

First-Year Seminar 100: *The New South: Promise and Prison*
MW 3-4:15, Tribble A208
Instructor: Dr. John Hayes (hayesjh@wfu.edu; 706-248-3391)
Office: Tribble B3; ext 5696
Office Hours: MWF 11-12 or by appointment

This seminar uses a variety of source materials to explore what it was like to live in the society of the “New South” (the U.S. South c1880-c1940). We will reconstruct everyday life through the varied sources, seeing how modernizing development in the region involved both expansive promise and a confining sense of imprisonment. In the process, we will also step back to reflect critically on the different ways in which history can be recovered, how different sources reveal different aspects and glimpses of the past.

Students will “read” various types of material—written texts, oral songs and histories, visible photographs, films, and pieces of material culture—with the principal goal of constructing a portrait (or series of portraits) of everyday life in a past society. They will read as historical detectives, trying to put pieces together into a larger whole, while considering the social position of the source’s author or speaker. Short, regular writing assignments aid students in getting to the heart of a certain reading. These will be returned promptly, with comments, and over time will enable students to write the longer essays as functioning historians and critical interpreters of the past. The longer essays—open-note and open-book, with a week to write the essay—ask students to pull divergent materials together into a coherent piece that expresses their own thoughts.

Regular class discussions, guided by the professor, with a loose set of questions for orientation, will give students familiarity with and confidence in expressing their own thoughts—interpretations, questions, criticisms, disagreements—among their peers. Their own ideas will be tested and sharpened as other students and the professor push them to clarify or amend their thoughts. The mini-research paper, coming at the end of the semester, will apply the techniques of historical detective work developed in the course of the semester to a specific place of (likely) personal interest to the student. They will pursue research into this place through the same type of investigating, collecting work they have been doing throughout the semester.

Requirements:

1. Attendance: Attendance is mandatory. Each absence *over two* will result in *three* points subtracted from your final grade. The two allowed absences include minor illness, prior commitments, oversleeping, weddings, and the like; you do not need to explain why you missed class. In the event of something serious—a death in the family, a long-term illness—let me know and the policy may be altered. In either case, when you miss class, *it is up to you* to contact me, or another student, to find out what you missed and how you can make it up.

2. Note-taking: Taking good notes is critical to doing well in the class. *By all means, take notes on the rambling discussions*, as well as on the professor's orienting lectures. There is no overarching textbook, and material in the lectures is not duplicated in the readings. If you find that you're having trouble taking notes for this class, come talk to me in the first few weeks of the semester and we will discuss strategies for doing better.
3. Reading: We're reading six books, a host of primary sources, two films, and numerous images, etc. You need to engage with all of them closely and critically: what is the basic point, and how does it tell us something about the larger story of history? Come to class prepared to talk about what you read, and what you think of it. If you're not prepared, class will be embarrassing for you.
4. Writing Assignments: I will give short writing assignments for the readings, consisting of a half-page response to specific questions, designed to get at the basic points in the reading. They are always due at the end of class, as a hard copy. *Email attachments are not acceptable*. Class discussions are based on these writing assignments, and you will be asked to read excerpts from them, so do not embarrass yourself by showing up to class without one. Still, late assignments can be handed in, with a penalty of *10 points each day*.
5. Essays: There are *two essays* for the class, evenly spaced throughout the semester. They should be 8-10 pages. As a class we will develop potential essay questions: you will email me a question the night before the in-class development, and the next day we will cobble the various suggestions into 3-5 potential essay topics. You need to submit a possible question: if you don't, I will deduct *5 points* from your final essay grade. A hard copy of the essay is due at the beginning of class on the day specified. Essays handed in late lose *10 points each day* (24 hours from original due date).
6. Research Paper: Students will also write a 6-8 page micro-research paper, in which they take the insights they have developed—what New South life was like, how to recover the past through varied sources—and explore a specific place (city, town, village, county) of interest. They will then give brief oral presentations to the class, demonstrating how they pursued research and developed questions, as well as how they fit the place within the context supplied by the class.

Grades:

1. Writing assignments: 20%
2. Class participation: 15%
3. Essay 1: 20%
4. Essay 2: 25%
5. Research paper: 20%

Required Texts:

W.J. Cash, *The Mind of the South*
Harry Crews, *A Childhood: The Biography of a Place*
W.E.B. Du Bois, *The Souls of Black Folk*
William Faulkner, *The Sound and the Fury*
Zora Neale Hurston, *Their Eyes Were Watching God*
Richard Wright, *Black Boy*
Etiquette, Honesty, Disabilities:

Please turn off cell phones before class begins. Laptops should be used for the class, not for emailing, Facebook, youtube surfing, catching up on episodes of “Lost,” etc. These uses will adversely affect your class participation grade. There is no eating or drinking in the classroom, with the exception of Coca Cola and cornpone (both New South staples).

All work—notes, quizzes, short writing assignments, essays—should be the student’s own. Please familiarize yourself with the University Honor Code as found on the “Honor and Ethics” icon on your desktop.

Students with a learning disability who require specific accommodations should contact the Learning Assistance Center (ext 5929) within the first two weeks of class, and then notify the instructor.

Office meetings:

I will be in the office at the time listed above, and you do not need to make a prior appointment. If you need to or would like to meet at a different time, talk to me before or after class, or email me, and we can set up a different time to meet. I’m happy to talk as often as you would like, about this class, life in college, tobacco barn architecture, New South ghost towns, forgotten masterpieces of the 1920s like “Indian War Whoop,” and the state’s best ‘que.

Wednesday 8/26: Introduction

Photography

Monday 8/31: Farm Security Administration photographs
(memory.loc.gov/ammem/fsahtml/fahome.html)

Wednesday 9/2: Photographs and Postcards of Lynchings (www.withoutsanctuary.org)

Oratory

Monday 9/7: Henry Grady, “The New South”; Atticus Haygood, “The New South: Gratitude, Amendment, Hope” (on *Blackboard*)

Wednesday 9/9: Booker T. Washington, “Atlanta Exposition Address”

(www.wfu.edu/~zulick/341/booker.html); Ida B. Wells-Barnett, “Lynch Law in America” (<http://courses.washington.edu/spcmu/speeches/idabwells.htm>)

Song

Monday 9/14: Bentley Boys, “Down on Penny’s Farm”; Dock Boggs, “Country Blues”; Carter Family, “Will You Miss Me When I’m Gone?,” “Worried Man Blues”; Albert Brumley, “I’ll Fly Away” (on *Blackboard*)

Wednesday 9/16: Charley Patton, “Down the Dirt Road Blues,” “Mississippi Bo Weavil Blues,” “High Water Everywhere”; Bessie Smith, “Preachin’ the Blues”; Blind Willie Johnson, “God Moves on the Water” (on *Blackboard*)

A Film and a Novel

Monday 9/21: “The Birth of a Nation” excerpts

Wednesday 9/23: William Faulkner, *The Sound and the Fury*

A Film and a Novel

Monday 9/28: “I Am a Fugitive from a Georgia Chain Gang”

Wednesday 9/30: Zora Neale Hurston, *Their Eyes Were Watching God*; **develop questions for first essay**

