

*GEC Assessment Committee, Friday, April 7, 2023, 3:00pm,  
FSC 120C*

**Members Present:** Kim Weikel, Dudley Girard, Grant Innerst

- Given questions regarding the possible availability of multiple DFW data sets, and our understanding that departments are already receiving some data regarding DFW rates as part of the First Year Friendly Challenge, the committee agreed it would be best to hold further discussion of DFW rates in general education courses until next academic year.
- The proposed revisions to the Diversity goal rubric were discussed, with particular attention to the feasibility of assessing the proposed student learning objectives. Possible assessment challenges were discussed; no potential challenges that would require rewording were noted. Members of the committee will attend the Town Hall meetings regarding the proposed rubric changes and will be alert to any comments regarding possible difficulties assessing the SLOs.
- Kim noted that she will be leaving GEC next academic year so a new committee chairperson will need to be elected.

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# Application Summary

## Competition Details

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**Competition Title:** General Education Grant Program

**Category:** General Education @SHIP

**Submission Deadline:** 04/14/2023 11:59 PM

## Application Information

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**Submitted By:** Benjamin Culbertson

**Application ID:** 3300

**Application Title:** Under Cherry Blossom Clouds: National Gallery and Museums on The Mall, Washington DC

**Date Submitted:** 03/27/2023 11:52 PM

## Personal Details

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**Applicant First Name:** Benjamin

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**Primary Organization:** Art and Design

**Contact Person's Name:** Ben Culbertson

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## Co-Applicant(s)

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Name	Email	College	Department
Kate Keely	krkeely@ship.edu	Arts and Sciences	Art and Design

## Application Details

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### Proposal Title

Under Cherry Blossom Clouds: National Gallery and Museums on The Mall, Washington DC

### Proposal Abstract

Who can participate?

Art History students

Art Appreciation students

Friends of students

Art and Design majors

Faculty

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This event is a fieldtrip to Washington D.C. to visit the National Gallery of Art and surrounding museums on the Mall which may include the National Museum of Asian Art, the African Art Museum, the Hirshorn Museum, and the American Art Museum. Additionally, the National Museum of the American Indian and the National Museum of African American History and Culture are within reasonable walking distance. It also coincides with the annual Cherry Blossom Festival. Students will delight in the peak bloom of the cherry blossoms around the National Gallery East building and along Independence Ave. (perfect photo ops)

Professor Keely and I will escort students to Washington DC to visit the National Gallery of Art and surrounding museums. Students in ART 101 will complete a writing assignment (see attached support material) that involves selecting two works for critical analysis. They must include photos of each work and produce a diagrammatic analysis of each work showing focal points, major divisions on the picture plane, contrasting elements that create tension within the work and interesting vertical, horizontal and diagonal lines that function to pull the viewers eye through the piece. Then they summarize how these components serve to communicate meaning in the work.

Students in Art History II do an in-depth historical and comparative analysis of a work of their choosing as a term paper. This analysis also includes references to other works in the artist's body of work as well as those of peers. Works from approximately 1400 to 1800 are acceptable.

### **Comments to the Administrator(s)**

I used the program goal "creative" but I see there are two categories, arts and creative competencies. I hope my commentary overlaps both goals.

Also, I am in the process of writing the final summary for our last GEC grant 2022. I plan to submit this to GEC within the week. I still need to meet with Kate Keely to get her input on the assessment component.

### **General Education Program Goal**

Written Communication, Historical Themes, Arts, Creative Competencies

### **Collaboration**

Both Prof. Keely and I use the field trip to Washington DC for a major writing assignment which involves critical analysis of works of art.

### **Student reach**

Between Professor Keely and I we have about 110 students in our gen. ed. courses. Students do have the option of driving to DC on their own or to go to another approved major museum. Of late, about half the students elect to take the bus with us. That has been higher in the past. That is why last year I made posters and posted them all around Dauphin Humanities to encourage more participation from History majors and other interested students. Years ago we chartered four buses when we were teaching more sections and had more faculty.

### **Student learning objectives (SLOs)**

## INFORMATION AND SUMMARY PAGE

(3) how it will support the learning objectives of the specified GE Program Goal?:

### Arts

1. **Descriptive Communication:** The student writes or speaks clearly and precisely, with sufficient observational detail about the work of art.

In the Major Museum Project assignment I call this learning objective, "Test your attention". I liken it to dissecting a frog. What are the main organs? Where are they located? What color are they? etc. Instead of organs we are identifying "visual elements" (line, shape, color, texture, light and value, and space). Students must be able to locate them on the picture plane, note their significance as they proceed to the next two learning objectives.

