MEMORANDUM

TO: James Harris  
Dean, College of Arts and Humanities

FROM: Elizabeth Beise  
Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Modify the Curricula of all Arts and Humanities Undergraduate Majors by Expanding the Foreign Language Requirement to a Global Engagement Requirement

On December 17, 2010, the Senate PCC committee approved your proposal to modify the curricula of all Arts and Humanities undergraduate majors by expanding the Foreign Language requirement to a Global Engagement requirement. A copy of the approved proposal is attached.

The change is effective Spring 2011. The College should ensure that the change is fully described in the Undergraduate Catalog and in all relevant descriptive materials, and that all advisors are informed.

MDC/  
Enclosure

cc: David Salness, Chair, Senate PCC Committee  
Sarah Bauder, Office of Student Financial Aid  
Reka Montfort, University Senate  
Erin Howard, Data Administration  
Donna Williams, Institutional Research & Planning  
Anne Turkos, Archives  
Linda Yokoi, Office of the Registrar  
James Dietz, Undergraduate Studies  
Beth Loizeaux, Arts and Humanities
College/School: Arts and Humanities
College/School Unit Code-First 8 digits: 01202700
Unit Codes can be found at: https://hypprod.umd.edu/Html_Reports/units.htm

Department/Program:
Department/Program Unit code-Last 7 digits: 1270101

Type of Action (choose one):

☒ Curriculum change (including informal specializations) ☐ New academic degree/award program
☐ Renaming of program or formal Area of Concentration ☐ New Professional Studies award iteration
☐ Addition/deletion of formal Area of Concentration ☐ New Minor
☐ Suspend/delete program ☐ Other

Italics indicate that the proposed program action must be presented to the full University Senate for consideration.

Summary of Proposed Action:
To expand the College of Arts and Humanities' current Foreign Language Requirement to a Global Engagement Requirement. The new requirement will retain the current requirement as an option while adding two additional study abroad options.

APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.

1. Department Committee Chair ____________________________

2. Department Chair ____________________________

3. College/School PCC Chair ____________________________

4. Dean ____________________________ 10/25/10

5. Dean of the Graduate School (if required) ____________________________

6. Chair, Senate PCC ____________________________ 1/17/11

7. University Senate Chair (if required) ____________________________

8. Vice President for Academic Affairs & Provost ____________________________ 1/19/11
College of Arts and Humanities
Proposal for New “Global Engagement” Requirement

The College of Arts and Humanities proposes to expand and rename its current Foreign Language Requirement, into the “Global Engagement Requirement”. The new requirement will retain the current requirement in Foreign Language study as an option while adding two additional options involving a study abroad experience. In developing this proposal, the College has worked closely with Education Abroad (see attached letter of support), a committee of ARHU faculty and administrators, the School of Languages, Literatures and Cultures, and the ARHU Office of Student Affairs.

CURRENT FOREIGN LANGUAGE REQUIREMENT:

All students majoring in ARHU must pass the designated level of a foreign language with a grade of 2.0 or better. Please consult an ARHU advisor for a list of the required course sequences (attached).

Students already beyond the required level and wishing to be exempt from the requirement must document their proficiency when they enter ARHU in one of the following ways:

1. High school transcript showing level 4 of a foreign language;
2. For students with native proficiency, exam administered by American Council on the Teaching of Foreign Languages passed at the advanced mid (AM) level.

NEW GLOBAL ENGAGEMENT REQUIREMENT:

Goal: To develop intercultural competency in ARHU students through the study of a foreign language and/or a cultural immersion experience abroad. Required of all students majoring in ARHU.

Who will need to fulfill the Global Engagement requirement?

- Arts and Humanities majors who have not taken enough coursework or have not scored high enough on placement tests to meet the current Foreign Language Requirement—i.e. students at the elementary level of a foreign language.
- This requirement is not geared toward Foreign Language majors or students seeking an intensive language experience.

Students may satisfy the ARHU Global Engagement Requirement in one of the following three ways, all of which require the study of a foreign language to the level specified in each option:
Option 1: Study of a Foreign Language

Learning a second language produces deep knowledge of cultural as well as linguistic differences while opening pathways for common understanding.

Requirement: Students will take foreign language coursework to the intermediate level at UM (4-12 cr. based on placement and language. (This is as in the current Foreign Language Requirement) See attached list of courses.

Option 2: Cultural Immersion through Study Abroad (A pre-approved menu of study abroad programs has been identified (attached). These programs provide structured engagement opportunities for students at all language levels. Students will work with an advisor to select a program that is appropriate for them.)

