

HIST 300-13

UPPER DIVISION GENERAL EDUCATION NEW COURSE PROPOSAL

FOR AREA CC - HUMANITIES

Please Read Instructions on Next Page of This Form

Course Number : 300-13

Course Title: The Surprising History of the Fork and Other Strange Objects

- This is a new course. A FORM T is being filed concurrently.
- This is an existing course not currently satisfying an UDGE requirement, which is not being changed.
- This is an existing course not currently satisfying an UDGE requirement, which is undergoing change. A FORM C-2 is being filed concurrently.
- This is an existing course currently satisfying an UDGE requirement which is being submitted for recertification. A FORM C-2 is required only if the course is being changed.

1. Please attach a syllabus or draft syllabus of the course.
2. How many units is this course? 3 (Upper-Division General Education courses are limited to 3 units.)
- 3.a. Does this course have (a) prerequisite (s) other than completion of LDGE requirements?

___yes no


b. Does this course fulfill requirements for a major by the academic unit in which the course is offered? Check the YES box even if the course counts as an elective in the major.

yes ___no

c. If you answered "yes" to 3.a. or 3.b., then the course is an exception to the definition printed on the next page of this form, and you must explain why the GE committee should make an exception for this course. Please describe how this course is designed to provide valuable and appropriate learning experiences to both majors and non-majors.

Please see my response to Question #4, provided in attached document.

Read Questions 4-8 in the instructions on the next page of this form and submit your answers as attachments. The instructions do not have to be printed or submitted.


 Originator Cameron
 Program Director

Signatures 3/4/16

Date 3/4/16

General Education Coordinator

Date

General Education Committee Chair

Date

**FORM INSTRUCTIONS FOR UDGE-CC (WHITE)
UPPER DIVISION GENERAL EDUCATION NEW COURSE PROPOSAL
FOR AREA CC – HUMANITIES**

The Definition of Upper Division GE Courses:

Upper Division General Education provides an opportunity for students to learn about areas of study outside their academic major. Upper Division General Education courses assume satisfaction of Lower Division General Education Requirements and develop upper division skills. Courses should not require discipline-specific prerequisites. Designed for non-majors, these courses make explicit the basic assumptions, principles and methods of the disciplinary or interdisciplinary area of study. This conceptual framework and the applicability of these principles and methods should be emphasized throughout the course.

Upper Division General Education courses should help students see how disciplines, ideas, issues and knowledge are often interrelated, intersecting and interconnected. Upper Division General Education courses should present knowledge which can enhance students' lives outside the classroom or their studies in other subjects. These courses should also provide students with a classroom environment that fosters independent, active, engaged learning and a genuine curiosity about the subject matter.

Upper Division General Education courses shall be three-unit courses so that three such courses will exactly correspond with the 9-unit Upper Division General Education requirement of the CSU.

Attachments and responses to questions 1-4 will help the General Education Committee decide if the course is truly suitable to the General Education student. Please read the definition of Upper Division General Education printed above before answering these questions.

1. Please attach a syllabus or draft syllabus of the course.
2. How many units is this course? Upper-Division General Education Courses are limited to (3) units.
3.
 - a. Does this course have (a) prerequisite (s) other than completion of LDGE requirements?
 - b. Does this course fulfill requirements for a major by the academic unit in which the course is offered? Check the YES box even if the course counts as an elective in the major.
 - c. If you answered "yes" to 3.a. or 3.b., then the course is an exception to the definition printed above, and you must explain why the GE committee should make an exception for this course. Please describe how this course is designed to provide valuable and appropriate learning experiences to both majors and non-majors.
4. Upper division general-education students may have fulfilled their lower division area C requirements in broad, interdisciplinary courses or in a different discipline than the discipline in which this course is offered. Please explain how this course introduces such students to the basic assumptions, principles and methods of the discipline, and how connection is made between these fundamentals and the particular applications emphasized in the course.

Criteria for Upper Division Area CC Courses:

Questions 5-7 will help the General Education Committee decide if the course belongs in the Humanities category.

