

Print

RECEIVED MAR 16 2017

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2016-2017  
Curriculum Development Grant Application

Name Mary Coleman Year of tenure-track appointment 2009

Department Philosophy

Type of Grant Sought:

Individual

Group - please list additional member(s)

\_\_\_\_\_

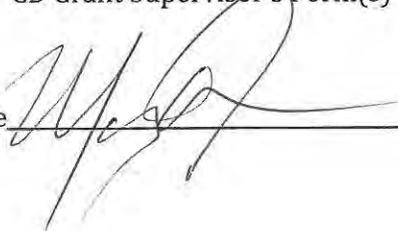
Course(s): Philosophy of Race

\_\_\_\_\_

- Will the course use human beings as experimental subjects?  Yes  No  
If yes, please explain in narrative.  
If you have questions about whether IRB approval or exemption is required for your project, please see the pdf link on "Policies and Procedures" at [https://www.iwu.edu/irb/forms/IRB\\_PolicyProcedure.pdf](https://www.iwu.edu/irb/forms/IRB_PolicyProcedure.pdf).
- Will the course use animals as experimental subjects?  Yes  No  
If yes, please explain in narrative.  
(See the IACUC link to protocol forms at <http://www.iwu.edu/associateprovost>)
- If your proposal is funded, would you be willing for the Mellon Center to use it as an exemplary submission in the online *Handbook*?  Yes  No

Please complete the following checklist by placing a check mark against each item to ensure that your application is complete. Incomplete applications will be returned to the applicant without further consideration.

- 1. Summary of Prior CD Grants (if applicable)
- 2. Narrative (formatted as requested)
- 3. CD Budget Page
- 4. CD Grant Supervisor's Form(s)

Signature  Date 3.16.17

**Application for Curriculum Development Grant**  
submitted March 2017

**Summary of Previous CD Grants**

This is my first time applying for a Curriculum Development Grant.

**A. Course Description**

I am applying for a Curriculum Development Grant in order to support my development of a new course called, *PHIL 232: Philosophy of Race*. In this course, students will examine questions about race from a philosophical perspective. What is race? Is it a biological category, a social construction, or a fiction? Should we stop thinking in terms of race all together, or at least aim to do so? What do we owe to the victims of racism? We will also examine some concrete social policy questions, such as, is racial profiling ever justified, and should the U.S. government make reparations for slavery? This course will fulfill the general education flag in U.S. Diversity. It will also be a Writing Intensive course.

***Course Content***

The course will begin with a uniquely philosophical question about race: *what is race?* Are races biological categories? If they are not biological, are they socially constructed? Or do races not exist at all? That is, are they fictions? Studying these questions will deepen students' thinking about the nature of race and also introduce them to broader metaphysical questions about what it is for something to be real as opposed to fictional.

Once we have thought about what races are, we will turn to a closely related question: which races are there (if any) in the contemporary United States? It is tempting to say that surely there are whites or Caucasians and blacks or African-Americans. These seem to be the two paradigm examples of race in the U.S. But what is it to be white (or black), and who counts as white (or black) in the U.S., and why? For example, it seems obvious, at this point in our history, that Americans of Polish ancestry are white, but this wasn't always so. Are Iraqi-Americans white, or should we think of Arab-American as a separate race? Are Moroccan-Americans African-American even if they have light skin, because their ancestry is African? Is Hispanic a race or an ethnicity or neither? What about Asian? And what about people whose heritage is mixed?

Perhaps we should stop thinking in terms of race, or at least aim to do so. There is a lively debate in the philosophical literature about this issue going back at least to W.E.B. DuBois. DuBois argued that, although it is hard to say what exactly races are, and although racial thinking has often been harmful, "American Negroes" (his phrase) need to continue to think of themselves in terms of their (assigned) race if they are going to reach their full, extraordinary potential. Preeminent contemporary philosophers such as Kwame Anthony Appiah and Tommie Shelby disagree about whether African-Americans, in particular, ought to think of themselves (or anyone else) as having a race. Studying this debate will encourage students to focus on ways that racial thinking can make a practical difference, whether for good or for ill.

We will finish the course by examining at least two concrete social policy questions about race. For example, should the U.S. government make reparations for slavery, and is racial profiling ever justified? This will give students an opportunity to apply the relatively abstract thinking they will have done throughout the semester to some important concrete problems and, more generally, to see how clear abstract thinking improves our approach to concrete problems.

### *Assignments*

The primary assignments in this class will be: (1) five exegetical papers (one to two pages each) in which students reconstruct specific, central arguments from one of the readings in their own words and (2) three evaluative papers (four to five pages each) in which students describe a disagreement between the authors of two of our readings and argue in support of one of the two positions they have described. I will give them topics to choose from for the first two evaluative papers—including topics that are directly related to the exegetical papers they will have written—and I will ask them to design their own topics for the third evaluative paper. Students will be required to turn in rough drafts of all three evaluative papers. I will grade their rough drafts pass/fail and meet with the students individually to give them feedback on how to improve them.