Living and studying in another country expands knowledge of cultural and linguistic differences, and requires students to develop the bases of common understanding as well as practical strategies for living and working in a different culture.

Requirement: Students will participate in a semester long Study Abroad experience in a country where English is not the primary language. They will take a full-time load, approx. 12-16 cr. overall. Depending on the selected engagement activity, up to 12 credits will be used in fulfillment of the Global Engagement requirement.

The study abroad experience must include:

- At least the first year/elementary level of the language of the host country before or during experience (or equivalent as determined by the College of Arts and Humanities Foreign Language placement policy)
- A 0-3 cr. Reflection component that will challenge students to assess their pre-departure, during and post experience (e.g., UNIV xxx, offered by Education Abroad and the Center for Teaching Excellence; see attached draft syllabus).
- Participation in one of the following engagement experiences:
  1. Internship (3 cr.)
  2. Service learning (0 cr.)
  3. A living situation involving daily interaction with host nationals (e.g. a home stay with a host national family) (0 cr.)—approved in advance
  4. Other—an engagement experience approved in advance of departure

Option 3: Individually-designed engagement experience
Students may also create an individually-designed experience that achieves the learning outcomes of the global engagement requirement. Students must petition to have the experience approved in advance. This will be administered in the College of Arts and Humanities Office of Student Affairs.

This option must include at least the first year/elementary level of a language other than English before or during the experience (or equivalent as determined by the College of Arts and Humanities Foreign Language placement policy). It might include a short-term study abroad program or a long-term program in an English-speaking country, plus additional study or engagement pieces to make the overall experience equivalent to Options 1 or 2 above. A pre-approved menu of short- and long-term study abroad programs appropriate for inclusion in this option has been developed by ARHU in conjunction with the Education Abroad office. The menu identifies affordable programs that have developed internship and other experiential opportunities that take students out into the culture of the host country.

Two examples of what a student-designed experience might contain:

#1 A pre-approved short-term program plus language of the host country and reflection

One semester of Foreign Language taken pre or post departure (3 -6 cr. depending on language choice/placement)
+ Pre-approved short term program (3-6 cr.)
+ Reflection component (0-3 cr.)
= 6-15 cr. (depending on student’s choice of language, short term program and reflection component)

#2 A pre-approved semester program in and English-speaking country plus language and reflection

One semester of Foreign Language taken pre or post departure (3 -6 cr. depending on language choice/placement)
+ Pre-approved program in an English Speaking country (3-15 credits )
+ Reflection component (0-3 cr.)
= 6-15 cr. (depending on student’s choice of language, program and reflection component)

Note: Students proposing study abroad in an English-speaking country must choose to study a language that has significance to the historical or current culture of the host country. Students will need to research and discuss the intersection of the chosen language and culture in their petition.
Please see attached syllabi of two sample Education Abroad courses that might be part of a student-designed Option 3: WMST498S, which incorporates the reflection component in the course itself, and ARTT 489T with a required 1-credit reflection course, in this case EDHI 338P.

**RATIONALE:**

The mission of the College of Arts and Humanities is “to create global citizens equipped to assess received opinion, make independent judgments, and value the transforming power of the imagination.” The new Global Engagement Requirement extends the College’s long-standing commitment to international education, and is part of a larger effort to enhance cross-cultural learning for all our undergraduate majors. The Global Engagement Requirement encourages students to take the first step toward global citizenship: knowledge of the culture of another country. We believe that learning another language and studying abroad for an extended time are the best ways to understand and appreciate how other people think, what they value, how they live their lives as individuals and as a society, and how they view themselves and the larger world. By asking students to see the world from inside another culture, the Global Engagement Requirement enables them, in turn, to understand their own culture more broadly and more clearly. If pursued with curiosity and attentiveness, the experiences that comprise this requirement will necessarily transform the way students understand themselves, their history, and their culture.

According to Education Abroad’s 2007-2008 annual report, of the 1,669 students who studied abroad, 21% (346) were Arts and Humanities students—approximately 9% of the total ARHU major population. Adding the Study Abroad options to the College requirement will help the College reach the goal of its strategic plan to increase the number of ARHU majors who study abroad to 20-25% of majors in the next five years.

