

General Education Course Proposal

Proposed Course: PHIL 120 Contemporary Conflicts of Morals Units 3
Prefix No. Title

Department: Philosophy School: Arts and Humanities

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
Breadth: B1___; B2___; C1___; C2___; D___; E___
Integration: B___; CX; D___; International/Multicultural___

Existing Course X; Revised Course___; New Course___

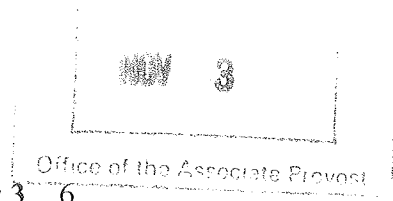
Course Included in Current GE Program X

New courses require the Undergraduate Course Proposal form in addition to this form.

Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

(Same as A ETH 100.) Exploration of moral issues through great works, such as philosophy, novels, dramas, or films, including: What is it to be moral? Why be moral? Why care about others? How should scarce resources be distributed? What is integrity? G.E. Integration Area C.



Enrollment limit per section: 35

Expected number of sections per semester – Year 1 6; Year 3 6

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

[Signature] 9/29/00
Department Chair Date

[Signature] 10/10
School Curriculum Committee Date

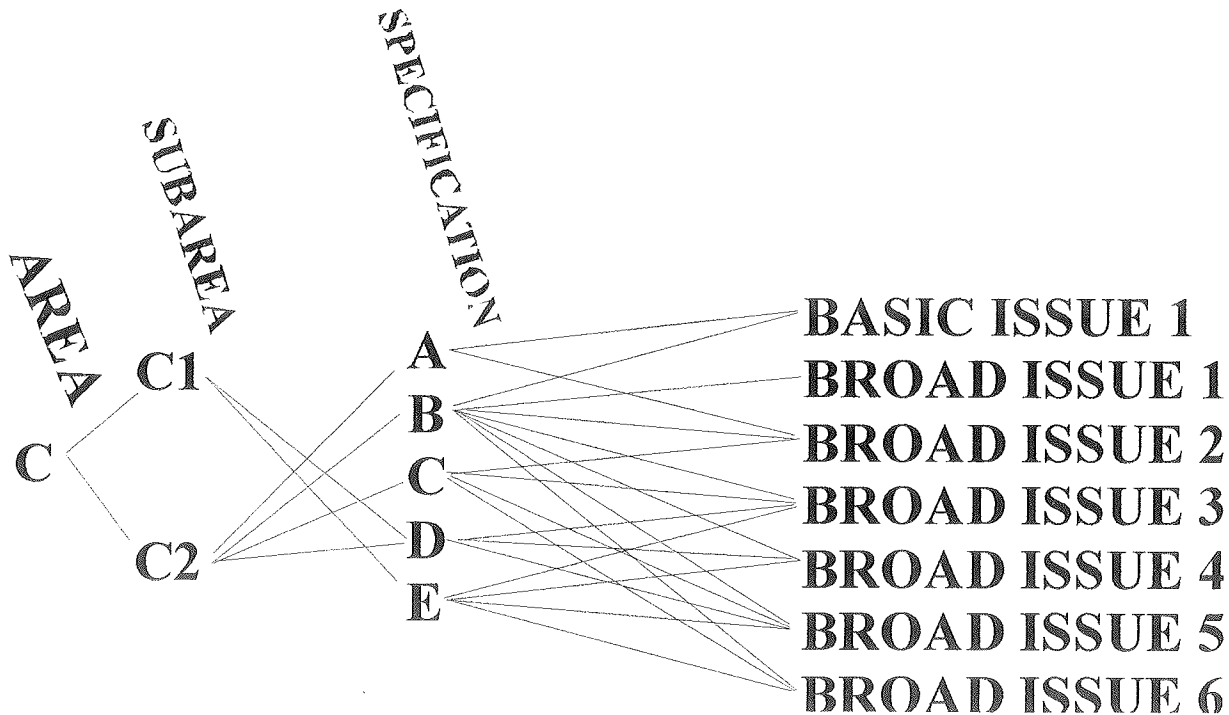
[Signature] 11-17-00
School Dean Date

[Signature] 11/17/00
General Education Subcommittee Date

[Signature] 11/17/00
Associate Provost Date

Forward Original and TWELVE copies to:
Associate Provost for Academic Affairs, M/S TA 54

MAP OF SPECIFICATIONS LINKED
TO SUBAREAS AND ISSUES IN THE PROPOSAL



ATTACHMENT 2

General Syllabus

Course Number:

Course Title:

Department:

•Contemporary Conflicts of Morals, Phil 120, satisfies the 3 unit Integration requirement for upper division Area C1 only if a student has completed Foundations (A1, A2, A3 and B4), and all lower division Area [C1 and C2] courses.

•Integrative courses provide an integrative experience at the upper-division level in which the skills and knowledge developed in Foundation, Area A, and Breadth, Area [C1] and [C2], are integrated, bringing their interrelationships into focus.

Statement of common elements, activities, grading, texts, schedule

Course Topics

* This attachment divides the course topics into three general parts: **Basic Issues** common to all, **Broad Issues** to be used, and **Applications** (“applications” will vary the most from course to course.)

- A. Every section of Phil 120 must cover three of 1-6 and one of 7-8 below (note, the content consists of modules that may be omitted):

List of Common Topics (content)

1. *The Nature of moral reasoning: Why study ethics? What is Ethics? What is moral reasoning. (Basic Issue One)*
2. *The Nature of moral values. What is morality? Is morality objective? (Broad Issue One)*
3. *Theories of Normative Ethics (Broad Issue Two)*
4. *Issues of morality, self-interest, and moral responsibility*
5. *Applications: moral problems (Basic Issue Six)*
6. *Applications in Literature (Basic Issue Five)*
7. *Applications in Theatre (drama) or Art (Basic Issue Three)*
8. *Applications in Cinema (Basic Issue Four)*

- B. Every section must cover the basic issues (these modules are required):

List of Common Basic Issues

5. *Ethical theories: "Ethical relativism," "Psychological Egoism," "Act Utilitarianism," "Rule Utilitarianism," "Deontological theories," "Virtue ethics," "Normative ethics," "Personhood, rights, Justice," "Feminism and virtue theory," "Gender equality."*
6. *Contemporary moral problems: Case studies in ethics and applications that illustrate various ethical stances and dramatic, literary or cinematic theory and great works that revolve around these stances.*

- C. Every section will cover the selected Basic and Broad Issues issues for the required time.

