

LTWR 302-2

UPPER DIVISION GENERAL EDUCATION NEW COURSE PROPOSAL FOR AREA CC – HUMANITIES

Please Read Instructions on Next Page of This Form

Course Number LTWR 302-2 Course Title: The British Invasion in U.S. Pop Culture

X This is a new course. A FORM C is being filed concurrently. ****TOPICS CONTAINER – T-FORM BEING FILED****

- Ⓒ 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. (See attached.)
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 xno

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.

Xyes no

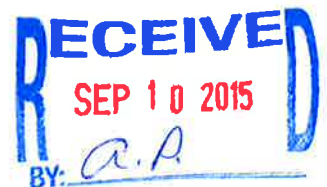
c. If you answered "yes" to 3.a. or 3.b., then the course is an exception to the definition printed on the next page of this form, and you must explain why the GE committee should make an exception for this course. Please describe how this course is designed to provide valuable and appropriate learning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

Because the LTWR major is set up to allow students flexibility upon entering (esp. since many are transfer students), we must ensure that most of our 300-level courses work to provide foundational training in critical skills for the discipline (such as close-reading a text, inductive reasoning, argumentative writing, and analysis of visual texts). Students taking CC courses, whether majors or not, have completed a C-1 and C-2 course (or the equivalent), so they have been introduced to the basic skills needed in literature courses and can develop them along with the majors. 302-3 works this way as well—both majors and non-majors can benefit from a review of essential skills.

Also, because many of the literary works and locations explored in this class enjoy popularity among both specialist and non-specialist audiences, this creates an ideal learning environment for both majors and non-majors. All students will require introduction to cultural studies theories and close reading methods that pertain to popular culture analysis. Although British popular culture (e.g., novels, films, television) is familiar to many students, most have little familiarity with the historical and geographical contexts that inform these literary traditions since most have consumed them from a specifically U.S. American perspective. Finally, the course is highly experiential: the idea here is that students will engage a text far more richly if they physically experience the space in which the text was produced. Because of this, even students who are already familiar with the texts will be experiencing the texts in a distinctive new way. All of this constitutes new material for both majors and non-majors.

Handwritten signatures for Originator 1, Originator 2, Program Director, and General Education Coordinator.

Signatures and dates: 8-31-15, 8-31-15, 8-31-15



**UPPER DIVISION GENERAL EDUCATION NEW COURSE PROPOSAL
FOR AREA CC – HUMANITIES**

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.

In their first two years, due to GE requirements, all students at CSUSM (including transfers) have had some exposure to the basic principles important to the humanities, such as close-reading, literary analysis, inductive reasoning, argumentative writing, and finding and assessing scholarship; they have also taken a course that introduces them to the creative expression of ideas. This exposure is sufficient to prepare them for 302-3 (and for most of the 300-level courses in the major). In the week before we travel abroad, to guide the students through their experiential learning activities, we will be providing instruction in cultural studies methodology and theory and covering information regarding close reading. For non-LTWR students, we will be introducing these concepts, while this material will allow LTWR majors to reinforce and further hone their skill-sets in these areas. For example, we will be requiring students to discuss assigned theoretical work from Stuart Hall's *Representation and the Media* to ensure all students have the academic tools they need to successfully complete this course. When we return from the trip, the students will be working together for two weeks to reflect on the experiences they had, using these foundational methods and theoretical lenses.

Criteria for Upper Division Area CC Courses:

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 surveys popular literary traditions from the past 500 or more years, thus will cover how past literary products continue to be relevant to our present moment. For example, students will read a Shakespeare play, but also get to experience a contemporary recreation of Shakespeare's Globe theatre and see a modern day production of the Renaissance work that they read. As literature is an art form, students will mostly be engaging with how the arts transcend and develops connections in both time and cultural milieus, but also how the popular arts explored in this class reflect uniquely cultural, ideological, and historical moments (while also exploring how American consumption of these arts changes their meaning). The course will necessitate that students assess changing scholarly positions on popular literature and canon formation, thus students will consider past and present intellectual thought on the place of literature and popular arts in society. Because we are visiting the traditional seat of a colonial power (London) and then visiting two countries with a history of English colonization (Wales & Ireland), we will also ask students to consider the continuing effects of colonial and post-colonial contexts on specific locations and their associated literary and cultural traditions.

