance of the various insights, perspectives, and components relevant to an integrative process within a particular context.
- Apply close reading and integrative skills to interpretive materials and built environments.
- Evaluate current park interpretive materials and experiment with new approaches to storytelling in public spaces.
- Develop, organize, and revise effective college-level research and writing assignments.
- Create a final research project that integrates insights from at least two disciplinary areas.
- Examine how humanities research has the potential to transform research in the natural sciences, land and environmental management, and the applied professions.

## College Contact:

This course is offered by the [College of Integrative Sciences and Arts](https://cisa.asu.edu) (CISA). For more information about the college, visit our website: <https://cisa.asu.edu>. If you have questions about this course, please speak with your instructor. If your instructor is unable to address your questions, please send your inquiry to [cisa@asu.edu](mailto:cisa@asu.edu).

## Course Logistics & Getting Started

Welcome to IDS 316! I look forward to working with you this semester. Email is the best way to reach me, and I will make every effort to respond within 48 hours. If you ever have questions about the class or need help with your work, please feel free to visit me at the Tempe Campus during office hours. If the times listed at the top of this page do not work for your schedule, I'm



happy to arrange an alternative meeting time. Office hours can be used to ask questions about course material, get help with assignments, discuss your progress in the course, and gain information about IDS courses and study abroad opportunities.

Even though our section of IDS 316 meets on campus twice a week, many of your course materials will exist on Canvas: the syllabus, assignment prompts, readings, links to helpful videos and resources, etc. Additionally, you will submit most of your major assignments on Canvas. Each week, you can usually expect assigned readings, in-class discussions and group assignments, and written assignments that asks you to engage with course topics.

Each week you'll be working through a different module in Canvas, for a total of seven modules. With a few exceptions, assignments for each module are due by the start of class time on Tuesdays and Thursdays.

## Required Texts and Materials

- Students will not have to purchase a textbook for this course. All course materials will be available for free on Canvas and via ASU Libraries.
- Access to a reliable computer (see Computer Requirements below).

## Computer Requirements, Support, and Expectations

### *Browsers and Software*

This course requires a computer with Internet access and the following:

- Web browsers (Chrome, Internet Explorer, Mozilla Firefox, or Safari)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Microsoft Word ([Microsoft 365](#) is free for all currently-enrolled ASU students)

*Note:* A smartphone, iPad, Chromebook, etc. will not be sufficient for completing your work in an online environment. Although you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes, and virtual labs completed in Canvas.

### *Canvas and Technical Support*

This course uses Canvas to deliver some course content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at <http://canvas.asu.edu>. To contact the help desk, call 1-855-278-5080. You can also find helpful resources to familiarize yourself with Canvas at <https://lms.asu.edu/resources-students>.

### *Email Communication*

ASU email is an [official means of communication](#) among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly.

## Course Time Commitment

Coursework includes all learning activities including reading, watching videos, attending live class sessions, studying, and completing assignments. Arizona Board of Regents (ABOR) requires 45 hours of coursework per credit for college-level courses, which translates to:

- 1 credit hour = 45 total hours
- 2 credit hours = 90 total hours
- 3 credit hours = 135 total hours
- 4 credit hours = 180 total hours
- 5 credit hours = 225 total hours

ASU courses range in length from 6 weeks to 15 weeks. Below is a breakdown of the 135-hour required time commitment for a three-credit course divided among weeks for courses of various lengths.

<b>Course Length</b>	<b>Time on Coursework per Week for a 3-credit course</b>	<b>Total Time Requirement for a 3-credit Course</b>
6 weeks	22.5 hours	135 hours
7.5 weeks	18 hours	135 hours
8 weeks	17 hours	135 hours
15 weeks	9 hours	135 hours

## **Assignments and Grading**

### ***Grading Scale***

1000+ points	A+
930-1000 points	A
900-929 points	A-
870-899 points	B+
830-869 points	B
800-829 points	B-
770-799 points	C+
700-769 points	C
600-699 points	D
599 points and below	E

### ***Grading Procedure***

Grades reflect your performance on assignments and adherence to deadlines and requirements. Grades on assignments will usually be available within one week of the due date in the Gradebook.