Basic Issues (must include)

Basic Issue One. Approaches to ethics (i.e., common elements that must be included)

*Phil 120 Satisfies Specification A, B by examining: (a) the Nature of moral reasoning: Why study ethics? What is Ethics? What is moral reasoning or moral character?, (b) The Nature of moral values. What is morality? Is morality objective?, (c) Theories of Ethics or morality, (d) Issues of morality such as: self-interest, moral responsibility, justice, rights. For the purpose of this course, **Specification B** means "how the student responds to seeing similar values reappear and are handled in the varied forms that humanistic disciplines take (film, drama, art, literature, philosophy)."*

Broad Issues (sections will have the required number of these - but not all)

Broad Issue One (past and present).

The analysis of moral concepts: e.g., "morally right," "moral responsibility," "moral agent," "moral being," "moral worth," "moral rights," "moral relativism and objectivism," "egoism," "justice," "responsibility," "consequentialism," "nonconsequentialism," "freedom and determinism," "reward and punishment," "setting up a moral system - basic assumptions and principles, Satisfies Specification B.

Broad Issue Two

Classical Texts on ethics. Great works such as Aristotle (Nicomachean Ethics, Politics), Mill (On Liberty), Kant (Grounding of the Metaphysics of Morals), Bentham (Principles of Morals and Legislation), Mill (Utilitarianism), Locke (Treatise), Rousseau (The Social Contract, Origin of Inequality), Herodotus (The Histories), Thucydides (The Wars), Aquinas, Hobbes, Confucius, Nietzsche, satisfies specification A, B.

Broad Issue Three

Ethics in Theatre, or Art: What Is Drama? Drama and Ritual Drama: The Illusion of Reality, Seeing a Play Onstage, Theaters and Their Effect, Reading a Play, The Great Ages of Drama, Greek Drama, Roman Drama, Medieval Drama, Renaissance Drama, Late Seventeenth- and Eighteenth-Century Drama, Nineteenth-Century Drama through the Turn of the Century, Drama in the Early and Mid-Twentieth Century, Contemporary Drama, Genres of Drama, Tragedy, Comedy, Tragicomedy, Elements of Drama, Plot Characterization, Setting, Dialogue, Music, Movement, Themes, specification B, C, D, E.

Broad Issue Four

Ethics in Cinema. Science and Business: "Jurassic Park," "Working Girl," Relativism, "Pulp Fiction," "A Passage to India," "Do the Right Thing." Consequentialism and nonconsequentialism, "Outbreak," "Abandon Ship," Star Trek: Justice," "The Bridges of Madison County." Personhood, "Blade Runner," "The Matrix." Virtue Theory, "A few Good Men." Different points of view, "Thelma and Louise," "Star Trek: The Measure of Man," "Men in Black," "Dogma," Satisfies specification B, C, D, E.

Broad Issue Five

Ethics in Literature: Justice: Frederick Douglass, From Narrative of the Life of Frederick Douglass, an American Slave, Henry David Thoreau, Civil Disobedience, Martin Luther King Jr., Letter from Birmingham Jail, Simone De Beauvoir, From The Second Sex. Culture: Herodotus, Observations on Egypt, Alvar Nuñez Cabeza De Vaca, From La Relación, Ruth Benedict, The Pueblos of New Mexico, Margaret Mead, Women, Sex, and Sin, Clifford Geertz, From the Native's Point of View: On the Nature of Anthropological Understanding. Poetics: Aristotle, Tragedy and the Emotions of Pity and Fear, Alexander Pope, From An Essay on Criticism, William Wordsworth, From Preface to Lyrical Ballads, Virginia Woolf, Letter to a Young Poet, Susan Sontag, Against Interpretation. Egoism, "Madame Bovary." Utilitarianism "The Ones who walk Away from Omelas." Authenticity, "Kierkegaard, Johannes Climachus," "No Exit." Different views, "Like Water for Chocolate," Specification B, C, D, E.

Broad Issue Six

Applications: Abortion, Cloning and genetic engineering, Euthanasia and assisted suicide, punishment and the death penalty, drugs and alcohol use, Homosexuality, same-sex marriages, freedom of speech and hate speech, sexism, pornography, violence and hate crimes, racism and affirmative action and discrimination, rights and welfare for nonhumans, bioethics and business ethics, environmental ethics, the morality of war, economic justice, Specification B, C, D, E.

Common concepts and time allotted to common "basic" or "broad" issues (concepts) in Course calendar (since these are modules, it may be that time=0 when a section leaves out a module):

Time Required

Common Basic or Broad Issues (Concepts)

2-4 Weeks

Basic Issues: Basic Issue One: (a) the Nature of moral reasoning: Why study ethics? What is Ethics? What is moral reasoning or moral character?, (b) The Nature of moral values. What is morality? Is morality objective?, (c) Theories of Ethics or morality, (d) Issues of morality such as: self-interest, moral responsibility, justice, rights.

2-4 Weeks

Broad Issues: Broad Issue One: The analysis of moral concepts (e.g., "morally right," "moral responsibility," "moral agent," "moral being," "moral worth," "moral rights," "moral relativism and objectivism," egoism "justice," "responsibility," "consequentialism," "nonconsequentialism," "freedom and determinism," "reward and punishment," "setting up a moral system - basic assumptions and principles." What Is the Purpose of Moral Theories? Relativism in Ethics, Moving Beyond Ethical Relativism, Moral Theory and Praxis, Morality and Religion, John Rawls, from A Theory of Justice, Ayn Rand, "Man's Rights", Nel Noddings, from Caring: A Feminine Approach to Ethics and Moral Education, Confucius, from The Analects, P. Don Premasiri, "The Relevance of the Noble Eightfold Path to Contemporary Society", Universality and Religious Ethics, Universal Moral Theories, Utilitarianism, Deontology: The Ethics of Duty, Rights-Based Ethics, Virtue Ethics.

