

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Liberal Studies Seminar

Course Description:

Advanced analysis and application of theories and methods of human and social inquiry.

Offering School/Colleges Pre-requisite(s):

College of Integrative Sciences and Arts -- College of Integrative Sciences and Arts

Prerequisite(s): Liberal Studies BLS major; LST 370 (BIS 370) with C or better; ENG 102, 105, or 108 with C or better; minimum senior standing

Allow multiple enrollments: Yes

Repeatable for credit: Yes

Primary course component: Lecture

Grading method: Student Option

College/School	<u>College of Integrative Sciences and Arts</u>	Department/School	<u>Leadership and Integrative Stds</u>
----------------	---	-------------------	--

Prefix: IDS	Number: 470	Title: Liberal Studies Seminar: The Three Cultures	Units: 3
--------------------	--------------------	---	-----------------

Course description: **Advanced analysis and application of theories and methods of human and social inquiry.**

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: 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.

Submission deadlines dates are as follow:

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

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

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name **Brian McCormack** E-mail **mccormack@asu.edu** Phone **480-727-7090**

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 art work 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 art work 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 April 2014

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

ASU - [HU] CRITERIA			
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.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	See Syllabus and Additional Detail on Assignments highlighted in Yellow C-1
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	See Syllabus and Additional Detail on Assignments highlighted in Green C-2
<input type="checkbox"/>	<input checked="" type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	See Syllabus and Additional Detail on Assignments highlighted in Pink C4a
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	See Syllabus and Additional Detail on Assignments highlighted in Pink Orange C4b
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	

ASU - [HU] CRITERIA		
	<ul style="list-style-type: none">• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
	<ul style="list-style-type: none">• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
LST	470	Liberal Studies: Seminat: The Three Cultures	HU, L

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)
1	<p>The Two Cultures, a lecture given by C.P. Snow in 1959, was an influential critique of the Humanities – the most notable recent example in a long tradition of conflict between the centers of Western knowledge. In this course, “The Three Cultures,” named after Charles Kagan’s recent book of the same name (which adds the Social Sciences to Snow’s list of the Sciences and the Humanities), we take Snow’s critique to task, and determine ways in which the three cultures can be mutually supportive. Through innovative experiments (notably, looking at clouds as a source of metaphor for the best chance for unity between the sciences and the humanities; creating neologisms in the service of our own research and revision; and group screenplay writing on current issues), we challenge ourselves to think well past the limits ascribed to us in these debates over knowledge. The benefits of the course include the development of an acute awareness of the high stakes of our university education, an opening of the mind to the possibilities of thinking in more than one academic register, and a chance to express ourselves both with rigor and imagination. To this end the course certainly encourages students to investigate their own personal philosophies and understand their own social experience by critically navigating specific moments in the history of human thought, both past and present, that illuminate the central</p>	<p>See Syllabus and Additional Detail on Assignments highlighted in Yellow C-1</p>

Humanities and Fine Arts [HU]

Page 5

	elements of the ongoing tensions among humanity's key knowledge formations.	
2	The text for the course (Kagan's "The Three Cultures") is a survey of all three main knowledge formations (the Sciences, the Social Sciences, and the Humanities). Kagan's primary argument is that the Humanities are vital to any value that the other two might offer. As such, the entire course concerns the interpretation, analysis, and creation of written texts.	See Syllabus and Additional Detail on Assignments highlighted in Green C-2
4a	A considerable part of Kagan's discussion involves the formation/historical development of the "three cultures." The course examines the general discussion in Kagan via the specific work of neologism, and via an examination of the development of human understanding in the 18 th century, when the lines between the "cultures" were blurred.	See Syllabus and Additional Detail on Assignments highlighted in Pink C-4a
4b	Although most of the course is concerned with philosophy and literature, in relief of the (social) scientific, there is also necessarily a need to concern ourselves with aesthetic systems and values: the tensions between science and the humanities was embodied in the constellation of forces during the 18 th century that converged on the issue of naming clouds. This involved art and literature as well as science. Additionally, the Research Paper Revision assignment asks students to include in their writing inclusion of art (art, literature, and/or music) that advances their (simultaneous) expression of the three cultures.	See Syllabus and Additional Detail on Assignments highlighted in Pink C-4b <i>Orange</i>

LST 470 - Liberal Studies Seminar

Course Description

Advanced analysis and application of theories and methods of human and social inquiry.

LST 470

Liberal Studies Seminar: The Three Cultures

Spring 2020

(March 16 – May 1)

Brian McCormack

College of Integrative Sciences and Arts
Arizona State University

Brian McCormack, Ph.D.

E-mail: mccormack@asu.edu

The Two Cultures, a lecture given by C.P. Snow in 1959, was an influential critique of the Humanities – the most notable recent example in a long tradition of conflict between the centers of Western knowledge. In our course, “The Three Cultures,” named after Charles Kagan’s recent book of the same name (which adds the Social Sciences to the Sciences and the Humanities), we take Snow’s critique to task, and determine ways in which the three cultures can be mutually supportive. Through innovative experiments (notably, looking at clouds as a source of metaphor for the best chance for unity between the sciences and the humanities; creating neologisms in the service of our own research and revision; and group screenplay writing on current issues), we challenge ourselves to think well past the limits ascribed to us in these debates over knowledge. The benefits of the course include the development of an acute awareness of the high stakes of our university education, an opening of the mind to the possibilities of thinking in more than one academic register, and a chance to express ourselves both with rigor and imagination.

THE ASU GENERAL CATALOG SAYS THAT LST 470 involves...

“...advanced analysis and application of theories and methods of human and social inquiry....”

In this course we want to do two things. First, we want to do what is expected of us: to analyze and apply theories and methods of human and social inquiry. Second, we want to challenge thought itself.

Whatever we expect from a university education, we ought to have higher expectations. I encourage you to do what you need to do to meet, even exceed the expectations you’ve been assigned, but I also hope to see you envision yourself as someone who can rise above and beyond them so that your life after university can be something extraordinary.

Book (available at the ASU Bookstore, or from your favorite book dealer – also available electronically [e.g. Kindle] at some book dealers):

The Three Cultures: Natural Sciences, Social Sciences, and the Humanities in the 21st Century, by Jerome Kagan. Cambridge: Cambridge University Press, 2009.

There’s a digital course pack available from Alphagraphics. It contains chapters from a book by Garber (*Academic Instincts*) and by Hamblyn (*The Invention of Clouds*). Go to <http://www.agonuniversity.com>. Once there, click on the “course packets” memo. Then when you click into the products (the stack of books) you’ll get a list of classes. This course will be listed there. Once you go through the process and pay, you’ll receive a confirmation email. In that email will be the link to the course pack. You can email Alphagraphics us004@alphagraphics.com if you don’t get the email. 815 W University, Tempe (480-907-3995). Website: www.alphagraphics.com/centers/tempe-arizona-us004/.

For technical support help, please contact the Help Desk.

This course is offered by the College of Integrative Sciences and Arts. For more information about the school, visit our website: <https://cisa.asu.edu/>. If you have questions or concerns, please send your inquiry to cisa@asu.edu.

VERY IMPORTANT!!!!!!

IF YOU HAVE ANY PARTICULAR CIRCUMSTANCES THAT I NEED TO BE AWARE OF (FOR EXAMPLE, YOU ARE REGISTERED WITH DRC), PLEASE SEND ME AN EMAIL TO LET ME KNOW.

AVAIL YOURSELF OF ANY RESOURCES YOU MIGHT NEED, SUCH AS COUNSELING:
[HTTP://STUDENTS.ASU.EDU/COUNSELING](http://students.asu.edu/counseling) OR STUDENT SUPPORT:
[HTTP://STUDENTS.ASU.EDU/SUPPORTSERVICES](http://students.asu.edu/supportservices).