These assignments will allow me to guide the students through the primary aspects of effective writing in philosophy. In the exegetical papers, they will focus on learning to write clear, accurate reconstructions of arguments they have studied. In the first two evaluative papers, they will focus on learning to evaluate the arguments of others and to defend their own positions using sound reasoning and relevant evidence. They will continue that focus in the third evaluative paper, and they will also learn how to use their own interests to locate and define a manageable, worthwhile topic.

By completing these assignments, students will also practice meeting the needs of their audience. All good writing responds to the needs of its audience. This is true of good philosophical writing in particular for two reasons. First, the ideas and arguments in good philosophical writing tend to be quite complex; complexity is almost always required in order to defend an interesting claim about an important topic. Therefore, in order to help your audience understand what you have to say, it is crucial to present your ideas and arguments as clearly as possible. Second, one of the most effective ways to defend a controversial position is to consider—and do your best to answer—the strongest possible objections to it. Moreover, one of the best ways to come up with strong objections to your position is to imagine what a smart reader who disagrees with you would say in response to what you're writing. If you can put yourself in her frame of mind and figure out what you need to say to address her objections, you are on your way to creating a good piece of philosophical writing.

### *Teaching Approaches*

My primary pedagogical aim in my courses is to help students develop three abilities: (1) the ability to do close, critical readings of primary texts in philosophy; (2) the ability to devise probing, creative evaluations of the arguments made in those texts; and (3) the ability to communicate their own arguments and the arguments of others clearly, accurately, and persuasively in both speech and writing. These skills are essential to doing philosophy well.

Moreover, as I explain to students who take courses with me to fulfill general education requirements, these skills will also be valuable in virtually any academic or professional context.

I anticipate two specific pedagogical challenges in teaching this course. First, the course will be open to students who have no background in philosophy, but I also expect that some students with experience in philosophy—perhaps quite a bit of experience—will take the course. This means that I will need to find a way to introduce novice students to the philosophical method of identifying and reconstructing arguments without boring the more experienced students. (Depending on the mix of students in the class, I may experiment with in-class workshops early in the semester with more advanced students serving as facilitators.) Second, the questions we examine in this course are likely to be highly emotionally charged for some students (as they are for me). I welcome the opportunity to help students channel their intense feelings into respectful, productive discussions and informed, insightful writing.

## **B. Rationale for Grant Request**

The idea—and perhaps the reality—of race plays a profound role in the contemporary United States. However, until now, the Philosophy Department has not offered any courses focusing on race. *Philosophy of Race* will allow students to examine important and difficult questions about race from a uniquely philosophical perspective. It will also help to answer student requests for a greater focus on issues of diversity in our classrooms. Moreover, it will serve the university-wide need for more Writing Intensive courses at the sophomore level. I expect the course to attract Philosophy majors and minors, students looking to fulfill general education requirements, as well as students who are eager to examine questions about race in an academic setting.

### ***How the grant will help me to develop the course***

I am delighted to be able to expand the Philosophy curriculum with this new course. However, philosophy of race is a new area of research for me, so developing the course will take me a considerable amount of time. My writing and teaching thus far has been primarily in ethics and metaphysics. That is to say, I have worked primarily on questions about how we ought to act and treat one another and questions about what is real or what exists (as opposed to what is merely imaginary or fictional). There are natural connections between ethics and metaphysics, on the one hand, and philosophy of race, on the other, and that is part of what interests me about developing and teaching this course. (For example, the question of whether race is real or fictional is a question in the metaphysics of race, and the question of what we owe to the victims of racism is a question in the ethics of race.) Nonetheless, there is a broad, deep literature in philosophy of race that I am only now beginning to study. A Curriculum Development grant will make it possible for me to spend a significant amount of time reading the core literature in philosophy of race, developing the syllabus and assignments for the course, and starting to prepare for individual class sessions before I teach the course for the first time. By spending this time in advance, I will be in a good position to guide the students through a critical examination of some of the central issues and readings in this critically important area.

### ***How the grant will have a lasting impact on my pedagogy***

If I am awarded a Curriculum Development Grant to develop *Philosophy of Race*, it will have a lasting impact on my pedagogy in at least two ways. First, it will allow me to expand my teaching of writing. I currently teach writing in two Gateway courses a year and in 300-level

Writing Intensive courses, but I have not yet taught any writing courses at the sophomore or intermediate level. I enjoy teaching writing a great deal, primarily because I find writing both incredibly difficult and incredibly rewarding, but also because I have worked hard over many years to improve my own writing process. I look forward to helping intermediate-level students become better writers. Second, if I am awarded this grant, it will help me to connect my teaching to some of the most pressing issues in contemporary society. Students often have the mistaken impression that philosophy is far removed from what most people (rightly) care about in their everyday lives. I very much want to help students see that philosophy is not esoteric. It can make a valuable, indeed a vital contribution to our approach to social issues, including issues of race.