2. **Analysis and Context:** The student uses appropriate and discipline specific vocabulary to identify and prioritize the significant artistic elements found in the work while also analyzing the context surrounding its creation.

In the visual arts, students learn the "Principles of Design". These are guidelines that artists use to organize and prioritize elements within the work. As students discover these principles at work, they glimpse into the mind of the artist and the artist's intent. What does the artist want you to see as most important? How do the artist's choices and the context of time and place affect the work? These are questions they seek to answer.

3. **Interpretation and Response:** The student provides interpretation that expresses an articulate, thoughtful and personal response to the meaning of a work of art, considering the relevance of the work at a variety of levels [symbolic, metaphorical, emotional, cultural, artistic, historical, contemporary].

Ultimately, the meaning we read in a work of art requires interpretation tempered by our own experience and historical vantage point. Students often struggle to get beyond a simplistic responses like: "I like this piece." or "This work makes me sad". The Major Museum Project asks students to peel the layers of meaning in a work (and to recognize that most works have multiple meanings). The prompts I give them ask them to consider things like:

"Concerning objects or figures: Is their placement significant? Are they naturalistic or abstract or dreamlike? What is the relationship to the environment or background? Who are they and what are they doing? Where have you been placed, as viewer, in relation to the figure(s)? Is that significant?"

These questions are meant to reinforce the idea that art is a product of human intellect, therefore, we must use our intellect to understand the artist's intentions.

We will collect data on these Student Learning Objectives using the "ARTS CURRICULUM RUBRIC" using a representative sample scoring each of the SLO's.

**Historical Themes** Guide and prompt students to understand major historical themes, applying critical analysis to generate arguments based on appropriate evidence.

Art is a product of culture and culture is a product of time and place. This field trip will expose students to the idea that the visual arts are not simply placeholders in history but an evolving visual essay on the essence of humanity and our place in the cosmos. In an era of camera phones and disposable images the act of observing and analyzing a single image for its many layers of meanings is, in a way, iconoclastic. We are not taught nor encouraged to scrutinize images much beyond the "swipe". Yet, questions of truth, faith and meaning persist.

Students need practice in visual literacy that uses an historically informed critique of past works in order to decipher through critical thinking, the works of their own time.

**2. Creative:** Guide and prompt students to demonstrate and apply creative competencies, problem solving and preparation in the realization of a creative work.

Study technique. Study composition. Study history. Study the present and new approaches. Dr. Hirshon, a former SU Art History professor used to say, "I study art because it allows me to study everything!" We take students to DC so that they see and hear people from other cultures who come here to look at our art collections. We take them to ponder the questions of art, science, culture, and philosophy that have catalyzed change through the ages. "What are the big questions?", might be a simpler way to say it. In my Art 101 class we discuss how consumer culture shapes behavior and perceptions through a non-stop barrage of commercial images. In a sense, field trips like this one are part of the deprogramming of mindless consumerism. Students see works from many time periods that retell triumphs and tragedies, sins and salvation, causes and consequences, and perhaps even probes into the nature of consciousness. Picasso said, "Every act of creation is first an act of destruction" Seeing creative work often requires us to destroy preconceptions and cliché approaches. The museum helps students gain this awareness and awareness is half the cure, it is said.

**3. Written Communication:** Guide and prompt students to locate and organize information with appropriate evidence and language for clear written communication of ideas.

The Major Museum assignment in Art 101 and the writing assignments in ART232 Art History II serve to sharpen students' ability to articulate how the sum these five things: visual elements, medium, composition, subject, and stylistic tendencies act as a visual language that communicates meaning. For advanced students, this ability includes how that meaning functioned at that historical moment and what it may communicate now.

#### **(4) Assignments associated with this project/event:**

Art Appreciation students are required to complete the "Major Museum Assignment".

This assignment requires students to tour the National Gallery of Art and find one 2D work and one 3D work from any time period that holds their interest. Students will write a critique of each work using a set of guidelines to prompt them to explore multiple meanings that may emerge when engaged with the work. I don't expect a dissertation but I do expect a meaningful attempt to articulate observations and interrelations in writing. (please see attached for more details)

This assignment counts for 10% of the final grade. It also functions as a good gauge of their learning for the semester.

Art History II students have a required critical writing assignment with this fieldtrip.

#### **Assessment of student learning outcomes**

Both Prof. Keely and I use the associated major museum writing assignment as way for students to demonstrate their understanding of analysis in the visual arts. She has collected data from her Art History classes but honestly I have not seen it yet. She teaches three classes so we have limited time together. She has traveled on this trip for many years; even though she is not required to go. We have both committed to getting our assessment practices strengthened and submitted in order to produce usable feedback. Prof. Keely has written a rubric that she uses with her students and we intend to collaborate on a consistent approach that future professors can use to assess our Gen Ed offerings.