THIS SYLLABUS IS SUBJECT TO CHANGE.
 YOU ARE RESPONSIBLE FOR KNOWING ANY CHANGES MADE

SCHEDULE

THEMES, LECTURES, ACTIVITIES ASSIGNMENTS DUE, REQUIRED READINGS, etc:

Week 1 (March 16-20)

Course Overview

Carefully read the entire syllabus
 (It is very, **very** important that you read the syllabus.
Complete your "Student Home Page" by Tuesday 17 Mar
All deadlines are anytime before midnight on the day indicated
(DEADLINES ARE VERY IMPORTANT)

DUE: Research Proposal by Friday 20 March

Read: *The Three Cultures* Preface (pp.vii-xii)
 and Chapter 1, "Characterizing the Three Cultures" (1-51)

Week 2 (March 23-27)

DUE: Discussion Board 1 by Wednesday 25 March

(Possibly **DUE: Screenplay Contribution** by Fri 27 March)
**Important: these are due according to the schedule
 in your group's discussion board – plan ahead!**

Read: *The Three Cultures* Ch 2, "Natural Sciences" (52-103)

Week 3 (March 30 - April 3)

DUE: Research Paper by Friday 3 April

(possibly DUE: Screenplay Contribution by Friday 3 March)

Read: *The Three Cultures* Ch 3 & 4, "Social Sciences" (104-221)

Week 4 (April 6-10)

Read: *Academic Instincts* Ch 3 "Terms of Art" (97-147)
IN COURSE PACK

DUE: Neologisms (DB2) by Wednesday 8 April

(possibly DUE: Screenplay Contribution by Friday 10 Apr)

Read: *The Three Cultures* Ch 5 "Humanities" (222-244) and
Ch 6 "Current Tensions" (245-275)

((Read ahead: selection from *The Invention of Clouds*, for Wk 5)))

Week 5 (April 13-17)

Read: *The Invention of Clouds* Chapters 1 and 11
IN COURSE PACK

DUE: Theory of Clouds (DB3) by Wednesday 15 April

(possibly DUE: Screenplay Contribution by Friday 17 April)

Week 6 (April 20-24)

DUE: Research Paper Revision by Wednesday 22 April

Week 7 (April 26 – May 1)

DUE: Comment on Paper Revision

(Special DB) by Monday 27 April

DUE: Reply to Comment on Paper Revision

(Special DB) by Wednesday 29 April

DUE: Comment on Completed Screenplay

(Special DB) by Wednesday 29 April

DUE: Exam Essay by Friday 1 May

PLEASE REFER TO THIS SYLLABUS OFTEN

ASSESSMENT

ELEMENT:	POINTS	YOUR POINTS
“Student Home Page” (Special Discussion Board [DB])	2	_____
Research Proposal	5	_____ C-1 C-2 C-4a
The Internet: Discussion (DB1)	3	_____
Screenplay Contribution	10	_____ C-1 C-2 C-4a
Research Paper	20	_____ C-1 C-2 C-4a
Neologisms: Discussion (DB2)	5	_____ C-1 C-2 C-4a C-4b
Research Paper Revision (Special DB)	20	_____ C-1 C-2 C-4a
Theory of Clouds: Discussion (DB3)	5	_____ C-1 C-2 C-4a C-4b
Comment on Completed Screenplay (Special DB)	5	_____ C-1
Comment on Paper Revision (Special DB)	5	_____ C-1
Essay Exam: <i>The Three Cultures</i>	20	_____ C-1 C-2 C-4a C-4b
[Extra Credit]	2	_____
TOTAL POINTS	100	_____

Course Grade Formula

All assignments (elements) earn grades of 0-100%: 98-100=A+ (4.33), 92-97=A (4.0), 90-91=A- (3.67), 88-89=B+ (3.3), 82-87=B (3.0), 80-81=B- (2.67), 78-79=C+ (2.33), 70-77=C (2.0), 60-69=D (1.0), 0-59=E (0.00). This percentage is then multiplied by the points available for that assignment (element) to arrive at the points earned for that assignment (element). The total course score is the sum of all of these. Without exception, total course grades are rounded up or down (e.g. 79.4 becomes 79, i.e. C+; 79.5 becomes 80, i.e. B-).

DESCRIPTION OF ASSIGNMENTS

- Discussion Boards:** generally speaking, Discussion Boards replicate what you might do in a face-to-face class in-class discussion, with this difference: you are required to participate. I will offer a discussion point or question, and you will respond (sometimes more than once), or you will respond to another student's work. Each Discussion Board will be slightly different in terms of expectations, but generally speaking the key is content quality rather than quantity. *I very strongly urge you to do more than simply add your entry. After the discussion is over, read what all of your colleagues are saying. The discussion boards are the sources of considerable insight and (sometimes unconventional) wisdom. You'd be wise to avail yourself of that insight and wisdom.*

MY EMAILS IN RESPONSE TO THE DISCUSSIONS
ARE PART OF THE COURSE.
THIS IS VERY IMPORTANT TO REMEMBER
AS YOU PREPARE FOR ALL YOUR WORK IN THE COURSE.

- C-1
C-2
C-4a
 ♦ **Research Proposal.** During the first week you will create a “Student Homepage” with information, specifically a list of issues, any of which you would be happy to work on with others, that will help me create groups of students who will work together. Week 1 will also see your “Research Proposal,” a one page start to your Research Paper (see below). These two projects must be entirely separate, so your list of issues may not be the same as your Research Paper topic (and Proposal). In your Research Proposal write as if you are beginning your Research Paper. Include two sources that help you initiate your argument. Read the instructions for the Research Paper (below) to see where you need to be with it, and write this one page start to your paper with those instructions in mind.
- C-1
C-2
C-4a
 ♦ **Screenplay Contribution.** Based upon the list of issues you will create for your “Student Homepage” I will create groups who will work on a project, a Screenplay. I will create group discussion boards where each student will contribute to the script of a Screenplay. The members of each group will be organized at random to contribute a scene. So, for example, let’s say that a group of students, Yacko, Wacko, and Dot, are set to write a Screenplay about an issue that concerns them all, Global Climate Change. At random, I will have assigned Dot to begin the play, and Yacko to finish it. Each member will have one week to do their work. I will make the deadlines clear for each group. Each contribution will be 2-3 pages of screenplay followed by two pages of explanation, always double spaced. Students will not discuss their work with one another. Instead, they will simply post their contribution. Include scene settings and stage directions as needed. The story will proceed, rather than be established from the beginning. The person who begins the screenplay should make an effort to establish a premise, and the person who ends the screenplay should make an effort to conclude the story. In our example, Dot would begin the story, Wacko would continue the story, and Yacko would conclude it. Two ground rules: 1) each writer may introduce, at most, only one new character, and must include in their contribution at least one of the characters previously introduced; and 2) let’s keep things at a “PG” rating. I would like to think that whatever you have to say can be conveyed in a manner that would interest people of all ages, from, say, 10 to 110.
- C-1
C-2
C-4a
 ♦ **Research Paper.** Write approximately 2000 words of text (about 6 pages). I count words, so you should, too. Your paper should begin with an indication of the substance of your paper, and then offer an organizing argument. Your research paper must use at least 10 sources, 5 of which must be academic sources, which means they must be ACADEMIC JOURNAL ARTICLES. This is the MINIMUM expectation. More than 10 is better than fewer than 10. I expect more of a research effort than the minimum. A minimal research effort could very well earn a minimal grade. The subject of your paper is up to you, but it must be approached from the perspectives of one of the three “cultures” of inquiry, specifically, social science. Very simply, and specifically, *become* a particular kind of Social Scientist, and write your paper *as if you were* a particular kind of Social Scientist. For example, write about some problem of cognition (e.g., addiction, or education...) as a psychologist, or as an anthropologist – or write about the problem of Climate Change (effects on distribution of wealth or power) as an economist, or as a political scientist – or...??? -- the list of possibilities here is endless. The choice is yours, but in this version of your Research Paper, be sure that you include at least two or three different statistics (which you’ll find in some of the sources you use in your research). This is important. As a sociologist, or as a geographer, or as an area studies specialist, you want to demonstrate, to the best of your ability, your facility in the language of that discipline.