*An explicit justification for expense requests on the CD Grant Budget Page*

A stipend of \$2000 will give me the time I need to study the relevant literature as well as to work on the syllabus and the assignments for this course. The readings I need to study—a wide range of journal articles and book chapters—are readily available from either the Ames Library's physical collection, its databases, IShare, or Interlibrary Loan, so I do not need to direct any funds towards acquiring those materials.

**C. IRB/IACUC Review**

Not applicable.

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CD Grant Budget Page

1. **Estimated expenses** (make sure to include a description of each of the expenses in the 2-3 page narrative). If you are requesting books or DVDs, please provide titles and approximate costs.

Item	Amount
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
<b>Total</b>	<b>0</b> _____

2. **Stipend(s) requested** (see grant description for specific requirements):

Name	Amount
Mary Coleman _____	<u>2000</u>
_____	_____
_____	_____
_____	_____
<b>Total</b>	<u>2000</u>

3. **Total amount requested:** 2000

Please note: Materials purchased with CD and ID grant funds, including, for example, software, CDs, and DVDs, are subject to all applicable copyright laws. Faculty members are responsible for upholding these laws. Materials for use in the library collection should be purchased through The Ames Library with allotted departmental funds. For details about copyright issues, please go to <http://libguides.iwu.edu/copyright>, or contact University Librarian Karen Schmidt or your department’s liaison librarian.

# Curriculum Development Grant Supervisor's Form

Name of Applicant(s) Mary Coleman \_\_\_\_\_

Category of Grant:

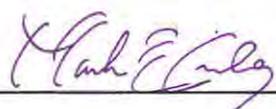
Individual  
 Group

Please provide the information requested below, and return this form and your letter to the applicant(s).

- Is/are the proposed course(s)  new to the IWU curriculum?  
 substantial revision(s) of existing course(s)?

Please Comment \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

- How frequently will the proposed course(s) be offered? \_\_\_\_\_  
Spring, alternate years.  
\_\_\_\_\_
- Please attach a brief statement of support addressing the significance and desirability of the proposed course(s) to your department or program's curricular offerings, as well as the applicant(s)' qualifications to develop the course(s).

Signature of Supervisor  Date 3/14/2017

## *Supervisor's Note for Coleman CD Grant for PHIL 232*

*March 21, 2017*

I strongly support Prof. Coleman's application for a CD grant to develop the course *PHIL 232: Philosophy of Race*. (In fact, Prof. Coleman circulated the course proposal to the entire philosophy department for discussion and feedback, so I can attest that the course has the support of every member of our faculty.)

PHIL 232 WILL enrich the Philosophy department's curriculum. The philosophy of race is an important and growing subfield within our discipline—one that has not been represented in our department and one that our students have been requesting for over a decade. The course would also serve a component in our department's ongoing efforts to offer 200-level courses that bring philosophical scrutiny to bear on issues that already have a grip on our students' personal, political, and professional attention. PHIL 232 will also enrich the University's curriculum by contributing a new and distinctive disciplinary lens through which our students may view fundamental and urgent questions of diversity, difference, and inclusion.

In recent years, our department has drawn a high number of majors and minors from populations traditionally underrepresented in philosophy; we hope that this course will support and enhance that welcome trend and support the University's broader diversity goals.

Prof. Coleman plans to offer PHIL 232 in alternate (even-numbered-year) Spring semesters. We believe that it will be in high demand for years to come, both as an elective for our majors and minors and as a General Education course. (Writing and diversity will undoubtedly remain important components in any revised General Education program.)

PROF. COLEMAN is extremely well qualified to develop and offer this course. Her course will approach the topic of race using the skills and techniques of two major philosophical disciplines in which she is already expert: metaphysics and ethics. She already has a strong grasp of the literature in the field, having done an impressively broad survey of that material in preparing her course proposal. However, she is not (yet) an expert. This grant would support her in her efforts to cultivate her expertise and to construct a productive, memorable, and rewarding course experience for our students.

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2016-2017  
Curriculum Development Grant Application

Name Carolyn Nadeau Year of tenure-track appointment 1994

Department Hispanic Studies

Type of Grant Sought:

Individual

Group - please list additional member(s)

Course(s): Span 250: Business Spanish  
and its Cultural Context

- Will the course use human beings as experimental subjects?  Yes  No  
If yes, please explain in narrative.  
If you have questions about whether IRB approval or exemption is required for your project, please see the pdf link on "Policies and Procedures" at [https://www.iwu.edu/irb/forms/IRB\\_PolicyProcedure.pdf](https://www.iwu.edu/irb/forms/IRB_PolicyProcedure.pdf).
- Will the course use animals as experimental subjects?  Yes  No  
If yes, please explain in narrative.  
(See the IACUC link to protocol forms at <http://www.iwu.edu/associateprovost>)
- If your proposal is funded, would you be willing for the Mellon Center to use it as an exemplary submission in the online *Handbook*?  Yes  No

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- 1. Summary of Prior CD Grants (if applicable)
- 2. Narrative (formatted as requested)
- 3. CD Budget Page
- 4. CD Grant Supervisor's Form(s)

Signature  Date 8/29/2016

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### CD Grant Budget Page

1. **Estimated expenses** (make sure to include a description of each of the expenses in the 2-3 page narrative). If you are requesting books or DVDs, please provide titles and approximate costs.