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.

As a course with a large travel component, the curriculum is designed to privilege the affective experience of literary texts and their milieus. For example, one assignment that students will complete in this course is a "Theater Reflection" paper that will require them to provide critical analysis of their experience of a live theatrical production; this assignment will encourage students to combine traditional literary analysis with personal criticism methods to intellectually engage with the production they attend, but also to analyze the role they play as a member of a live theatre audience. This assignment requires students to actively participate in and pay attention to the affective experience of watching live creative production (i.e., theater) and then filter that experience through reflective critical analysis (i.e., writing an essay). Many of the graded components of this course allow students the opportunity to reflect on their affective responses to literary locations, and we utilize both analytical and creative activities, such as the social media project, where

students will work in groups to construct a blog that creatively describes and analyzes the different locations they visit during their time in the U.K. and Ireland.

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.

This course examines aesthetic and ethical issues in both historical and diverse cultural contexts. Aesthetic concerns including literary form, style, and canon position are an integral part of any literature course. Given the range of materials examined in this class, an array of historical concerns will be covered, including but not limited to adaptation theories regarding the updating and transition from older literary texts into new media forms, as well as the changing place of British artistic culture in U.S. society, both past and present. For example, students will assess how issues of class disparity are portrayed in Shakespeare as opposed to the work of punk and post-punk artists such as the Sex Pistols and The Clash in terms of both content and aesthetic forms. Works such as *Downton Abbey* will allow students to discuss how pleasing aesthetic forms actually work to disguise and minimize class conflict and the marginalization of queer communities, while their consideration of science fiction series *Doctor Who* will address the complexities inherent in the series' positive representation of inter-racial human relationships in a context that reproduces colonial and racial violence allegorically through the conflict between alien and human. Discussion questions required of students will necessitate that they critically examine colonial implications in U.S. consumption of British culture, issues that require students to reflexively consider issues of power and social justice. Students will also be asked to analyze the representation of contemporary multicultural Britain in its popular arts to facilitate comparison and analysis of U.S. popular representations of multiculturalism.

Assessment for Upper Division Area CC Courses:

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.

We will use a variety of assignments to meet the student learning outcomes for GE-CC, the department, and for the specific course content.

To ensure that students read the material, which is the first step towards meeting all of the UDGE SLOs, we will give a reading quiz before we leave. Quizzes cover the material students must read before leaving on the study abroad portion of the course, and are open-note (that is, students may use any notes they have taken while reading). Allowing students to use their own notes ensures that we're testing whether students have prepared well by reading the material and taking notes (rather than testing memorization). In addition, to ensure that students take the various activities, tours, and trips in the study abroad portion seriously and attend all of them, we have included them as part of the participation grade and given that grade substantial weight in the course.

To meet the first and third UDGE SLOs (identify various approaches to the arts and intellectual thought AND analyze aesthetic, metaphysical, and ethical concerns in diverse contexts), we have assigned popular and influential texts from a variety of historical periods (Renaissance, Victorian, mid-20th century, and 21st-century) and three distinct (if interconnected) literary and cultural traditions (English, Welsh, and Irish). We'll be introducing students to cultural studies and post-colonial approaches to the literary arts, and they'll also receive exposure to the artistic and intellectual traditions associated with the locations we will be visiting (London, England; Cardiff, Wales; and Dublin, Ireland). They'll be asked specifically to address these different approaches in the culminating project for the course, the Social Media Project, which asks them to describe and analyze the course texts in relation to the locations of their production. To facilitate that project and ensure that students engage actively with the historical and geographical contexts abroad, we are asking students to keep an Experiential Learning Journal while we are traveling, which they'll submit at the end of the trip. Aesthetic concerns are central to discussions of literature, and most literary texts ask questions about ethical or metaphysical issues; in addition, cultural studies theorists explore issues of power and

ideology (i.e., ethics) and consider metaphysical questions such as how we create categories of difference (such as gender, sexuality, class, ethnicity, and disability) or what it means to be a good person.