It is hoped that this expanded requirement will also: 1) provide options to help engage ARHU majors who do not place out of the current foreign language requirement and who tend to be less eager to study the languages and cultures of other countries (approximately 40% of majors); 2) through study abroad, inspire more students to pursue a major or minor in a foreign language; 3) provide an attractive incentive to talented students who are interested in being challenged by the kind of intense, cross-cultural experience offered by internships, home stays and service learning abroad; 4) along with the current initiatives to integrate study abroad courses into the curriculum and to actively encourage students to include study abroad in their 4-year plans, make more visible the College’s commitment to developing global citizenship through the study of foreign language and study abroad; and, 5) encourage faculty and departments within the college to develop new study abroad programs that foster cultural engagement and integrate international education into the curriculum.
The ARHU Global Engagement Requirement responds to the University Strategic Plan’s call for students to “be prepared to live, work, and thrive in the current and future world environment.” We believe that the development of cultural competence in our students will result in the knowledge, skills and disposition to understand, communicate with, and effectively interact with people across cultures and is an integral component in an education in the Arts and Humanities at the University of Maryland.

**LEARNING OUTCOMES:**

*Students will:*

- Improve language competency in speaking, listening, reading and writing.
- Interpret issues and situations from more than one cultural perspective.
- Demonstrate increased comfort and willingness to engage in cross-cultural exchange and resist the propensity for stereotyping.
- Articulate an understanding of another culture in global and comparative perspective.
- Articulate the changes in their perceptions of themselves and their home culture that have emerged from studying about or in another culture.

Note: The Learning Outcomes will be assessed through the required Reflection Component, which is designed to facilitate students’ assessment of their pre-departure, during and post experience.

**IMPACT ON OTHER COLLEGES AND PROGRAMS:** None

**IMPACT ON CURRENT ENROLLMENTS IN COURSES IN THE SCHOOL OF LANGUAGES, LITERATURES AND CULTURES:** Minor, if any. Because students may choose to begin language study abroad and continue it when they return, enrollments might shift slightly to higher-level courses, which would be welcome in languages such as Spanish.

**SAMPLE 4-year plans for students satisfying the Global Engagement Requirement under the various options:** See attached scenarios and 4-year plans.

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1 Thanks to the AAC&U, Professor Audra Buck, and the Division of Undergraduate Studies at San Diego State University for the ideas and some of the language of these learning outcomes.
Audran

On behalf of Education Abroad, please accept my enthusiastic endorsement of the ARHU Global Engagement Proposal. I am confident that this will be a great benefit to your students and my office is prepared to handle the extra work that may come from this requirement, including study abroad programs as well as our on-site "Connecting Across Cultures" course.

I am looking forward to making this initiative a great success!

Michael

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Just go away...and study abroad
Apply now for summer, fall and full year programs

Michael J. Ulrich, Ph.D.
Director
Education Abroad
University of Maryland
301-314-7747
301-314-9135 (Fax)
## COLLEGE OF ARTS AND HUMANITIES (ARHU) FOREIGN LANGUAGE REQUIREMENT

All students pursuing a B.A. degree in the College of Arts and Humanities must demonstrate proficiency in a foreign language through a basic sequence. The following are basic language sequences that satisfy this requirement. Credits are in parentheses after each class. The course that satisfies the requirement is in bold face and underlined. The final sequence course cannot be taken Pass/Fail; minimum grade = D-.

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<th>Language</th>
<th>Sequence</th>
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<td>*Chinese (CHIN)</td>
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* *placement test required
**registration for Korean courses requires departmental permission

Note: Student placement may change once classes start and departments assess student abilities in each class.
### ARHU Global Engagement Opportunities

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<th>Country/City</th>
<th>Institution</th>
<th>Term</th>
<th>Field Study</th>
<th>Home Stay</th>
<th>Internship</th>
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<th>Courses Under Development</th>
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### Key to Engagement Opportunities:
- **Field Study Available**
- **Home Stay or Host National Roommate Available**
- **Internship Available (Minimum Language Ability May Apply)**
- **Volunteer Opps Available for Students with Adequate Language Ability**
- **List of Courses Under Development**
- **Year Only**
- **Terms Available**
- **No Courses Usually Offered in That Discipline**

### Key to Availability of Courses - at least one course is usually available in the given discipline during the term indicated.
- **F** = Fall Semester
- **Sp** = Spring Semester
- **Su** = Summer
- **A** = All
- **TU** = Term Unknown (but at least one course may be offered during the year)
**Academic Plan Scenarios—Options 2 and 3**

*Sample of Option 2: Maryland Program in Haifa*

Maryland in Haifa is a new program that started in spring, 2010. It offers a lot of courses for students interested in History and Philosophy, as well as students studying Arabic and Hebrew.

In this scenario, the HIST student would study abroad in the spring of their sophomore year. The student started a course in Elementary Arabic during the fall semester prior to departure, and then has the option to continue with language study abroad, or to take an internship in historical development. There is a wide variety of classes available for history majors in the major, and courses that would be appropriate for supporting area courses for the major as well. This student also took the required one-credit Reflection Course taught by Education Abroad.