Item (Book titles)	Amount
<u>Creación de empresas</u>	<u>\$27</u>
<u>Fundamentos empresariales</u>	<u>\$20</u>
<u>Tu Business Plan ¡en un pím pam!</u>	<u>\$25</u>
<u>Diccionario de dirección</u>	<u>\$25</u>
<u>Fundamentos de marketing</u>	<u>\$50</u>
<u>Spanish Dictionary of Business</u>	<u>\$120</u>
<b>Total</b>	<u><b>267</b></u>

2. **Stipend(s) requested** (see grant description for specific requirements):

Name	Amount
<u>Carolyn Nadeau</u>	<u>1733</u>
<u>_____</u>	<u>_____</u>
<u>_____</u>	<u>_____</u>
<u>_____</u>	<u>_____</u>
<b>Total</b>	<u><b>1733</b></u>

3. **Total amount requested:** **2000**

Please note: Materials purchased with CD and ID grant funds, including, for example, software, CDs, and DVDs, are subject to all applicable copyright laws. Faculty members are responsible for upholding these laws. Materials for use in the library collection should be purchased through The Ames Library with allotted departmental funds. For details about copyright issues, please go to <http://libguides.iwu.edu/copyright>, or contact University Librarian Karen Schmidt or your department's liaison librarian.

Curriculum Development Grant Proposal 2016  
New courses "Span 250: Business Spanish and its Cultural Context"  
Submitted by Carolyn A. Nadeau  
Sept 1, 2016

**Summary of Previous CD Grants:** For each grant, please give (a) title, (b) date and amount of award, (c) whether the course was taught, and (d) whether the funded course has become part of the curriculum.

1. a. Span 470: Special Topics in Hispanic Studies: "Imágenes del barroco" [Images of the Baroque]  
b. 2013           \$2,000  
c. Yes  
d. Span 470 is a regular part of the Hispanic Studies curriculum. However, I have only taught this course once but yes, when it is my turn to teach Span 470 again, I will most definitely teach this course.
2. a. "OCS 220: Barcelona through its Fiction," a new course  
b. 2011           \$2,000  
c. Yes  
d. No. This was the Barcelona program director's course. By nature those courses are only taught once.
3. a. "Revising 300-level literature courses" co-applicant for revising Span 308 and Span 310  
b. 2008           \$2000 of \$5,000 group grant  
c. Yes  
d. Yes for Span 308. It has become one of the three core curriculum courses for the major and minor. But, no for Span 310. We deleted it after the revisions as we realized it did not fit into our curricular overhaul.

(\*In spring 2016 I was awarded a CD grant for two, half-credit courses under the Span 340 designation. However, because these courses were under enrolled and removed from course offerings for the fall semester, I declined the grant.)

### **Narrative: Course Description**

I am applying for a Curriculum Development grant to create a new course in the Hispanic Studies department, "Span 250: Business Spanish and its Cultural Context." This course is specifically designed for the Hispanic Studies minor for Business majors and will be offered for the first time in spring 2017. This CD grant will assist me in developing both material and pedagogical strategies. Specifically, I will examine a series of textbooks to find the most appropriate for the class, purchase supplementary material that complements the course content, develop creative ways to engage the students with the material, and seek out opportunities within the business community of Bloomington-Normal so that students can do fieldwork between 1.5 and 3 hours/week using their Spanish language and cultural competency skills.

### **Course Content**

In this course students will develop language skills and cultural competency for situations that focus on business and its cultural context. It is designed for students planning to work in business or accounting and for any students interested in developing their Spanish language and Hispanic cultural skills in the context of Hispanic economic and business systems. The central course objective is to improve communicative skills as they relate to business. To accomplish this, students will read and analyze business documents in Spanish, present oral reports, and work 1-3 hours/week as part of a group project related to the local Latino community

Other objectives are:

1. Acquire general knowledge and specific vocabulary related to management, human services, banking, real estate, goods and services, finances, marketing, import/export, business law, means of payment, and transport of goods.
2. Stimulate critical thinking skills and creativity to prepare for international and U.S. (Hispanic) markets
3. Appreciate and better understand the role of Hispanic culture in the business context.
4. Attain a deeper understanding of the role of Latinos in business with respect to the marketplace and buying power.
5. Appreciate the importance of diversity in the business world in the local Bloomington-Normal community, nationally and globally

Possible topics include:

Hispanic World in a Global Economy  
Commercial Business  
Management  
Banking  
Real Estate  
Office Dynamics  
Human Resources  
Labor Relations

Goods and services  
Marketing and Publicity  
Purchase and Sales, Transport, and Storage  
Finances  
International Market: Spanish-speaking countries  
Import/Export  
The Future

### **Assignments**

This class will focus primarily on the communicative skills of speaking and listening, but reading and writing assignments will also be assessed. Throughout the semester, students will:

1. complete vocabulary assignments (professor prepares appropriate vocabulary learning activities for students to complete individually);
2. read and discuss in Spanish business and culture readings;
3. watch and discuss video clips selected by professor that deal with course material (pre- and post-reading and viewing guides will accompany 3. and 4.);
4. role play specific scenarios in class to reinforce vocabulary and practice cultural competency skills;
5. present a research project: Students design and deliver a 15-minute oral presentation on a specific topic that aligns with both the course material and the intellectual theme, *Women's Power, Women's Justice*. (This work will consist of original research, annotated bibliography, and professional notes that accompany the presentation. An essential component of the research project will be peer-editing and peer evaluation at various stages of the project throughout the semester);
6. complete mid term and final exams and;
7. engage in fieldwork in the B-N community (1.5-3 hours/week). Opportunities include but are not limited to:
  - Working with Downtown Bloomington Project to better understand the Latino market of Bloomington-Normal
  - Working with WestSide Revitalization project and Conexiones de McLean County to better understand the Latino market of Bloomington-Normal
  - Developing and carrying out a membership drive for the Tool Library within the Latino community
  - Developing resources for a specific small business owner that promote greater communication between the Latino and non-Latino communities of Bloomington-Normal
  - Developing seminars (to be held at BLM Public Library?) on social media, resources in Blo-No, consumer services for the Latino community
  - Working with McLean Co Chamber of Commerce and the Economic Development Council to determine attractions for businesses as they relate to Latino community
  - Working with Spanish-speaking clients at VITA (Volunteer Income Tax Assistance) to assist in filing for tax returns

### **Teaching Approaches**

At all levels of our curriculum our department is committed to a communicative teaching approach. Classes are taught in Spanish, i.e. while learning course content, students continue to sharpen their speaking and listening skills, their written work is produced exclusively in Spanish, assigned primary sources are in Spanish, and, when possible, secondary reading sources are also in Spanish. We consciously seek to offer students input that is slightly above their current level of proficiency and expect them to interact with that input. In this way, they continually enhance their relationship with the Spanish-speaking world. We are also committed to making the material relevant to their own lives.

Using the Moodle course management program, the class will also have a common platform where primarily the teacher but also the students can make relevant material accessible to others in the class.

### **Rationale/Lasting Impact**

This grant will assist me in developing material for course content in another area of the curriculum commonly referred to as “Spanish for the professions.” In short, I will have to deepen my understanding of business Spanish in its broadest applications. For over 10 years I have been teaching related courses in Spanish for the professions, “Span 230: Medical Spanish and Cultural Competency for Health Care” (since 2003), “Span 240: Spanish for Social Justice” (since 2007). This latter course includes a 3-week unit on business and the Latino work force. I will use that knowledge base to build material for this full-semester course.

This grant will allow me to purchase teaching resources, primarily books, in both Spanish and English (listed on budget page), and also assist in establishing contacts with businesses and agencies in our community to set up opportunities for students to apply what they are learning in the classroom to real-world situations in our local community. I have already spoken with Deb Halperin of the Action Research Center to brainstorm ideas for students’ fieldwork. In the fall I will contact local business and organizations (listed above) to set up matches between students in Span 250 and these local organizations.

The grant will also have a lasting impact on my own pedagogy as I continue to refine pedagogical strategies targeted to Spanish for the professions, i.e., formulating ways for students to develop their own vocabulary assignments, creating peer work related to research projects, incorporating cross-cultural activities into a business context, and finding ways to interact with members of the local Latino community. In short, this grant will support me as I enhance my knowledge base and bring to other future courses, both those related to the professions and others with a literary and cultural base, innovative pedagogical approaches.

Apart from this CD grant, I have no other internal or external sources of funding for developing this course.

In conclusion, “Span 250: Business Spanish and its Cultural Context” is an exciting extension of our 200-level offerings and specifically expands our department’s off-campus offerings for Hispanic Studies students. In connecting Spanish language skills to a business context, students will be able to develop a deeper and more precise understanding of the target language and culture by reading, analyzing, and responding in that language. The benefits, then, are both linguistic and cultural as they use Spanish both in the classroom and in our local community to increase their knowledge base regarding business Spanish and its cultural context.

**IRB/IAXCUC Review**

Not applicable

## Curriculum Development Grant Supervisor's Form

Name of Applicant(s) Carolyn Nadeau \_\_\_\_\_

Category of Grant:

Individual  
 Group

Please provide the information requested below, and return this form and your letter to the applicant(s).

- Is/are the proposed course(s)  new to the IWU curriculum?  
 substantial revision(s) of existing course(s)?

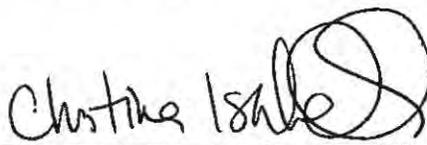
Please Comment \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

- How frequently will the proposed course(s) be offered? \_\_\_\_\_

This course, approved by faculty in S 2016, will be offered each spring.