The second UDGE SLO (using critical analysis or creative activity to explore cognitive and affective aspects of human experience) is met through the Theater Reflection Project, the Experiential Learning Journal, and Location Analysis Essay, as well as through Participation. The theater reflection project, as discussed above, explicitly asks students to consider their own affective and analytical responses to live creative production. The Experiential Learning Journal asks students to record and reflect on their affective experience while traveling abroad so that they can explore it analytically and creatively in more depth during the Social Media Project (which itself has both creative and analytical elements). And the Location Analysis Essay asks students to analyze one of the texts assigned in the course in relation to its unique historical and geographical contexts, specifically considering the relationship between the site of textual production and the texts' ideological and cultural commitments. As location is one of the most influential aspects of affective experience, this course is especially suited to the development of this SLO.

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.

The LTWR department conducts assessment activities each year. We typically use a set of final papers and/or a portfolio of assignments from selected courses each year: if this course is selected for use, then we'll capture the assignments so we can use them in program assessment.

LTWR 302-3
The British Invasion in U.S. Pop Culture
Summer 2016

Dr. Heidi Breuer & Dr. Rebecca Lush
Email: hbreuer@csusm.edu or rlush@csusm.edu

This course will analyze popular literary, cinematic, theatrical, and cultural traditions of the British Isles, using a cultural studies lens to critically explore the longstanding U.S. fascination with British culture. In this class you'll read and watch iconic works that draw from more than 500 years of popular British culture and then get to visit the sites associated with these works in this study abroad course. Visit the sites where fantasy series *Games of Thrones* is filmed in Dublin and Belfast, and in London, follow in the footsteps of Sherlock Holmes or walk across the famous "Beatles crosswalk" on Abbey Road!

While U.S. literary and historical traditions usually emphasize American rejection of tyrannous British colonial rule (and by extension, British culture), the reality today is that many people in the U.S. are voracious consumers of British literary and popular culture. Whether through the plays of Shakespeare, period dramas such as *Downton Abbey*, the distinctly British worlds of Harry Potter and *Game of Thrones*, or Beatlemania, U.S. audiences read and watch uniquely British narratives on a regular basis.

This course has two main purposes:

1. To contextualize influential works of British popular textual traditions within their distinct geographical locations and cultural milieus
2. To analyze U.S. consumption and appropriation of British literary and cultural production within a cultural studies framework

An important aspect of this course will be to analyze the texts we've selected through the humanities-specific lens of close-reading, and a second key aspect is the consideration of how and why specifically British productions have value for U.S. audiences. Guiding questions for the course will include the following: How and why do contemporary U.S. readers, viewers, and listeners understand and utilize British literary and cultural productions? How does visiting and experiencing the locations and cultural milieus and practices that inspire and inform British texts alter and/or develop U.S. audiences' perceptions—of the U.K., of the U.S. and of the relationship between the two? To what extent does the representation of a specifically British past (especially the medieval, early modern, and Victorian periods) construct a distinctly British cultural and historical tradition, and why is that particular view of the past appealing to U.S. audiences? What do U.S. definitions of "British culture" tell us about American notions of nation and global awareness? To what extent do U.S. audiences participate in and reproduce colonial and imperial understandings of the world through ongoing consumption of British texts?

Required Viewing and Listening:

1. *Shakespeare in Love* (dir. Madden)
2. *Sherlock* (BBC) “A Study in Pink” (Series 1, Episode 1) and “The Reichenbach Fall” (Series 2, Episode 3)
3. *Downton Abbey* Season One (iTV)
4. *Goldfinger* (dir. Hamilton)
5. *Harry Potter and the Order of the Phoenix* (dir. Yates)
6. *The Beatles: A Hard Day’s Night* (dir. Lester)
7. *Sgt Pepper’s Lonely Hearts Club Band* by the Beatles (listen to album on Spotify)
8. *London Calling* by the Clash (listen to album on Spotify)
9. *Never Mind the Bollocks, Here’s the Sex Pistols* by the Sex Pistols (listen to album on Spotify)
10. *The Very Best of the Pogues* OR *Rum, Sodomy, and the Lash* by The Pogues (listen to album on Spotify)
11. *Doctor Who* (BBC, reboot version of series) Season 1 episode “Rose,” “The Unquiet Dead,” “The Christmas Invasion” Season 2 “The Shakespeare Code” Season 3 episode “Blink,” Season 4 “Silence in the Library,” “Forest of the Dead,” “The Unicorn and the Wasp,” Season 5 “The Lodger,” Season 6 “The Doctor’s Wife”
12. *King Arthur* (dir. Fuqua, 2004)
13. *The Secret of Kells* (dir. Moore, 2009)
14. *Game of Thrones* Season 1 (HBO)