Honestly, we can use some help. It's been a department omission for too long.

## Matching funds

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## Sources of matching funds

## Acknowledgment

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### Required summary and assessment results

[Acknowledged] General Education Grant awardees are required to submit a summary of their completed project, event, or activity AND the results of their student learning assessment(s). Members of the GEC are eager to foster collaborations among faculty members and to provide guidance regarding assessment. The [General Education Handbook](#) is also a good resource.

General Education Grant recipients who do not comply with the final report requirement will not be eligible for future General Education Grant awards.

## BUDGET PAGE

For each item, attach a written estimate from the vendor or a supporting document (such as an email message) that outlines the cost. Additionally, if you are requesting less than the total amount, please state where the remaining funds are coming from.

### ITEMIZED BUDGET

	<b>Item</b>	<b>Cost</b>	<b>Quantity</b>	<b>Amount</b>
<b>1</b>	Charter Bus Transportation roundtrip to Wash. DC (including gratuity) (an increase of approx. 12%)	\$ 2450	1	\$ 2450
<b>2</b>		\$		\$
<b>3</b>		\$		\$
<b>4</b>		\$		\$
<b>5</b>		\$		\$
<b>6</b>		\$		\$
<b>7</b>		\$		\$
<b>8</b>		\$		\$

<b>TOTAL AMOUNT OF PROJECT/EVENT: \$2450</b>
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<b>TOTAL AMOUNT REQUESTED: \$2450</b>
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## ART 101: National Gallery of Art: Major Museum Project - Prof. Culbertson Spring 2023

- Read this assignment before entering the museum
- Follow all the instructions; these are required.
- You must take a picture of yourself at the museum and include it in your paper. Include photos of the works you are analyzing in the body of the paper before each analysis. No credit without these.

### 1. ON SHOW

From the museum flyer or signs posted, find out what special exhibitions are on-show. These special exhibitions are often rare opportunities to see work brought together from many locations. You might find something to include in your assignment. Don't forget the **National Gallery of Art Sculpture Garden**. For more info go to [nga.gov](http://nga.gov).

#### OTHER ART MUSEUMS IN THE WALKING AREA

- *National Gallery Sculpture Garden* (just outside near the West bldg.) Good for photo ops!
- *The Hirshorn Museum*- Easy walk across from National Gallery toward the Smithsonian. Hard to miss, it's a circular building. It's well worth it; often much more challenging new work. Also take a walk through their Sculpture Garden.
- *The Freer Gallery and Sackler Gallery*. Fine craft and Asian art. The two are connected. Lots of beautiful objects.
- *The Museum of African Art*-(near the Freer and Sackler) Highly recommended. Often surprising or arresting work both ancient and contemporary.
- *The National American Indian Museum* Amazing building itself. Walk around it. This museum is jammed full of works from native cultures. You might get lucky and see a free native dance performance.
- *National Museum of African American Art and Culture* One of the newest art museums on the Mall. The exterior is reminiscent of a woven basket.

### 2. WRITING ABOUT ART

Choose two(2) works you like. A 2D work (painting, drawing, print) and a 3D work (sculpture, mixed media, fine craft). Don't forget the Sculpture Garden outside! Take some time to take the works apart visually. **You must include pictures of the works you are analyzing.**

Answer the questions from "**Looking at Art and Writing: The Critique**" found below.

*Expect to write at least a page for each work you critique.*

#### LOOKING AT ART AND WRITING: THE CRITIQUE

Here is a method that will allow you to look at works of art the same way an art critic might look at a work. Begin with the assumption that everything in the work is intentional. Also, assume that there is something the work is trying to say but it may be difficult to hear without focused attention and further study.

Try to suspend judgment for a moment.

Culbertson, Benjamin - #3300

#### A. Art is a product of culture; Culture is a product of time and place.- Begin with these questions:

1. Artist, title, medium, and date?
2. Where is the artist from? What do you know or what can you find out about the artist? (Copy info from the label on wall or find info sheets in the room with the work.)
- 3 What is the historical style or country/century?
4. Does it remind you of any artwork you've seen before? In what way?
5. Where in history does this work fit? Is it based on an historical event or person? Can you find any evidence that this work is a reaction to a previous way of thinking?