VERY IMPORTANT: FOLLOW – and NAME at the top of your References page – A STYLE GUIDE (MLA, APA, Tourabian, for example) for citations and references. Reference only sources that you cite, and cite the sources that you use. Try to avoid quotation, but if you quote you must give a page number in your textual citation or footnote. You *must* do this!

HEADING (centered on top of page 1) as follows:

Title of Paper
Your Name
BIS 470
Arizona State University
day Month, year

- ♦ Revised Research Paper. Revise your Research Paper so that it is now approximately 2500-3000 words of text (about 8-10 pages). I count words, so you should, too. Your paper should begin with an indication of the substance of your paper, and then offer an organizing argument. Your research paper must *now* use at least 16 sources, at least 8 of which must be academic sources, which means they must be **ACADEMIC JOURNAL ARTICLES**. This is the **MINIMUM** expectation. More than 16 is better than fewer than 16. I expect more of a research effort than the minimum. A minimal research effort could very well earn a minimal grade.

Your revision must do two things that are new.

First, you need to incorporate two neologisms. You are welcome to use the neologisms that you will have already created in our discussion on Neologisms, or you may create new ones. Your use of these new words must be done seamlessly. In other words, not this: “We needed a new word, so I invented the word *glocal*.” Instead, use your words in a way (or ways) that seems to be logical and necessary without letting the reader know what you’ve done. Save that for the Appendix. Every time you use the word, highlight it in some way (e.g., bold, italics). Ideally, you’ll use your neologism(s) more than once – several times is best (show us that this word/these words is/are useful).

Second, your paper must improve the first version of the paper. You’ll do this by emphasizing, in this version, the humanities (another of the “Three Cultures”). The three new journal articles must be from humanities journals. In addition, the three new non-academic sources must be literary sources. Examples include: lines of poetry or song lyrics, a visual representation of a photograph, painting, or other work of art, a quotation from a work of literature or philosophy, description and/or analysis of some musical work such as a symphony by a classical composer or a jazz performance. Your complete Revised Research Paper will weave together the measured approaches of the social sciences (in this case a specific social scientific discipline), the human expression of the humanities, and the perhaps something that is unmeasurable and inexpressible (art or music), except by the approximation of its presentation in the context of your paper. Besides meeting these minimum requirements of inclusion of sources, your Revised Research Paper is now an ESSAY that is meant to encompass (via some aspect of the world, begun in your first version of the Research Paper) the breadth of human expression.

You must also include, after your References, a section called “Neologisms” (Call it – Appendix: Neologisms). In one or two pages (whatever you think you need), explain your new words: how you created them, what they mean, how they work in your paper, and how they might work elsewhere. Conclude this brief essay with a short summary of the importance of inventing these new words specifically (neologisms) and neologisms in general.

Again, it is **VERY IMPORTANT** that you **FOLLOW** – and **NAME** at the top of your References page – **A STYLE GUIDE** (MLA, APA, Tourabian, for example) for citations and references. Reference only sources that you cite, and cite the sources that you use. Try to avoid quotation, but if you quote you must give a page number in your textual citation or footnote. You *must* do this!

For your References page(s) you need to separate out the various kinds of sources in your paper/essay as follows (again, the key, operational phrase being “at least”):

Social Science Journal Articles [at least five of these, from the first version]

Humanities Journal Articles [at least three of these, newly added]

Works of Art/Music [at least three of these, newly added]

Other Sources [this includes the at least five non-academic sources from the first version, and any other new non-academic sources that you've decided to add]

Exam Essay. Due by the last day of the course, this essay is based upon Jerome Kagan's book *The Three Cultures*. I will provide you with the exam question prior to the final week.

✦ Comments: on Completed Screenplay, and on Paper Revision. Both in their own Special Discussion Boards.

C-1 Screenplay Comments: Read the Screenplays, and read the explanations that follow them. Choose one of them for your comments. Offer your ideas: do not praise and do not criticize the Screenplay or the explanations. Instead, draw upon the ideas you've encountered in what you've read in this course to help you say something interesting about what you've just read. We want to hear about all the Screenplays, so there may not be any more comments than there are authors of the Screenplay. If the Screenplay had four authors, then there may be only four comments. (Replies to comments are not expected, but they are okay since this is a discussion. Your grade will depend only upon your first response. Please do not respond to any more than one Screenplay.) The key to your comments is your application of the course. Refer specifically to ideas from the course.

C-1 Research Paper Comments: Read several of the papers. Choose one of them for your comment. Offer your ideas: do not praise and do not criticize the paper. Instead, draw upon the ideas you've encountered in what you've read in this course to help you say something interesting about what you've just read. We want to hear a comment on every paper, so we need to have just one comment per paper. (As with the Screenplay Comments, replies to comments on papers are not expected, but they are okay since this is a discussion. Your grade will depend only upon your first response. Please do not respond to any more than one paper.) The key to your comments is your application of the course. Refer specifically to ideas from the course.

(Extra Credit: If you have "perfect attendance," you may write a 2 page (about 600-800 words) essay that critically engages either Chapter 1 or 2 of Marjorie Garber's book *Academic Instincts*. In order to qualify, all assignments must be submitted on time. We call this "perfect attendance." Your essay can earn up to 2 points of extra credit depending on how well you do. There will be no Announcement or reminders, so it will be up to you to submit your Extra Credit essay (again, if you qualify). The deadline for the Extra Credit Essay will be the Friday *before* the last week of class. You must submit your essay as an attachment in an email message to me. Even though the deadline is the Friday of Week 6, to qualify perfect attendance needs to occur through the last day (and the last assignment) of the course.

POLICIES

Dr. McCormack's POLICIES

THIS SECTION OF LST 370 WILL DEMAND A HIGH DEGREE OF SELF-MOTIVATION AND DISCIPLINE. PREVIOUS ONLINE COURSE TAKERS WILL TELL YOU THAT AN ONLINE COURSE ALSO REQUIRES ADDED RESPONSIBILITY FOR THE WORK THAT YOU DO. YOU'LL HAVE SEVERAL DAYS TO COMPLETE MANY OF THE ASSIGNMENTS AND TASKS – MORE THAN A WEEK FOR SOME OF THE LARGER ASSIGNMENTS. IN ALMOST ALL CASES, WE CANNOT EXCUSE LATE OR INCORRECT SUBMISSIONS DUE TO PROBLEMS WITH TECHNOLOGY. (MAKE CERTAIN YOU SUBMIT THE CORRECT FILE.) IF YOU NEED ADDITIONAL PRACTICE AT USING THE COMMUNICATION TOOLS OF AN ONLINE COURSE, BE SURE TO DO WHAT YOU NEED TO DO TO MAKE YOUR ONLINE EXPERIENCE A POSITIVE AND VALUABLE ONE.

PLEASE MAKE SURE THAT YOUR ASU EMAIL ACCOUNT IS WORKING (AND THAT YOUR MAILBOX IS NOT FULL).

LATE WORK

Only excused absences make late work without penalty possible. Otherwise...

ANY LATE WORK LOSES 30% THE FIRST DAY LATE,
40% THE SECOND DAY LATE, AND 50% AFTER THAT,

UP UNTIL MIDNIGHT ON THE FRIDAY BEFORE THE LAST WEEK OF CLASS.