2-4 Weeks

Broad Issues: Broad Issue Two: Classical Texts on ethics. Great works such as Aristotle (Nicomachean Ethics, Politics), Mill (On Liberty), Kant (Grounding of the Metaphysics of Morals), Bentham (Principles of Morals and Legislation), Mill (Utilitarianism), Locke (Treatise), Rousseau (The Social Contract, Origin of Inequality), Herodotus (The Histories), Thucydides (The Wars), Aquinas, Hobbes, Confucius, Nietzsche.

Key texts on ethics (some contemporary): such as, Judith Jarvis Thomson. "A Defense of Abortion" John T. Noonan Jr., "An Almost Absolute Value in History" Mary Anne Warren, "The Moral Significance of Birth" Judith A. Boss, "Pro-Child/Pro-Choice: An Exercise in Doublethink?" Dorothy C. Wertz and John C. Fletcher, "Fatal Knowledge: Prenatal Diagnosis and Sex Selection" Case Studies, John Rawls, from A Theory of Justice Ayn Rand, "Man's Rights" Nel Noddings, from Caring: A Feminine Approach to Ethics and Moral Education Confucius, from The Analects P. Don Premasiri, "The Relevance of the Noble Eightfold Path to Contemporary Society", John A. Robertson, "The Question of Human Cloning" Richard A. McCormick, "Blastomere Separation: Some Concerns" Melinda A. Roberts, "Human Cloning: A Case of No Harm Done?" Leon Kass, "The Wisdom of Repugnance: Why We Should Ban the Cloning of Humans" John Harris, "'Goodbye Dolly?' The Ethics of Human Cloning" Glenn McGee, "Parenting in an Era of Genetics", James Rachels, "Active and Passive Euthanasia" Margaret Pabst Battin, "The Case for Euthanasia" Daniel Callahan, "Physician-Assisted Suicide Should Not Be Legal" John Hardwig, "Is There a Duty to Die?" Susan M. Wolf, "A Feminist Critique of Physician-Assisted Suicide" Damien and John Keown, "Killing, Karma and Caring: Euthanasia in Buddhism and Christianity", Ernest van den Haag, "The Ultimate Punishment: A Defense of Capital Punishment" Christopher W. Morris, "Punishment and Loss of Moral Standing" Jami L. Anderson, "Reciprocity as a Justification for Retributivism" Hugo Adam Bedau, "Capital Punishment" Helen Prejean, "Dead Man Walking" Randy E. Barnett, "Restitution: A New Paradigm of Criminal Justice", Michael Ruse, "Is Homosexuality Bad Sexuality?" John M. Finniss, "Law, Morality, and 'Sexual Orientation'" Michael Nava and Robert Dawidoff, "The Case for Gay Marriage" Cheshire Calhoun, "Family's Outlaws: Rethinking the Connections Between Feminism, Lesbianism, and the Family" Richard Mohr, "The Outing Controversy: Privacy and Dignity in Gay Ethics" Claudia Card, "Other People's Secrets: The Ethics of

Outing", Mari J. Matsuda, "Public Response to Racist Speech: Considering the Victim's Story" Charles R. Lawrence, III, "If He Hollers Let Him Go: Regulating Racist Speech on Campus" Jonathan Rauch, "In Defense of Prejudice: Why Incendiary Speech Must Be Protected" John Taylor, "Are You Politically Correct?" Alan M. Dershowitz, "Political Correctness, Speech Codes, and Diversity" Herbert Marcuse, "Repressive Tolerance", Susan Brownmiller, "Against Our Will" Catherine MacKinnon, "Pornography, Civil Rights, and Speech" Lois Pineau, "Date Rape: A Feminist Analysis" Katie Roiphe, "Reckless Eyeballing: Sexual Harassment on Campus" Judith A. Boss, "Throwing Pearls to the Swine: Women, Forgiveness, and the Unrepentant Abuser" Steven Goldberg, "Male Aggression and the Attainment of Power, Authority, and Status", Shelby Steele, "I'm Black, You're White, Who's Innocent?" Jorge Garcia, "The Heart of Racism" Bernard R. Boxill, "The Color-Blind Principle" Michael Levin, "Race, Biology, and Justice" Uma Narayan, "Colonialism and Its Others: Considerations on Rights and Care Discourses" Dinesh D'Souza, "Illiberal Education: The Politics of Race and Sex on Campus", Tom Regan, "The Moral Basis of Vegetarianism" Jan Narveson, "Animal Rights Revisited" Carol J. Adams, "Mad Cow' Disease and the Animal Industrial Complex: An Ecofeminist Analysis" Peter Singer, "Animal Liberation" Carl Cohen, "Do Animals Have Rights?" Maithili Schmidt-Raghavan, "Animal Liberation and Ahimsa".

0-3 Weeks

Broad Issues: Broad Issue three:

Ethics in Theatre, or Art: What Is Drama? Drama and Ritual Drama: The Illusion of Reality, Seeing a Play Onstage, Theaters and Their Effect, Reading a Play, The Great Ages of Drama, Greek Drama, Roman Drama, Medieval Drama, Renaissance Drama, Late Seventeenth- and Eighteenth-Century Drama, Nineteenth-Century Drama through the Turn of the Century, Drama in the Early and Mid-Twentieth Century, Contemporary Drama, Genres of Drama, Tragedy, Comedy, Tragicomedy, Elements of Drama, Plot Characterization, Setting, Dialogue, Music, Movement, Themes.

0-3 Weeks

Broad Issues: Broad Issue four:

Ethics in Cinema. Science and Business: "Jurassic Park," "Working Girl," Relativism, "Pulp Fiction," "A Passage to India," "Do the Right Thing." Consequentialism and nonconsequentialism, "Outbreak," "Abandon Ship," Star Trek: Justice," "The Bridges of Madison County." Personhood, "Blade Runner," "The Matrix." Virtue Theory, "A few Good Men." Different points of view, "Thelma and Louise," "Star Trek: The Measure of Man," "Men in Black," "Dogma."