Required Reading:

1. Shakespeare (whatever play they see at Globe—dependent on schedule)
2. “The Final Problem” from *The Memoirs of Sherlock Holmes* by Sir Arthur Conan Doyle
3. *A Game of Thrones* by George R. R. Martin, read the following selections: Basic Stark storyline (w a little Tyrion added): p. 1-21, 39-48, 76-92, 129-159, 215-225, 283-292, 324-337, 378-384, 410-423, 431-443, 480-488, 501-514, 523-551, & 716-728 (total c. 225 pages) AND all Jon chapters: p. 49-57, 93-98, 118-127, 176-189, 203-214, 259-271, 444-451, 515-522, 552-567, 652-664, & 772-784. (total c. 125 pages)]

Course-Specific Student Learning Outcomes:

All students will:

1. Produce and refine literary analysis (i.e., close-readings of literary texts) in written and oral formats;
2. Identify and apply period-specific and culture-specific concepts and terms;
3. Contextualize British popular culture traditions within historical and cultural frameworks;
4. Apply information from on-site tours, lectures, and experiential learning in British locations to analysis of British print and visual texts;

5. Apply experiential knowledge of multiple British literary and popular traditions to analysis of U.S. Anglophilia; and
6. Analyze the multiple cultural perspectives portrayed within assigned texts, noting shifting complexities in how British popular traditions portray race, class, gender, and sexuality.

This course meets all four Program-Level Student Learning Outcomes for the LTWR Department, but focuses especially on Outcome 4

1. Create clear and compelling communication in writing, speech, and other media;
2. Closely analyze texts, applying critical and theoretical approaches;
3. Identify and describe literary canons and alternative traditions and the process of their formation; and
4. **Distinguish the local and global contexts of multicultural and international texts and apply those contexts in textual analysis, utilizing relevant theoretical frameworks.**

This course also meets the following Upper-Division General Education SLOs:

- A) Students will be able to identify various approaches to spirituality, the arts, philosophy, and/or intellectual thought.
- B) Students will utilize critical analysis and/or creative activity in order to examine the cognitive and affective aspects of human experiences.
- C) Students will analyze the aesthetic, metaphysical, or ethical manifestation of the human mind in diverse historical and/or cultural contexts.

Grade Requirements:

Social Media Project	30%
Experiential Learning Journal	15%
Theatre Reflection Paper	20%
Location Analysis Essay	15%
Participation*	20%*

*includes pre-trip reading/viewing quiz and attendance at all scheduled touring events

Detailed assignment sheets will be distributed for all assignments.

Academic Honesty:

The university takes seriously issues of academic honesty. For details on what constitutes plagiarism and other instances of academic misconduct please visit:

http://www.csusm.edu/policies/active/documents/academic_honesty.html

Suspected plagiarism will be forwarded to the Office of the Dean of Students in accordance with mandatory university policy and a zero will be given for the assignment. Students must acknowledge the ideas of others through appropriate academic citation. Since this is a literature course students must adhere to MLA documentation style.

Plagiarism includes copying the words and ideas of others without giving credit to the original author. Direct statements from research must be quoted and cited. Paraphrased ideas of others must also be cited. Failure to cite quotations, paraphrase, and other research will result in a zero. Plagiarism is not just limited to formal paper assignments—improperly copying ideas from others in online forums, creative assignments, or any type of assignment or project will also be reported to the Dean of Students.

Special needs: If you have a registered disability and wish to discuss accommodations, let us know before we depart for the U.K. Disabilities can be registered through the Office of Disabled Student Services. DSS is located in Craven Hall 5205 and can be reached at (760) 750-4905 or (760) 750-4909 (TTY). Please note that any disabilities must be registered through the Office of Disabled Student Services before any accommodations can be granted. If you have an accommodation or have questions about accommodations please request a meeting with us to ensure confidentiality of all medical information.