ALL WORK IS DUE NO LATER THAN midnight (i.e. 11:59 pm) ON THE DATE INDICATED IN THE SYLLABUS. (Of course, it may be submitted before that time.) IF WORK ARRIVES ANY TIME AFTER THIS TIME IT WILL BE CONSIDERED LATE. Work will not be accepted after the last due date indicated in the schedule of this syllabus.

To be fair to everyone in the class, the only exception to this policy will be a WRITTEN excuse (an email message from you will be insufficient): e.g., sanctioned extracurricular activities, an accident, your illness, or an illness or death in the family. Please organize your personal and work schedules to be able to complete your work on time. Thanks very much.

VERY IMPORTANT

Prepare your Papers as follows:

Double space between lines, and between sentences (2 spaces after a period), as I do in this paragraph. *LEFT* justify (as I do here in this box), straight on the left and uneven on the right. Use normal (11 or 12) font size. DO NOT insert headers or footers. NO COVER PAGES. PAGINATE (include page numbers). Titles are most welcome!

It is very important that you avoid having technical problems. I'll do my best to be flexible when necessary, but I cannot excuse you from submitting work late. Right here and now, I very strongly urge you to organize yourself so that you get your work done *AND SUBMITTED* by the deadlines. If you know, for example, that an assignment is due on, say, a Tuesday by midnight, submit it earlier in the day, or even the day before, if possible.

I cannot acknowledge receipt of your assignments, so please don't ask me to do so. There are many of you and only one of me. To do so would require a terrific amount of time. Instead, your grade for an assignment, when it appears, will reflect whether the assignment arrived on time. You'll also know that an assignment or task was submitted late by the time given in your (and my) record of submission. If an assignment is due by midnight, then anything marked 00:01 or later is late. Work (your job) cannot be accepted as an excuse for late assignments.

It is also the nature of an online course that all communication generally takes place in print form. You'll be reading and writing (typing) a lot more than you do in a face-to-face course. **At all times conduct your communication in a professional manner.** This is not the place to "chat," using informal language. We are not texting. Use capital letters when you should, and write in complete sentences. If I inform you of language that is unprofessional, please do not take offense, but please do make sure you change it. (This is especially important in discussion boards and group

discussions, in which what you write will be read by many others besides me.) The use or continuance of inappropriate/offensive language can result in disciplinary action, including dismissal from the course. In short, be civil, and communicate well.

Please contact me if you need to. In this course it will be possible to contact me by e-mail. Please be clear in your e-mail messages. It saves time if you identify yourself. Review your message to me before you send it. Take a moment to edit your email message.

Write professionally:

- Use capital letters where you should.
- Punctuate properly.
- Address your correspondent. (Say: Dr. McCormack: -- or say: Professor McCormack:)
- Practice courtesy. (Say please and thank you, and so on...)

And please don't expect instantaneous responses. It might be a day or two before you hear from me. There are sometimes certain stretches of the semester when more time than that will be needed for a response. I try to respond to all communication as quickly as I possibly can, but occasionally it takes a little more time than some people are willing to endure. If it is not an unusual time of the semester (I'll let you know about those times), and you have not heard back from me within 48 hours, send your message again. Thanks for your patience.

COURSE POLICIES

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.

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. *All instructor correspondence will be sent to your ASU email account.* For help with your email go to: MyASU > Service > Live Chat OR New Ticket.

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 mccormack@asu.edu, or the faculty head, Kevin Ellsworth.

UNIVERSITY POLICIES

Academic Integrity

Arizona State University and the College of Integrative Sciences and Arts strongly believe in academic integrity; thus cheating and plagiarism is not tolerated. 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.

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 <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 doubt about whether the form of cooperation you contemplate is acceptable, ask the TA or the instructor in advance of turning in an assignment. Please be aware that the work of all students submitted electronically can be scanned using plagiarism detection software, which compares them against everything posted on the internet, online article/paper databases, newspapers and magazines, and papers submitted by other students (including yourself if submitted for a previous class).

Student resources on Sun Devil Integrity and strategies for completing your work with integrity and avoiding plagiarism are available here: <https://provost.asu.edu/academic-integrity/resources/students>. If you have any questions about your work and the academic integrity policy, please discuss your assignment or concerns with your instructor or TA in advance of submitting an assignment.

Students with Disabilities

If you need academic accommodations or special consideration of any kind to get the most out of this class, please let me know at the beginning of the course. If you have a disability and need a reasonable accommodation for equal access to education at ASU, please call Disability Resources for Students.

The site can be found here: <https://eoss.asu.edu/drc>

Downtown Phoenix Campus

University Center building, Suite 160

Phone: 602.496.4321

E-mail: DRCDowntown@asu.edu

Polytechnic Campus

Sutton Hall - Suite 240

Phone: 480.727.1039

E-mail: DRCPoly@asu.edu

Tempe Campus

Matthews Center building, 1st floor

Phone: 480.965.1234

E-mail: DRCTempe@asu.edu

West Campus

University Center Building, Room 130

Phone: 602.543.8145

E-mail: DRCWest@asu.edu

Mental Health

As a student, 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. These emotional health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. 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 Web site: <https://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.

Student Code of Conduct

Students are required to adhere to the behavior standards listed in the Arizona Board of Regents Policy Manual Chapter V –Campus and Student Affairs: Code of Conduct located online at <http://students.asu.edu/srr/code> and the ACD 125: Computer, Internet, and Electronic Communications available at <http://asu.edu/aad/manuals/acd/acd125.html>.

Students are entitled to receive instruction free from interference by other members of the class. An instructor may withdraw a student from a course when the student's behavior disrupts the educational process under USI 201-10 <http://www.asu.edu/aad/manuals/ssm/ssm201-10.html>. An instructor may withdraw a student from a course with a mark of "W" or "E" when the student's behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor.

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. Contact the professor if you are concerned about online harassment of any kind, and he/she will put you in contact with the Dean of Students office.

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 discuss any concerns confidentially and privately.

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.

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 Blackboard.

Campus Resources

As an ASU student you have access to many resources on campus. This includes tutoring, academic success coaching, counseling services, financial aid, disability resources, career and internship help and many opportunities to get involved in student clubs and organizations.

- Tutoring: <https://students.asu.edu/academic-success>
- Counseling Services: <http://students.asu.edu/counseling>
- Financial Aid: <http://students.asu.edu/financialaid>
- Disability Resource Center: <http://www.asu.edu/studentaffairs/ed/drc/>
- Major/Career Exploration: <http://uc.asu.edu/majorexploration/assessment>
- Career Services: <http://students.asu.edu/career>
- Student Organizations: <http://www.asu.edu/studentaffairs/mu/clubs/>
- ASU Writing Centers: <https://tutoring.asu.edu/writing-centers>
- ASU Police Department: <https://cfo.asu.edu/police>
- International Student Resources: <https://students.asu.edu/international/support/academic>

Students who participate in line-of-duty activities shall be provided make-up assignments, examinations, or other graded coursework missed because of required work performed in the line-of-duty, without penalty. See university policy: ACD304-11; SSM 201-18: Accommodating Active Duty Military <https://www.asu.edu/aad/manuals/ssm/ssm201-18.html> for details. Students should discuss individual concerns with their instructor.

Other important information...

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 the course](#). 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 [Grade of Incomplete](#).

Grade Appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the University Policy for Student Appeal Procedures on Grades.

Course Time Commitment

This three-credit course requires approximately 135 hours of work. Please expect to spend around 18 hours each week preparing for and actively participating in this course.

Late or Missed Assignments

Notify the instructor BEFORE an assignment is due if an urgent situation arises and the assignment will not be submitted on time. Published assignment due dates (Arizona Mountain Standard time) are firm. Please follow the appropriate University policies to request an [accommodation for religious practices](#) or to accommodate a missed assignment [due to University-sanctioned activities](#).

Student Online Conduct

Appropriate online behavior (also known as netiquette) is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion board posts may be deleted by the instructor.