#### B. Test your attention

*Before you begin to write take the time to identify formal elements present in the work. (FORM- The way a work looks) Then, when you begin writing choose the ones that apply **most** to your chosen work.*

#### HERE ARE SOME PROMPTS:

- ✓ **NOTICE THE OVERALL FORM:** What are the most prominent visual elements in this work?
- ✓ **NOTICE USE OF LINES:** Are there strong lines (actual or implied) that cause your eye to move around the work creating movement or direction? Lines formed by edges? Thick, thin, irregular?
- ✓ **NOTICE SHAPE:** Predominant shapes? Predominance through repetition? Geometric or natural or irregular?
- ✓ **NOTICE COLOR:** Inventory colors. Where are they used? Warm/cool? Dark/light? Naturalistic or arbitrary colors? Is a color scheme are used? Is there emotional content in the use of color?
- ✓ **NOTICE LIGHT and VALUE:** Natural/artificial? Bright/dark? Shadows? Where is the light coming from? Does it shine on and give more importance to one part of the artwork? Why?
- ✓ **NOTICE TEXTURE:** Actual or Visual texture? Does the artist make it look like different things have different textures? If you could touch it how would it feel?
- ✓ **NOTICE SPACE:** If 2D: Flat or deep? Do you feel like you could enter this work? How would you feel there? What is your vantage point as the observer?
- ✓ **If 3D or Sculpture:** Does it seem to enclose space or project outward? Is "negative space" important?

Does it invite you to move around it, how? Does it have interesting or changing views from many angles?

on many issues including: historical references, social issues, art or design

issues as well as issues of sex, oppression, taboos, philosophy, religion and so on. Does the artist want you to leave with a feeling, a thought, an idea, or question?

More prompts:

## NOTICE DESIGN PRINCIPLES

1. Where does your eye go to first? Why? Are there shapes, colors, or textures that cause you to pause in certain places? What is emphasized and how? Does it have a focal point, a place where your eye is drawn most?
2. How does the work achieve unity? Which end of the "unity and variety scale" does it lean toward?
3. Is there any marked contrast or tension? How is it created?
4. How is the work balanced? Is there an interesting use of space, visual weight, and interest?
5. What is the scale in relation to you? Does this affect the way you look and respond to it?

- > Next, create a **linear structure analysis** of these pieces. A 3-D work might need more than one view. Include as a separate photo in your paper!
- > Draw on top of an image of the work using drawing tools in MS Word. Include text boxes with lines pointed to each element or principle you want to explain.

1. **Concerning the form:** Are there aspects of the form that seem to be most important in communicating a certain meaning or mood? What are they and what makes them most important in your opinion?

2. **Concerning the subject:** How has the artist handled the subject? Naturalistic, abstract, non-objective? Do you sense a story in the subject or is it more about purely visual and/or emotional sensations?

3. **Concerning objects or figures:** Is their placement significant? Are they naturalistic or abstract or dreamlike? What is the relationship to the environment or background? Who are they and what are they doing? Where have you been placed, as viewer, in relation to the figure(s)? Is that significant?

4. **About medium and materials:** Traditional or non-traditional? Are the materials important to the artists' intended meaning or to the overall effect of the work?

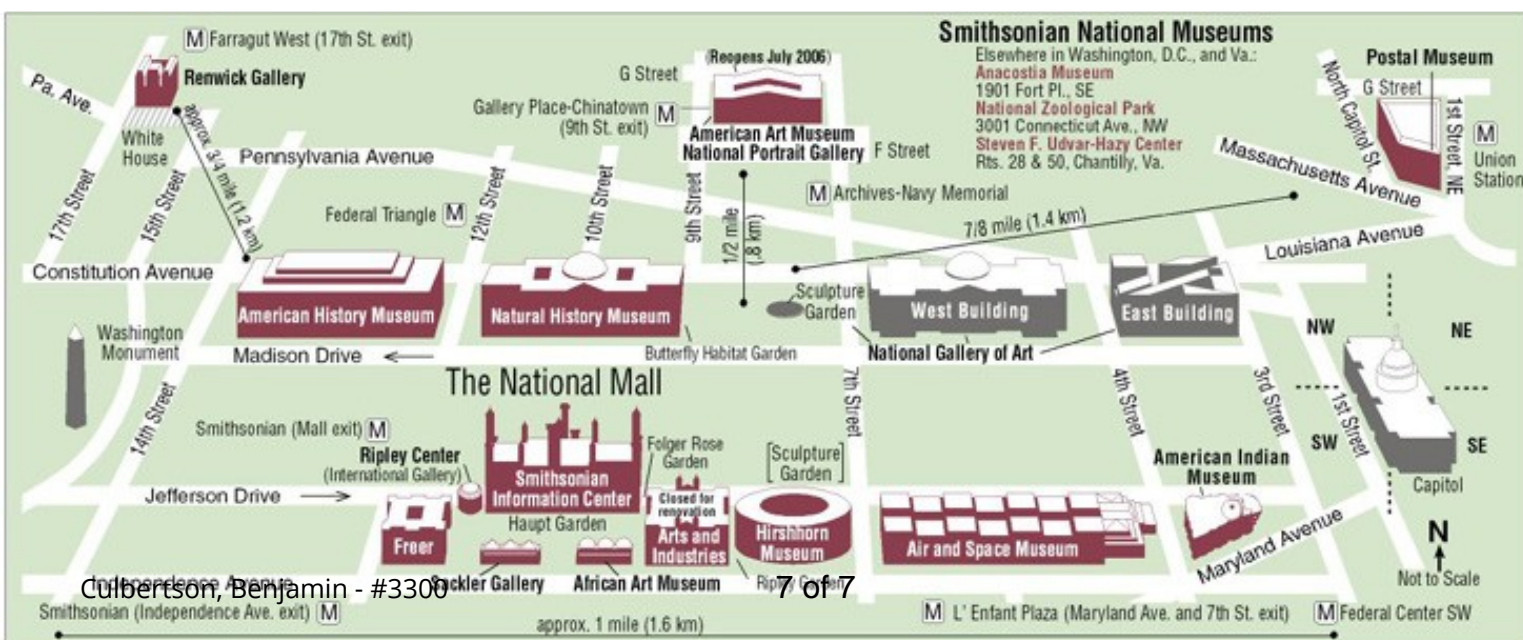
## C. Speculate and Analyze (Probing Questions)