- Please attach a brief statement of support addressing the significance and desirability of the proposed course(s) to your department or program's curricular offerings, as well as the applicant(s)' qualifications to develop the course(s).

Signature of Supervisor



Date 8/23/16



To: Faculty Development Committee

Re: Supervisor's Statement of Support for Carolyn Nadeau's CD Grant proposal

Date: August 23, 2016

I am writing in support of Carolyn Nadeau's CD grant application to create a new course, *Span 250: Business Spanish and its Cultural Context*. Carolyn's new courses address recommendations from our external review (2012-13) concerning adding curricular variety for our students in addition to incorporating languages across the curriculum into our institution. Second, the department is responding to years of exit surveys, that both majors and minors complete before graduation, in which students regularly suggest we offer business-related courses, in Spanish, on campus.

#### **Significance and desirability of course**

The department supports this course for three reasons. First, Span 250 responds directly to student input on their graduation exit surveys in which they have expressed interest in taking a wider variety of courses that are more contemporary in nature. Second, and also related to student input, this course extends beyond our typical literary tradition to also include non-literary ones, as well as underscore the connection and relevance to contemporary Spanish-speaking culture. Third, the version of this course offered in the IWU Spanish Program is a very popular course taken by our students. For these reasons, this course is a strong addition to our curriculum.

#### **Planned frequency of scheduling the course**

Spn 250 will be offered each spring semester. Carolyn's will offer the course for the first time in the spring of 2017.

#### **Carolyn's qualifications**

Carolyn has created two similar courses that focus on language instruction for specialized purposes, both of which are very sought after by our students: *Spn 230 Medical Spanish and Cultural Competency for Health Care* and *Spn 240 Spanish for Social Justice*. She recently developed a third course *Spn 350: Spanish Across the Curriculum*. Carolyn is more than qualified to develop and teach a new topic within this area.

In closing, *Spn 250* aligns perfectly with the department's long-term curricular planning and is enthusiastically supported by the department faculty. Thank you for considering her proposal.

Christina Isabelli  
Chair and Professor  
Department of Hispanic Studies

2016-2017

AUG 18 2016

### Curriculum Development Grant Application

Name Molly Robey Year of tenure-track appointment 2014-2015

Department ENGLISH

Type of Grant Sought:

Individual

Group – please list additional member(s)

Course(s): ENGL 255: Hip-Hop: A Literary Study

- Will the course use human beings as experimental subjects?  Yes  No  
If yes, please explain in narrative.  
If you have questions about whether IRB approval or exemption is required for your project, please see the pdf link on "Policies and Procedures" at [https://www.iwu.edu/irb/forms/IRB\\_PolicyProcedure.pdf](https://www.iwu.edu/irb/forms/IRB_PolicyProcedure.pdf).
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4. CD Grant Supervisor's Form(s)

Signature  Date 8/16/2016

Molly K. Robey  
Assistant Professor of English

## Application for Curriculum Development Grant

### 1. Summary of Previous CD Grants

I received a Curriculum Development Grant on April 7, 2015 to aid in the substantial revision of a course entitled “American Literature to 1865” (ENGL 351). The award provided a stipend of \$2,000. The course was taught during the Spring 2016 semester. In its revised form, the course continues to be part of the English department curriculum, offered in alternate years.

### 2. Narrative

#### A. Course Description

I seek a Curriculum Development Grant in order to design and develop a new course entitled, ENGL 255: *Hip-Hop: A Literary Study*. The course will facilitate students’ examination of hip-hop, a set of cultural practices that includes rap, dance, and graffiti art. In the course, students will study hip-hop *as* literature. That is, through readings, class discussion, and writing assignments, students will analyze the poetics of rap, consider the sociopolitical significance of rap’s racial and gendered performances, and explore the influence of hip-hop on contemporary literary fiction. The course will carry the general education flag for US diversity, and it will also serve as a Writing Intensive course.

#### Course Content:

Hip-hop emerged as an artistic movement within African American and Puerto Rican communities in New York City in the late 1970s. Historically, the texts of hip-hop give voice to individual and community experiences that are tied very explicitly to class (poor or working class), location (urban), and race (usually black and brown). The rap, visual art, and fiction that students will study in this class aim to make visible (in both celebratory and critical terms) the struggles of the disadvantaged and underprivileged. At its outset, hip-hop defined itself in opposition to dominant cultural practices, but hip-hop’s transformation into a lucrative industry has provoked much scholarly debate about its relationship to dominant ideologies and institutions. By analyzing the texts of hip-hop, students in the course will think critically about the images and ideologies that permeate their contemporary consumer entertainment.

This course will treat the cultural productions of hip-hop—rap, dance, and graffiti art—as literary texts. The first section of the course will be devoted to the analysis of rap as a poetic form. Using *The Anthology of Rap*, edited by Adam Bradley and Andrew DuBois, students will engage in close reading of rap lyrics, studying style and structure through attention to word choice, sentence structure, imagery, rhythm, meter, and rhyme. Our analysis will also situate rap within a longer US poetic tradition, and it will be especially attuned to rap’s characteristically sophisticated wordplay. In addition, students will learn about types of literary figuration that are characteristic of rap, including “signification,” a practice of appropriating and redefining words and images that scholars have argued is foundational to African American culture.