Accessibility Statement

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

Qualified students with disabilities may be eligible to receive academic support services and accommodations. Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are responsible for requesting accommodations and providing qualifying documentation to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities.

Qualified students who wish to request an accommodation for a disability should contact their campus DRC.

Veterans

Veterans are encouraged to contact the Pat Tillman Veterans Center if they have any questions about their benefits: <https://veterans.asu.edu/>.

PLEASE REFER TO THIS SYLLABUS OFTEN

NOTES:

ADDITIONAL DETAIL ON ASSIGNMENTS

Research Paper

(Three elements:

1. Proposal
2. Research Paper
3. Research Paper Revision)

Module 1: Research Proposal

In your Research Proposal write as if you are beginning your Research Paper. Include two sources that help you initiate your argument. Read the instructions for the Research Paper (in the Syllabus) to see where you need to be with it, and write this one page start to your paper with those instructions in mind.

Remember, your Research Paper and the topic of your group project (the Screenplay) cannot be the same. Make sure that the three issues in your Home Page and the topic you choose here are different.

Module 3: Research Paper C-1 C-2 C-4a

Research Paper. Write approximately 2000 words of text (about 6 pages). I count words, so you should, too. Your paper should begin with an indication of the substance of your paper, and then offer an organizing argument. Your research paper must use at least 10 sources, 5 of which must be academic sources, which means they must be ACADEMIC JOURNAL ARTICLES. (Best place to find journal articles is in ASU Libraries' journal indexes) This is the MINIMUM expectation. More than 10 is better than fewer than 10. I expect more of a research effort than the minimum. A minimal research effort could very well earn a minimal grade. The subject of your paper is up to you, but it must be approached from the perspectives of one of the three "cultures" of inquiry, specifically, social science. Very simply, and specifically, become a particular kind of Social Scientist, and write your paper as if you were a particular kind of Social Scientist. For example, write about some problem of cognition (e.g., addiction, or education...) as a psychologist, or as an anthropologist – or write about the problem of Climate Change (effects on distribution of wealth or power) as an economist, or as a political scientist – or...??? -- the list of possibilities here is endless. The choice is yours, but in this version of your Research Paper, be sure that you include at least two or three different statistics (which you'll find in some of the sources you use in your research). This is important. As a sociologist, or as a geographer, or as an area studies specialist, you want to demonstrate, to the best of your ability, your facility in the language of that discipline.

VERY IMPORTANT: FOLLOW – and NAME at the top of your References page – A STYLE GUIDE (MLA, APA, Tourabian, for example) for citations and references. Reference only sources that you cite, and cite the sources that you use. Try to avoid quotation, but if you quote you must give a page number in your textual citation or footnote. You must do this!

HEADING (centered on top of page) as follows:

Title of Paper
Your Name
LST 470
Arizona State University
day Month, year

Module 5: Research Paper Revision C-1 C-2 C-4a

Revised Research Paper. Revise your Research Paper. Your paper, revised, should now be 2500-3000 words of text (about 8-10 pages), excluding the References section. I count words, so you should, too. Your paper should begin with an indication of the substance of your paper, and then offer an organizing argument. Your research paper must *now* use at least 18 sources, at least 10 of which must be academic sources, which means they must be ACADEMIC JOURNAL ARTICLES. This is the MINIMUM expectation. More than 18 is better than fewer than 18. I expect more of a research effort than the minimum. A minimal research effort could very well earn a minimal grade.

Your revision must do two things that are new.

First, you need to incorporate two neologisms. You are welcome to use the neologisms that you will have already created in our discussion on Neologisms, or you may create new ones. Your use of these new words must be done seamlessly. In other words, not this: “We needed a new word, so I invented the word *glocal*.” Instead, use your words in a way (or ways) that seems to be logical and necessary without letting the reader know what you’ve done. Save that for the Appendix. Every time you use the word, highlight it in some way (e.g., bold, italics). Ideally, you’ll use your neologism(s) more than once – several times is best (show us that this word/these words is/are useful).

Second, your paper must improve the first version of the paper. You’ll do this by emphasizing, in this version, the humanities (another of the “Three Cultures”). At least four new journal articles must be from humanities journals. In addition, at least four new non-academic sources must be literary sources. Examples include: lines of poetry or song lyrics, a visual representation of a photograph, painting, or other work of art, a quotation from a work of literature or philosophy, description and/or analysis of some musical work such as a symphony by a classical composer or a jazz performance. Your complete Revised Research Paper will weave together the measured approaches of the social sciences (in this case a specific social scientific discipline), the human expression of the humanities, and the perhaps something that is unmeasurable and inexpressible (art or music), except by the approximation of its presentation in the context of your paper. Besides meeting these minimum requirements of inclusion of sources, your Revised Research Paper is now an ESSAY that is meant to encompass (via some aspect of the world, begun in your first version of the Research Paper) the breadth of human expression.

You must also include, after your References, a section called “Neologisms” (Call it – Appendix: Neologisms). In one or two pages (whatever you think you need), explain your new words: how you created them, what they mean, how they work in your paper, and how they might work elsewhere. Conclude this brief essay with a short summary of the importance of inventing these new words specifically (neologisms) and neologisms in general.

Again, it is VERY IMPORTANT that you FOLLOW – and NAME at the top of your References page – A STYLE GUIDE (MLA, APA, Tourabian, for example) for citations and references. Reference only sources that you cite, and cite the sources that you use. Try to avoid quotation, but if you quote you must give a page number in your textual citation or footnote. You *must* do this!

For your References page(s) you need to separate out the various kinds of sources in your paper/essay as follows (again, the key, operational phrase being “at least”):

Social Sciences Journal Articles [at least 5 of these, from the first version]

Humanities Journal Articles [at least 4 of these, newly added]

Works of Art/Music [at least four of these, newly added]

Other Sources [this includes the at least 5 non-academic sources from the first version, and any other new non-academic sources that you've decided to add]

You'll see that we're expecting a bit more effort, both in terms of research and in terms of your thinking. The result of your efforts can be the very best thing you've put on paper as a university student. Given that it is, or is very nearly, the last thing you'll write as a university student that is what we'd expect to see.

The Appendix ("Neologisms") is pretty much already written, assuming you did well in our discussion board on neologisms. You can just revise/improve that if you like.

If you're not sure about the difference between the Social Sciences and the Humanities (as you look for journal articles), let Kagan show you the way: we read about the Social Sciences in Module 3 and the Humanities in Module 4.

REMEMBER... this is a revision. Do not start over! But do make this a composition: integrate the new thinking. Don't just add it to what you already have written.

We'll be "publishing" the papers for one another in a discussion in Week/Module 6, so you'll want to do your best.

Thanks very much.

Brian
mccormack@asu.edu

KEY DISCUSSIONS...

Module 4: Neologisms (Discussion Board 2)

C-1 C-2 C-4a C-4b

1 1 unread reply. 15 15 replies.

When you're ready, respond to this thread with your neologisms. Here's what you do...

Read Chapter 3 in Marjorie Garber's book, *Academic Instincts* (in your Coursepack). It's a little bit all over the place, but you'll get the idea of what's good and what's not good about neologisms, what we might also refer to as "jargon," or as "terms of art." In short, we're coming up with new words that help us make ourselves clear. And for this discussion we want you to come up with two new words, i.e. two neologisms.

After reading Garber you'll have something to work with. You'll know what to do, and what not to do. I once wrote an article that made a few points, but one that is relevant to our work here is that today we rely on the neologisms of the past. (In my article I was referring to two terms, globalization and postcolonialism, which I

argued were very nearly on about the same thing.) And my further point was that the people who follow us will rely on our neologisms. So that... it is important that we take great care in the words we invent. All words come from somewhere, and more often than not they are words that were introduced for a purpose, and often in opposition to common knowledge, what Garber might say is "counterintuitive." You have the bonus advantage of knowing what you're inventing your words for: they are to improve your paper.