*Sample of Option 2: United Study Abroad Consortium (USAC) Program in Costa Rica*

As a member institution of USAC, students can easily transfer courses into UM as either resident or transfer credit.

This COMM major had an interest in Latin American history and culture, but no foreign language background prior to his/her departure. The student took HIST 250 (SH) as a first cognate course to support the major, and took additional Latin American studies courses abroad. The student also enrolled in an introductory Spanish course. Upon returning, the student continued with his/her studies in Spanish, and completed a Spanish minor prior to graduation as well. This student also took the required one-credit Reflection Course taught by Education Abroad.

*Sample of Option 3: Maryland Program in London (English speaking country)*

The MD in London program is a very flexible program, for all majors in ARHU. The program offers courses in majors such as, history, theater, art history as well as structured international internship opportunities.

In this scenario, the student would study abroad during the fall of the junior year. As an ARTH major, taking Italian seemed like an interesting way of enhancing the major and gaining a deeper understanding of certain ARTH courses. In addition, this student did an internship related to his/her interest in museum studies. This student also took the required one-credit Reflection Course taught by Education Abroad.

*Sample of Option 3: Maryland Summer Program in Berlin (Short term program)*

The ARTT 489T: Propaganda and Graphic Design class is taught during the summer in Berlin, Germany.

Design students from China, Turkey, Germany, and the United States will participate, and through this course students will learn from the city of Berlin and its historically rich venues and from one another. Students in this program also participated in a one-credit course entitled, EDHI 338P: Sticks + Stones: Learning about Cultural Diversity through Dialogue: International Immigration. Both ARTT 489T and EDHI388P were required parts of the experience and under the leadership of the instructor. In order to prepare for this summer experience in Germany, this student took GERM 103 in the spring semester, prior to departure.
**ARTS AND HUMANITIES ACADEMIC PLAN WORKSHEET**

**Option 2: (MD Semester Program)**

### YEAR 1

#### Semester 1: FALL 2010
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*updated 8-6-06*
### ARTS AND HUMANITIES ACADEMIC PLAN WORKSHEET

**COMM** Option 2: (USAC Semester program)

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*updated 8-6-06*
# Arts and Humanities Academic Plan Worksheet

**ARTH Major**  
Option 3: (MD program - English Speaking)

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**Updated 8-6-06**
**ARTT** Option 3—(MD Short term program)

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1 See attached syllabus.
2 See attached syllabus.
UNIV XXX: Connecting across Cultures

Course Description

This one credit course is intended to promote cultural competency for study abroad students while they are on-site at their program, providing them with the skills necessary to work with diverse individuals and teams. The course content guides students through the elements of cross-cultural adjustments by complementing and coordinating required pre-departure preparations, assisting with the transition at the study abroad location and promoting effective post-program transitions. Students will be expected to apply their experience towards their personal, academic and professional goals.

With assistance from in country on-site staff, students will be required to participate in an activity that connects and engages them with the host culture. Students may choose from a variety of activities that match their interests and goals such as:

a. Living with someone from the host culture (homestay, host culture roommate)
b. Volunteering in the community
c. Joining and participating in an in country university club or sports team
d. Enrolling and completing and in an internship in the host country
e. Participating in a regular student language exchange program
f. Participating as an active member in a local cultural or faith organization
g. Field study or other cultural immersion activities where students actively engage with host culture
h. Ethnographic research study

The engagement activity requires the approval of the in country resident director and the course instructor. Using these activity students will complete a series assignments (See “Course Topics”) with other study abroad students, to help process their experiences more fully.

Course Student Learning Outcomes

After completing “Connecting across Cultures”, students will submit a portfolio that contains samples of assessments and reflections regarding their study abroad preparation, experience and reflection. The portfolio document that students are able to:

- Demonstrate an awareness and understanding of diversity in the host culture.
- Explain how cultural beliefs influence behaviors and practices at the individual, organizational, or societal levels.
- Analyze their own cultural beliefs with respect to attitudes or behaviors.
- Compare and contrast differences among two or more cultures.
- Effectively use skills to negotiate cross-cultural situations or conflicts and to interact respectfully with the host culture.
- Approach issues with a global world view.
Course Structure