0-3 Weeks

Broad Issues: Broad Issue Five:

Ethics in Literature: Justice: Frederick Douglass, From Narrative of the Life of Frederick Douglass, an American Slave, Henry David Thoreau, Civil Disobedience, Martin Luther King Jr., Letter from Birmingham Jail, Simone De Beauvoir, From The Second Sex. Culture: Herodotus, Observations on Egypt, Alvar Nuñez Cabeza De Vaca, From La Relación, Ruth Benedict, The Pueblos of New Mexico, Margaret Mead, Women, Sex, and Sin, Clifford Geertz, From the Native's Point of View: On the Nature of Anthropological Understanding. Poetics: Aristotle, Tragedy and the Emotions of Pity and Fear, Alexander Pope, From An Essay on Criticism, William Wordsworth, From Preface to Lyrical Ballads, Virginia Woolf, Letter to a Young Poet, Susan Sontag, Against Interpretation. Egoism, "Madame Bovary." Utilitarianism "The Ones who walk Away from Omelas." Authenticity, "Kierkegaard, Johannes Climachus," "No Exit." Different views, "Like Water for Chocolate."

0-3 Weeks

Broad Issues: Broad Issue Six:

Applications: Abortion, Cloning and genetic engineering, Euthanasia and assisted suicide, punishment and the death penalty, drugs and alcohol use, Homosexuality, same-sex marriages, freedom of speech and hate speech, sexism, pornography, violence and hate crimes, racism and affirmative action and discrimination, rights and welfare for nonhumans, bioethics and business ethics, environmental ethics, the morality of war, economic justice.

Main textbooks for Basic Issues (These will vary but something similar is required)

Representative Texts:

Selected Readings: Classical and Contemporary.

1) "Analyzing Moral Issues," Judith Boss, "Today's Moral Issues," Daniel Bonevac, "Moral Reasoning," Victor Grassian, "Ethics," Jacques Thiroux, "Moral Matters," Jan Narveson."

Selected Readings: Literature and Fine Arts

- 1) "A World of Ideas, Essential Readings for College Writers," Lee Jacobus. Literature Source Book.
- 2) "The Bedford Introduction to Drama," Lee A. Jacobus: What Is Drama?, Drama and Ritual, Drama: The Illusion of Reality, Seeing a Play Onstage, Reading a Play, The Great Ages of Drama (Greek Drama, Roman Drama, Medieval Drama, Renaissance Drama, Late Seventeenth- and Eighteenth-Century Drama, Nineteenth-Century Drama through the Turn of the Century, Drama in the Early and Mid-Twentieth Century, Contemporary Drama), Genres of Drama (Tragedy,

Comedy, Tragicomedy) Elements of Drama (Plot, Characterization, Setting, Dialogue, Music, Movement, Theme)

- 3) "Hollywood Cinema: An Introduction." Richard Malby: *This comprehensive introduction to Hollywood cinema provides students with a fascinating account of the world's most powerful film industry and its cultural and aesthetic significance. Taking a broad-ranging approach, it explores and interprets Hollywood cinema, in history and in the present, in theory and in practice.*
- 4) "Aesthetics: the classic readings" *The volume includes such classics of western philosophy as Hume's essay on taste and Schopenhauer's discussion of music, as well as notable writings by Chinese and Indian thinkers, such as Mo Tzu and Coomaraswamy. The scope of aesthetics is understood widely, to include discussions of natural beauty as well as the theory of art, and the selected readings address a wide range of issues including the relation between art, morality and politics, artistic creativity, the criteria for aesthetic judgment, and the nature of aesthetic pleasure: (Introduction.1.Republic, Book 10: Plato. 2. Poetics, Chapters 1-13: Aristotle.3. Against Music:Mo Tzu. A Discussion of Music: Hsun Tzu.4. Enneads, 1.6: Plotinus. 5. Quotes on Painting: Shih-t'oa. 6. Of the Standard Taste: Hume.7. Critique of Aesthetic Judgment 1-13, 16, 23-4, 28: Kant. 8. On the Aesthetic Education of Man, Letters 26-7: Schiller. 9. Introduction to Aesthetics, Chapters 1-3: Hegel. 10. The World as Will and Representation, Vol. I 52: Schopenhauer. 11. On Art: Tolstoy. 12. Art, Chapter 1: Bell. 13. The Dance of Siva, Chapters 2-3: Coomaraswamy. 14. Art as Experience, Chapter 1: Dewey. 15. On the Origin of the Work of Art: Heidegger. 16. The Principles of Art, Chapter 7: Collingwood.)*
- 5) "Art in Theory - 1900- 1990: An Anthology of Changing Ideas" edited by Charles Harrison. This book is designed to equip the student and teacher with the necessary materials for an up-to-date understanding of twentieth-century art at a time when current debates about the status of Modernism have led to an increasing interest in critical and aesthetic theories, and to a questioning of some of the traditional assumptions and limits of art history. Besides the writings of the century's major artists, *Art in Theory* includes relevant texts by critics, philosophers, politicians and literary figures. It is organized into eight sections, from the legacy of Symbolism at the turn of the century to contemporary debates about the Postmodern. Each section is prefaced by a brief essay. There are introductions for all of the 300-plus texts, which serve to place theories and critical approaches in context. The result is both a comprehensive collection of documents on twentieth century art and an encyclopedic history of relevant theory. Contents: **Part I: The Legacy of Symbolism:** Classicism and Originality. 2. Expression and the Primitive. **Part II: The Idea of the Modern World:**3. Modernity.4. Cubism. **Part III: Rationalization and Transformation:** 5. Neo-Classicism and the Call to Order. 6. Dissent and Disorder.7. Abstraction and Form. 8. Utility and Construction. **Part IV: Freedom, Responsibility and Power:** 9 The Modern as Ideal.10. Realism as Figuration. 11. Realism as Critique.12. Modernism as Critique. **Part V: The Individual and the Social:**13. The American Avant-Garde.14. Individualism in Europe.15. Art and Society. **Part VI: Modernisation and Modernism:** 16. Art and Modern Life. 17. Modernist Art. **Part VII: Institutions and Objections:**18. Objecthood and Reductivism.19. Attitudes to Form.20. Political Aspects.21. Critical Revisions. **Part VIII: Ideas of the Postmodern:**22. The Condition of History.23. The Critique of Originality.24. Figures of Difference.