We're going to limit ourselves to two neologisms. It's up to you what you do with this, but you need to keep Garber in mind as you proceed. Refer to her arguments here in the discussion board. We'll be looking for two good paragraphs for each word. In paragraph 1 establish a premise for the need for your new word (don't tell us the word yet). Think of the issue in your paper. Then, in paragraph two tell us your word and explain -- and demonstrate -- how you would use it (give an example or two to illustrate its utility). In this paragraph you want to do one more thing: explain how you would think that this new word would be of importance to future generations. Remember, you do this twice, once for each of your two neologisms.

One of the unstated, but underlying themes of this course is naming. In this module (this week) we're naming new words. We are inventing language. We are honoring both the people who came before us and the generations to come, especially if we can invent language (name new words) that will endure and have meaning for people long after we are gone.

Good luck!

Thanks.

Brian
mccormack@asu.edu

Module 5: Theory of Clouds (Discussion Board)

C-1 C-2 C-4a C-4b

Jun 11 at 12:43am

3 3 unread replies. 19 19 replies.

By Wednesday...

Your resources for this discussion include the following: 1) reading from the book, *The Invention of Clouds*, 2) my "Theory of Clouds," (click here: [Accessibility score: Medium Click to improve a theory of clouds 171.doc](#)

), and 3) the website to the Cloud Appreciation Society: <https://cloudappreciationsociety.org/> (Links to an external site.) (This website is interesting/useful because it gives some wonderful visual illustration of the kinds of clouds and effects that are mentioned in both the *Theory of Clouds* and the *Invention of Clouds*.)

In this course we have been aiming to unite the social sciences and the humanities. Clouds, it seems to me, afford one of the best occasions to make this happen. You'll see what I mean when you read my Theory of Clouds.

Do this: choose some aspect of clouds, perhaps one or another of the various kinds of clouds that exist (cirrus, nimbostratus, cumulus radiatus, lenticularis, asperatus, etc) or some cloud light effect (iridescence, glory, sun pillars, etc) or some form of precipitation (rain, hail, diamond dust, etc) -- or anything at all having to do with clouds, their motion, or their weather effects -- and explain some element of some issue that concerns society. Your explanation is, in effect, an application and elaboration of "The Theory of Clouds." Your good two paragraphs here should refer specifically to something in the theory and refer specifically to something that you encountered in the book that we read this week, The Invention of Clouds (cite the book as necessary using page number[s]). And besides making connections, your response here should have something to say. The power of a theory rests not merely in its ability to explain but more importantly in its ability to facilitate insight into the human condition. In our work here we want to do more than offer a model, a metaphor that seems to match what we think is important. That would be nice, but we want to offer something new, something that has gone unthought until now. We want to shed new light on the world.

Thanks very much.

Brian
mccormack@asu.edu

Module 6: Comment on Paper Revision (special discussion)

C-1

What appears below represents a terrific amount of time and effort. Thank you.

Please notice the deadlines!!!!

DUE: Comment on Paper Revision (Special DB) by Monday 22 June

-- NOTE: Monday Deadline

DUE: Reply to Comment on Paper Revision (Special DB) by Tue 23 June

-- NOTE: Tuesday Deadline

For this discussion you'll have to wear two hats: once as a Social Scientist, and then once as a Humanist.

Please read the following lectures:

Lecture: The Humanities

Lecture: The Social Sciences

Here's what we'd like to see.

First, choose a paper that has not yet received a response. (((This is very important.))) Respond to the substance/argument in the paper as a Social Scientist would. I say Social Scientist in very general terms, but you are welcome to be any specific kind of Social Scientist. You may also reply in a general sense of the term. Your response should reflect what you know about the Social Sciences having read about it/them in the book, *The Three Cultures*. You need to say enough to demonstrate that you have engaged the paper you're reading, and understand the elements of what it means to be a Social Scientist. In other words, offer something very interesting. As you complete your response, you must end with a question. Hopefully you'll be asking a good question. Better questions usually begin with the word "why" or "how," which makes them open ended. So, please begin your question with one of these two words. The question should logically follow from the interesting idea(s) that precede(s) it.

Then, you need to return to this discussion to answer the response/question that someone else has asked you in response to your paper. When you do, you must reply as a Humanist would. Again, I'm saying Humanist in very general terms, and again, you are welcome to be any specific kind of Humanist. You may also, if you like, reply in a general sense of the term. Your answer should reflect what you know about the Humanities having read about it/them in the book, *The Three Cultures*. You need to say enough to demonstrate that you have engaged the question and the interesting thing that your questioner has asked, and that you understand what the Humanities are about. Don't worry if you think the question could have been better than it is (although I expect all the questions to be very good): it will be up to you, in any case, to make something remarkable out of your reply.

In both the Response/Question (as the Social Scientist) and the Reply/Answer to the Response (as the Humanist) I am expecting something quite extraordinary.

That's it.

I encourage you to think very carefully about this discussion. In a lot of ways it encapsulates what we've been up to in the course, and what the Liberal Studies degree is about.

I've attached a couple of lectures that offer a brief summary of/comment on the Social Sciences and the Humanities (those of you who took my 370 class will recognize them). They are there if you want a bit more to think about.

Ideally, you'd want to have a look at what everyone will have said in this discussion, including their papers. That probably isn't possible, but you're welcome to return and have a look after you've finished everything else that's due this module. If you do, you'll benefit from what I expect will be some marvelous ideas and what is, in effect, the beginning of a number of very interesting and important conversations -- conversations that you should continue once you've finished being a student and (once again) become a part of the "real world." My hope is that when you start up (or resume) these, and many other, ongoing conversations you'll join them with a fresh mind, a new pair of eyes, and perhaps a new heart.

One last important request: please do not criticize anyone's work -- or anyone! We need to respect one another here. This is very important indeed. Although the history of thought is littered with countless moments of

negation, we can certainly rise above the fray and be good examples of how best to conduct the conversation. It's good practice.

The Comment grade is divided into the Social Scientific Response and Question, which will be worth up to 2 points, and the Humanities Reply/Answer, which will be worth up to 3 points.

Again, don't forget that we cannot offer our Response/Question to a paper that has already received one. We want to make sure that everyone has a chance to answer a question.

IMPORTANT: You may "claim" an Essay by Replying to it and announcing that you intend to Comment on it. Please make sure you notice whether anyone has already Commented on or Claimed an Essay -- if so, please work on a different Essay. Thanks!

Enjoy this as the icing on our 470 cake.

Thanks very much!

Brian
mccormack@asu.edu

Module 6: Comment on Completed Screenplay (special discussion) C-1

Due by Wednesday 24 June.

Each time I read about or see something about some scientific breakthrough, or about some scientist who worked on some problem and has come up with some kind of a solution, it never fails that the account of this event includes something about the person, the human being who also happened to do something superhuman. What's most interesting about the event is how on earth a human being managed to do it.

Of course, the superhuman doesn't have to be only about great scientists, a Curie or an Einstein. That's right, each of us, even if we don't all have a Nobel Prize, rises to the challenge of everyday life, which is after all a nearly continual dance between science and poetry. We learn a new "app." Or we figure out the instructions to a device that only a decade ago was science fiction (I'm pretty sure that in 25 years we'll all be 50% carbon, 50% water and 50% circuitry). In short, we spend a good deal of our time negotiating with ourselves about ourselves and our relationship with the world around us – a world that is filled with creatures very much like us, who are dancing, too. It's not an easy thing to do, but we do it.