Material Culture

Monday 10/5: visit Horne Creek Living Historical Farm

Wednesday 10/7: visit Reynolda House and Village

first essay due Friday 10/9 by 3pm in my office

Field Studies

Monday 10/12: John Dollard, *Caste and Class in a Southern Town* excerpts; Charles Johnson, *Shadow of the Plantation* excerpts (on *Blackboard*)

Wednesday 10/14: James Agee and Walker Evans, *Let Us Now Praise Famous Men* excerpts; Jean Toomer, *Cane* excerpts (on *Blackboard*); **pick site for research paper**

Newspapers

Monday 10/19: North Carolina’s 1898 election (www.lib.unc.edu/ncc/1898/1898.html)

Wednesday 10/21: the Sam Hose Lynching (<http://www.libs.uga.edu/research/resources>)

Oral History and Written Memoir

Monday 10/26: *These Are Our Lives* excerpts (on *Blackboard*)

Wednesday 10/28: Harry Crews, *A Childhood*

Oral History and Written Memoir

Monday 11/2: Behind the Veil project (<http://cds.aas.duke.edu/btv/menupagered.html>)

Wednesday 11/4: Richard Wright, *Black Boy*; **develop questions for second essay**

Polemics

Monday 11/9: Frank Tannenbaum, *Darker Phases of the South* excerpts (on *Blackboard*)

Wednesday 11/11: Twelve Southerners, *I’ll Take My Stand* excerpts (on *Blackboard*)
second essay due Friday 11/13 by 3pm in my office

Interpretive Prose

Monday 11/16: W.E.B. Du Bois, *The Souls of Black Folk*
Wednesday 11/18: Du Bois, *The Souls of Black Folk*

Monday 11/23: W.J. Cash, *The Mind of the South*; **present reports on research papers**

Monday 11/30: Cash, *The Mind of the South*; **present reports on research papers**
Wednesday 12/2: Cash, *The Mind of the South*; **present reports on research papers**
*****Research papers due Wednesday 12/9 by 3pm in my office*****

FYS 100: African Expressive Culture as History

T/TH 12:00-1:15, Tribble A305

Professor: Dr. Nate Plageman

E-mail: plagemna@wfu.edu

Office: Tribble B108, x4318

Office Hours: T/TH 1:30-2:30; W 12-1:30 pm & by appt

Introduction

Welcome to FYS 100! This course employs a number of African popular expressive forms—such as music, theater, art, and clothing—to reveal local interpretations of historical events during the twentieth century. Historical sources often relay the perspective of empowered actors (or those in power), but this course will examine the views and realities of “regular” African citizens who are often invisible in broader historical narratives. More specifically, we will consider the historical perspectives and realities of a wide range of men and women, including musicians, artists, and actors. As we analyze the ways in which these individuals have represented events of the last 100 years, we will collectively assess the ways in which expressive culture both reflects and causes political, economic, social, and historical change. In the process we will garner a greater understanding of the ways in which Africans have creatively used the resources at their disposal in order to engage with the past, present, and future.

Course Objectives

Throughout the semester, the class will work to together in order to meet the following goals:

1. Demonstrate a firm understanding of the major historical changes Africans have experienced during the twentieth century, including colonialism, independence, urbanization, gendered change, and economic marginalization.
2. Critically assess the historical value, bias, and perspectives of a wide range of African expressive mediums.
3. Consider the ways in which both artists and patrons use expressive mediums in order to alter their realities, constitute communities, and articulate their own historical voice.
4. Develop the oral and written skills vital to historical analysis and exchange.

Required Materials

For each course session, all class members need to complete assigned readings. These readings are listed on the syllabus and should be read prior to class. Weekly reading loads will vary, so be sure to complete them as scheduled. Do not fall behind! Always bring your course readings with you to class as they will be critical to our bi-weekly sessions.

The following texts are **required materials** and are available for purchase in the Campus Bookstore:

- Phyllis Martin and Patrick O'Meara, eds, *Africa* (Third Edition)
- Karin Barber, John Collins and Alain Ricard, eds, *West African Popular Theatre*
- Michael Veal, *Fela: Life and Times of an African Musical Icon*
- The Best Best of Fela Kuti* (2 Disc CD Set)

Additional required materials are available in the “Course Documents” section of Blackboard. A complete schedule for class readings can be found in the course schedule below. I reserve the right to amend these readings as needed and to occasionally distribute additional readings either in-class or via e-mail/blackboard. Should you have any questions about a particular reading assignment, please contact me in advance of its relevant course session.

Course Obligations

Many expectations exist for this class. Students may expect that I will be prepared for class sessions; I will be on time; I will return graded work in a timely fashion; I will work to foster a classroom environment of intellectual exchange and respect; and I will be available for consultation outside of the classroom.

Attendance

You must regularly attend class sessions to be successful in this course. In addition, you must arrive to class on time prepared for each course session. If you are late to class, I reserve the right to count you as absent!

Attendance is important, because we will devote our course time to lecture, discussion, as well as activities and assignments. Should you need to miss a course session, it is your responsibility to inform me and stay on track according to the syllabus. Please note that in-class work cannot be made-up. Each student is allowed three (3) unexcused absences during the semester. For each additional unexcused absence you will lose 5% of your entire course grade.

Participation and Intellectual Engagement

Participation is vital to succeeding in this course. Each student should come to class prepared to actively contribute and engage with our course material. In other words, attending class does not count as participation!

I expect students to actively contribute to our learning environment, so you must make your voice heard! Your participation grade will be based largely on your oral contributions as well as your efforts to listen to others, ask questions, offer ideas and comments, engage with the ideas of your classmates, and consider alternative points of view.

Course Assignments

In addition to attendance and participation, the central assignments for this course include the following:

Focus Summary

During the semester, each member of the class will complete a “focus summary” for one course meeting’s readings. This assignment will give each student the opportunity to engage with a specific topic in detail, enhance their writing and reading skills, and provide the rest of the class with a concise guide to particular readings and course themes. I will provide additional information on this assignment in future sessions.

Analytical Papers

During the semester, each student will write three papers (~5 pages in length) that engage our course material. For this class, papers must be analytical in nature (that is, they must have an

argument and support that argument with pieces of evidence). As I grade, I will take spelling, grammar, structure, and citations into account. For this course, papers must utilize 12-point Times New Roman font, 1" margins, and black ink. Papers that do not conform to these guidelines will be returned without a grade and considered incomplete.

All papers must be submitted in hard-copy and in class according to the syllabus. In addition, you must e-mail me a copy of your paper as an attachment on the day it is due. Please note that papers submitted solely via e-mail will not be accepted—you must turn in your paper in class! Papers submitted after class will be subjected to a penalty. Late papers will be penalized one letter grade per day submitted after the due date (an "A" paper one day late will receive a "B"; two days late a "C" and so forth). I will provide further details on these papers (due dates below).

Expressive Medium Analysis

At the end of the semester, each student will complete an analysis of one expressive form not addressed in class. For this assignment, students should select a particular expressive form, find a few scholarly sources on it, and produce a detailed and original analysis on its historical importance. I will provide further details on this assignment and each student will have a library information session to assist them with it.