### ***Assignments and Points***

- 5 Discussion Posts: 150 points
- Syllabus Quiz & Reading Quizzes: 50 points
- Building “Parchives” Project: 100 points
- Park Art Collaborative Presentation: 100 points
- Park Film Analysis: 25 points

- Saguaro National Park Resource Analysis: 100 points
- Guest Speaker Responses: 100 points
- Final Project: Imagining Park Futures: 200 points
- Final Project Peer Editing Session: 25 points
- Final Exam: 50 points
- Participation: 100 points

**Total:** 1,000 points

### ***Assignment Details:***

#### **Discussion Posts: 150 points**

Students will frequently participate in a discussion forum based on the learning materials and course topics. Discussion posts give students the opportunity to critique readings, ask questions, explore new ideas, and engage with their peers. The original post is worth 20 points, and the peer response is worth 10, for a total of 30 points per assignment.

#### **Quizzes: 50 points**

Students will submit five 10-point quizzes throughout the semester, including a syllabus quiz due in the first week. The remaining four quizzes will be given at the beginning of class and will assess students' understanding of the learning materials and course topics. Quizzes cannot be made up at a later date if a student is absent.

#### **Building "Parchives" Project: 100 points**

For this collaborative archive-building assignment, groups of students will be assigned one park. Throughout the semester, students will share at least four digital artifacts—photographs, maps, digital humanities projects, films, online artwork, newspaper articles, etc.—based on their assigned park. The purpose of this assignment is to view park spaces as locations that inspire diverse digital archives and to understand "the archive" as a living, in-process collection of artifacts.

#### **Park Art Collaborative Presentation: 100 points**

At the beginning of the semester, students will be placed in groups. Each group will be assigned one national park or monument, and they will then research the kind of art—music, paintings, photography, poetry, etc.—that exists within or has been inspired by that park. Students will then share their findings in a 5- to 10-minute presentation. Presentations will be staggered throughout the semester. The presentations will focus on just one park, but students can choose to highlight any artist, work, collection, or genre in their presentation. The presentation must include a visual component, such as a slide presentation.

#### **Park Film Analysis: 25 points**

Near the middle of the semester, students will watch a park-related film or documentary, and they will then analyze the themes of the documentary in a film analysis assignment. Additionally, students will have the opportunity to watch park-related films and submit responses for extra credit.

### **Saguaro National Park Resource Analysis: 100 points**

This assignment involves an optional field-trip component, and the date for the field trip will be determined collectively at the beginning of the semester. Interested students will visit Saguaro National Park located in Tucson, Arizona. While at the park, they will check out the visitor's center, tour some of the trails, and meet with an interpretive ranger. Prior to visiting the park, students will learn about some of the cultural, natural, and historical resources the park interprets via their various interpretive devices. For the Park Resource Analysis, students will analyze the way the SNP tells the story of a single resource either onsite or via their online interpretive materials. At the end of the analysis, they will then offer recommendations for how this resource might be interpreted in the future. The goal of this assignment is to both assess the effectiveness of current interpretive devices and offer creative suggestions for future interpretation strategies. If a student is unable to go on the field trip, they may either visit SNP on their own, interpret the devices at a different national park, or conduct an analysis of SNP's website.

### **Guest Speaker Responses: 100 points**

This semester we will get the chance to engage with a diverse group of individuals who study, manage, or volunteer at national park spaces. Speakers might include interpretive rangers, historians, and artists. After each visit from a guest speaker, you will submit a Guest Speaker Response that summarizes the themes explored in the talk and documents what you learned from the speaker.