If it's a dance between two separate entities/concepts/ideas/methods/ways of thinking and being, what can we say is the difference between science and poetry? What constitutes the rules of the dance? From all I've seen and read, the difference is a seemingly simple matter of measurement. More precisely, it's a matter of the means by which we measure ourselves and our universe. The scientific (we can say social scientific here, of course, since the method of social scientists has always been modeled on science) measures precisely, even mathematically, the point of which is to eliminate any question of error. The poet, on the other hand, embraces error. For the poet, measuring humans and their universe is not merely qualitative (which is another [social] scientific method), it is really a method of perspective.

Here's an example of the difference. Many years ago a fellow named Isaac Newton came up with a theory of color, which he based on a precise –mathematical – calculation of the spectrum of light as it is separated through the medium of a prism. We all know how that looks, and how it works. It's pretty much a part of our subconscious. We're hard wired to think as Newton did about light. Fast forward about 200 years to Goethe, who also came up with some ideas about color. Goethe knew about Newton but insisted that Newton had it wrong because his theories were based upon a precise measurement, the spectrum of colors at a precise distance from the prism. For Goethe, color was a matter of perspective. The spectrum changes radically at any point closer or further away from the prism. What's more, when you see light (from the sun) at different times of the day, or when you see it as it passes through various mediums (murky water, clouds, and so on), colors are vastly different from what you see in the clean lines of the Newtonian prism. Goethe concluded incorrectly (that is, imprecisely) in his thoughts on color, but landed directly on the point of the difference between science and art. We could say that Newton had one perspective and Goethe had another, each correct in its own way, and each with its own effect on the generations of thinkers and doers that followed them (including us). That's all I'll say about Goethe and Newton. I'm merely illustrating our problem.

So, here's what I'd like everyone to do...

Choose one of the screenplays and compose a response. Your response needs to refer in some specific and meaningful way to both the screenplay and to the Authors' Notes. (Please do not praise or criticize.) As you do this, make a point/argument about the problem I've just described: the conflict over measurement. In all of these screenplays you'll find a different context within which this problem proceeds. The details are more, or perhaps less obvious, in each screenplay. A good response will be able to identify something interesting. A very good response will clearly elaborate on something interesting. But an outstanding response will say something interesting via an elaboration of the problem of measurement. I'm hoping that everyone will have something interesting to say. The length of your response is up to you, but I'd say that it wouldn't be possible to complete even the first level of achievement (identifying something interesting) without writing a good paragraph or, even better, two.

Just one procedural item: no more than four comments per screenplay. So, if you see that one of the screenplays has already received responses from four of us, then we need to read a different screenplay. This makes sure that all the screenplays are read and thought about. (This is a guideline only, so it's okay if we go over the "rule of four" with this. I'm just hoping that all the screenplays get a good "viewing.")

Challenge yourself on this one. Look past the obvious. We've read lots of things in this class that might give you some hints and clues, but I'm going to say that no one should need to refer to anything we've read in our books. Write your own (two paragraph) "book" for this one!

And enjoy reading these screenplays. They are really quite extraordinary. Congratulations!

Brian

mccormack@asu.edu

LST 470 SCREENPLAY ASSIGNMENT Brian McCormack

C-1 C-2 C-4a

List of topics/issues that groups of students usually work on

THE AMERICAN DREAM

CLIMATE CHANGE

POLLUTION

EDUCATION

ETHICS

JUSTICE

INTERGENERATIONAL JUSTICE

POVERTY

POVERTY IN AMERICA

GLOBAL POVERTY

SOCIAL MEDIA

SUSTAINABLE COMMUNITY

TECHNOLOGY AND HUMANITY

WAR AND PEACE

THE WORLD'S CHILDREN

SAMPLE OF INSTRUCTIONS (change slightly with each topic)

THE AMERICAN DREAM

(C-1 C-2 C-4a)

Screenplay Contribution.

Based upon the list of issues in your "Student Homepage" I created groups who will work on a project, a Screenplay. The members of each group will be organized at random to contribute a scene to their Screenplay. So, for example, let's say that a group of students, Yacko, Wacko, and Dot, are set to write a Screenplay about an issue that concerns them all, Global Climate Change. At random, I will have assigned Dot to begin the screenplay, and Yacko to finish it. Each member will have one week to do their work. Each contribution will be 2-3 single-spaced pages of screenplay script followed by 2-3 double-spaced pages (600-1000 words) of explanation. Students will not discuss their work with one another. Instead, they will simply post their contribution. Include scene settings and stage directions as needed. The story will proceed, rather than be established from the beginning. The person who begins the screenplay should make an effort to establish a premise, and the person who ends the play should make an effort to conclude the story. In our example, Dot would begin the story, Wacko would continue the story, and Yacko would conclude it. Two ground rules: 1) except for the first contribution, each writer may introduce, at most, only one new character, and must include in their contribution at least one of the characters previously introduced - the first scene can have up to three characters; and 2) let's keep things at a "PG" rating: I would like to think that whatever you have to say can be conveyed in a manner that would interest people of all ages, from, say, 10 to 110.

Here is the Schedule of Deadlines for the **The American Dream** Group...

Friday 19 June Scene 1: [student name]

Friday 5 June Scene 2: [student name]

Friday 12 June Scene 3: [student name]

Friday 19 June Scene 4: [student name]

If a student does not post their contribution by the deadline, I'll contact them over the weekend, and hopefully we'll have something by the following Monday, when the next author begins to work on their contribution. We don't want that to happen, but it might, in which case, we will simply proceed without that person's contribution. That person's contribution will need to be completed, but it will arrive in the form of a Postscript - a "second ending," so to speak. If this needs to happen, I'll let you know more details. But we'll assume that there won't be any problems. You all know your deadlines, so organize your schedules to accommodate being able to do your part.

After the Screenplays have been written/completed, I'll collect the documents and post them in special discussion board for everyone to see. I'll say more about that later.

Now, a few tips about how to write. We've all seen good and bad movies. Try to write a good one! Each scene ought to do a few things, and since you're limited in space/time, be concise and make things work at the same time. Something should happen (no "Waiting for Godot" or experimental theater here, please). Characters should develop. Do not write a story in which your characters set out to solve your problem. Instead, illuminate the problem through the lives of your characters. Perhaps you have heroes; perhaps you have scoundrels, perhaps both. Each scene (except the last one) should leave the audience hanging (a cliff hanger).

Besides the screenplay, you want to write your explanation, which we will call "Author's Notes." This is more important to your grade, since I can't really grade you on the play itself, except that you do need to follow the basic ground rules (characters, PG rating). Your explanation can be, in brief part, what you have in mind, what's going on here, the logic, the context, and/or some additional thoughts on the characters and the issue. Importantly, though, a significant element of your "Author's Notes" will be your use of the book, *The Three Cultures*. Cite (with page numbers [or locations in digital editions] and reference your use of the ideas in the book. Your task will be to discuss elements of the various approaches to knowledge: Science, Social Science, and the Humanities. It will be a good

idea for you to keep this in mind as you compose your contribution to the Screenplay. Subsequent authors are welcome to follow up on earlier authors' explanations: we would, of course, expect you to be "listening" to what's already happened, and what your collaborators are thinking about. Remember, your "Author's Notes" are essential! Scale the heights and plumb the depths of all you know and what you know of the "three cultures" to make this a densely rich exegesis of your contribution. We want to hear you being your best (social) scientific scholar/human being...

The American Dream, is pretty complex, so you're welcome to go after any and all of what makes it complex. For people who are poor, the American Dream might seem out of reach. For them, there's hunger and thirst. And hunger for more than just food. Perhaps what matters is dignity. People who become poor often have also lost face with their friends and family. Maybe it's about access to a chance. Of course, there are some very wealthy people with loads of "things," who are very poor in many other ways. I was quite poor as a kid (I remember going to a restaurant maybe only three or four times until I was 18), but my parents showered my brothers and me with many things that money can't buy - I'm still astonished at how much of the world they were able to give us on such a tiny budget. For people with loads of money, maybe the issue is less about money and more about either how they can use their money to help others achieve a dream, or maybe their dream is about how to acquire more wealth! And of course, there's the question of what's "American" about it. The world changes, and the American Dream of our grandparents has become something altogether different. Maybe the problem is the debate over what the American Dream amounts to, or how the debate proceeds (based on people's perceptions/assumptions etc...). Perhaps the key to the issue is the interrelationships among people who are in the thick of it all (among people within a particular socio-economic group, or perhaps between them. You can decide how best to illustrate the whole thing, how to address it, and what we can make of it. It's up to you.