- Students select from a subset of "Course Topics and Activities" from a menu of options.
- Some "Course Topics" may be required and can be completed within two weeks.
- Assignments may include a combination of: journal, essay, video, blog, etc.
- Course activities may include a combination of: lecture, film, museum exhibit, reading, etc.
- The grading of the course will be organized on a contract model; the number of units in the "Course Topics" completed on a P/F scale in combination with the final student course portfolio determines course grade as follows:
  - A requires 7 activities/assessments with a P
  - B requires 6 activities/assessment with a P
  - C requires 5 activities/assessments with a P
  - D requires 4 activities/assessments with a P
  - F = 3 or fewer activities/assessments with a P
- Students will be organized into course sections of twenty-five students containing students from different study abroad programs administered by UM.
- At least three on-line discussion forums will be scheduled during the semester in which students will document and share their experiences.
- Students will meet at least twice during the semester with Resident Director, either individually or in small groups and write a reflection on this component.
- All students will compile a final portfolio that documents their cross cultural learning during the study abroad experience. The quality of the portfolio in combination with the number of activities with a P grade will determine the final course grade.
- Instructors (Graduate Teaching Assistants) for the course will be from Undergraduate Teaching Learning Program in the Center for Teaching Excellence.
- Oversight of the graduate teaching assistants and the course will be provided by Director of Center of Teaching Excellence and Director of Education Abroad.

Course Expectations

- Students are expected to complete all assignments in a thorough and timely fashion. Given the particular nature of an online course, it is important that all students submit their assignments and exercises by the specified deadline. Late assignments will not be awarded credit unless approved by the course instructor in advance.
- If a student will misses an assignment due to an illness, religious holiday, or emergency, he or she must notify the class instructor by phone or email at least 24 hours prior to due date. It is the student’s responsibility to make up any missed assignments.
- Students are expected to interact with their classmates in a respectful, considerate fashion.
- As some of the topics to be explored in the course might be personal in nature, students are expected to be open and forthcoming. In return, the class instructor will treat these submissions as confidential.
- Students must adhere to the Code of Academic Integrity; violations of the code will be referred to the Student Honor Council.
• Students are required to access the online component of the course on a regular basis and as required by the instructor; this includes participate in discussions, to upload assignments and complete activities.
• Any student with a documented disability must to notify the instructor within the first week of the course.
• There are no extra credit opportunities.

Course Participation

Participation includes preparation for and submission of assignments and involvement in the assigned class-wide activities and discussions. Students are required to attend pre-departure orientations on campus and strongly encouraged to access post-program resources and events.

Course Materials


What’s Up with Culture? (www.pacific.edu/culture), School of International Studies, University of the Pacific, Bruce La Brack, ed. (2003)
Course Topics
Students will select a subset of these topics for their course requirements according to the scale outlined under “Course Structure”

Topic # 1: Anticipation & Expectations
- Learning Styles
- Cultural Diversity

Activities and Readings
1. General Departure Tips (from Maximizing)
2. Learning Style Survey (from Maximizing)
3. What’s Up With Culture: Module 1.1

Topic # 2: Maximize Your Language Learning (for foreign language students)
- Strategies and Motivation
- Listening

Activities and Readings:
1. Language Strategy Use Inventory (from Maximizing)
2. Maximize Your Language Learning (from Maximizing)
3. Listening (from Maximizing)

Topic # 3: Maximize Your Language Learning, cont’d (for foreign language students)
- Vocabulary
- Speaking
- Reading
- Writing
- Translation

Activities and Readings:
1. Learning Vocabulary (from Maximizing)
2. Speaking to Communicate (from Maximizing)
3. Reading for Comprehension (from Maximizing)
4. Writing (from Maximizing)
5. Translation Strategies (from Maximizing)

Topic # 4: Cultural Explorations & Cultural Learning Strategies (Required)
- Becoming Familiar with Culture
- Discovering Cultural Diversity
- Cultural, Personal, Universal
Activities and Readings
1. Culture Learning Strategies Inventory (from Maximizing)
2. Culture Learning Strategies (from Maximizing)
3. What Is Culture Anyway? (from Maximizing)
4. Becoming Familiar with Culture (from Maximizing)
5. Differentiating Cultural from Personal and Universal (from Maximizing)
6. Meet with Resident Director
7. Select engagement activity
8. Goal setting: Select a personal, professional, academic and cultural goal that you hope to accomplish during your study abroad experience. Identify a strategy for meeting this goal. What resources will you need? Who will hold you accountable? Who can support or encourage you to meet your goal? What will motivate you? What are the steps you can take to meet your goal? How will you know when your goal has been reached?