Required Student Activities (Assignments):

A writing rubric - like the one below in (a) -- is required

a. *Writing Assignments all sections: Multiple writing assignments covering some of the Basic Issues, Tools and Applications are required. A total of no less than 4000 words with one sustained writing assignment of at least 2000 words using APA format. Papers will be submitted to an independent panel of graders for assessment according to the GE writing standard. Comments and feedback on mechanics, style and usage will be given for the sustained writing assignment using a style manual like "The Elements of Style," by Strunk and White. The quality of the writing will comprise a significant component of the grading. Only students who have mastered college level writing can be regarded as submitting "A" work. Although this is not a "W" course, writing competence is an integral part of GE. The writing evaluation criteria appear at the end under "Writing Evaluation Criteria." The writing grading pyramid can be described as follows:*

Upper-range papers (B/B+, A). These papers clearly engage the issue identified and demonstrate superior skill in organizing, developing, and conveying in standard written English the writer's ideas about the topic.

Mid-range papers (C). Papers in the mid-range demonstrate engagement with the issue identified but do not demonstrate the evidence of writing skill that would mark them as outstanding.

Lower-range papers (D, F). Papers in the lower range fail in some way to demonstrate proficiency in language use, clarity of organization, or engagement of the issue identified.

Unratable papers (F). Papers receiving this score are off the task, illegible, incoherent or have too many mistakes.

b. *Quizzes and exams covering basic issues, broad issues, and/or a midterm are required in addition to the writing assignments if the writing assignments are not used as graded discussion assignments (essay exams).*

c. *A Final exam is required of all sections and it must be given at the assigned time.*

Evaluation:

Each syllabus will contain a grading policy in compliance with the university standards. Please see "Explanation of Grades" under "academic regulations" in your catalog. The grading policy is listed given in the university catalog (2000-2001, page 75-79).

Criteria for grading:

Each syllabus will state the requirements which will be used in Grading. These will be in accordance with "Grading policies and Practices" under "academic regulations" in the catalog. See your current catalog (Catalog 2000-20001, page 75-76, "Grade Symbols and Grade Points," "Explanation of Grades") for standard grading practices.

Grades:

Each syllabus will include a grading scale and an explanation of how grades will be assigned.

General Information included in each syllabus

- Policy on attendance. Students are responsible for keeping up to date with changes in schedule and will not be excused because they were unable to do so even as a result of a situation beyond their control.*
- Policy on missed quizzes, make-up work, late papers. Students are responsible for doing all work when due. Special arrangements may be considered by the instructor. However, the instructor is under no obligation to provide special scheduling of work even when the missed work is a result of circumstances beyond the students control.*
- Cheating and plagiarism, please see "Cheating and plagiarism" under the "policies and regulations" section of your catalog. Cheating and plagiarism: see your catalog for existing policy (Catalog 2000-2001, page 486).*
- ADA: Students with disabilities policy Please see "Disabled" in the "Policies and Regulations" section of your catalog. Please see the Catalog for details (Catalog 2000-2001, page 43).*
- Nondiscrimination Policy and Student Discipline Policy: please refer to current policy (Catalog 2000-2001, page 484-486).*

Writing Evaluation Criteria

A grading pyramid or traditional writing evaluation criteria format will be used in each section.

Typical Grading Pyramid [. A GRADING RUBRIC IS REQUIRED]

GRADING PYRAMID

A

The essay gives imaginative treatment to a significant and striking central idea. The plan of the essay evidences a strategy for persuasion. Generalizations are carefully supported. Details show originality, freshness, and concreteness. Sentences show variety of pattern and are rhetorically effective. Style is authentic and demonstrates that ideas have been interiorized.

B/B+

The essay's central idea is interesting and significant. The organization of the essay demonstrates careful planning. Details are specific and sharp; there is a concern for showing rather than just telling. Sentences show variety of purpose and pattern. Diction is chosen with awareness of audience and purpose.

C+/C

The essay has a clear central idea. The plan of the essay is clear with an identifiable introduction and conclusion. Sentences makes sense and conform to conventional patterns. Subjects and verbs agree. Pronouns agree with antecedents. Verb tenses are consistent. Punctuation is conventional.

D/F

General idea is weak or confused. Organization is poor. Paragraphs lack unity and coherence. Generalizations are unsupported by the evidence. Sentence structure is confused. Errors in usage, grammar, spelling and punctuation are frequent serious.

Alternate Sample Traditional Grading Rubric (and score card) [. A GRADING RUBRIC IS REQUIRED]

All Narrative Topics

Narratives or presentations are evaluated in accordance with the following criteria. (Some of the criteria are put in the form of questions that the grader asks in order to determine whether/to what extent a presentation succeeds.) From a philosophical, literary and artistic point of view, the narrative will not do the originals justice; a story worth experiencing, be it a novel, a short story, film, music, or narrative cannot be reduced to a mere plot outline and still retain all of its essence. Furthermore, there is usually more to the story than the bare bones of a problem, and in writing these narratives you have to disregard much of the richness of the development.

I. GENERAL

A. Presentation Style:

1. *Planning.* Planning involves an organized effort to cover all aspects of the assignment, including adequate preparation and effective presentation of the issue. Effective planning will be reflected in the way themes work together and in the clarity and depth of arguments and analyses, or, in the extent to which course material, themes, analyses, etc. are reflected through or apparent in the presentation.
2. *Questions an evaluator will ask.* What is the central issue? What are the main points? Are they hard to find? What questions does the presentation answer? Does it help you understand the issue of the work under discussion?