### **Final Project: Imagining Park Futures: 200 points**

This interdisciplinary final project can take on many forms, and the form will depend on the student's individual concentrations, career aspirations, or personal interests. The purpose of this research assignment is to imagine new park futures. This can include imagining a new kind of national park, new interpretive strategies at existing parks, new ways that businesses and preservationist groups might collaborate, new ways of communicating park stories and histories, new approaches to park art and media, or perhaps new ways of getting individuals to engage with park spaces. While this assignment might take the form of a traditional problem-solution research paper, it can also take the form of a business or public relations plan, marketing campaign proposal, interpretive design plan, or a collection of park-inspired art pieces. Regardless of which form it takes, the final project should be interdisciplinary in scope, make use of outside research, and focus on the future of national parks in the US or abroad. Specifics on length, types of research, and other requirements will be provided in the prompt.

### **Final Project Peer Editing Session: 25 points**

After completing a rough draft of your final project, you will exchange projects with one of your peers in class. This session is meant to build community, help you improve your work, and learn about a new park topic.

### **Participation: 100 points**

Participation is an integral part of IDS 316. 50% of your participation grade will be based on in-class writing, reading responses, and group activities. The remaining 50% will be based on your engagement and participation in in-class discussions. The following

activities could negatively impact your participation grade: sleeping, using your cell phone, or otherwise not paying attention.

### **Final Exam: 50 points**

The comprehensive final exam is a combination of multiple choice and short answer questions. The exam allows students to reflect on terms, theories, disciplinary insights, and historical information they've learned throughout the semester.

## **Submitting Assignments**

With the exception of quizzes and in-class assignments, most of your assignments will be submitted in Canvas. Do not submit assignments via email. Make sure to carefully read all assignment instructions so that you know which file type to upload.

## **Course Policies**

### *Drop and Add Dates/Withdrawals*

This course adheres to a compressed schedule and may be part of a sequenced program; therefore, there is a limited timeline to drop or add a course. See ASU's [Academic Calendar](#) for drop/add deadlines. Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

### *Student Success Note*

To be successful:

- check the course daily
- read announcements
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track
- access [ASU Online Student Resources](#) or [CISA Academic Resources](#)

### *Late Work Policy*

Due to amount of work required for this course, **no late work will be accepted for full credit unless:**

- 1) you have contacted me at least one day in advance of the assignment deadline,
- 2) you are experiencing extraordinary circumstances and have appropriate documentation, and
- 3) you have received a response from me indicating a revised deadline/extension.

Students facing catastrophic illness or events are advised to make an appointment with me (whether in person, on the phone, or through Zoom), and develop a special plan of action.

If, for whatever reason, you cannot complete an assignment on time, **you will have 48 hours after the deadline to submit it for half credit.** After 48 hours have passed, you will receive a 0 if the assignment was not submitted.

It is your responsibility to make sure you submit your assignments both on time and in the correct file format. If your instructor cannot open a document you submit, you will earn a 0 on the assignment.

Follow the appropriate University policies to request an [accommodation for religious practices](#), or to request accommodation for missed assignments [due to University-sanctioned activities](#) or [active military service](#).

### ***Attendance Policy***

We will cover a lot of material in each class, so it is essential that you arrive on time and are ready to participate each day. However, I understand that circumstances sometimes arise that prevent you from coming to class. For that reason, you may miss four classes this semester without penalty.

On the fifth absence, your final grade will drop by 4 percentage points. For every subsequent absence, your grade will go down by 4 additional percentage points. At 8 absences, which equals an entire month of class, you will automatically fail the course.

Work completed in class, such as quizzes, group activities, presentations, and in-class writing assignments, cannot be made up if you happen to be absent. If you miss a class, it is your responsibility to reach out to your classmates to find out what you missed.

If you arrive to class 10 minutes late or leave 10 minutes early, or if you happen to fall asleep in class, you will be counted absent.

### ***Policy on Incompletes***

Please note that incompletes will be given only in very special circumstances. An incomplete will only be granted to a student who has only a minor portion of the work left undone (~20%) at the end of the semester, as the result of special circumstances only. An incomplete will be granted for serious grounds and not when a student, through negligence or procrastination, fails to complete a major portion of the work for the course on time.