In-class Freewrites

At five points throughout the semester, we will devote a few minutes of class time to allow each student to "free write" on topics and readings. This exercise is an opportunity for each student to focus on ideas that they can share with others, further reflect upon in an analytical paper, or incorporate into their semester-long journal. I will read them in order to understand and appreciate what perceptions people have about various topics and readings. Free writes that show a thoughtful reflection upon meanings, messages, and/or audiences of expressive forms will earn full credit.

Expressive Journal

Throughout the course of the semester, each student will be responsible for completing an expressive journal. The journal is an opportunity for each student to creatively reflect upon our course material and to articulate original thoughts/reactions/interpretations. It should be approached as a way to chart your own thoughts and reflections from the first week until the end of the semester. Entry topics might reflect upon how your perceptions of Africa have changed during the semester, compare and contrast expressive forms, or focus on a particular historical topic.

These journals are quite flexible, and may include written reflections, poems, music, photographs, pictures, sculptures, video footage or anything else that you feel best expresses your own thoughts. These journals must be semester-long reflections, so it is critical that you begin thinking about this assignment early in the semester. I will supply each student with more comprehensive guidelines for this assignment, but note that late journals will not be accepted.

Expressive Journal Presentation

At the end of the semester, each student will have 15 minutes to present her/his journal to the rest of the class. We'll spend a lot of time studying others' voices—this is a chance for you to reveal your own!

The presentation should cover the contents of the journal, explain the format(s) the journal employs, and recall some of the ideas or examples it reflected upon throughout the course. Again, feel free to present the journal in a way that best suits it—you may employ the assistance

of others or any media you would like. Each student should save a few minutes for questions from the audience. I will provide the criteria for the presentations at a later date, but they will be evaluated for clarity, specificity, and engagement with course materials.

Grades

The course grade will consist of the following:

Participation and In-Class Activities	20%
Focus Summary and Leading Class Discussion:	5%
In-class free writes	5% (5 @ 1% each)
Analytical Papers	45% (3 @ 15% each)
Expressive Medium Analysis	10%
Expressive Medium Presentation	5%
Expressive journal	10%

The class will strictly use the following scale to determine grades:

A 93-100 (except. high)	B 83-86 (superior)	C 73-76 (satisfactory)	D 63-66
A- 90-92	B- 80-82	C- 70-72	D- 60-62
B+ 87-89	C+ 77-79	D+ 67-69	F
Below 60			

Office Hours

I will hold regular office hours (times and location listed above) and encourage visits to discuss course materials and assignments. If you are unable to make it to my office during those hours, please contact me about arranging an alternative time to meet. E-mail is suitable for minor clarifications only, so please arrange a time to meet me in-person so that we can address questions and concerns.

Classroom Conduct and Electronic Devices

To facilitate an equal learning environment for all students, I expect each individual to treat others with respect. In accordance with this expectation, students must refrain from bringing food to class. Electronic devices of any sort are allowed only with my permission. Cell phones and music players must be turned off and put away during class. In addition, I will allow the use of personal computers only for those who disable (and do not use) their wireless connections during class. Students found using their computer in class for any reason other than taking notes will not be allowed to use it for the remainder of the semester. The inappropriate or frequent use of electronic devices will detract from your participation grade.

Special Needs

If you have a disability that may require an accommodation for this course, please contact the Learning Assistance Center (758-5929) within the first two weeks of the semester. Additionally, please meet with me as soon as possible.

Academic Honesty

Wake Forest University upholds an honor code and it will be strictly enforced in this class. Plagiarism, cheating, or any other form of academic dishonesty will not be tolerated in this course regardless of circumstances. Evidence of plagiarism—either from print or web-based sources—will result in a failing course grade and the possibility of disciplinary action. Should you have any questions about plagiarism, feel free to contact me. In addition, you may visit the library's plagiarism guide at <http://zsr.wfu.edu/research/guides/plagiarism.html>

Emergencies

If a natural disaster or pandemic crisis necessitates the university to suspend class meetings, students should continue to complete the readings and assignments as outlined on the syllabus. If this suspension occurs during exam periods (midterm or final) those exams will be done in a take-home manner. If the university closes before the end of the semester, I will base final grades on participation and assignments completed prior to the closure.

Course Schedule:

Aug 27	Course Introduction
Sept 1	Expressive Traditions as Keys to the African Past <i>Africa, "Problems and Perspectives" (3-9); "The Contemporary Map of Africa (10-36, focus on maps); and "Aspects of Early African History" (73-96)</i> Focus Summary Sign-Up
Sept 3	The Character of Pre-colonial African Societies <i>Africa, "Social Organization in Africa" (175-189); "African Systems of Thought (211-222); and "Ananse the Spider" (blackboard)</i> <i>Optional: "Economic Life in African Villages and Towns (190-210)</i>
Sept 8	NO CLASS
Sept 10	Historicizing African Arts and Material Culture <i>Africa, "African Art" (223-256); "African Music Performed" (257-272); and Listen to two of the following: "Zulu Song", "Ewe Chorus", "Bambara Minstrels"</i> Guest Lecture: Dr. Elizabeth Perrill, Art History, UNCG

- Sept 15 Trip to Wake Forest Museum of Anthropology
- Sept 17 Encountering Europeans and the Arrival of Colonialism
Africa, "Africa and Europe Before 1900" (115-27); "The Colonial Era" (135-156); and "They Pygmy in the Zoo" and "Is it a Man?" (169-190)
- Sept 22 Cultural Change and the Emergence of New Expressive Cultures
Bogumil Jewsiewicki, "Popular Culture" (447-460); and "Mami Wata" (23-44 and 49-69)
- Sept 24 Library Information Session, Room 476, ZSR Library
- Sept 29 Colonial Rule's Character and Impact: The Case of Film
Notcutt and Latham, "The African and the Cinema" (21-50); and Ambler, "Popular Films and Colonial Audiences"

Film: Matamata and Pilipili
- Oct 1 The Social and Economic Transformations of Colonial Africa I
"Economic Change in Contemporary Africa" (359-74); and WAPT, "Three West African Popular Theatre Forms (1-24; 38-54). Optional: Africa, "Social Change in Contemporary Africa" (313-329)

PAPER ONE DUE
- Oct 6 The Social and Economic Transformations of Colonial Africa II
WAPT, "The Eda Theatre and The Secret is Out" (183-209); and Gilbert, "From Highlife to Hellfire: Songs, Jokes, Plays, and Paintings" (19-29)

Film: Ghana's Concert Party Theatre
- Oct 8 Nigerian Popular Theatre: "The Secret is Out!"
WAPT, "The Secret is Out" (210-276)