On a separate sheet of paper, address the criteria implied by the following instructions. Provide specific examples wherever possible.

5. Please specify how this course represents both past and present approaches to at least one of the following: a) spirituality, b) the arts, c) philosophy or intellectual thought.
6. Please specify how in this course students address issues involving both the cognitive and affective aspects of human experience either using critical analysis or creative activity.
7. Please provide specific examples of the way in which this course examines at least one of the following: aesthetic, metaphysical, or ethical manifestations of the human intellect in at least one of the following contexts: a) diverse historical contexts; b) diverse cultural contexts.

Assessment for Upper Division Area CC Courses:

Question 6 will help the General Education Committee to evaluate whether you have planned sufficiently for assessing the success of your course.

8.
 - a. Please give examples explaining how the work assigned to students (quizzes, tests, essays, projects, etc.) allows you to measure how successful individual students are in meeting the UDGE learning objectives for this course. Please attach an example of the type of assignment you will use to evaluate how successfully students meet the UDGE learning objectives.
 - b. If you use any course assessment activities (e.g., "pre" and "post" testing, class-wide analysis of individual test questions, etc.) that measure whether or not the class as a whole successfully meets the General Education learning objectives for this course, please attach examples of these as well.

Question 4: *Please explain how this course introduces such students to the basic assumptions, principles and methods of the discipline, and how connection is made between these fundamentals and the particular applications emphasized in the course.*

This course is designed to be accessible and appealing to non-majors and majors alike. It will introduce them to the simple scholarly methods of the traditional discipline of history, which rely on gathering evidence and developing arguments based on that evidence. The course will also draw on methods from archaeology, cultural studies, forensic anthropology, and museum studies.

We will explore the history of objects through readings, lectures, videos, and discussions that will provide historical context and introduce methods of analyzing and interpreting objects as sources of information about and representations of human experiences and processes of historical change. For instance, the history of the fork in Europe provides a case study for understanding how this object represents the introduction of new manners in the 15th, 16th, and 17th centuries as an important cultural change that became a mode of social discrimination.

The Digital History/Humanities component will include training in a simple software program that students will use to create their own collaborative online exhibits as a final project. This will not only give students experience and confidence in using new digital tools. The group project is an opportunity for me to help students professionalize as preparation for life beyond the B.A., and give them some experience in planning and then seeing through a collaborative project.

Question 5: *Please specify how this course represents both past and present approaches to at least one of the following: a) spirituality, b) the arts, c) philosophy or intellectual thought.*

This course will blend an understanding of artistic process and production, ideas and ideologies, and much more. Material objects will provide points of entry to explore all realms of the human experience: culture, politics and political economies, labor, ideas, ideologies, and more.

Question 6: *Please specify how in this course students address issues involving both the cognitive and affective aspects of human experience either using critical analysis or creative activity.*

Each week's topics will aim to give students tools for critical analysis, and in class lectures, discussions, and in-class group work, students will learn how to apply historical methods and other analytical approaches. Short written assignments based on readings and students' original analysis of objects will give them further practice.

Question 7: *Please provide specific examples of the way in which this course examines at least one of the following: aesthetic, metaphysical, or ethical manifestations of the human intellect in at least one of the following contexts: a) diverse historical contexts; b) diverse cultural contexts.*

My focus on a wide array of objects allows me to address all of the above. For instance, the history of a sugar bowl will spark a larger history of transatlantic slavery, and European practices of imperialism, mercantilism, and trade and social and political relationships. The little bowl will provide an opportunity to think about this web of forces as a way to better understand human experiences and enforced inequalities. The history of a Cuban drum will lead us to an incredible but true story of an Afro-Cuban community that continues to preserve the musical traditions of their ancestral home in Sierra Leone. Members of this community met up with their West African ancestors in 2013, as the result of a historian's international investigation.