Now that you have taken an inventory of the form, the real challenge is to relate the form to the content. Speculate on why the artist made the choices he/she did. Keep in mind that artists may make choices based

5. **Concerning the Content:** How does the piece make you feel: relaxed, ambivalent, joyful, overwhelmed, uncomfortable, angry? Why do you think that is? Is there tension in the piece, visually, conceptually, or both? What part(s) of the work seem to communicate the most? Why?

## 3. REFLECTIONS

Lastly, write your impressions of your visit. What artists did you see that you recognized? Did any of their works surprise you? What impressed you? What made you pause, made you think, made you laugh, revved you up, made you mad, made you sad, made you look twice.



## PSY101 – ASSESSMENT PLAN

The Department of Psychology is proposing to move to the Natural World General Education category; as such our assessment instrument needs to be adjusted.

The 3 PSY101 learning objectives aim to align with the Natural World learning objectives. The assessment instrument can be found on the following pages. It consists of 12 multiple choice questions and are denoted by a number and subscript. The subscript represents the associated *natural world* learning objective. Thus, the first 4 questions examine the scientific method, 5-8 address scientific principles, and 9-12 represent data and problem solving. These items come from a variety of different topical areas within psychology that all instructors cover in their course delivery. In other words, these items are derived from many different chapters as General Psychology textbooks have quite a bit of commonality among them with regards to general topical areas.

The natural world *levels of competency* have 5 levels. The scoring of each of the learning objectives will be associated with performance on each category of questions asked. As an example, there are 4 questions asked in the *scientific method* learning objective. Student can score from 0-4 correct answers which would correspond accordingly: 0=unsatisfactory, 1=emerging, 2=developing, 3=proficient, and 4=mastery. The same approach would be used for scientific principles and data and problem solving. Because this is the first round of assessment for this course in the natural world category, the aforementioned 12-item assessment is being used to gain an understanding of student responses. More items is a possibility if the data shows such a pattern as to the degree which the assessment discriminates across the competency levels.

The assessment plan is to provide this instrument during the first week of classes to all PSY101 courses and again during the last week of classes. This will be delivered via a quiz in D2L so that pre-post tracking can easily be done. These questions are NOT embedded in graded exams nor is it graded in any way, but rather represent an independent assessment of the learning objectives. The pre-post design will provide the department 2 types of information that will be used in the evaluation of the PSY101 course. First, it will show if change has occurred during the course of the semester on the relevant learning objectives. Second, it will provide a summary view of the different levels of competency of those taking PSY101 at the end of the course. These results will be used to make the appropriate changes in course delivery and/or assessment items/procedures when necessary.

1<sub>sm</sub>. A researcher sets out to test the following statement, “Adolescents are more likely to start smoking at least one pack of 20 cigarettes before the age of 18 if at least one of their parents smoke.” This statement is an example of what?

- a. A theory
- b. An operational definition
- c. A hypothesis
- d. A law

2<sub>sm</sub>. What kind of research design can be used to infer causality?

- a. An experimental design
- b. A quasi-experimental design
- c. A correlational design
- d. All of the above can be used to infer causality if they are conducted appropriately.

3<sub>sm</sub>. The field of psychology relies on *empirical evidence*, which refers to evidence that is the result of what?