## **College and University Policies**

### ***Grade Appeals***

Students must first speak with the instructor of the class to discuss any disputed grades. If, after review, a resolution is not achieved, students may proceed with the appeal process. Student grade appeals must be processed in the regular semester immediately following the issuance of the grade in dispute (by commencement for fall or spring), regardless whether the student is enrolled at the university. Complete details are available in the [CISA Grade Appeals policy](#).

### ***Student Conduct and Academic Integrity***

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of

registration privileges, disqualification and dismissal. For more information, see [provost.asu.edu/academicintegrity](http://provost.asu.edu/academicintegrity).

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, college, and/or dean. Academic dishonesty includes, but is not limited to, cheating on an academic evaluation or assignment, plagiarizing, academic deceit (such as fabricating data or information), or falsifying academic records. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

If you have any questions about your work and the academic integrity policy, please discuss your assignment or concerns with your instructor, teaching assistant, or your college Academic Integrity Officer in advance of submitting an assignment. Student resources on Sun Devil Integrity and strategies for completing your work with integrity and avoiding plagiarism are available here: [ASU Student Resources for Academic Integrity](http://ASU Student Resources for Academic Integrity) or [provost.asu.edu/academicintegrity](http://provost.asu.edu/academicintegrity) for more information.

### ***Harassment Prohibited***

ASU policy prohibits harassment on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, Vietnam era veteran status, and other protected veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Students are encouraged to report harassment to instructors and the Dean of Students Office.

### ***Prohibition of Commercial Note Taking Services***

In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the notetaker's name as well as the instructor's name, the course number, and the date.

### ***Student Conduct***

ASU and the College of Integrative Sciences and Arts expects and requires its students to act with honesty, integrity, and respect. Required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), [ASU Student Academic Integrity Policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions. [Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#). The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first

comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

### ***Title IX***

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>.

### ***Student Accessibility and Inclusive Learning Services (SAILS)***

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to the instructor at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Student Accessibility and Inclusive Learning Services is required. Disability information is confidential.

**Student Accessibility and Inclusive Learning Services ([eoss.asu.edu/drc](https://eoss.asu.edu/drc))**

**Email:** [DRC@asu.edu](mailto:DRC@asu.edu)

**SAILS Phone:** 480-965-1234

**SAILS FAX:** 480-965-0441

### ***Tutoring***

Free tutoring support is available in person and online for most courses. Services are offered through ASU's University Academic Success Programs for currently enrolled students.

- Tutoring is available in math, business, science, statistics, and engineering courses.
- Writing tutoring is available for any writing project at any stage of the writing process.
- Supplemental Instruction (SI) facilitates collaborative study groups for selected courses.
- Graduate academic tutoring is available for writing and statistics.
- Academic skills tutoring can help with critical reading, study skills, note taking, and more.
- Resources are available through our YouTube channel, Zoom recordings, and handouts.

Visit <https://tutoring.asu.edu> or call (480) 965-9072 for more information about these services, to view our schedules, or to book an appointment.

### ***Statement on Inclusion***



Arizona State University is deeply committed to positioning itself as one of the great new universities by seeking to build excellence, enhance access, and have an impact on our community, state, nation, and the world. To do that requires our faculty and staff to reflect the intellectual, ethnic, and cultural diversity of our nation and world so that our students learn from the broadest perspectives, and we engage in the advancement of knowledge with the most inclusive understanding possible of the issues we are addressing through our scholarly activities. We recognize that race and gender historically have been markers of diversity in institutions of higher education. However, at ASU, we believe that diversity includes additional categories such as socioeconomic background, religion, sexual orientation, gender identity, age, disability, veteran status, nationality, and intellectual perspective.

### ***Mental Health***

As a student, like anyone else, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating, and/or lack of motivation. ASU Counseling Services provides counseling and crisis services for students who are experiencing a mental health concern. Any student may call or walk in to any ASU counseling center for a same-day or future appointment to discuss any personal concern. Here is the website: [eoss.asu.edu/counseling](http://eoss.asu.edu/counseling). After office hours and 24/7 ASU's dedicated crisis line is available for crisis consultation by calling 480-921-1006.