II. CLARITY OF PURPOSE OF THE PRESENTATION:

A. Clarity of Presentation. Ideas must be understood before they can be useful. The work must be clear in all aspects of its presentation, including the nature of perspective presented. Two factors require special attention and will be subject to grading.

1. *Is the issue clearly defined and focused? Is it a coherent question which can be answered 'Yes' or 'No'? Is the philosophical/moral/artistic relevance of the issue clear?*
2. *Arguments or positions represented must be relevant to the issue and relevant to each other. They must seek to provide good reasons for answering the question in favor of one option rather than the other. In this process, arguments on one side must anticipate or respond to arguments for the opposing view. Although this may not be possible in presentations that support only one perspective, it should be clear what point of view is being criticized.*

III. GRAMMAR, INCLUDING SPELLING AND PUNCTUATION:

A. Spelling errors, misuse of words and the most common errors (see your handout).

IV. ANALYSIS OF PROBLEM, ISSUE, OR TOPIC.

A. UNDERSTANDING OF PROBLEM, ISSUE OR TOPIC.

1. *Identifying the problem is often far more difficult than providing a solution. Understanding of the issue or problem can occur at many levels and, in almost any example, one can view a topic from a host of perspectives. How does the narrative identify the problem and differentiate it from other related issues?*

B. ANALYSIS OF PROBLEM, ISSUE OR TOPIC.

1. *Merely comprehending the summary arguments prepackaged in the video would be marginally acceptable, but not adequate for good or excellent work. Above average work will attempt to analyze and critically evaluate more sophisticated arguments. Excellent work will not only grapple with these arguments, but will demonstrate some ability to correctly distinguish good reasoning from bad and to mobilize good reasoning effectively to support the position represented.*

a. Questions the evaluator will ask: Does the narrative make sense? Is its overall order easily discernible? Does each paragraph follow from the one preceding and move the reader into the next one? Does each paragraph have good order in itself?

V. UTILIZATION OF THE RELEVANT LITERATURE PERTINENT TO THE PROBLEM, ISSUE OR TOPIC.

A. Relevance to course material. Again, excellent work will go beyond the obvious and the shortcuts. This does not mean one must run to the library and pile up tons of exotic references, but it does require digging beyond the surface of what is seen and making reasonable efforts to examine the course discussion material and show the presentations relevance to it. Not all themes in the texts are illustrated by the narrative example but you should be able to find themes that are clearly emphasized in the outline and the presentation.

1. *Questions the evaluator will ask: How well does the narrative illustrate themes in the narrative? How well does the narrative help us understand the significance of the presentation itself?*

VI. TREATMENT REFLECTS A KNOWLEDGE OF THE COURSE MATERIAL.

1. Does the narrative address the issues and ideas that have been discussed in lecture and in class? Does it build upon the solutions offered in class and does it show a clear appreciation of the positions developed in lecture? Does it expand upon the weakness or strengths of the viewpoints?

VII. QUALITY OF STUDENT'S INDEPENDENT CRITIQUE IN THE NARRATIVE.

A. TREATMENT IS IMAGINATIVE AND CONTAINS EXTRA DIMENSIONS.

1. A good narrative outline goes beyond the suggestions and ideas explicitly given in the work. Other, perhaps more abstract and creative themes do not merely present themselves, they must be uncovered through thought. How does the thematic development given throughout class fit in with the text?

B. TREATMENT ATTAINS A DEGREE OF SOPHISTICATION FOR A COURSE AT THIS LEVEL.

1. *How does this assignment compare to work of similar classes in the University?*

Alternate Score Card

Comprehensive Evaluation for Essays,

Student's ID#: _____

Dept. of Any Department

Criteria for Grading Papers and Application to this Paper

G=Good, S=Satisfactory, U=Unsatisfactory

G(2) S(1) U(0)

_____	1. <i>Writing style (including theme development, coherence and emphasis).</i>
_____	2. <i>Clarity of purpose of paper</i>
_____	3. <i>Grammar, including spelling and punctuation, typing</i>
_____	4. <i>Understanding of problem, issue, or topic</i>
_____	5. <i>Analysis of problem, issue, or topic</i>
_____	6. <i>Utilization of the relevant literature pertinent to the problem, issue, or topic</i>
_____	7. <i>Generalization from the analysis</i>
_____	8. <i>Treatment is imaginative and contains extra dimensions</i>
_____	9. <i>Treatment reflects a knowledge of the course material</i>
_____	10. <i>Treatment attains a degree of sophistication for a course at this level</i>

Total: Grade Key: A=17-20; B=15-16; C=13-14; D=11-12; less than 11 is 0 points: you may redo the assignment and turn it in again.

Attachment 3

Syllabus for Contemporary Conflicts of Morals (A Typical Syllabus)

Name:

Location:

Office Hours:

Phone:

Email:

- Contemporary Conflicts of Morals satisfies the 3 unit Integration requirement for upper division Area C-I only if a student has completed Foundations (A1, A2, A3 and B4), and all lower division Area C1 and C2 courses.
- Integrative courses provide an integrative experience at the upper-division level in which the skills and knowledge developed in Foundation, Area A, and Breadth, Area C1 and C2, are integrated, bringing their interrelationships into focus.

TOPICS:

1. *The Nature of moral reasoning: Why study ethics? What is Ethics? What is moral reasoning.*
2. *The Nature of moral values. What is morality? Is morality objective?*
3. *Theories of Normative Ethics*
4. *Issues of morality, self-interest, and moral responsibility*
5. *Applications: moral problems*
6. *Applications in Literature*
7. *Applications in Drama or cinema.*

TEXTS:

- (1) "The Moral Life: A Reader in Ethics and Literature," ed. L. P. Pojman
- (2) "The Moral of the Story," ed. N. Rosenstand, primarily Ethics in cinema and literature
- (3) Selections from "The Bedford Introduction to Drama," Third Edition. Lee A. Jacobus (U. of Connecticut)

SCHEDULE OF TOPICS AND READINGS (Course Calendar)

Basic Issues

Week 1 [Basic Issue One]

T. The Nature of moral reasoning: Why study ethics? What is Ethics? The Nature of moral values. What is morality? Is morality objective? Classic texts, Aristotle (Politics), Plato (Republic), Locke (Treatise), Kant (Metaphysics of Morals), Rosenstand, 3-8

T What is moral reasoning or moral character? Sources: Literature, cinema, philosophy, organized religion, science, business, law, the entertainment industry, the internet. Rosenstand 8-15.