- a. Observation, measurement, and experimentation
- b. Intuition, logical, and critical thinking
- c. Experience, philosophy, and opinion
- d. Experience, logic, and statistics

4<sub>sm</sub>. A researcher is conducting a study where she is comparing different types of treatment on smoking behavior. Specifically, 60 participants who smoke at least 20 cigarettes a day are randomly assigned to either attend weekly cognitive behavioral therapy sessions, weekly hypnosis sessions, weekly support group, or nothing (control group) for 2 months. At the end of 2 months, participants will be asked if they smoked any cigarettes during the past 7 days. In the above research project, how many *independent variables* are there?

- a. 0
- b. 1
- c. 2
- d. 4

5<sub>sp</sub>. Identify the sequence that correctly traces the transmission of visual information from the eye to the brain.

- a. retina, bipolar cells, ganglion cells, optic nerve, thalamus, visual cortex
- b. retina, optic nerve, ganglion cells, visual cortex, thalamus
- c. retina, optic nerve, thalamus, bipolar cells, visual cortex
- d. retina, ganglion cells, optic nerve, bipolar cells, thalamus, visual cortex

6<sub>sp</sub>. Use *Weber's Law* to calculate the following scenario. Assume an individual is holding 5 lbs in their right hand and are blindfolded; small amounts of weight are added until they notice it (a difference) which in this case was 6 ounces. If the study was done again on the same person, but they started using 10 lbs, how much weight needs to be added until they notice it?

- a. 6 ounces
- b. 12 ounces
- c. 18 ounces
- d. 24 ounces

7<sub>sp</sub>. A friend is spending the night at Jamil's apartment and sleeping on the sofa. Jamil observes his friend moving on the sofa a little bit; Jamil asks his friend a question, but his friend does not respond so the friend is clearly sleeping. What stage of sleep is the friend **NOT** in?

- a. Stage 2 NREM
- b. Stage 3 NREM
- c. REM
- d. Not enough information is provided to answer.

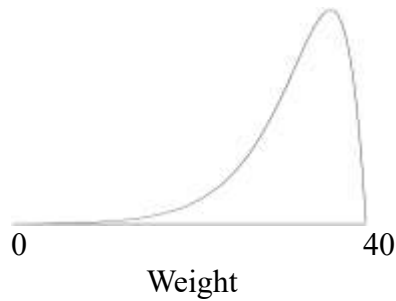
8<sub>sp</sub>. Matt was upset because he only got half a sandwich while his sister got 2 halves of a whole sandwich. Matt's mom cut his half into 2 halves (2 quarters of a sandwich) and Matt was then happy. What stage of development is Matt probably in?

- a. Sensorimotor
- b. Preoperational
- c. Concrete operational
- d. Formal operational

9<sub>dps</sub>. Jill wants to conduct a study on 40 adult rats. In her study, half of the rats have 25% of their temporal lobe lesioned, and the other half 25% of their occipital lobe lesioned. After that, rats are randomly assigned to receive either surgery A, surgery B, or a control condition that did not receive surgery. After a 10 day recovery period, all rats were put in a maze with yummy rat chow at the end of the maze and the researcher recorded how many seconds it took to get through the maze. Based on this research design, how many independent variables are there?

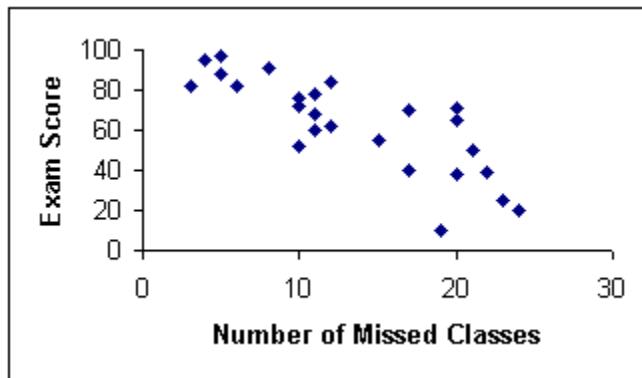
- a. 1
- b. 2
- c. 3
- d. 6

10<sub>dps</sub>. Examine the distribution shown which depicts the weight of 1,000 adult Corgis (measured in pounds); which of the following is true?



- a. the mode has a higher value of pounds compared to the median
- b. the median has a higher value of pounds compared to the mode
- c. the mean has a higher value of pounds compared to the mode and mean
- d. the mode, median, and mean have the same value

11<sub>dps</sub>. The following graph shows the relationship between the number of missed classes and exam scores among a class of Freshmen enrolled in a Research Design and Statistics course at Scooby Doo University. If a correlation is calculated, which value might be the best estimate of the relationship shown in the graph?