- Oct 13 century Gender, Status, and the Politics of Dress in the Early and Mid 20th
- Laura Fair, "Dressing Up: Clothing, Class, and Gender in Post-Abolition Zanzibar" (63-94); and Karen Tranberg Hansen, "Dressing Dangerously" (166-185)*
- Oct 15 Independence for Africa?
- (156- *Africa, "Decolonization, Independence, and the Failure of Politics" (171); Okeke, "Modern African Art" (29-36); and Martin, "Independence and Liberation Movements in Africa, 1945-94" (37-44)*
- Oct 20 The Character of New African Nations: The Lens of Popular Music
- Veal, Chapters 2 & 3 (21-75)*
- PAPER TWO DUE**
- Oct 22 Optimism Unveiled? Photographs and Photography
- "The Golden Age of Black & White in Mali" (105-117); Diawara, "The Sixties in Bamako: Malick Sidibe and James Brown", (8-22); and Wendl, "Portraits and Scenery" (143-155)*
- Oct 27 Navigating Post-Colonial Africa: The Tool of Popular Fiction
- Newell, "The Proverbial Space in Ghanaian Popular Fiction" (9-27); and Anyichie, "The Adventures of the Four Stars" (243-293)*
- Oct 29 From Independence to Disappointment: Africa in the 1970s
- Africa, "African Politics since Independence" (347-359); Veal, Chapter 4 (77-119); and Listen to The Best Best of Fela Kuti, Disc 1, "Lady" and "Gentleman"*
- Nov 3 Paintings, History & the Post-Colony: The Case of Congo/Zaire
- Fabian, "Remembering the Present, 3-31; 45-56, 68-80; and examine the images in Faber, 28-30; 34; 40; 42-45.*
- Nov 3 Combating Corruption and the Politics of Post-Colonial States

Veal, Chapter 5 (121-166); and Listen to The Best Best of Fela Kuti, Disc 1, "Sorrow Tears and Blood" and "Zombie"

Nov 5

The 1980s: Cultural Renaissance and Economic Hardship

Veal, Chapter 6 (167-220); and Listen to The Best Best of Fela Kuti, Disc 2, "Shuffling and Shmiling", "ITT" and "ODOO (Overtake Don Overtake Overtake)"

Nov 10

The End of Apartheid in South Africa: Murals and Memory

Africa, "South Africa" (395-412); and "The Poetics of Politics: Imagining the New South African Nation" (117-165)

Nov 12
Youth

The 1990s: Politics, the Development "Crisis", and the Challenge of

Africa, "The African Development Crisis" (375-394); Bentor, "Masquerade Politics in Contemporary Southeastern Nigeria" and Pratten, "Masking Youth" (32-59)

Nov 17

Contemporary African Realities: The Case of Nollywood

John McCall, "Nollywood Confidential" (98-118)

Film: This is Nollywood

PAPER THREE DUE

Nov 19

NO CLASS

Nov 24

The Local and the Global in Contemporary Africa: The Case of African Hip-Hop

Perullo, "Hooligans and Heroes: Youth Identity and Hip-Hop in Dar es Salaam, Tanzania" (75-101); and Ntarangwi, "Hip-Hop, Westernization and Gender in East Africa" (273-301)

Film: Living the Hiplife

Nov 26

THANKSGIVING

Dec 1 Journal Presentations

Dec 3 Journal Presentations

Final Period Journal Presentations

EXPRESSIVE JOURNALS DUE

EXPRESSIVE ANALYSIS DUE

FYS 100 U - Image of Wealth and Poverty
Fall 2009 4:00-5:15 MW Tribble A-305
CRN: 85772

Prof. Howell Smith
smithhow@wfu.edu
758-5502

Office Hours 12:30-1:30 Wed. and Appointments
Tribble B115

Books: Shipler *The Working Poor*
 Kiyosaki *Rich Dad, Poor Dad*
 Wagner *What's Love Got to Do with It?*
 Singer *The Life You Can Save*
 There will be additional handouts and films.

As with other First Year Seminars, the purpose of this course is to lead students to experience what we hope we came to the university to accomplish:

Learn to discuss confidently and competently major issues and opinions
Be reminded of the discipline inherent in writing well
Learn how to find the reality of data and facts in both electronic and hard copy
Practice being influential in and learning from small group interaction
Explore the reality behind a major issue that challenges American culture

We will find how our culture has in the past and in the present explained who should be rich and why. Who should be poor? What are the burdens of being identified as rich or poor? Is there any reason a person should give away power and prestige? Was there a "Gospel of Wealth?" Can a society claim that it believes in the values of the market capitalism, self help, fairness, and meritocracy without making a commitment to leveling the playing field in the crib? By what right does a community take money from the rich and give it to the poor—as in graduated income tax? What is the role and nature of philanthropy and volunteerism?

As we learn about each other, we will construct a time line for considering these approaches. The seminar's rules for writing will be those of the *Chicago Manual of Style [Turabian]*. Students will edit each other's papers and learn to critique effective writing. Students will learn to use the library and the internet for discerning research. There will also be oral presentations to the class. Expect to write each week.

Grades will be based on the quality of your presentations, participation, and writing. Points will be assigned to each project. Term grade will be based on cumulated points. For the ideal of spontaneous learning, some assignments will come with

opportunities that come to the class such as museum visits, films, or guest presentations. Reaction papers will be worth 5-10 pts. Presentations 50-100 pts. Tests on particular books or portions of the course will be worth 100. Participation will be worth 100 pts. A final comprehensive paper or final exam will be worth 100-200 pts.

If a disaster disrupts the schedule of the class, you will have been given a list of alternative reading and written assignments to allow you to meet the requirements of the course. Continue the assignments with written summaries or reaction papers. I am collecting your cell phone numbers and home address information so that we can stay in contact if the student body needs to be sent home.

Note: Students who have a disability that may require an accommodation for taking this course are to contact the Learning Assistance Center, (336) 758-5929, within the first two weeks of the semester

Assignments will be announced on the calendar and will include student reports, discussions, and reading/writing assignments:

Aug. 26

31 Paper (2 pp.) – 10 pts.

“Does the Bible teach that it is good for us to become rich?”

Sept. 2 No Class

7

9

14

16

21

23

28

30

Oct. 5

7

12

14

19

21

26

28

Nov. 2

4 No Class

9

11

16

18

23

30

Dec. 2

SYLLABUS: The Dirt on Development Fall 2009: FYS 100 Section V

Dr. Emily Wakild Email: wakildel@wfu.edu

Tu/Th 12:00-1:15 Phone: x4517

Tribble A104 Office: Tribble B109

Office Hours: T/Th 1:30-3:00

“Never underestimate the ability of a small group of committed people to change the world. Indeed, it is the only thing that ever has.” Margaret Mead

Premise:

In this class we will focus on how certain individuals have sought entrepreneurial solutions to major issues related to world poverty. We will examine how they approached various issues and use case studies as sources of inspiration and ideas. These individuals and cases will become the template for our own method. We will use two points of departure for this investigation—dirt and development.

Development, for the purposes of this class, refers to the methods and means through which individuals and societies strive for a better world. One that is more equitable, more sustainable, more livable, and more enjoyable for everyone. “Development,” or developed and underdeveloped countries is a discourse that has come to replace the cold war division of the world’s countries into first, second, and third worlds. It is often used as a synonym for wealth and poverty—wealthy countries are developed; poor countries undeveloped. But it is also a term denoting a process, one that indicates motion forward and potential for betterment. While there is reason to be skeptical of this optimistic trajectory, it is the popular current parlance we will investigate. We will look at how this discourse is related to human rights and how inequality factors into the attainment of development but the class is not focused on the political side of development. Certainly war, governance and corruption, subsidies and trade barriers, even migration have deeply political causes and enormous effects on global development. Yet, politics too often becomes the proximate cause and the solution, overlooking the wide social front outside political regimes. Notably, the social entrepreneurs we’ll investigate do not see politics as their main vocation. While nothing is apolitical, most of our entrepreneurs solve problems creatively by seeking solutions beyond formal political institutions.