Question 8:

a. Please give examples explaining how the work assigned to students (quizzes, tests, essays, projects, etc.) allows you to measure how successful individual students are in meeting the UDGE learning objectives for this course. Please attach an example of the type of assignment you will use to evaluate how successfully students meet the UDGE learning objectives.

b. If you use any course assessment activities (e.g., "pre" and "post" testing, class-wide analysis of individual test questions, etc.) that measure whether or not the class as a whole successfully meets the General Education learning objectives for this course, please attach examples of these as well.

Students will complete **short quizzes** throughout the semester to make sure that they are keeping up with the reading. So, for instance, in the week on Histories of Collecting, a quiz might ask students to name three items that Thomas Jefferson had in his cabinet of curiosities.

There will be **two short essay assignments**, in which students apply insights from the assignment methodological and topical readings to their analysis of objects of their choosing. There is an incredible wealth of museum collections (objects and records) that are available for study online, so there will be plenty for students to choose from. These essay assignments will be posted in blog format, and students will each be required to provide meaningful reviews of at least two of their peers' online presentations.

The essay assignments and the **final, digital (public) history project** are described briefly in the draft syllabus that I have included with this application.

**The Surprising History of the Fork and Other Strange Objects:
Material Culture, Human Societies, and Digital History**
Professor Katherine Hajar
Fall 2016

A note to my reviewers, March 2016: This draft focuses on the history of British America and the U.S. I will update the syllabus to enliven each week's offering with more variety in terms of time and place. Please refer to my attached answers to Questions 4-8 for a preview of some of these updated topics.

Course Description

In this course students will come to better understand how material goods, both mass produced and handmade, can provide ways to more deeply understand histories of human experience and historical change.

The course is divided into two parts. The first part will explore the study of material objects as a unique method for illuminating various aspects of the complex history of America. Students will be encouraged to consider the limitations of such a methodology as well. By the end of the course, they will be expected to be able to identify and use, in their own original work, the most useful contributions of material culture studies to the study of history.

The second part of the course uses case studies and thematic groupings (according to period, event, socio-cultural context, and so on) as a way to see how historians use material culture, and to suggest how students might use objects as sources. The focus throughout this portion of the course will be on America in the context of global history and international social, political, and cultural influences. The consequences of migrations, contact among peoples of different backgrounds, identities, and relations of power all matter here.

Written Assignments

Assignment 1 (Due in Week 5, 5-7 pp.): Students will choose a single artifact and write an analytical essay about it, applying selected methodological readings from Weeks 1-4.

Assignment 2 (Due in Week 10, 5-7 pp.): Students will choose their own set of objects from the online collections at the New-York Historical Society and the Smithsonian Institution. Students will need to check the information online to ensure that their chosen set of objects all offer evidence of the material life of a single cultural group. Use readings from weeks 5-9 to situate the set of objects within American history. Students should meet with me no later than Week 7 in order to get approval for their chosen set of objects.

Final Assignment: (Due the day of the scheduled final exam) Students will devise their own imaginary museum exhibit, using 15-20 objects and supplementary images to illuminate the past. The final project (which may be turned in electronically) should include images of all objects in the exhibit, along with explanatory text for each one, telling some relevant facts, with a focus on how the object fits in with the larger story. Each of these explanations should include a justification for the object's inclusion in the story. A scholarly essay of 1500 to 2000 words—think of it as an exhibit catalog—will accompany the exhibit plan. Students will submit a short written proposal and research plan no later than Week 12.

Major Texts

Richard Bushman, *The Refinement of America: Persons, Houses, Things*

Maurie D. McInnis, *The Politics of Taste in Antebellum Charleston*

James Deetz. *In Small Things Forgotten: An Archaeology of Early American Life*

Recommended Reading

T.H. Breen, *The Marketplace of Revolution: How Consumer Politics Shaped American Independence* (New York, 2004)

COURSE SCHEDULE

WEEK 1

Introductions

WEEK 2

In Small Things Forgotten

READING

- Deetz, James. "Recalling Things Forgotten: Archaeology and the American Artifact," "The Anglo-American Past," "All the Earthenware Plain and Flowered," and "The African American Past" in *In Small Things Forgotten: An Archaeology of Early American Life*

WEEK 3

The "Age of Interpretation"

The readings for this week introduce students to the development of Material Culture Studies as a way to better illuminate hidden aspects of historical ideas and experience, and offers them some tools for looking closely at objects and writing considered, detailed descriptions.