In the second section of the course, students will become acquainted with important scholarly lenses through which hip-hop has been studied. Emerging from Religious Studies, Women and Gender Studies, History, Musicology, and Sociology as well as literary studies, these critical frameworks conceptualize the meaning and significance of hip-hop's texts. Our textbook for this section of the course will be *That's the Joint: The Hip-Hop Studies Reader* (2011), edited by Murray Foreman and Mark Anthony Neal. Through readings in this widely-taught anthology of interdisciplinary scholarship on hip-hop, students will learn about hip-hop's emergence as a counter-cultural expression of resistance against racial and class inequality and injustice, and they will entertain theories about hip-hop's relationship to the history of African American popular culture, to forms of gender oppression, and to global capitalism and consumerism.

The third and final section of the course will immerse students in the contemporary genre of literary fiction known as "lit hop." In this section, students will read Adam Mansbach's novel *Angry Black White Boy* (2005), a novel that depicts the immersion of a young, white, suburban adolescent male in the urban world hip-hop routinely depicts. The novel makes important observations about the relationships between economics, race, and education in the United States, and it forces readers to confront the ways that they themselves are implicated in systems of race, class, and gender inequality.

### **Course Assignments:**

*Hip-Hop: A Literary Study* will be structured through four formal writing assignments, three of which acquaint students with genres of writing appropriate to the specific discipline of English, while the fourth formal writing assignment challenges students to address a public rather than academic audience. Students will practice effective writing by learning to analyze literary evidence (the text itself), and by organizing this evidence into essays structured through literary critical arguments—theses about the meaning or significance of the literary work. Each essay assignment will focus on the acquiring of certain skills. Essay one, an explication, or meticulous close reading of a rap or poem, will focus on the relationship between evidence and argument. With their second essay, the application of a critical framework to a literary text, students will learn how to read scholarly writing and to participate in scholarly conversations. Essay three, an analysis of a character or theme in a longer fictional work, will prompt students to integrate argument, close reading, and multiple critical frameworks into their own original interpretations. The fourth and final essay of the course, which I call a "Remix," requires students to transform and translate one of their completed essays into a new genre for a new audience. Students will choose their own professional or creative genre for this assignment, electing to write and/or design an editorial, pamphlet, rap, or video among other options.

### **Teaching Approaches:**

My general pedagogical approach is to use an inquiry-based model of pedagogy, which calls for instructors to privilege questions over answers and to facilitate discovery through students' own interests and questions. To cultivate this sensibility, I structure class through discussion and student presentations, through which students are responsible for actively shaping the course content. In this course, class sessions focus on facilitating students' interpretations of texts and on placing those interpretations in conversation with each other. Students will refine their interpretations through four formal writing assignments in the course.

In, students will actively engage with texts through attentive close study of significant passages as well as through reading aloud and interpretive performance. Hip-hop first emerged on urban streets,

and it has remained a set of cultural practices that are focused on public performance. In this course, rap lyrics will form much of the literature we study, and these lyrics are intended to be spoken and performed. Indeed, much of a rap's effect and meaning arises from the sounds (associative word play, internal rhymes, percussive rhythms) it generates. Engaging in rapping as well as reading raps will facilitate students' imaginative engagement with and intellectual investigation of the material.

## **B. Rationale for Grant Request**

The creation of *Hip-Hop: A Cultural Study* is a direct result of student interest among both English majors and general education students. The course complements existing efforts in the English department to serve the university's needs with more general education courses that provide a Writing Intensive flag at the sophomore level, and the course also represents an effort to respond to student requests for greater diversity and attention to contemporary sociopolitical issues in the classroom.

While I am excited to meet student needs by developing this new course, the course represents a new field of study for me, and as such, it will require considerable effort on my part. My doctoral course work and research provided me with expertise broadly in American literature and specifically in studies of race in eighteenth and nineteenth-century US literature. African American literature written before 1915 represents one of my areas of specialization, and I am versed in cultural studies work that applies literary critical methodologies to non-traditional literary texts, such as fashion and music. This training has familiarized me with the critical approaches used in hip-hop scholarship. However, I am not yet proficient in the content and context that I must know in order to teach this course.

A Curriculum Development Grant will allow me to devote considerable time to reading, syllabus and assignment design, and class preparation. While I can generate a focus, a list of texts, and a few assignments as I imagine teaching the course, I need time to immerse myself in the course texts and the significant scholarly debates in Hip-Hop studies. Only through my own sustained study will I begin to see how I can teach my students to interpret rap and other hip-hop genres.