Dirt means the environmental ramifications. Despite our current behavior, humans do not live apart from the rest of nature. Skyscrapers, hog farms, and air conditioning all use the environment in important ways, but human connections to non-human nature appear distant. This distance, among other things, has provoked thoughtless and shortsighted habits and actions. For a relatively brief blip in history— perhaps the last 200 years— humans have entered into a new biological regime where the energy we use comes from sources other than just the sun. This shift meant that in their quest for development some societies exhausted their available sources of timber, coal, and oil at pace that compromised the added improvements. Looking at the environmental ramifications of development should provide insight into the always intertwined relationship between nature and culture. Furthermore, the focus on the environment reiterates the fact that any sort of human sustainability remains tied to how we treat our habitat—the earth.

Methodology:

This course is divided into three sections. The first involves readings and discussions of the theories and responsibilities that shape commitments to development. These readings will give us a broad frame of reference for relating more specific examples. In this section we will also gain awareness of campus sustainability resources and library tools. The second section involves specific examples of areas for development and individuals that have succeeded in making a difference. Five topics, (food, disease, microfinance, climate change, and environmental sustainability) will provide concrete projects for us to learn about and discuss. In both the first and second sections of this course, we will devote two class periods devoted to each theme. In the first class period of a topic the instructor will guide a discussion of the history and background of a certain issue and individual example. The goal of these sessions will be outlining the problem at hand and possible solutions. By noon (12:00pm), on the Wednesday between class sessions students will have submitted a two page position paper responding to the week's reading, and posted it to the course Blackboard site. These papers then become required reading for the rest of the class. The discussion leaders will use the position papers to plan the discussion for Thursday's class. The second class period will then be led by two or three students and will address the issues and questions laid out in the position papers of their classmates. The third and final section of the class is devoting to applying the lessons from these examples to a project of your own design. This can be an individual or a group project and must address a social need in a compelling and innovative way. Students will design and present their projects in addition to crafting a final paper.

Course Objectives:

This course aims for students to:

1. Thoughtfully engage the dynamics of issues in international development and critically evaluate potential solutions.
2. Identify the attributes of successful social entrepreneurs through written exercises and oral discussions.
3. Develop and defend a concise and feasible written project plan to address an identified social need.

Required Readings:

As we investigate the *dirt on development*, we will read from a mixture of scientists, social scientists, humanists, philosophers, and journalists who each have different writing styles and approaches to development. Pay attention to these nuances and adjust your reading accordingly. The first half of this course has a relatively heavy reading load, approximately 100-150 pages of assigned reading each a week, sometimes less and sometimes more. In the latter half you should be reading at least that much on your own as you engage in research for your project. While sometimes the readings are uneven, there is no time to lag behind and catch up. If you are unable to handle this reading load, this is not the course for you. Readings consist of a mixture of books, online websites, and articles or chapters posted on Blackboard. Please familiarize yourself with the Blackboard site and utilize it regularly. The syllabus is a required reading for this course and it may change at any point, please pay attention to updates.

FYS 100 V: Dirt on Development

Dr. Wakild, Fall 2009

3

Available for purchase in the bookstore are the following **required books**:

Jeffrey D. Sachs, *Common Wealth: Economics for a Crowded Planet*

Peter Singer, *The Life You Could Save: Acting Now to End World Poverty*

Paul Farmer, *Pathologies of Power: Health, Human Rights, and the New War on the Poor*

Muhammad Yunus, *Banker to the Poor: Micro-lending and the Battle against World Poverty*

Wangari Maathai, *The Green Belt Movement: Sharing the Approach and the Experience*

Evaluation and Assignments:

Your performance in this course will be evaluated based on both the written and oral assignments as listed below. More detailed information on each component will be posted on Blackboard shortly. All written assignments should be emailed to the professor, with the exception of the position papers which should be posted to the forums on Blackboard. All assignments must be completed to earn credit for this course.

Written Assignments Length Grade Value

Position papers (5) 2 pages 25%

Project proposal outlining problem 3 pages 10%

Final project paper 10 pages 30%

Oral Assignments

Discussion leader (with partners) 1 Class 20%

Project presentation 10-15 minutes 15%

Participation and Attendance:

Dynamic, engaged participation and attendance are required in every class. Participation includes active listening, asking questions about reading and lecture material, responding to the ideas of your classmates, taking notes, offering ideas and comments, completing reading assignments, engaging in intellectual debates, and considering alternative points of view. You must participate to succeed in this class.

Because of the nature of this seminar, all class meetings are extremely vital. You will be permitted one (1) unexcused absence from the scheduled class meetings without a grade penalty, although that absence will be frowned upon. Beyond the one absence, missed classes will severely reduce your overall course grade. Without prior approval from the instructor, circumstances that excuse attendance include a student illness which requires the intervention of a physician or the death of a family member. Under such circumstances, please provide appropriate documentation. Students who believe that additional situations require similar consideration should discuss their concerns with me.

Office Hours and Email:

I welcome visits to my office to discuss course material during the listed office hours. If you are unable to make it to my office during those hours, I am available a limited

FYS 100 V: Dirt on Development

Dr. Wakild, Fall 2009

4

number of other hours by appointment. I much prefer in-person inquiries to email communication. I will not respond to emails that discuss absences, missed work, or grades. Appropriate uses of email include appointment scheduling and assignment

clarification.

Extra Educational Opportunity:

Part of being on a university campus involves participating in a vibrant intellectual community. Numerous speakers, films, conferences, and the like occur on this campus and will round out your educational experience. I emphatically encourage you to attend events that interest you and particularly those that relate to the content of this course. I will make a point of announcing events that I am aware of and I invite you to do the same. I also encourage you to reflect on the importance of these events in a two (2) page critical written reflection tying the speaker or event to the themes of this course. List the title, speaker, and location of the event you attended in your reflection and attach any relevant ancillary materials (ticket stubs, pamphlets, etc.) You may submit a maximum of two reflections for a possible total of 2% extra credit towards your final grade. Please attend events all semester but do not turn in the reflections until the last day of class.

Drafts and Grade Disputes:

I am willing to look over paper drafts if I receive your draft (by email or hardcopy) at least 48 hours before the assignment is due. Please feel free to take your papers to the writing center for additional assistance. I also welcome discussions about comments on graded papers, particularly if you have a mind towards improvement. Such conversations will often help you improve on future assignments. In the very rare cases where a student wishes to dispute the grade he or she earned, I require a written statement of at least one page outlining the specific reasons for reconsidering the grade earned.

Late Work Policy:

Without prior approval, late papers are assessed a penalty of one letter grade per day late (an A- would become a B-, or a C+ would become a D+, and so on). Penalties start immediately after the time expires, meaning if the assignment is due at 1:30 and you turn it in at 1:34, the paper will lose one full letter grade.