READINGS

- Schlereth, Thomas J. "Material Culture Studies in America, 1876-1976" in *Material Culture Studies in America*
- Haltman, Kenneth. "Introduction" in *American Artifacts: Essays in Material Culture*, Prown and Haltman, eds.
- Comaroff, "Ethnography and the Historical Imagination" in *Ethnography in the Historical Imagination*

WEEK 4

More Methodologies

READINGS

- Glassie, Henry. "Meaningful Things and Appropriate Myths: The Artifact's Place in American Studies," in *Material Life in America*
- Carson, Cary. "Doing History with Material Culture," in *Material Culture and the Study of American Life* (1978)
- Fleming, E. McClung. "Artifact Study: A Proposed Model," *Winterthur Portfolio*
- Prown, Jules David. "Style as Evidence," in *Winterthur Portfolio*
- Zimmerman, Philip D. "Workmanship as Evidence" *Winterthur Portfolio*

WEEK 5

***Assignment #1 due**

Objects as Social Actors, Art as Evidence

READINGS

- Gosden, Chris and Marshal, Yvonne. "The Cultural Biography of Objects" in *World Archaeology*
- Appadurai, Arjun. "Introduction: Commodities and Politics of Value," in *The Social Life of Things*
- Geary, Patrick. "Sacred Commodities: The Circulation of Medieval Relics" in *The Social Life of Things*

Web Resource

- **Imagining the Orient**
<http://www.getty.edu/art/exhibitions/orient/>

WEEK 6

Histories of Collecting, Classification, and Display

READINGS

- Joyce Henry Robinson, "An American Cabinet of Curiosities: Thomas Jefferson's 'Indian Hall' at Monticello" in *Acts of Possession: Collecting in America*
- "'And a Little Child Shall Lead Them': American Children's Cabinets of Curiosities" in *Acts of Possession: Collecting in America*
- Walter Benjamin, "Unpacking my Library: A Talk About Book Collecting" in *Illuminations*

Web Resources

Barnum: The Lost Museum
<http://www.lostmuseum.cuny.edu/intro.html>

Barnum's American Museum Archive
<http://www.lostmuseum.cuny.edu/archives/museum.htm>

Document: "Mr. Barnum on Museums," in *The Nation* (August 10, 1865)
<http://chnm.gmu.edu/lostmuseum/lm/27/>

Barnum on the American Museum
<http://chnm.gmu.edu/lostmuseum/lm/28/>

Barnum's American Museum Illustrated Guide Book
<http://lostmuseum.cuny.edu/archives/guidecover.htm>

WEEK 7

Americans in a World of Trade

READINGS

- Breen, T. H. "An Empire of Goods: The Anglicization of Colonial America, 1690-1776" in *The Journal of British Studies*

(continued on next page)

- Breen, T. H. "Narrative of Commercial Life: Consumption, Ideology, and Community on the Eve of the American Revolution" in *The William and Mary Quarterly*
- Breen, T. H. "'Baubles of Britain;: The American and Consumer Revolutions of the Eighteenth Century" in *Past and Present*

Web Resources

e-Museum at New-York Historical Society
<http://emuseum.nyhistory.org/code/emuseum.asp>

Luce Center Archives at Smithsonian Institution
<http://americanart.si.edu/luce/index.cfm>

WEEK 8

Women's Work and Material Objects: At Home in the 18th Century

READINGS

- Ulrich, Laurel Thatcher. "An Indian Basket" in *The Age of Homespun*
- Ulrich, "Two Spinning Wheels in an Old Log House" in *The Age of Homespun*
- Ulrich, "Of Pens and Needles: Sources in Early American Women's History" in *The Journal of American History*

Web Resources:

The Making of Furniture
http://www.getty.edu/art/exhibitions/making_furniture/

WEEK 9

THE TRAPPINGS OF REFINEMENT AND THE POLITICS OF TASTE

In preparation for the final project, students will bring in an exhibit catalog of their choice this week. The only requirement is that the catalog be related to a museum exhibit that relies primarily or entirely on material objects that can be interpreted as evidence that tells a story of society and culture.