Class and Touring Conduct: In accordance with the campus Civility Statement, all students should conduct themselves "with care, respect, and empathy while acknowledging the culture and humanity of others." Class discussions are meant to be intellectually engaging and challenging, which may mean a variety of perspectives and opinions will be heard. Conversation is encouraged but please remember to pose criticisms and questions in a respectful manner. Additionally, as a study abroad course you are representing CSUSM in the U.K.—please don't do anything that would further American tourist stereotypes.

Touring Schedule:

*please note that we actually recommend you complete all assigned viewing before the trip if possible. You will have to take a film quiz at our last orientation meeting on campus before we leave for the U.K. on the texts specified below.

You should bring the assigned reading with you to read on the plane. Failure to complete required viewing before the trip will mean you get less out of the study abroad learning experience and it will negatively affect your participation grade.

Pre-Trip Orientation: Date & Time TBA, Screening of Stuart Hall's *Representation and the Media*.

Viewing Quiz on *Game of Thrones* Season 1, *Sherlock* "A Study in Pink," *Goldfinger*, *The Beatles: A Hard Day's Night*, *Shakespeare in Love*, *King Arthur*, and *Doctor Who* episodes from Season 1 & 2.

TRIP ITINERARY

- Day 1 (May 21):** Leave for London, England
- Day 2 (May 22): Arrive in London and get acclimated
Welcome Dinner
- Day 3 (May 23): Pop Culture of the Past
Morning: Tower of London Tour
Afternoon/Evening: Old Globe show and theatre tour
- Day 4 (May 24): Mystery, Murder, and Mayhem:
Morning: Sherlock Holmes walking tour
Afternoon: Free time
Evening: See performance of Agatha Christie's The Mousetrap
- Day 5 (May 25): Licensed to Kill or Practice Magic?
Morning: *Harry Potter* WB London studio tour
Afternoon: James Bond walking tour & London Film Museum
- Day 6 (May 26): Narratives about/in Music: Roll Up for the Magical Mystery Tour and Stay for Anarchy in the U.K.
Morning: Beatle's Magical Mystery Walking Tour
Afternoon: Punk Rock Walking Tour (Lush)
- Day 7 (May 27): Free day in London
- Day 8 (May 28): Allons-y and Don't Blink!
Morning: Traveling from London to Cardiff
Afternoon: Dr. Who Experience
- Day 9 (May 29): Once and Future King, Welsh Arthuriana Past and Present
Morning: Cosmeston Medieval Village in Vale of Glamorgan

Afternoon: Old Roman ruins of Caerleon

Day 10 (May 30): Travel from Cardiff to Dublin

Day 11 (May 31): Celtic Traditions Old and New

Morning: Trinity College & Book of Kells

Afternoon: Free Time in Dublin

Evening: Literary Pub Crawl

Day 12 (June 1): Winter is Coming in June!

Morning & Afternoon: *Game of Thrones* filming sites tour

Evening: Farewell dinner with live music

Day 13 (June 2): Depart for Home

Experiential Learning Journal DUE (submit to Lush or Breuer BEFORE leaving London!)

Friday, June 10: Location Analysis DUE (post to Cougar Courses)

Theatre Reflection DUE (post to Cougar Courses)

Friday, June 17: Group Social Media Project DUE (post link to Cougar Courses)

LTWR 302-3 The British Invasion

Location Analysis Essay

Due Date: July 1, 2016

Specifications: 2-4 pages, typed, double-spaced, 12 point font, Times New Roman or Cambria, one-inch margins

In this course, we visit first-hand the locations associated with the production and dissemination of texts you've read or watched. Select at least one location from the list below and use the question prompts below to produce a coherent and well-organized essay that analyzes and reflects on how your experience of visiting that location changed or enhanced your understanding and interpretation of one of the assigned works from this semester. As part of your response, you will need to draw specific connections between the location and the text.