Week 2 [Basic Issue One]

T Theories of Ethics or morality. Cinema "Groundhog Day", Continue Rosenstand 8-15, also 25-36.

Th Issues of morality: self-interest, moral responsibility, justice, rights. Literature: Morality in literature, Learning moral lessons from literature, Fiction as a teacher, seeing life as a story, modern critical theory. Cinema as a teacher, seeing cinema critically, the nature of film. Rosenstand, continued.

Broad Issues

Week 3 [Broad Issue One]

T The analysis of moral concepts: "morally right," "moral responsibility," "moral agent," "moral being." Literature as critique, Cinema as a source of perception, cinema genre. Examples, Science and Ethics: Jurassic Park. Read "Why have rules of moral conduct" in Rosenstand(15-18) .

Th The analysis of moral concepts: "moral worth," "moral rights," "moral relativism and objectivism," egoism," Jurassic Park, cont. Rosenstand 19-22. Read "Myself and Others?" 113-131, Psychological Egoism, Ethical Egoism, Altruism and "How you should look at yourself."

Week 4 [Broad Issue One]

T The an "freedom and determinism," "reward and punishment," "setting up a moral system - basic assumptions and principles." Cinema: Postmodern films, Pulp Fiction and life as a story. Read Rosenstand 56-69.

Th What Is the Purpose of Moral Theories? Relativism in Ethics, Moving Beyond Ethical Relativism, Pulp Fiction cont.

Week 5 [Broad Issue One]

T Moral Theory and Praxis, Morality and Religion. Great works of the imagination: Plato's Republic and the the question, "why be moral?" Selections from the Republic will be on an overhead.

Th Ethical Relativism and the vision of the self: relating Art and life: Exterminating Angels, (Buñel). Film and the Imagist version of the nature of moral action.

Week 6 [Broad Issue Four]

T Exterminating Angels, cont. Film, Moral Action (or, inaction, maybe).

Th Cont. Quiz 1

Week 7 [Broad Issue Two, Four]

T Personhood and rights, Classical Texts: Kant (Metaphysics of Morals), Mill (On Liberty), Aristotle (Politics). What is a person? Read Rosenstand, Personhood (215), Persons and Rights (218), The Question of Rights (222), Dworkin's "Rights can't be traded for benefits (223)," Rawls "Justice as Fairness (227)," "The issue of nonhuman animals (233)," "Reactions to Abstract Individualism" by Wolgast and Friedman (228).

Th Cinema: characterizations of personhood: Star Trek, "Outcast."

Study Questions for midterm

Week 8 [Broad Issue Four, Six]

T Star Trek, "Outcast," continued.

Th Midterm Exam

Week 9 [Broad Issue One, Two, Four]

T Great Works: Kant's Deontology (Metaphysics of Morals). Read Rosenstand, "Do the right thing (185)," "Rational Beings are ends in themselves (196)," "The categorical imperative (188)," "The Good will (185)."

Th Cinema as ethical projection, cinema as allegory: "Abandon Ship!"

Week 10 [Broad Issue One, Two Four]

T High Noon: The Kantian Western as cinema.

Th Star Trek: "Justice" Cinema and the Categorical Imperative as theme.

Week 11 [Broad Issue Two, Four, Six]

T The Bridges of Madison County: humanism and film, a modern version of "doing the right thing." Rosenstand, 212.

Th Continued

Week 12 [Broad Issue Five]

T Justice and the rights of a person: "The united nations declaration of human rights," (Rosenstand 240). *Criminal Justice* (235), *Positive rights* (227), *Rand and Hospers: negative rights* (225), *rights and duties*.

Th *Mill (On Liberty)*, *Locke (Treatise)*

Week 13 [Broad Issue Four, Five, Six]

T *Blade Runner (Or "do androids dream of electric sleep?" Cinema and the Person. Rosenstand 247.*

Th *Cont.*

Rough draft of paper is due

Applications

Week 14 [Broad Issue One, Two]

T *Different Gender, Different ethic? "What is gender equality (367)," "Gender and Language, Gender and biology (367-369)," "Gender Equality: myth or possibility? (374-380), Cinema, Academy Award winning film "Like Water for Chocolate," cinema and the idea of a "caring imperative."*

Continued, Rosenstand 398-400.

Paper draft is handed back

Week 15 [Broad Issue Two]

T *Two Asian Traditions: Confucius and Mencius (404-408)*

Th *"The confucian tradition: Confucius teaches the golden rule and the golden mean (430). "The Buddhist Tradition: the Buddha speaks to his disciples (431)." "The Muslim Tradition: Suar XLIX, The Apartments, the Qur'an(431)."*

Study Questions for final

Week 16

T *Final exam review*

Th *Final exam review*

Evaluation:

The grading policy is listed given in the university catalog (2000-2001, page 75-79). Writing is evaluated according to the attached evaluation form and graded for GE writing competence according to the attached rubric.

Criteria for grading:

See your current catalog (Catalog 2000-20001, page 75-76, "Grade Symbols and Grade Points," "Explanation of Grades") for standard grading practices.

Grades:

20% of your grade will be the research paper. 10% will be summaries of selected reading (these will be picked out during the course). 40% for a combination of quizzes and the midterm and 20% for the final.

Required Student Activities (assignments): [. A GRADING RUBRIC - as in (a) below IS REQUIRED]

a. Writing Assignments all sections: Multiple writing assignments covering some of the Basic Issues, Tools and Applications are required. A total of no less than 4000 words with one sustained writing assignment of at least 2000 words using APA format. Your paper will be submitted to an independent panel of graders for assessment according to the GE writing standard. Comments and feedback on mechanics, style and usage will be given for the sustained writing assignment using a style manual like "The Elements of Style," by Strunk and White. The quality of the writing will comprise a significant component of the grading. Only students who have mastered college level writing can be regarded as submitting "A" work. Although this is not a "W" course, writing competence is an integral part of GE. The writing evaluation criteria appear as an attachment labeled "Writing Evaluation Criteria." The writing grading pyramid can be described as follows:

Upper-range papers (B/B+, A). These papers clearly engage the issue identified and demonstrate superior skill in organizing, developing, and conveying in standard written English the writer's ideas about the topic.