- a.  $r = 0.00$
- b.  $r = +.70$
- c.  $r = -.70$
- d.  $r = -1.20$

12<sub>dps</sub>. Which of the following represents the *strongest* value of a correlation coefficient ( $r$ )?

- a.  $r = -.75$
- b.  $r = +.50$
- c.  $r = +1.25$
- d.  $r = 0$

## **SOC 265: Global Society**

### **Course Description:**

Globalization is profoundly reshaping social structure and transforming the lives of people in this world. Our personal lives are linked to increasingly dense networks of global interrelations, as the integration of societies, economies, and cultures fundamentally transforms human life. It is impossible to understand the world in the early 21st century without understanding globalization and its consequences. With this in mind, the objective of this course is to explore what has come to be known as globalization studies, and in particular, to survey the distinct themes sub-areas that make up the sociology of globalization.

As such, in this class, we will study various topics such as cultural mimicry (i.e. why there is a big difference in the taste of dumpling you get in Harrisburg vs. the one you get in Beijing, China), or whether the environment will get better or worse as a result of globalization? In class, we will watch interesting documentary, hold fun group discussion, and conduct case studies together.

### **Required text:**

Eitzen, Stanley and Baca Zinn. 2012. Globalization: The Transformation of Social Worlds (3rd edition).

Wadsworth Publishing. ISBN-10: 1111301581.

Friedman, Thomas. 2007. The world is flat 3.0: A Brief History of the Twenty-first Century. Picador ISBN-10: 0312425074.

Supplementary readings will be provided on D2L.

### **Learning Objectives:**

Upon successful completion of this course, the student will be able to:

1. understand, compare and contrast the factors in human and/or natural systems that contribute to the range of interactions among/between groups, cultures, states, regions or nations
2. understand and/or use appropriate quantitative data representations (e.g., graphs, maps, data sets, models, etc.) and/or qualitative sources relevant to the topic of study
3. develop the capacity to understand the interrelationships among multiple perspectives (such as personal, social, cultural, disciplinary, environmental, local, and global) when exploring subjects

### **Assessment methods:**

1. two exams (fits goal 1 and 3). The exams have multiple choice questions and essay questions. The multiple-choice questions are designed to test students' knowledge about the concepts and theories pertain to the topics of globalization. The essay questions are worded to see if the

students are able to compare and contrast various factors that contribute to the interconnectedness of global phenomena and the impacts of various of global issues on human societies.

2. In-class presentation (fits goals 1, 2, and 3). This is a group project in which the students will choose a topic and conduct in-depth research to answer questions I ask in the assignment. A total of eight topics will be provided, and they are: global migration, economic globalization, China issue, political globalization, cultural globalization, global media, global poverty, environment and sustainability. The students are expected to conduct comparisons on the assigned issues at local, regional and global level in order to understand the interconnectedness of global issues. For instance, for the topic of economic globalization, the students will do research on topics such as one country's financial well-being and how individuals in that country would be affected; its economic policy and its impacts on other aspects of the society (e.g., individuals' welfare and environment); the country's ability to handle global economic crisis; and their relationship with other regions and/or countries in terms of economic and political cooperation. Students are required to use either quantitative or qualitative information in their presentation.

3 Weekly news discussion (fits goals 1 and 3). This weekly assignment asks the students to: 1. find a news article that fits the topic we cover that week; 2. apply concepts and theories of globalization to analyze the story reported in the news. For example, for the topic of global environment, the students will find an article that reports on the most recent global environmental issues. Then they will analyze the content of the news and identify the causes and consequences of such issues. Specifically, the students will explore the possible causes (e.g., cultural, economic, political and human activities) of environmental problems and how they could affect us as individuals, our societies, and future development. By doing this activity, the students get to study one topic from different perspectives and develop a good understand about the connections among these perspectives.

### **Assignments and Due Dates**

#### **TWO EXAMS: 40 points (20 points each)**

These exams are NOT cumulative. It is important for you to do the readings and take notes in class to earn good grades on these exams. The exam will be in format of multiple-choice questions and short essay questions.

#### **TWO IN-CLASS presentation: 30 points (15 points each)**

Students are required to attend and actively participate in the weekly class discussions/activities. This is an opportunity for you to learn from each other and to reflect on the themes in both the readings and lectures.

The students will be divided into groups at the beginning of the semester. Every Thursday (except exam day), after my lecture, one group will lead a discussion based on provided question(s). Discussion question(s) will be given by the instructor on prior Thursday. Each group will lead two discussions throughout the semester. This part of activity will be assessed based on the following criteria:



1. Preparation: your discussion is well prepared as evidenced by empirical data, materials, and/or study results you find from both the textbook or outside reliable resources (No, answer.com or Wikipedia is not considered as reliable resources). I will collect the materials after each presentation. **5 points**
2. Presentation: you present your answers/findings in a confident manner. Please remember to maintain good eye contact with your audience, and present (instead of reading). **5 points**
3. Participation: you will actively raise questions, provide feedbacks/comments, and/or share experience with the rest of group and class. It is important to learn from each other. So please make sure that you contribute as much as you can. **5 points**

### **Weekly News Discussion: 48 points (4 points each)**

Starting in week 2, each student is expected to post a global news analysis (2-paragraph maximumly) on D2L under "Discussion".