The author of Scene One must begin the play with an overall title of the Screenplay. Subsequent authors are allowed to change the title if they think events warrant it (just say "New Title: ..."). Don't be surprised if I provide a(nother) new title at the very end of everything. Beneath the title,

be sure to say "Scene One" (subsequent authors should do the same: Scene 2, Scene 3...). At the end of your scene, give us a double space and then put "Author's Notes" at the top of the page, and then write your Author's Notes.

Scene One writers, please follow a script template. There are a number of them available on the internet, but here's a link to a good one:

<https://www.writerscentre.com.au/blog/how-to-format-a-screenplay/>

And the rest of the writers, please follow the same format. It isn't all that important whether you all follow the format precisely; we just want to be consistent. It's best if we can get a Word document because I'll be compiling all of them together at the end.

And remember, we aren't collaborating as in discussing with one another via email or wherever. We're just writing.

As you write your contribution, think of your overall issue. And imagine what sort of a story would tell us more than any single explanation could say about it. I expect we'll see some pretty amazing things. Let your imaginations soar!

Write everything up and include it as a file in your reply to this Thread. If you can't figure out how to do that, you can cut and paste it in your reply or send it as a Word file in an email to me.

Let me know if you have any questions.

Thanks!

Dr. McCormack

mccormack@asu.edu

LST 470

Brian McCormack

Exam C-1 C-2 C-4a C-4b

This exam is worth 20 points to the course total of 100 points.

You need to provide two essays for this exam. The exam has two parts. In Part 1, you must answer the given question. Your first essay will be worth 50% of the exam. For Part 2 you can choose one of the two questions that appear. This essay will also be worth 50% of the exam. Please write no more or less than about 800-1000 words for each essay. Quality is more important than quantity, but being thorough is also appreciated. Avoid quotation. When you use something from *The Three Cultures* be sure you cite the page number. A page number in parentheses, for example, (243), is sufficient for that purpose. Locations (Loc), for digital versions, are also fine.

Remember: as this is an exam, you're on your own -- I can't help you. Submit your essays in one file prior to the deadline. Do your best!

Part 1

Describe what you envision today's Kant or Eliot to be. You can describe an actual or hypothetical person.

In his book, *The Three Cultures*, Jerome Kagan says, "The modern world desperately needs a Swift, Kant, Goya, Shaw, Beckett, or Eliot to provoke a passive population, adrift in a ship without a confident direction, chatting about the last episode of *The Sopranos* or 'talking of Michelangelo' to choose a moral position that demands a deeper empathetic concern with the social and natural settings into which each generation is born and to communicate it to a desperate public" (243). (See the full paragraph for the complete thought.)

Please write 800-1000 words. Explain what such a person would say and/or do. Your Poet/Philosopher of Our Age must be able to respond to the failures of "the three cultures" while defending and promoting them. You need to explain how this person's thought and/or action would contribute to, or lead, an authentic transformation of society, whether at the national or global level.

This question is a vehicle for you to demonstrate how well you have engaged the ideas that appear in *The Three Cultures*. A creative response helps your cause, but the key to your response is to use and refer to (and cite) the ideas in the book.

Part 2

Choose one of the following two questions. Again, your response is worth 50% of the exam total. Please write 800-1000 words. Start your essay with the number of the question to which you're responding. As with Part 1, a creative response helps your cause, but the key to your response is to refer to and use the ideas in Kagan's book, *The Three Cultures*.

1. Explain the issue/idea of time in terms of both the social sciences and the humanities: argue one or the other as being better at explaining or illuminating time. Offer your own examples that illustrate your point. Then, say how you would improve the approach against which you are arguing to be better able to explain or illuminate time.
2. Explain the issue/idea of truth in terms of both the social sciences and the humanities: argue one or the other as being better at explaining or illuminating truth. Offer your own examples that illustrate your point. Then, say how you would improve the approach against which you are arguing to be better able to explain or illuminate truth.

Thanks very much for your ideas!

-- Brian McCormack
mccormack@asu.edu

The Three Cultures

NATURAL SCIENCES, SOCIAL SCIENCES,
AND THE HUMANITIES IN THE 21ST
CENTURY

Jerome Kagan
Harvard University

 **CAMBRIDGE**
UNIVERSITY PRESS

Contents

C-1 C-2 C-4a C-4b

	page vii
<i>Preface</i>	1
1. Characterizing the Three Cultures	51
2. The Natural Sciences	104
3. Social Sciences 1	168
4. Social Sciences 2	222
5. The Humanities	245
6. Current Tensions	277
<i>Notes</i>	301
<i>Index</i>	

tory -

URLS
S NOT
riate.

THE THREE CULTURES: NATURAL SCIENCES,
SOCIAL SCIENCES, AND THE HUMANITIES IN
THE 21ST CENTURY

In 1959 C. P. Snow delivered his now-famous Rede Lecture, "The Two Cultures," a reflection on the academy based on the premise that intellectual life was divided into two cultures: the arts and humanities on one side and the natural sciences on the other. Since then, a third culture, generally termed "social science" and comprising the fields of sociology, anthropology, political science, economics, and psychology, has grown in importance. Jerome Kagan's book describes the assumptions, vocabulary, and contributions of each of these cultures and argues that the meanings of many of the concepts used by each community are unique to its methods because the source of evidence contributes to meaning. The text summarizes the contributions of the social sciences and humanities to our understanding of human nature and questions the popular belief that biological processes are the main determinant of variation in human behavior.

Jerome Kagan is a developmental psychologist, a member of the Institute of Medicine of the National Academy of Sciences, a Fellow of the American Academy of Arts and Sciences, and emeritus professor at Harvard University. He has received the Distinguished Scientist Awards from the American Psychological Association and the Society for Research in Child Development. Jerome Kagan has written several books dealing with the assumptions of the social sciences. He is best known for his research on moral development, infant cognition, and temperamental biases in children.



ACADEMIC
INSTINCTS
MARJORIE GARBBER

PRINCETON UNIVERSITY PRESS · PRINCETON AND OXFORD

CONTENTS

Preface · ix

1

THE AMATEUR PROFESSIONAL AND THE
PROFESSIONAL AMATEUR · 3

2

DISCIPLINE ENVY · 53

C-1 C-2
C-4a C-4b

3

TERMS OF ART · 97

Notes · 149

Index · 181

Richard Hamblyn

The Invention of Clouds

How an Amateur
Meteorologist Forged
the Language of
the Skies



PICADOR

Contents

List of Illustrations ix

Prologue: The Useless Pursuit of Shadows 1

One: The Theatre of Science 4

Two: A Brief History of Clouds 15

Three: The Cloud Messenger 33

Four: Scenes from Childhood 40

Five: The Askesian Society 62

Six: Other Classifications 90

Seven: Publication 112

Eight: Growing Influence 141

Nine: Fame 166

Ten: The Beaufort Scale 184

C-1

C-2

C-4a

C-4b

Eleven: Goethe and Constable 204

C-1 C-2
C-4a C-4b

Twelve: The International Year of Clouds 231

Epilogue: Afterlife 249

Appendix: Cloud Species and Varieties 255

Notes 259

Acknowledgements 283

Index 285

I
f
t
r
a
s
d
ta

C
re
pr
TE
an