Note: Resident Director will utilize (Creating a Challenging and Supportive Learning Environment (from Maximizing Instructor’s Manual)

Topic # 5: Cultural Values
- Stereotypes and Generalizations

Activities and Readings
1. Working with Stereotypes and Testing Hypotheses (from Maximizing)
2. Using Generalizations to Respond to Stereotypes about You (from Maximizing)
3. Understanding the Ways Cultures Can Differ in Values (from Maximizing)
4. What’s Up with Culture? Module 1.2.2, Module 1.3.2, and Module 1.5

Topic # 6: Learning About Your Host Country

Activities and Readings
1. Write a 4-page report about the basics of culture in your host country. Topics may include information about the following:
   - Demographics
   - Geography
   - Political Environment
   - Economy
   - Sports, Music & Entertainment
   - Celebrations & Customs
   - Etiquette and Politeness
   - Other topic of specific interest (must be approved by instructor)

Your paper must reference at least four sources: At least two should be written by “experts” in the field, at least one should be written by a non-American, and at least one source should be a personal interview with somebody who is from your host country or has worked, lived or traveled there. You must submit a complete bibliography with your report.
2. Explore cultural diversity in your host culture by visiting a new neighborhood, attending a festival, trying new food, visiting an exhibit, attending a performance, etc.
3. Watch a film from or about your host culture (will vary by program)

**Topic #7: Social Relations**
- Ideas for Interaction
- Home Stay Accommodation
- Visiting: How to Interact with a Host

**Activities and Readings**
1. Strategies for Social Relations (from Maximizing)
2. Making the Most of Homestays and Host Families (from Maximizing) Note: only for homestay students
3. What's Up With Culture?: Module 1.7.1
4. Write 2-page journal entry following the prompts outlined in Being a Visitor (from Maximizing)

**Topic #8: Cross-Cultural Adjustment**
- Stages of Adjustment
- Personal Highs and Lows

**Activities and Readings**
1. Understanding Cross-Cultural Adjustment (from Maximizing)
2. Understanding Culture Shock & the Stages of Adjustment (from Maximizing)
3. Going Beyond Surface Adjustment (from Maximizing)
4. Complete Statements of Adjustment and Personal Highs & Lows exercises (from Maximizing)

**Topic #9: Cross-Cultural Adjustment Continued**
- Personal Coping Strategies
- Phases of Cultural Awareness

**Activities and Readings**
1. Phases of Cultural Awareness (from Maximizing)
2. Strategies for Developing Intercultural Competence (from Maximizing)
3. Journal Assignment: Outline and describe your personal coping strategies. Can you anticipate scenarios in which one or more strategy may be particularly useful? or
4. Journal Assignment: Think about an intercultural experience you have had and how you reacted. Where does this experience suggest that you fall on the Bennett scale? How can you use the suggestions outlined in the readings to further develop your intercultural competence?
Topic # 10: Strategies to Enhance Cultural Learning
- Cultural Inferences
- Debriefing in Action

Activities and Readings
1. *The Role of Inferences, The Description-Interpretation-Evaluation (D-I-E) Model of Debriefing* (from Maximizing)
2. *Strategies for Keeping a Journal* (from Maximizing)

Topic # 11: Intercultural Communication
- Low & High Context Cultures
- Communication Styles
- Nonverbal Communication

Activities and Readings
1. *Low Context and High Context Communication* (from Maximizing)
2. *Specific Communication Styles* (from Maximizing)
3. *Nonverbal Communication* (from Maximizing)
4. Journal Assignment: Select any setting where you can safely and unobtrusively observe a small group of two or three people. Focus on how they communicate with each other nonverbally. Then complete an entry, outlining the setting, the players involved and your observations of their nonverbal behaviors. After completing your entry, check your interpretations with somebody from your host culture.

Topic # 12: Preparing to Come Home (Required)

Activities and Readings
- *Preparing to Return Home* (from Maximizing)
- *What's Up With Culture?: Module 2.2*
- Meet with Resident Director

1. Journal Assignment: How have you changed? How might your friends and family have changed? How would you like your friends and family to treat you when you get home? What are you looking forward to the most? The least? What lessons have you learned that you never want to forget? What skills have you learned? How do you plan to make your transition home easier? What are the most important things that you want to share with your family and friends? What do you want to do with the experiences you've had?
2. Journal Assignment: Provide a comparative cultural reflection on a topic of global interest (poverty, economy, immigration, terrorism, religious freedom, sustainability, global warming, etc) that draws on your experience and your host culture contacts and sources of information.
Topic # 13: Continue the Learning
(Optional activity to be completed when students return home; Topic # 13 may not be used as one of the topics for “Connecting across Cultures” but students will benefit from these experiences)