READINGS

- Bushman, Richard. *The Refinement of America: Persons, Houses, Things* (Read Introduction and one chapter of your choice).
- Mintz, Sidney. "Consumption" in *Sweetness and Power: The Place of Sugar in Modern History*

(continued on next page)

- Roth, Rodris. "Tea Drinking in Eighteenth-Century America: Its Etiquette and Equipage" in *Material Life in America*

Document

Dunlap, William. *History of the Rise and Progress of the Arts of Design in the United States* (1834)

WEEK 10

**Assignment #2 due*

Slave Labor and Material Goods (Part 1)

READINGS

- Swager, Karen Klein. "Introduction," in *I Made This Jar: The Life and Work of the Enslaved African-American Potter, Dave*
- Koverman, Jill Beute. "Searching for Messages in Clay: What Do We Really Know About Dave the Potter?" in *I Made This Jar: The Life and Work of the Enslaved African-American Potter, Dave*
- Patten, M. Drake. "African-American Spiritual Belief: An Archaeological Testimony from the Slave Quarter" in *Wonders of the Invisible World*
- Landsmark, Theodore C. "Comments on African American Contributions to American Material Life" in *Winterthur Portfolio*

WEEK 11

Slave Labor and Material Goods (Part 2)

- Heneghan, Bridget T. "The Pot Calling the Kettle: White Goods and the Construction of Race in Antebellum America" in *Whitewashing America Material Culture and Race in the Antebellum Imagination*
- Vlach, John Michael. Excerpts from *Back of the Big House: The Architecture of Plantation Slavery*
- Mullins, Paul R. "Race and the Genteel Consumer: Class and African-American Consumption, 1850-1930" in *Historical Archaeology*

WEEK 12

Domestic interiors

READINGS

- Ulrich, Laurel Thatcher. "Furniture as Social History" in *American Furniture*
- McInnis, Maurie D. *The Politics of Taste in Antebellum Charleston* (excerpts)

Week 13

The Crystal Palace Exhibition, New York 1853

READINGS

- Hirschfeld, Charles. "America on Exhibition: The New York Crystal Palace" in *American Quarterly*
- Upton, Dell. "Mapping the Venues: New York City Art Exhibitions" in *Art and the Empire City: New York, 1825-1861*
- Zakim, Michael. "A Ready-Made Business: The Birth of the Clothing Industry in America" in *The Business History Review*
- Weisman, Winston. "Commercial Palaces of New York: 1845-1875" in *The Art Bulletin*

Documentary Sources

Print images of the New York Crystal Palace Exhibition and articles in *Harper's Magazine* and *Frank Leslie's Magazine*
http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?col_id=482

Print images of the New York Crystal Palace Exhibition at the Library of Congress:
<http://memory.loc.gov/ammem/index.html>

Computer Models of London Crystal Palace Exhibition, 1851
<http://www.iath.virginia.edu/london/model/animation.html#>

The Crystal Palace, or The Great Exhibition of 1851 (Miscellaneous Resources):
<http://www.scholars.nus.edu.sg/victorian/history/1851/1851ov.html>

Photographs of the London Crystal Palace Exhibit http://viewfinder.english-heritage.org.uk/search/easy_results.asp?index=1&main_query=delamotte&theme=&period=&county=&district=&place_name=

WEEK 14

Cultural Contact: Native Americans and Anglo-Americans

- Prucha, Francis Paul. "Part One: The Use of Peace Medals in American Indian Policy" in *Indian Peace Medals in American History*
- Hill, Sarah H. "Honeysuckle" in *Weaving New Worlds: Southeastern Cherokee Women and their Basketry*
- Bieder, Robert E. "The Representations of Indian Bodies in Nineteenth-Century American Anthropology" in *American Indian Quarterly*