Special Needs:

If you have a disability that may require an accommodation for taking this course, please contact the Learning Assistance Center (758-5929) within the first two weeks of the semester. Additionally, please meet with me as soon as possible.

Academic Honesty:

Plagiarism, or representing another person's ideas as your own, will not be tolerated regardless of circumstances. It will result in a failing course grade and possible disciplinary action. For questions about plagiarism and suggestions on how to avoid it, visit the library's guide at <http://zsr.wfu.edu/research/guides/plagiarism.html>

Electronic Devices:

Electronic devices of any sort are only allowed with my permission. The use of a computer is a privilege and is only permissible if you disable your wireless connection. Students found using the internet or instant messaging during class will forfeit a portion of their participation grade and their privilege of in-class computer use for the remainder of the semester.

Emergencies:

In the case of a natural disaster or pandemic crisis that prevents classes from meeting students should continue to follow the reading outlined on the syllabus and continue working on paper assignments. If the university closes during exam periods (midterm or final) those exams will be done at home and sent back to the professor. Participation will be graded on classes that did meet.

Course Schedule:

Readings should be completed by the week they are listed and generally in the order they are listed. Books are listed by the last name of the author and the title. Those materials found on Blackboard will be denoted by a **B** in the class schedule. Websites are suggestions related to the topics for each week.

Part I: Theories and Responsibilities

27 Aug

Week 1: The Moral Imperative:

Readings: Universal Declaration of Human Rights and the Covenants on Civil and Political Rights and on Economic, Social, and Cultural Rights

<http://www.hrweb.org/legal/undocs.html>

Declaration of Right to Develop **B**

Sachs, Ending Poverty: How Universities Can Help **B**

1-3 Sep

Week 2: Theoretical Underpinnings: Development and the Environment

Readings: The Brundtland Commission Report “Our Common Future” 1-39 **B** or

<http://www.worldinbalance.net/agreements/1987-brundtland.html>

Lovins et. al, The Next Industrial Revolution **B**

Goodland, Concept of Environmental Sustainability **B**

Martínez-Alier, Ecology of the Poor **B**

8-10 Sep **Discussion Leaders:**

Week 3: The Big Picture and Poverty

Readings: Jeffrey Sachs, *Common Wealth*, p. 3-83; 159-182; 205-226; 313-339

Websites: Earth Institute at Columbia <http://www.earth.columbia.edu>

Heifer International <http://www.heifer.org>

15-17 Sep **Discussion Leaders:**

Week 4: Whose responsibility?

Readings: Peter Singer, *The Life You Could Save*, preface-125; 151-173

Specter, “The Dangerous Philosopher”

FYS 100 V: Dirt on Development

Dr. Wakild, Fall 2009

6

Parker, "The Gift"

Websites: <http://www.princeton.edu/~psinger/index.html>

22-24 Sep

Week 5: Campus Sustainability and Research Skills

Dedee Delongpré Johnston, Director of Sustainability

Mary Scanlon, Research Librarian

Part II: Examples and Entrepreneurs

29 Sep - 1 Oct **Discussion Leaders:**

Week 6: Agribusiness and Local Food

Readings: Berry, "Conservationist and Agrarian" **B**

Pollan, "Mass Natural" & "The (Agri)Cultural Contradictions" **B**

Kingsolver, "A Good Farmer" **B**

Newsweek Forum: How to Feed the World

<http://www.newsweek.com/id/136360/output/print>

How Much Fossil Fuel Did You Eat Today?

<http://www.organicconsumers.org/btc/fossilfuel060326.cfm>

Websites: Navdanya <http://www.navdanya.org/>

Locavores <http://www.locavores.com/>

Food First <http://www.foodfirst.org/>

6-8 Oct **Discussion Leaders:**

Week 7: Disease

Readings: Tracy Kidder, *Mountains beyond Mountains* Part I p. 1-44 **B**

Paul Farmer, *Pathologies of Power*, preface, 1-50; 137-178; 213-256

Websites: Doctors without borders <http://www.doctorswithoutborders.org/>

Yéle Haiti <http://www.yele.org/>

Soft Power Health <http://www.softpowerhealth.org/home.htm>

13 -15 Oct **Discussion Leaders:**

Week 8: Microfinance

Readings: Muhammad Yunus, *Banker of the Poor*, p. vii-83 and p. 117-192

Karnani, "Romanticizing the Poor Harms the Poor"

Websites: Grameen Bank <http://www.grameen-info.org/>

Kiva <http://kiva.org/>

20-22 Oct

Week 9: Climate Change and Transportation

Film: *Who Killed the Electric Car?*

Readings: Vitousek, *Beyond Global Warming* **B**

Sachs, *Common Wealth*, 83-115

Revkin, "Climate Change as News: Challenges in Communicating Environmental Science" **B**

Lovins, "Reinventing the Wheels" **B**

Websites: Voluntary Carbon Offsets <http://www.tufts.edu/tie/tci/carbonoffsets/>

FYS 100 V: Dirt on Development

Dr. Wakild, Fall 2009

7

Focus the Nation <http://www.focusthenation.org/>

Natural Capitalism: <http://www.natcap.org/>

27-29 Oct **Discussion Leaders:**

Week 10: Environmental sustainability and Gender

Readings: Wangari Maathai, *The Greenbelt Movement* p. 1-92

Sen, "More than 100 Million Women Are Missing"

Sachs, *Common Wealth*, 227-253

Websites: Greenbelt Movement <http://greenbeltmovement.org/>

American Farmland Trust <http://www.farmland.org/default.asp>

Part III: Planning your Project

3-5 Nov

Week 11: Project Development

Roundtable workshops on planning projects

10 -12 Nov

Week 12: Further Reflection

Film: *The New Heroes*

Weisman, *Earth without People, B*, or find at

<http://discovermagazine.com/2005/feb/earth-without-people>

Website: Wiser Earth www.wiserearth.org

Project Proposal Due Nov 10

17 -19 Nov

Week 13: Project Development

Independent consultation with instructor

24 Nov

Week 14: Student Presentations

1-3 Dec

Week 15: Student Presentations

Final Project Due Dec 3

**FYS 100: The Mystery of Qi: the Chinese Perspective on
the Body, Mind and Personal Well-Being
TR 12:00-1:15 P.M., Tribble B117**

Prof. Qiong Zhang, History
Hall B11

Phone: x 2538

Office Hours: TR 10:00-11:00 A.M.; 2:50-3:20 P.M. and by appointment

Office: Tribble

E-mail: zhangq@wfu.edu

Course Description: The conception of *Qi* (Ch'i) was a ubiquitous presence in traditional Chinese culture. It lay at the core of traditional Chinese understanding of nature and the human body and informed a wide variety of cultural practices ranging from the healing arts to calligraphy and poetry. However, unlike many other similar trademarks of traditional knowledge systems around the world, the idea of Qi did not simply retreat into the background as modern science took root in China. Rather, it continues to thrive and nurture a medical system known as Traditional Chinese Medicine (TCM) that is drawing a robust following in and outside of China and claiming many astounding medical feats which advocates of modern science and biomedicine cannot simply ignore. Just what exactly is this Qi, does it really exist, and if it does not, what do we make of its apparent effects?