- Emotional Challenges
- Understanding and Applying

Activities and Readings
1. Dealing with Emotional Challenges of Study Abroad (from Maximizing)
2. Examining What You Have Learned While Abroad (from Maximizing)
3. Appreciating Different Styles of Successful Re-Entry (from Maximizing)

4. Journal Assignment:
   - I know that I have changed as a result of my experience because...
   - My friends do seem to understand ________ about me, but they don’t understand...
   - My re-entry experience would be better if...
   - Now that I’m home, I worry most about...
   - The one thing I know I have learned about myself is...
   - I wish I could explain to my family and friends that...
   - How will you incorporate the skills you’ve learned into your resume? How do you plan to discuss study abroad in a job interview? How has your time abroad affected your future plans?

Suggested activities:
1. Research opportunities available to study abroad alumni: Going Global website, Remaining Time in School portion of What’s Up with Culture, National Scholarships Office website
2. Schedule a Resume Critique with the University Career Center.
3. Seek opportunities to present your experience in class, at student clubs or campus events
4. Volunteer to assist Education Abroad marketing study abroad programs.

Note: Since Topic # 13 is an optional activity for “Connecting across Cultures” there is no requirement to do any of these. However, if Education Abroad receives approval to award a “Study Abroad Notation” for students, then successfully completing post-program activities such as these would be part of that requirement.
WMST 6/498S: Gender, Sexuality and Globalization – Anglophone Caribbean

Monday 11th January – On Campus/City/Public Transportation – Move from Holiday Inn Express to Le Sportel.

Tuesday 12th January: Why Transnational Feminisms? Making the Connections


Wednesday 13th January: Exploring Feminist Activisms in the Caribbean
Guest Presenter - Dr. Gabrielle Hosein, Assistant Lecturer, IGDS

Hosein, Gabrielle. “Activism in Academia: Twenty-First Century Caribbean Feminist Dilemmas”


Thursday 14th January: Caribbean Literature
Guest Presenter – Dr. Paula Morgan, Senior Lecturer, Department of Language and Literatures, UWI, St. Augustine

Mootoo, Shani. Cereus Blooms At Night.

Afternoon Session: Globalization – Bodies, Labor, Music, Food


Tuesday 19th January:
Guest Presenter – Ms. Tracy Robinson, Senior Lecturer, Faculty of Law, UWI, Cave Hill


Tambiah, Yasmin. 'Legislating sex and sexual offences in Trinidad and Tobago (unpublished manuscript)

T. Robinson, 'Authorised sex: same-sex sexuality and the law in the Caribbean' in Christine Barrow, Marjan de Bruin and Robert Carr (eds), From Risk to Vulnerability: Power, Culture and Gender in the Spread of HIV and AIDS in the Caribbean (2009 IRP)

Afternoon Session – Gender and Development

Screening: Life and Debt –Stephanie Black (filmmaker)


Wednesday 20th January: Exploring Reproductive Health in the Anglophone Caribbean


Rowley, Michelle: Excerpts from Gender Equity and Development in Anglophone Caribbean (Routledge - Forthcoming). Do not cite.


Thursday 21st – Exploring Sexuality, Work and the Body


Murray, David. Who's right? Human rights, sexual rights and social change in Barbados


Cultural Reading Materials: A few additional suggestions to help make sense of cultural interface


Hosein, Gabrielle. Love For Mas: State Authority and Carnival Development in San Fernando. Journal of Eastern Caribbean


Assignment Sheet: WMST 6/498S: Gender, Sexuality and Globalization – Anglophone Caribbean

Undergraduate Students

1. Journal Entries (100 points)

Throughout this course you will be expected to keep a journal which will be submitted at the end of the course. This is a reflective cultural learning activity. It is designed to help you think more deeply about what you are learning.

Your entries should, among other things, help you to think about how you are engaging with your environment. What are you bringing to your interactions? Are you listening? What things strike you and what might account for the fact that these things have caught your attention? Do not take things for granted. Do not attempt to assess the “wrongness” or “rightness” of what you see, focus rather on your reaction and try to account for why your responses are what they are. Try to have a good thematic distribution in other words find time to discuss your service and daily interactions, the guest lectures, films and class discussions.

Also use your entries to continue thinking about the materials you’ve read, the points made by the guest presenters and observations made by your peers.