First, you will find a piece of news that is relevant to the topic we cover that week. Then please use your own language to summarize the main story of this news report. In the reflection/evaluation part, you will address questions such as why you find this article is interesting, and which concept/theory you learn that week can be applied to understand and/or analyze this news story? Each one of you will comment on at least **Two** others' articles every week to earn the full credits.

**Grading:** The total point for this class is 98 points.

**Special Circumstances:** Any students with documented psychological or learning disorder or other significant medical conditions please notify me early in the semester so that any particular needs can be met.

**Email Policy:** I usually reply students email within 24 hours. If you didn't receive my reply in 24 hours, please double check with me to make sure the email is sent correctly. Please keep in mind that I don't check emails during weekend.

**Technology in the classroom:** Please be respectful to fellow students in the classroom by turning off all cell phone and other electronic devices. If you must keep your cell phone one, please notify me, and leave the classroom immediately if your phone rings. If your phone rings and I have not been notified, you will be marked as unexcused absence for that day. The same policy holds for other behaviors that disrupts class.

### **Academic Dishonesty**

Students are expected to submit original work. Where resources and sources of information are used, credit must be given to the original source. Any form of cheating may result in failure of the course. Additional information concerning academic dishonesty can be found in the 2011-2013 undergraduate catalog, pp.25-26.

### **Title IX statement**

Shippensburg University and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions to faculty members' reporting obligations are when incidents of sexual violence are communicated by students during classroom discussions, in writing assignments for class, or as part of University-approved research projects. Faculty members are obligated to report allegations of sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred. Such reporting must be made to the Shippensburg University Police (717-477-1444), the Department of Human Services (DHS) at 800-932-0313, and the University's Office of the Vice President of Student Affairs (717-477-1308).

## GEC-FYE Subcommittee Meeting

4/14/23

1pm-2pm Zoom

Attendees:

C. Bennett, S. Burg, Y. Edwards, J. Smith, S, L. Cella

FYE/UNIV101 Updates from faculty Co-coordinators L. Cella and S. Burg (with subsequent discussion for each bullet)

- FYE/UNIV101 course assessment
  - Committee members are asked to score student final reflections
  - 8-10 per committee member
  - Dr. Burg will send out more information regarding this activity
- GEC Calibration Meeting for UNIV101
  - Committee examined course learning objectives
  - EYE/FYE committee recommends elimination of course learning objective #5
  - Committee agreed to sent a benchmark of 70% of student course learning outcomes to be at the “developing “stage or higher.
- Discussed the status of the First-Year Friendly Challenge. FYE initiative challenging faculty colleagues to take a fresh look at your courses that serve first-year students and to consider whether there are changes you can implement by next fall that could help students to be more successful in your classes
  - 15 departments have signed up thus far.
  - Drs. Burg, Cella, and Baynum are meeting with departments to discuss success data (W, D, F grades) and other descriptive data.
- An “Oncourse” educator workshop will be offered in May. According to the Oncourse website: *The desired outcome of this workshop is greater student engagement, improved academic success, and increased retention. This highly interactive workshops are ideal for instructors in all disciplines, student services personnel who work directly with students, and administrators charged with academic programming and retention. And, of course, they are perfect for educators who teach or coordinate student success or first-year experience courses.*

Meeting adjourned at 2pm.

Submitted by C. Bennett

## General Education Council Anti-Racism Taskforce

The Taskforce continued to meet bi-weekly, discussing and planning for the two major projects still underway. We are now planning a faculty continuing-education workshop for the early Fall that will help faculty to learn anti-racist pedagogy. Invitations/Dates for this workshop will be announced very soon. We had hoped to do this in May, but potential presenters were unavailable for the dates needed. The other project is the revision of the GEC Diversity Program Goal rubric. Two town halls were held (4/14, 4/20) and were attended by approx. ten faculty each. The town halls were hosted by the Program and Assessment Committees and the Anti-Racism Taskforce. We received very helpful feedback, especially around wording concerning the balance between the personal/individual and societal dimensions of the learning objectives in the revised rubric. Several faculty expressed a need for continuing education to help them prepare to cover some of the new content areas of the rubric. These concerns will be a key element in planning for the Fall workshops.