### ***Establishing a Safe Environment***

Learning takes place best when a safe environment is established in the classroom. In accordance with [SSM 104-02](#) of the Student Services Manual, students enrolled in this course have a responsibility to support an environment that nurtures individual and group differences and encourages engaged, honest discussions. The success of the course rests on your ability to create a safe environment where everyone feels comfortable to share and explore ideas. We must also be willing to take risks and ask critical questions. Doing so will effectively contribute to our own and others' intellectual and personal growth and development. We welcome disagreements in the spirit of critical academic exchange, but please remember to be respectful of others' viewpoints, whether you agree with them or not.

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the [Office of the Dean of Students](#). If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

### ***Course Evaluation***

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available. The results are always anonymous and cannot be reviewed by the instructor/department until after final grades have been posted.

**Trigger Warning**

Please note that some course content may be deemed offensive by some students, although it is not my intention to offend anyone. In addition, some materials that we link with online might also be considered offensive, troubling, or difficult to review in terms of language or graphics. I attempt to provide warnings when introducing this kind of material; yet, if I forget to do so, or if something else (in my materials or posts from fellow students) seems offensive, please contact me at [jada.ach@asu.edu](mailto:jada.ach@asu.edu), or the faculty head, Kevin Ellsworth, PhD.

**Academic Affairs Manual**

For a complete guide to Arizona State University course policies, please refer to the [Academic Affairs Manual \(ACD\)](#).

**Syllabus Disclaimer**

The course syllabus is an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule, but the possibility exists that unforeseen events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a timely manner of any syllabus changes via email, or in the Announcements section on Canvas.

## Course Schedule

DATES	READINGS/VIEWINGS	HOMEWORK/ACTIVITIES
<b>Unit 1: Interdisciplinary Park Studies</b>		
T, 1/11		<ul style="list-style-type: none"> <li>• Introduction to the course, syllabus, Canvas</li> <li>• Brief introductions</li> </ul>
Th, 1/13	<ul style="list-style-type: none"> <li>• NPS Social Media links folder (Canvas)</li> </ul>	<ul style="list-style-type: none"> <li>• Submit Academic Integrity Agreement</li> <li>• DB 1: Introduce Yourself</li> <li>• Syllabus Quiz</li> </ul>
T, 1/18	<ul style="list-style-type: none"> <li>• <i>The Yellowstone Act of 1872, the Organic Act of 1916, and the Wilderness Act of 1964</i> (links on Canvas)</li> <li>• Excerpts from <i>Our National Parks</i> by John Muir (link on Canvas)</li> </ul>	
Th, 1/20	<ul style="list-style-type: none"> <li>• Excerpts from <i>The Hour of Land</i> by Terry Tempest Williams (link on Canvas)</li> </ul>	<ul style="list-style-type: none"> <li>• Quiz 2</li> </ul>
<b>Unit 2: Pleasure-Seekers and Trespassers</b>		