Web Resources

Indian Peace Medals from the Lewis & Clark Journey
<http://www.nps.gov/archive/jeff/LewisClark2/CorpsOfDiscovery/Preparing/PeaceMedals/PeaceMedals.htm>

(continued on next page)

Across Borders: Beadwork in Iroquois Life
http://www.nmai.si.edu/exhibitions/across_borders/indexfla.htm

The Language of Native American Baskets from the Weaver's View
<http://www.nmai.si.edu/exhibitions/baskets/>

Surviving Images, Forgotten Peoples
<http://americanhistory.si.edu/collections/numismatics/survivin/danatext.htm>
(continued on next page)

Smithsonian Links: American Indian History and Culture
http://www.si.edu/history_and_culture/american_indian/

Online Exhibits at the National Exhibit of the American Indian
<http://americanindian.si.edu/subpage.cfm?subpage=exhibitions&second=online>

WEEK 15

World's Columbia Exposition, 1893

READINGS

- Boisseau, T. J. "White Queens at the Chicago World's Fair, 1893: New Womanhood in the Service of Class, Race and Nation" in *Gender & History*
- Hinsley, Curtis. "The World as Marketplace: Commodification of the Exotic at the World's Colombian Exposition, Chicago, 1893" in *Exhibiting Cultures*
- Jenkins, David. "Object Lessons and Ethnographic Displays: Museum Exhibitions and the Making of American Anthropology" in *Comparative Studies in Society and History*

Documentary Sources and Web Resources:

A list of links to these sources will be provided on the course web site

Culin, Stewart. "Exhibit of Games in the Columbian Exposition" in *The Journal of American Folklore* (1893)

The World's Columbian Exposition, 1893

Wake, C. Staniland. Various short articles on the Columbian Exposition in *The Journal of the Anthropological Institute of Great Britain and Ireland* (1892)

Souvenirs from the Columbian Exposition [Various web sites]

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NEW TOPIC PROPOSAL

Note: The proposed topic below can only be offered two times.

Is GE credit being requested? Yes No
 If so, which area(s)? CC
 Please attach the GE form to this form for the area requested.
 Please attach a section add form.

- 1. College of: CHABSS CoBA CoEHHS CSM 2. Center/Program/Department: History
- 3. Instructor: Hijar
- 4. Topic Abbreviation and Number: HIST 300-T 5. Grading Method: Letter grade
- 6. Term: Fall 7. Year: 2016 8. Variable Units: * N/A
- 9. Has this topic been offered previously: Yes No If yes, indicate term(s) Year:
- 10. Topic Title: The Surprising History of the Fork and Other Strange Objects: Material Culture, Human Societies, and Digital History
(Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)
- 11. Abbreviated Title for PeopleSoft: (no more than 30 characters, including spaces)
 ST: HIST OF FORK
- 12. Topic Description: Note: This part can be skipped if answer to part 9 is "yes." Please provide detailed information about the topic. Please type. You may also attach the topic description on a separate sheet if you do not have enough space.

Please see attached topic description.

- 13. Does this topic have prerequisites? Yes No
- 14. Does this topic have co-requisites? Yes No
- 15. Does the topic require consent for enrollment? Yes No
 Faculty Credential Analyst Dean Program/Center/Department - Director/Chair
- 16. Is topic crosslisted Yes No If yes, indicate which course and obtain signature in #18.

17. Justification for offering this topic.
 Because it's going to be an awesome class. This is in part because the course is designed to encourage students to think differently about the world around them, and to consider the connections among material objects, political economies, and human experiences. This course does not duplicate any courses currently offered at CSUSM.

* Enter units only if this is a variable-units topic course.

ANTH
support

From: Martha Stoddard-Holmes
Sent: Thursday, March 17, 2016 11:44 PM
To: Bonnie Bade; Katherine Hajar
Cc: Konane Martinez; Angela Baggett
Subject: Re: Would you look over the attached History Topics course proposal?

Bonnie, thanks so much for taking the time to review and respond at this busy time, and for your enthusiasm about the course.

I agree--I'd love to take this course!