In this seminar, we will join in the ongoing investigation of Qi by taking three standpoints. First and foremost, a *historical standpoint*. We will be asking such questions as how the conception of Qi shaped the Chinese views of the cosmos and perspectives on the body, mind, and personal well-being in pre-modern times, how the latter differed from the perspectives of other pre-modern traditions such as classical Greek medicine, and how the conception of Qi permeated other areas of traditional Chinese culture, such as literature and the arts. Second, a *cultural-anthropological standpoint*. We will observe how the healing techniques of traditional Chinese medicine (TCM) and other Qi-based practices such as Taiji, Qigong, and the martial arts are being practiced today in and outside of China, and how the idea of Qi continues to hold deep meaning for the vast number of people who are practicing them or believing to have benefited from them. Third, a *scientific/philosophical standpoint*. We will evaluate evidence from various lab and clinical research designed to measure Qi and/or its effects and take a position in the ongoing debate on whether Qi exists and whether TCM and other associated healing arts deserve a place in our own medical system or in our personal lives. We will also explore the philosophical questions concerning the objective existence of Qi, the validity of various scientific procedures designed to demonstrate or debunk it, and indeed, the limitations of modern science -- or any other human conceptual schemes -- in understanding reality.

Expectations and Policies: This course will be conducted primarily in the form of discussions and debates. Therefore, it is essential for the success of this course that you complete the assigned readings ahead of time and come prepared to share your questions and thoughts with the class. In addition, you will also be asked to team up with another classmate to lead discussions; each person will act as co-discussion leader approximately twice in the semester. When it is your turn to lead discussion, you will need to think about a list of questions or activities that will help generate discussions and debates in the class around issues and/or concepts that you deem centrally important in the assigned readings. *All participants of the seminar should have the assigned readings available to consult in class.*

To minimize classroom disturbance, please keep your cell phones *off* and refrain from chatting, web-surfing, instant messaging and other irrelevant activities in class. Students who are found to be using their computers for such activities in class will lose their privileges of bringing their computers to this class for the remainder of the semester.

In case of a **Pandemic Flu** that causes the university to close, I will base final grades on the completed assignments to that point, including all your papers, journals and participation.

If you have a disability that may require an accommodation for taking this course, please contact the Learning Assistance Center (758-5929) within the first two (2) weeks of the semester.

Please consider taking advantage of the Writing Center as you draft your papers. The staff there will read your paper, check your thesis, and go over grammar and organizational aspects of your paper. You must make an appointment at least two days in advance. The number is x5768. The hours are Monday through Friday, 9:00 to 3:00, and Sunday through Thursday, 7:00-9:00 p.m.

A Note of Warning on **Plagiarism**: Wake Forest University subscribes to an Honor Code (see *Undergraduate Bulletin*, 2009-2010, p. 13). This code will be strictly enforced in this class. Plagiarism is a serious offence against the Honor System which results in the suspension of a student. Plagiarism is the attempt to pass off as one's own the work of another person, whether it is one sentence or whole paragraphs, and includes material taken from the internet, books, periodicals, or other students' work. Submitting your own paper for credit in two different classes is also plagiarism. For a review of what actions constitute plagiarism, please consult the following website: <http://hnn.us/articles/514.html>

I reserve the right to make changes to the syllabus at any point in the semester; all changes will be announced to the class on the Blackboard and via email.

Course Requirements and Grading

1. Journal (50 points): *A journal is NOT a pack of notes taken from readings and lectures/discussions.* I am looking for your own reflections on readings and class discussions where you take note of and expand on important concepts, issues, and insights and make connections between different themes discussed in this course. This is also where you identify the topic that you want to pursue for your research project and develop your ideas. It can be informal, handwritten (but please make it legible), and of indefinite length; I expect a *minimum* of *two entries* per week. Your journals will be turned in and graded three times during the semester. The dates are marked on the course schedule below.
2. Short Papers (150 points): there will be 3 short papers (3 pages for the first, 5-6 pages for the second and third, 50 points each) on designated topics pertaining to traditional Chinese cosmology, medicine, and art/literature respectively. Essay topics and detailed instructions will be posted on the Blackboard at least a week in advance. Paper due dates are marked on the course schedule below. All papers must be *typed, spell/grammar-checked and submitted in hard copies*. Please note that you may discuss the paper assignments with others, but the papers themselves should be strictly your own work. *Also, please submit your papers on time; late submissions will be downgraded by one letter per day of delay except in cases of documented emergencies.*
3. Research Project (100 points), leading to a 5-8-minute presentation to the class as well as a 5-8 page research paper both due in the last week of class. Depending on the nature of your project, you may team up with another classmate to complete it. It is expected that such projects will result in a proportionately more substantial paper and presentation. A project proposal, with a topic and one-paragraph outline plus a bibliography containing at least **five** different sources are due in class on *Tuesday September 29*. For team projects, both partners must participate in the presentation to the class, and each partner must write his/her own paper based on the collaborative research.
4. Intellectual Engagement (100 points): this includes attendance, active and meaningful contributions to class discussions and debates, fulfillment of spontaneous in-class writing assignments, and discussion leading (See "Expectations" above for further explanation). *The following is a rough guideline I will follow in grading your level of engagement in class discussions: Students who offer insightful comments on a consistent basis will earn an A (95 points). Students who offer thoughtful comments at regular intervals will earn a B (85 points). Students who make sporadic comments will earn a C (75 points). Students who make few comments throughout the semester will earn a D (65 points). Students who fail to participate in a meaningful way will earn an F (59 or lower).* More than two unexcused absences will result in significant grade penalty, especially if you missed the class for which you signed up as a co-discussion leader. Arriving late, leaving early or engaging in irrelevant activities in class will also be noted.

Grade Conversion Table (For Reference only):

376-400 A	336-348 B	296-307 C	256-267 D
360-375 A-	320-335 B-	280-295 C-	240-255 D-
349-359 B+	308-319 C+	268-279 D+	240- F

Course Texts:

1. Eisenberg, David and Thomas Lee Wright, *Encounters with Qi: Exploring Chinese Medicine*. W.W. Norton, 1995.
2. Kuriyama, Shigehisa, *The Expressiveness of the Body and the Divergence of Greek and Chinese Medicine*. Zone Books, 2002.
3. Yen, Xiaoping, *The Peony Pavilion*. Homa and Sekey Books, Illustrated edition, 1999.
4. All other readings (items preceded by *) will be available on the **Blackboard**.

Tentative Schedule of Classes and Assignments

Week 1: 8/27: Course Introduction

Part One Qi and Chinese Cosmology

Week 2

T 9/1 Mysteries and Inquiries: Video, “The Mystery of Qi”

R 9/3 Continue discussion of Video; Fundamental Elements of Traditional Chinese Science

Reading: *Ho, Peng Yoke, *Li, Qi and Shu: An Introduction to Science and Civilization in China*, 3-24

Week 3

T 9/8 The Understanding of Nature in the *Book of Change* (Yijing or I-Ching)

Readings: *Richard Wilhelm, "Introduction" to and selections from the *Book of Change*, German translation rendered into English by Cary F. Baynes, xvii-ixii, 3-15; Ho Peng Yoke, *Li, Qi and Shu*, 34-45

R 9/10 The Dao (Tao) of Cosmic transformation and Personal Well-Being

Readings: *Laozi, *Daodejing*, verses ##1, 6, 7, 14, 15, 16, 21, 23, 25, 39, 42 in Ivanhoe and Van Norden, *Readings in Classical Chinese Philosophy*; *Zhuangzi, ch. 2, “Equalizing things, and ch. 3, “the Key to Nourishing Life,” in Ivanhoe and Van Norden, *Readings in Classical Chinese Philosophy*, 203-221.