T, 1/25	<ul style="list-style-type: none"> <li>• Links to online historical archives</li> </ul>	
Th, 1/27	<ul style="list-style-type: none"> <li>• Excerpts from Mark David Spence's <i>Dispossessing the Wilderness: Indian Removal and the Making of the National Parks</i>, 1999</li> </ul>	
T, 2/1	<ul style="list-style-type: none"> <li>• Excerpts from Edward Abbey's <i>Desert Solitaire: A Season in the Wilderness</i> (PDF)</li> </ul>	<ul style="list-style-type: none"> <li>• Archive 1</li> </ul>
Th, 2/3	<ul style="list-style-type: none"> <li>• Excerpts from Edward Abbey's <i>Desert Solitaire: A Season in the Wilderness</i></li> </ul>	<ul style="list-style-type: none"> <li>• DB 2</li> </ul>
<b>Unit 3: Wild Stories, Storying the Wild</b>		
T, 2/8	<ul style="list-style-type: none"> <li>• Guest Speaker</li> </ul>	
Th, 2/10	<ul style="list-style-type: none"> <li>• Yosemite art and poetry by Yone Noguchi, Chiura Obata, and David Hockney (links)</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation 1</li> <li>• Presentation 2</li> <li>• Guest Speaker Response</li> </ul>
T, 2/15	<ul style="list-style-type: none"> <li>• In-Class Film Viewing</li> </ul>	<ul style="list-style-type: none"> <li>• Archive 2</li> </ul>
Th, 2/17	<ul style="list-style-type: none"> <li>• In-Class Film Viewing</li> </ul>	<ul style="list-style-type: none"> <li>• DB 3</li> </ul>
<b>Unit 4: Black and Indigenous Park Histories</b>		
T, 2/22	<ul style="list-style-type: none"> <li>• Guest Speaker</li> </ul>	<ul style="list-style-type: none"> <li>• Film Analysis Due</li> </ul>
Th, 2/24	<ul style="list-style-type: none"> <li>• Excerpts from Paul Outka's <i>Race and Nature</i> (PDF)</li> <li>• <i>Outdoor Afro: Where Black People and Nature Meet</i>, link</li> <li>• Watch "Twenty &amp; Odd," NPS (2020) and review list of places featured in "Twenty &amp; Odd" (links)</li> </ul>	<ul style="list-style-type: none"> <li>• Guest Speaker Response</li> </ul>
T, 3/1	<ul style="list-style-type: none"> <li>• "Return the National Parks to the Tribes" by David Treuer, <i>The Atlantic</i> (April 2021), link to article and audio</li> </ul>	
Th, 3/3	<ul style="list-style-type: none"> <li>• "Ioway Tribal National Park," <i>National Parks Traveler Podcast</i> (Jan. 2021), link</li> </ul>	<ul style="list-style-type: none"> <li>• DB 4</li> </ul>

<b>Spring Break—No Class March 6-13</b>		
<b>Unit 5: Digital Parks</b>		
T, 3/15	<ul style="list-style-type: none"> <li>National Park Foundation Virtual Visits &amp; Live Cams</li> <li>Google Earth 3D Tours of National Parks</li> </ul>	
Th, 3/17	<ul style="list-style-type: none"> <li><i>Enchanting the Desert: Spatial History Project</i> (link)</li> </ul>	Presentation 3
T, 3/22	<ul style="list-style-type: none"> <li><i>Listen to the World</i>, NYRB multimedia sound and image project</li> </ul>	Archive 3
Th, 3/24	<b>NO CLASS TODAY</b>	<b>NO CLASS TODAY TO MAKE UP FOR FIELD TRIP TO SAGUARO NATIONAL PARK</b>
<b>Unit 6: Case Study: Saguaro National Park</b>		
T, 3/29	<ul style="list-style-type: none"> <li>Guest Speaker</li> </ul>	
Th, 3/31	<ul style="list-style-type: none"> <li>Saguaro National Park NPS Official Website</li> <li>Saguaro National Park Links Folder</li> </ul>	<ul style="list-style-type: none"> <li>Presentation 4</li> <li>Guest Speaker Response</li> </ul>
T, 4/5	<ul style="list-style-type: none"> <li><i>Saguaro National Park Foundation Document</i>, pgs. 1-9</li> </ul>	<ul style="list-style-type: none"> <li>Archive 4</li> </ul>
Th, 4/7	<ul style="list-style-type: none"> <li><i>Saguaro National Park Foundation Document</i>, pgs. 10-45</li> </ul>	
<b>Unit 7: Managing New Histories</b>		
T, 4/12	<ul style="list-style-type: none"> <li><i>Telling All Americans' Stories Project</i>, "LGBTQ Heritage and National Parks," NPS digital project (link)</li> </ul>	<ul style="list-style-type: none"> <li>Saguaro National Park Resource Analysis Due</li> </ul>
Th, 4/14	<ul style="list-style-type: none"> <li><i>Telling All Americans' Stories Project</i>, pick your own topic</li> </ul>	<ul style="list-style-type: none"> <li>Presentation 6</li> <li>Presentation 5</li> </ul>