This grant will have a lasting impact on my pedagogy, for three reasons. First, the grant will allow me to broaden my historical range, allowing me to teach confidently in late-twentieth and twenty-first century-literature, something that is particularly vital as the English department constricts and seeks to cover more ground with fewer faculty members. Second, designing this course will broaden my methodological range. By gaining expertise in the interdisciplinary, cultural studies methodologies that are foundational to hip-hop studies, I will be able to engage my students in the kinds of cross-disciplinary conversations we seek to foster at Illinois Wesleyan. Finally, this grant will aid me as I seek to respond to the changing field of English Studies more generally. While the traditional study of literature has long been the foundation of English curricula, scholars and students have called that foundation into question recently, asking for courses and approaches that recognize the realities of the contemporary media landscape and the diversity of expressions that might count as "literary."

To design this course, my needs are simple. I require a stipend of \$2,000.00 to buy time for myself to complete the necessary research and work. The course texts I need to complete this work are easily accessible. The texts I do not already own will be purchased with my start-up funds or requested through publishers. The literary criticism that will inform my construction of the course is easily accessed through the Ames Library's databases.

## **C. IRB/IAXCUC Review**

Not Applicable.

### CD Grant Budget Page

- Estimated expenses** (make sure to include a description of each of the expenses in the 2-3 page narrative). If you are requesting books or DVDs, please provide titles and approximate costs.

Item	Amount
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
<b>Total</b>	<b>0</b>

- Stipend(s) requested** (see grant description for specific requirements):

Name	Amount
Molly Robey	2,000
_____	_____
_____	_____
_____	_____
<b>Total</b>	<b>2,000.00</b>

- Total amount requested:** 2,000.00

Please note: Materials purchased with CD and ID grant funds, including, for example, software, CDs, and DVDs, are subject to all applicable copyright laws. Faculty members are responsible for upholding these laws. Materials for use in the library collection should be purchased through The Ames Library with allotted departmental funds. For details about copyright issues, please go to <http://libguides.iwu.edu/copyright>, or contact University Librarian Karen Schmidt or your department's liaison librarian.

# Curriculum Development Grant Supervisor's Form

Name of Applicant(s) Molly Robey \_\_\_\_\_  
\_\_\_\_\_

Category of Grant:

Individual  
 Group

Please provide the information requested below, and return this form and your letter to the applicant(s).

- Is/are the proposed course(s)  new to the IWU curriculum?  
 substantial revision(s) of existing course(s)?

Please Comment \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

- How frequently will the proposed course(s) be offered? \_\_\_\_\_

Offered Occasionally  
\_\_\_\_\_

- Please attach a brief statement of support addressing the significance and desirability of the proposed course(s) to your department or program's curricular offerings, as well as the applicant(s)' qualifications to develop the course(s).

Signature of Supervisor Kathleen O'Gorman Date 8/16/16

### ***Significance and Desirability of the Course***

The course Molly proposes, “Hip-Hop: A Literary Study,” will be an exciting, important addition to the English Department’s curriculum. Our offerings at the 200-level form an integral part of our major and minor sequences: three out of ten courses on the Literature side of the major, two out of twelve courses on the Writing side, and two out of six courses for the minor. They comprise a portion of the prerequisites for all of our upper-level classes. With the recent retirements of three faculty members who taught American Literature, our selections in American have diminished; this course is therefore an especially welcome addition.

It is especially welcome, too, on its own merits. Molly argues eloquently for the literary and cultural significance of the study she proposes, a significance affirmed by the critical discourse that has emerged over the past several decades analyzing the phenomenon of hip-hop, notably as poetic expression. The *MLA Bibliography*, indexing only peer-reviewed publications, documents the breadth and depth of intellectual interest in hip-hop, with many hundreds of entries by scholars across the spectrum that consider its history, its cultural resonances, its use of traditional poetic forms, and its strategies of resistance to those forms, among other concerns. Molly will be bringing our students into a multi-faceted, compelling conversation from which they will benefit enormously. Of her statements concerning what the course will offer to them, I would underscore its timeliness, coming at a particularly important moment, both in US history and on this campus, with students clamoring for studies of precisely this kind and with universities integrating into their curricula the urgent questions of our times: those emerging from events in Ferguson, Missouri, for example.

Molly has proposed a course that is especially substantive on its own and that works very well in terms of our several departmental sequences, as I note above, but she has also done so in terms of the US Diversity flag and the Writing Intensive flag. Both of these additional components strengthen the proposal significantly, especially the Writing Intensive. We’re going to have waiting lists for this class from the first time it’s offered!

### ***Qualifications to Develop the Course***

Molly is well qualified to take on the challenges that preparing this course will pose for her. She has proven herself a very fine scholar and teacher, and the texts she proposes using for the class demonstrate that she has already developed a strong sense of the field. Her anticipated assignments are the work of a professor in whose hands the material—and the students—will be well placed. This course builds on her background and expertise in race in eighteenth- and nineteenth-century American literature as well as in literary critical methodologies that engage non-traditional literary texts. While she indicates areas for further development of her understanding of the field, the work she has already done in advising a student through an independent study on hip-hop has gone a long way towards that goal already. The department is fortunate that she is willing to take this on, as are our students. She richly deserves your support.