Part Two Qi and Traditional Chinese Medicine (TCM)

Week 4

T 9/15 Unity of Nature and Humanity; *First Paper Due in Class!!!*

Readings: *selections from *Huangdi neijing: suwen* (The Yellow Lord’s Inner Canon of Medicine), translated in Paul U. Unschuld, *Medicine in China: A History of Ideas*, 276-285; *Lee, Sung Kyu, "Traditional East Asian Views of Nature Revisited," in Alan K.L. Chan, Gregory K. Clancey, and Hui-Chieh Loy, eds., *Historical Perspectives on East Asian Science, Technology and Medicine* (Singapore: Singapore University Press, 2001), 60-65.

R 9/17 The Geography of the Body in TCM (I): Qi, Yin, Yang, and the Zang-Fu “Organ” System

Readings: *Encounters with Qi*, 11-59, 122-135; *Tom Williams, *Chinese Medicine*, 5-20; 43-58

Week 5

T 9/22: “Geography” of the Body in TCM (II): acupuncture and the Meridians

Readings: *Encounters with Qi*, 60-121; *Tom Williams, *Chinese Medicine*, 32-42

R 9/24 Qi, Mind, and Body

Readings: *Encounters with Qi*, 136-196; *Nathan Sivin, “Emotional counter therapy”, in Sivin, *Medicine, Philosophy and Religion in Ancient China, Researches and Reflections*, 1-19

Week 6

T 9/29 Taiji and the Martial Arts; Video Clips from “Iron and Silk” and “Crouching Tiger, Hidden Dragon”; *Journals first round check-in!!! Research Project Proposals Due!!!*

Readings: *Bede Biblack, “Taiji Quan: Forms, Visions, and Effects” in Livia Kohn, ed., *Daoist Body Cultivation*, 179-202.

R 10/1 The Myth, Science and Politics of Qigong

Readings: *Encounters with Qi*, 197-244; *Nancy Chen, *Breathing Spaces: Qigong, Psychiatry, and Healing in China*, ch. 6, “Mandate of Science,” and ch. 7, “Transnational Qigong,” 139-184.

Week 7

T 10/6 Divergent Approaches to the Body in TCM and Classical Greek Medicine (I): Qiemo vs. Pulse-taking

Reading: Kuriyama, *The Expressiveness of the Body*, 7-108

R 10/8 TCM vis-à-vis Classical Greek Medicine (II): Qi vs. Human Anatomy

Reading: Kuriyama, *The Expressiveness of the Body*, 111-192

Week 8

T 10/13 TCM vis-à-vis Classical Greek Medicine (III): Qi, Blood and Life

Readings: Kuriyama, *The Expressiveness of the Body*, 195-231.

R 10/15 Mid-Point Reflections and Debate on Qi, Acupuncture, Taiji, Qigong, and Alternative Medicine; Journals Second-round Check-in!!!

Readings: 1A-B): * Peter M. Wayne *et al*, “Acupuncture for upper-extremity rehabilitation in chronic stroke: a randomized sham-controlled study.” *Archives of Physical Medicine and Rehabilitation* 2005 Dec; 86(12):2248-55; *“The effect of tai chi exercise on blood pressure: a systematic review,” *Preventive Cardiology* 2008; 11(2):82-9; (for those interested, here are some other articles by Peter Wayne et al: <http://www.treeoflifetaichi.com/medicalresearch.html>

2) Shui Yin Lo, author of *The Biophysics Basis for Acupuncture and Health* (Dragon Eye Press). Video clip: “Qi is Quantum Field”: <http://www.thescienceofqigong.com/introvideo.html#video1>

3) *“Medicine Man” <http://www.guardian.co.uk/society/2004/mar/16/lifeandhealth.health>

4) *Barry L. Beyerstein and Wallace Sampson, “Traditional medicine and pseudoscience in China” A report on a 1995 CSICOP (Committee for the Scientific Investigation of Claims of the Paranormal) delegation to China, part I, *The Skeptical Inquirer*; Jul 1996; 20.4: 18-26

5) *Stephen Barrett, MD, “Be Wary of Acupuncture, Qigong, and “Chinese Medicine” at: <http://www.quackwatch.org/01QuackeryRelatedTopics/acu.html>

Part Three From Medicine to Arts and Literature

Week 9

T 10/20 Qi and artistic creativity, with Guest Speaker and Demonstrator Professor emerita Patricia Endress

Readings: *Wen C. Fong, “Ch'i-yun-sheng-tung: Vitality, Harmonious Manner and Aliveness.” *Oriental Art* 12, no. 3 (autumn 1966): 89-92; *excerpts from *Some Tang and Pre-tang texts on Chinese Painting*, xxix-xli; 148-153.

R 10/22 Encounters with Chinese Food Culture and Healing Arts, with Guest Speaker Professor emerita Patricia Endress; Second Paper Due Today!!!

Readings: *Eugene Anderson, *The Food of China*, 229-243.

Week 10

T 10/27 Qi and Literary Creativity

Readings: *Cao Pi, “Discourse of Literature,” in Minford and Lau, eds., *Classical Chinese Literature*, 628-630; *David Pollard, “Ch'i in Chinese Literary Theory,” in *Chinese Approaches to Literature from Confucius to Liang Ch'i-ch'ao*, edited by Adele Austin Rickett, 43-66.

R 10/29 Representations of the Body in Chinese Art and Literature (I)

Readings: *John Hay, "The Body Invisible in Chinese Art?" in *Body, subject & power in China*, edited by Angela Zito, Tani E. Barlow (University of Chicago Press, 1994), 42-77; * "Painted Skin," in Pu Songling, *Strange Tales from Make-Do Studio*(bi-lingual edition), English translation by Denis C. & Victor Mair, 38-49.

Week 11 T/R 11/3-5

The Body, Love, Dream and Resurrection: Tang Xianzu and his *Mudan ting*

Readings: *Excerpts from Tang Xianzu, *The Peony Pavilion* (*Mudan ting*), translated by Cyril Birch; Xiaoping Yen, *The Peony Pavilion, A Novel Based on Tang Xianzu's Opera*.

Week 12-14 There will be NO group meetings in class; Term Projects in Process; I am available for individual consultation. Please stop by during my office hours or make appointments

Tuesday November 10: paper #3 due in my office at 5pm today!

R 11/26 Happy Thanksgiving!

Week 15

T 12/1 Term Project Presentations (I); Possible Visit of Acupuncturist Dr. Blee

R 12/3 Term Project Presentations; Term papers and Journals are due in class today!

Week 16 Monday December 7, 2pm: Term Project Presentations (III) (If needed)