Have a great break, all!

Martha

Martha Stoddard Holmes, Ph.D.
Associate Dean for Instruction and Academic Programs
Professor of Literature and Writing Studies
College of Humanities, Arts, Behavioral and Social Sciences (CHABSS)
SBSB 4115-E
Tel: 760.750.8064

California State University San Marcos
333 S. Twin Oaks Valley Road
San Marcos, CA 92096-0001

From: Bonnie Bade
Sent: Thursday, March 17, 2016 11:32 PM
To: Katherine Hajar
Cc: Martha Stoddard-Holmes; Konane Martinez
Subject: Re: Would you look over the attached History Topics course proposal?

Hi Katherine, this course sounds absolutely fascinating! I really like the idea. With anthropology being the study of humans and what they do, its topic of course falls within the realm of anthropology, but then again, everything does, if humans are involved! Plus it could be argued that the study of "material culture" belongs to archaeology, but it would not be done from the perspective of an historian.

The Anthropology Department supports and approves of your course (and we want to take it too!)

Once you have the course finished and are ready to offer, please send us a flyer. Anth would like to advertise the course among our students and approve it for a breadth elective for the Anth Major.

Great work, can't wait to see the final product.

Respectfully,
Bonnie Bade, Ph.D.
Professor of Medical Anthropology
Chair, Anthropology Dept.
Faculty Director, National Latino Research Center

If you smile at me I will understand 'cause that is something every body every where does in the same language—CSN

From: Katherine Hajar <khijar@csusm.edu>
Date: Monday, March 14, 2016 at 4:20 PM
To: Bonnie Bade <bbade@csusm.edu>
Cc: Martha Stoddard-Holmes <mstoddar@csusm.edu>
Subject: Would you look over the attached History Topics course proposal?

Dear Bonnie,

I hope this finds you well. I'm writing to let you know about a topics course that I've proposed to teach in Fall 2016. The Topics form has made its way to Martha Stoddard-Holmes, and she suggested that I send the materials to you for your review.

The course is called, "The Surprising History of the Fork and Other Strange Objects: Material Culture, Human Societies, and Digital History." I plan to make a number of changes, still TBD, to the syllabus (attached) over the summer. For instance, I plan to add a section on objects left behind by migrants in U.S.-Mexico borderlands.

My impression is that the proposed course does not conflict with any courses that Anthro currently offers. Would you let me know if you see a conflict? If not, Martha would like to know that, too, before she sends the proposal to the GEC.

Martha also suggested that some of your students might be interested in the course. Although I approach the course from a historian's perspective, it also reflects the interdisciplinarity of my own work. [I (heart) Clifford Geertz.]

Many thanks for looking this over. I've copied Martha here, so that she can stay in the loop. [Hi, Martha!]

With my best,
Katherine

Katherine Hajar, Ph.D.
Assistant Professor
Department of History
California State University, San Marcos
333 S. Twin Oaks Valley Road
San Marcos, California 92096

Course Title: The Surprising History of the Fork and Other Strange Objects

This course will blend an understanding of artistic process and production, ideas and ideologies, and much more. We will explore the history of objects through readings, lectures, videos, and discussions that will provide historical context and introduce methods of analyzing and interpreting objects as sources of information about and representations of human experiences and processes of historical change. For instance, the history of the fork in Europe provides a case study for understanding how this object represents the introduction of new manners in the 15th, 16th, and 17th centuries as an important cultural change that became a mode of social discrimination.

description

This course is designed to be accessible and appealing to non-majors and majors alike. It will introduce them to the simple scholarly methods of the traditional discipline of history, which rely on gathering evidence and developing arguments based on that evidence. The course will also draw on methods from archaeology, cultural studies, forensic anthropology, and museum studies.

The Digital History/Humanities component will include training in a simple software program that students will use to create their own collaborative online exhibits as a final project. This will not only give students experience and confidence in using new digital tools. The group project is an opportunity for me to help students professionalize as preparation for life beyond the B.A., and give them some experience in planning and then seeing through a collaborative project.