Locations to choose from:

Royal Albert Monuments in Kensington Gardens (London)

Peter Pan Statue in Kensington Gardens (London)

Abbey Road (London)

221B Baker Street (London)

Covent Garden Market (London)

Piccadilly Square (London)

The Tower of London (London)

Shakespeare's Globe Theater (London)

St. Paul's Cathedral (London)

Westminster Abbey (London)

Buckingham Palace (London)

Leaveston Warner Brothers Studios (London)

Cosmeston Medieval Village (Cardiff)

Caerleon (Cardiff)

Cardiff Castle (Cardiff)

Bute Park (Cardiff)

St. Patrick's Cathedral (Dublin)

Trinity College (Dublin)

Dublin Castle (Dublin)

A Typical Irish Pub (Dublin)

Use the following questions to help focus your analyses:

1. Consider the physical and emotional sensations you experienced while visiting the location. What did it look/smell/feel/taste/sound like? What sensations stood out most strongly for you? What was the mood or atmosphere of the location? What emotions and/or thoughts did it elicit for you? (Refer to your Experiential Learning Journal if you can't remember the details.) How do the sensations, emotions, and thoughts that the location elicited in you compare/contrast to the sensations, emotions, and thoughts you experienced when reading/viewing the assigned text? To what extent do the specific aspects

of the location seem to have influenced both the content and form of the assigned text?

2. London has historically been one of the most cosmopolitan, diverse cities in Europe—all the way back to Roman Londinium in the first century AD—but it's also the seat of what was the largest colonial empire in history. What evidence of London's historical position as a seat of governmental, social, and economic power did you notice at the location you selected? What cultural traditions, specifically, is the location associated with? To what extent are those traditions influenced by locations and cultures outside London? How is the tension between the ever-present reminders of Britain's colonial past and the contemporary diversity of London expressed or manifested at the location you selected? If your assigned text represents London, to what extent does it capture the power and multiculturalism of the historic city? To what extent does the text handle the tension between London's colonial past and contemporary present?
3. Both Wales and Ireland share a history of British colonization. While Ireland is no longer part of the United Kingdom, Wales remains subject to British law. Choose 2 locations—one in London and one in either Cardiff or Dublin—and analyze them both with specific attention to the colonial past. Where do you see evidence of Britain's colonial power in the London location? In other words, how does the location present itself or manifest aesthetically (as powerful, peaceful, normal, advanced, benevolent, etc.)? How does that compare/contrast to the way the same colonial history is represented or manifested at the location in Wales or Ireland? How does the post-colonial position of the Cardiff/Dublin location manifest physically at the site? How does the assigned text you've selected compare/contrast to the location in this regard? To what extent does the assigned text you are analyzing deal with the colonial history of Britain? How does the way the text represents the past and/or current effects and consequences of British colonization compare/contrast to the way you experienced those effects when you visited the locations?
4. Many of the texts we read embody subversive or counter-culture elements (such as the punk albums, the *Dr. Who* episodes, and the Shakespeare play), stemming from the long history of British artists and individuals who have used their art to resist repressive structures of power. Look for evidence of counter-culture, resistance, and or subversion of normative British culture at your selected location. Where do you see signs of individuals resisting or challenging institutional structures? Consider such details as street art or graffiti, physical behaviors and aesthetics of individuals, and the condition of the buildings and furniture. How do these forms of daily resistance at the location compare/contrast to the types of subversion or resistance developed in the assigned text? To what extent do both artistic and individual strategies for resistance and subversion work to create change in the world?
5. The United Kingdom and Ireland are both commonly associated with their historic past—especially the medieval and Renaissance periods (as represented in figures like King Arthur, the castle-filled wizarding world of Harry Potter, and the Celtic-influenced *Secret of Kells*, as well as the thinly-disguised medieval Britain of *Game of Thrones*) and the Victorian period (as embodied by figures like

Sherlock Holmes). Choose a location that prominently features historical elements from the medieval, Renaissance, or Victorian period. What characterizes or typifies that past, as represented by the location you visited? Does the location romanticize the past it represents? In other words, does the location only manifest appealing, pleasing elements, or does the location also embody the negative, realistic aspects of the historical period? How does that compare/contrast to the way the historical period is represented in the assigned text? What's so appealing about the historical British and/or Celtic past, specifically? Why and how does representation of the historical period at the location or in your assigned text function to disguise, hide, or dismiss social injustices that arise from those periods (such as classism, racism, sexism, and or homophobia)? Why and how does the location and/or assigned text highlight or challenge those injustices?