T, 4/19	<ul style="list-style-type: none"> <li>• “Shitty First Drafts” by Anne Lamott (link)</li> </ul>	<ul style="list-style-type: none"> <li>• In-Class Writing Day</li> </ul>
Th, 4/21		<ul style="list-style-type: none"> <li>• Final Project Peer Editing: Bring Rough Draft of Final Project to Class</li> </ul>
<b>Unit 8: Park Futures</b>		
T, 4/26	<ul style="list-style-type: none"> <li>• “Parks of the Future Project,” NPS (link)</li> </ul>	<ul style="list-style-type: none"> <li>• DB 5</li> </ul>
Th, 4/28		<ul style="list-style-type: none"> <li>• Final Project Due</li> </ul>
TBA		<ul style="list-style-type: none"> <li>• Final Exam</li> </ul>

## List of Required Texts and Readings for IDS 316: Park Futures

Course texts include nature writing, creative nonfiction, visual art, social media and park promotional materials, documentary films, podcast episodes, congressional acts, long-form journalism, paintings and other visual art, and digital humanities projects. Texts are listed in the order in which they appear in the syllabus.

- **Social Media:** National Park Service social media accounts (Facebook, Instagram, and Twitter)
- **Congressional Acts:** The Yellowstone Act of 1872, The Organic Act of 1916, and the Wilderness Act of 1964
- **Nonfiction Essays/Guidebook:** John Muir, *Our National Parks*, 1901.
- **Creative Nonfiction:** Terry Tempest Williams, *The Hour of Land: A Personal Topography of America's National Parks*, 2016.
- **Digital Archives:** *Geographies of Wonder* (Huntington Library), *National Parks, 100 Years In* (NYT Collection), *The Hidden Worlds of the National Parks: Home to Nature, History, and Collections* (Google Arts and Culture Repository), and *Arts in the Parks* (National Park Service)
- **Historical Monograph:** Mark David Spence, *Dispossessing the Wilderness: Indian Removal and the Making of the National Parks*, 1999.
- **Nature Essays:** Edward Abbey, *Desert Solitaire: A Season in the Wilderness*, 1968.
- **Guest Speakers:** TBA creative writer, literary scholar, historian, and interpretive ranger.
- **Poetry:** Yonejiro Noguchi, *The Voice of the Valley*, 1898.
- **Visual Art:** Yosemite paintings by Chiura Obata and David Hockney
- **Films:** Excerpts from *Grizzly Man* (Werner Herzog, 2003), *Wild* (Jean-Marc Valée, 2014), and *Valley of Love* (Guillaume Nieloux, 2015).
- **Literary Ecocriticism:** Paul Outka, *Race and Nature from Transcendentalism to the Harlem Renaissance*, 2008.
- **Blog:** *Outdoor Afro: Where Black People and Nature Meet*
- **Short Interpretive Film:** "Twenty & Odd," National Park Service
- **Long-Form Journalism:** David Treuer, "Return the National Parks to the Tribes, The Atlantic, 2021.
- **Podcast Episode:** "Ioway Tribal National Park," National Parks Traveler Podcast, 2021.
- **Virtual Park Tours:** National Park Foundation Virtual Visits & Live Cams, Google Earth 3D Tours of National Parks
- **Digital Humanities Project:** *Enchanting the Desert: A Spatial History Project*, Stanford University Press, 2016
- **Digital Humanities Project:** *Listen to the World*, NYRB, 2019.
- **Website:** *Saguaro National Park Official Website*
- **Foundation Document:** *Saguaro National Park Foundation Document*, 2014.
- **Park Interpretive Materials:** Plaques, waysides, brochures, and other onsite interpretive devices at Saguaro National Park.
- **Digital Storytelling Project:** *Telling All Americans' Stories*, National Park Service
- **Essay:** Anne Lamott, "Shitty First Drafts," *Bird by Bird: Some Instructions on Writing and Life*, 1994.

- **Webpage:** “Parks of the Future Project,” National Parks Service.
- **Other:** Throughout the semester, students will be presenting on various writers and artists who were inspired by national park spaces. During their presentations they will be sharing visual art and creative writing based on national parks.