Mid-range papers (C). Papers in the mid-range demonstrate engagement with the issue identified but do not demonstrate the evidence of writing skill that would mark them as outstanding.

Lower-range papers (D, F). Papers in the lower range fail in some way to demonstrate proficiency in language use, clarity of organization, or engagement of the issue identified.

Unratable papers (F). Papers receiving this score are off the task, illegible, incoherent or have too many mistakes.

- b. Quizzes and exams covering broad issues and/or a midterm are required in addition to the writing assignments if the writing assignments are not used as graded discussion assignments (essay exams).*
- c. A Final exam is required at the assigned time.*

General Information:

- 1. Policy on attendance. 5% extra credit for 2 or fewer absences. Missing 15% of the classes results in a U.*
- 2. Policy on missed quizzes, make-up work, late papers: anything not done on time counts as a "0"*
- 3. Policy on attendance. Students are responsible for keeping up to date with changes in schedule and will not be excused because they were unable to do so even as a result of a situation beyond their control.*
- 4. Additional Policy on missed quizzes, make-up work, late papers. Students are responsible for doing all work when due. Special arrangements may be considered by the instructor. However, the instructor is under no obligation to provide special scheduling of work even when the missed work is a result of circumstances beyond the students control.*
- 5. Cheating and plagiarism, please see "Cheating and plagiarism" under the "policies and regulations" section of your catalog. Cheating and plagiarism: see your catalog for existing policy (Catalog 2000-2001, page 486).*
- 6. ADA: Students with disabilities policy Please see "Disabled" in the "Policies and Regulations" section of your catalog. Please see the Catalog for details (Catalog 2000-2001, page 43).*
- 7. Nondiscrimination Policy and Student Discipline Policy: please refer to current policy (Catalog 2000-2001, page 484-486).*

Writing Evaluation Criteria

SAMPLE GRADING PYRAMID AND TRADITIONAL WRITING EVALUATION CRITERIA

Grading Pyramid [. A GRADING RUBRIC IS REQUIRED]

GRADING PYRAMID

A

The essay gives imaginative treatment to a significant and striking central idea. The plan of the essay evidences a strategy for persuasion. Generalizations are carefully supported. Details show originality, freshness, and concreteness. Sentences show variety of pattern and are rhetorically effective. Style is authentic and demonstrates that ideas have been interiorized.

B/B+

The essay's central idea is interesting and significant. The organization of the essay demonstrates careful planning. Details are specific and sharp; there is a concern for showing rather than just telling. Sentences show variety of purpose and pattern. Diction is chosen with awareness of audience and purpose.

C+/C

The essay has a clear central idea. The plan of the essay is clear with an identifiable introduction and conclusion. Sentences makes sense and conform to conventional patterns. Subjects and verbs agree. Pronouns agree with antecedents. Verb tenses are consistent. Punctuation is conventional.

D/F

General idea is weak or confused. Organization is poor. Paragraphs lack unity and coherence. Generalizations are unsupported by the evidence. Sentence structure is confused. Errors in usage, grammar, spelling and punctuation are frequent serious.

GE Grading Rubric (required)

Scoring Level	<u>Knowledge of Conventions</u>	<u>Clarity and Coherence</u>	<u>Rhetorical Choices</u>
4 Exemplary	<p>In addition to meeting the requirements for a "3," the writing is essentially error free in terms of mechanics. Models the style and format appropriate to the assignment.</p>	<p>In addition to meeting the requirements for a "3," writing flows smoothly from one idea to another. The writer has taken pains to assist the reader in following the logic of the ideas expressed.</p>	<p>In addition to meeting the requirements for a "3," writing flows smoothly from one idea to another. The writer has taken pains to assist the reader in following the logic of the ideas expressed.</p>
3 Accomplished	<p>While there may be minor errors, the paper follows normal conventions of spelling and grammar throughout. Errors do not interfere significantly with comprehensibility. Appropriate conventions for style and format are used consistently throughout the writing sample. Demonstrates thoroughness and competence in documenting sources; the reader would have little difficulty referring back to cited sources.</p>	<p>Sentences are structures and words are chosen to communicate ideas clearly. Sequencing of ideas within paragraphs and transitions between paragraphs make the writer's points easy to follow.</p>	<p>The writer has made good decisions about focus, organization, and content to communicate clearly and effectively. The purpose and focus of the writing are clear to the reader and the organization and content achieve the purpose well. Writing follows all requirements for the assignment.</p>
2 Developing	<p>Frequent errors in spelling, grammar (such as subject/verb agreements and tense), sentence structure and/or other writing conventions make reading difficult and interfere with comprehensibility. Writing does not consistently follow appropriate style and/or format. Source documentation is incomplete. It may be unclear which references are direct quotes and which are paraphrased.</p>	<p>Sentence structure and/or word choice sometimes interfere with clarity. Needs to improve sequencing of ideas within paragraphs and transitions between paragraphs to make the writing easy to follow.</p>	<p>The writer's decisions about focus, organization, and/or content sometimes interfere with clear, effective communication. The purpose of the writing is not fully achieved. All requirements of the assignment may not be fulfilled.</p>
1 Beginning	<p>Writing contains numerous errors in spelling, grammar, and/or sentence structure which interfere with comprehension. Style and/or format are inappropriate for the assignment. Fail to demonstrate thoroughness and competence in documentation.</p>	<p>Sentence structure, word choice, lack of transitions and/or sequencing of ideas make reading and understanding difficult.</p>	<p>The writer's decisions about focus, organization, and/or content interfere with communication. The purpose of the writing is not achieved. Requirements of the assignment have not been fulfilled.</p>