Student Learning Outcomes:

The successful completion of this assignment will enable assessment of the following course SLOs:

1. Apply information from on-site tours, lectures, and experiential learning in British locations to analysis of British print and visual texts;
2. Apply experiential knowledge of multiple British literary and popular traditions to analysis of U.S. Anglophilia; and
3. Analyze the multiple cultural perspectives portrayed within assigned texts, noting shifting complexities in how British popular traditions portray race, class, gender, and sexuality.

The successful complete of this assignment will enable assessment of the following General Education SLOs:

- B) Students will utilize critical analysis and/or creative activity in order to examine the cognitive and affective aspects of human experiences.
- C) Students will analyze the aesthetic, metaphysical, or ethical manifestation of the human mind in diverse historical and/or cultural contexts.

*The Topic Form is attached to
provide additional context for
this course.*

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)? UUDGE 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: LTWR

3. Instructor Heidi Breuer and Rebecca Lush

4. Topic Abbreviation and Number: LTWR 302-2 5. Grading Method: Regular

6. Term: Summer 7. Year: 2016 8. Variable Units: * 3

9. Has this topic been offered previously: Yes No If yes, indicate term(s) Year:

10. Topic Title: **The British Invasion in U.S. Pop Culture**
(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: British Invasion

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.

This course will ^{analyze} popular literary, cinematic, and theatrical traditions of the British Isles, using a cultural studies lens to critically explore the longstanding U.S. fascination with British culture. ~~In this class you'll read and watch~~ ^{focus on} iconic works that draw from more than 500 years of popular British culture and then get to visit the sites associated with these works in this study abroad course. Visit the sites where fantasy series *Games of Thrones* is filmed in Dublin and Belfast, and in London, follow in the footsteps of Sherlock Holmes or walk across the famous "Beatles crosswalk" on Abbey Road!

While U.S. literary and historical traditions usually emphasize American rejection of tyrannous British colonial rule (and by extension, British culture), the reality today is that many people in the U.S. are voracious consumers of British literary and popular culture. Whether through the plays of Shakespeare, period dramas such as *King Arthur*, the distinctly British worlds of Harry Potter and *Game of Thrones*, or Beatlemania, U.S. audiences read and watch uniquely British narratives on a regular basis. This course has two main purposes:

1. To contextualize influential works of British popular textual traditions within their distinct geographical locations and cultural milieus
2. To analyze U.S. consumption and appropriation of British literary and cultural production within a cultural studies framework

An important aspect of this course will be to analyze the texts we've selected through the humanities-specific lens of close-reading, and a second key aspect is the consideration of how and why specifically British productions have value for U.S. audiences.

13. Does this topic have prerequisites? Yes No
University set pre-requisites for enrolling in upper division course work.

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.

This class is designed specifically to be a study abroad course we are organizing with the assistance of the campus Office of Global Education. This study abroad class will help the campus meet its stated goals in globalizing the curriculum at the university and college level as it will enable students to make critical connections between regional/domestic locations and global counterparts. This study abroad course meets numerous curriculum initiatives and learning outcomes on campus, including LEAP goals such as "Civic knowledge and engagement—local and global" and "Intercultural knowledge and competence" as well as the CSUSM General Education Philosophy and Values of "global issues and perspectives" and "multiculturalism, gender construction and difference, and human diversity." Additionally, this study abroad course aligns well with the global initiatives outlined within the CHABSS strategic plan, in particular Goal 4 "Enact a broadly defined culture of diversity and global engagement in values and actions."

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

18. Does this topic impact any other disciplines? Note: This number can be skipped if answer to part 9 is "yes." (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)

Yes No If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

FMST
Discipline

Rebecca M. Lush
Signature

8/30/15 Support Oppose
Date

Discipline

Signature

Date

Support Oppose

1. Rebecca Lush & Heidi Breuer

Originator (Please Print)

8/30/15

Date

4. Marta Strobl-Hess

Dean of College (or Designee)

9-8-15

Date

2. Ally

Program/Center/Department - Director/Chair

8-31-15

Date

5. Regina Eisenbael

Dean of Academic Programs

9/15/15

Date

3. Marta Strobl-Hess

College Curriculum Comm. Rep.

9-8-15

Date