Pre-Arrival Exercise

There is one mandatory entry, which you must begin before leaving the United States. You must come to Trinidad already having completed the following in your journal:

- Identify one local dish/drink that you would like to try – find the recipe for this item and try to identify and taste it before you leave. It cannot be doubles, roti or pelau (that would be too easy).
- Note one historical and one political blurb about Trinidad and Tobago.
- Provide an overview of two authors of international renown (if ambitious find a bit of their work to share with us).
- Identify three folklore characters.
- Two art forms that you would like to see/hear.
- Identify three local flora and fauna.

A special prize will go to the person who can sing the national anthem (Michelle you are debarred from this exercise).

We will share these entries with each other on Tuesday 14th January.

2. FemServ Exercise (Feminist NGO Service) (300 points)

Many feminist non-governmental organizations in the global south experience similar constraints. Activities, needs and urgent demands exceed time, person power and fiscal
resources. One way to describe this is to say “water more than flour” (keep your ear open for maxims, proverbs, other rhetorical plays — there is a strong oral tradition so listen carefully, also listen for the influence of other languages e.g. French, hindi).

This exercise is designed to give you an opportunity to help local feminists have a bit more of the one thing they are short of — time.

You will be assigned to an organization and will spend your evenings learning about the work they do and providing as much support as you are able to. This may entail very mundane, quotidian tasks — the things of which everyday activism is made.

Please listen, ask for clarification if a task isn’t clear, ask to be supervised the first time you attempt something you’re unsure about. Rather than attempt something in a way that will require you to use more resources to fix it, or more time to correct — seek help first.

Consistency is important since someone is expecting you and has planned their day based on your presence please be punctual. Remember: One, one cocoa full basket — so each little task you do will work toward a larger project that you may never see.

3. Final short paper

For your final paper we come full circle back to your pre-departure exercise. Take one of the items that you identified in your pre-departure blurb. Provide some secondary research data (e.g. no less than three secondary, non-web sources — does not include academic databases) that provide your reader with a better understanding of the topic. Show how and why you think you understand this topic better having spent time in Trinidad. Once you identify the topic you are going to work on, and you should do so early, it would help to ask locals what their thoughts and understandings are of the topic you’ve chosen. (200 points). Due no later than one week after our return (Jan 30th).
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<th>Tuesday 12th</th>
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<td><strong>Arrivals and Check-In:</strong></td>
<td><strong>Arrival and Check-In</strong></td>
<td><strong>Pack bags BEFORE leaving</strong></td>
<td><strong>Class IGDS, St. Augustine</strong></td>
<td>9:30 – 11:00</td>
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<td>Heather Mooney 2:30 (goes</td>
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<td>Class IGDS, St. Augustine</td>
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<td>to airport)</td>
<td>10:00 a.m.</td>
<td>9:00 – 10:30</td>
<td>Campus, UWI</td>
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<td>Angela Stanely 2:30 p.m.</td>
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<td>Session: Why Transnational</td>
<td>Guest Lecturer</td>
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<td>Elizabeth Flamm 2:30 p.m.</td>
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<td>Feminisms? Making the</td>
<td>Dr. Gabrielle Hosein</td>
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<td>Alyssa Cartledge 2:30</td>
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<td>Josef Parker 8:27 p.m.</td>
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<td>Kristi Moses 8:27 p.m.</td>
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<td>Guest Presenter</td>
<td>Exploring Reproductive Health in the Anglophone Caribbean</td>
<td>Exploring sexuality and work: Sexuality, Pleasure</td>
<td>Use the time to go shopping, find that dish you didn't get a chance to taste, say good-bye to friends.</td>
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<td>Ms. Tracy Robinson Senior Lecturer Faculty of Law, UWI Legislative Changes and Gender Equity</td>
<td>11:15 - 12:00 Kristi Moses discussion of your interests along with undergrads who are based at ASPIRE</td>
<td>Tourism and Sex Work</td>
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<td>1:30 - 3:00 Gender and Development Screening Life and Debt</td>
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<td>6:30 IGDS/NGO Thank-you Evening drinks, hors d'oeuvres – Please be prepared to share a bit with local students about your UMD experience.</td>
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RELIGIOUS OBSERVANCE

Students will not be penalized for absences or late projects due to religious observances provided you notify the professor written on paper or via e-mail a minimum of two weeks in advance of an anticipated conflict.

E-MAIL

All students enrolled in this class should have an operating e-mail account set up through with the University. This is a course requirement. If you need to update your e-mail address information, you can do so at www.testudo.umd.edu. Follow the “Keep your e-mail address up to date” link or contact OIT at 301.405.1500 for assistance.

COURSE EVALUATIONS

Your participation in the evaluation of courses through CourseEvalUM is a responsibility you hold as a student member of our academic community. Your feedback is confidential and important to the improvement of teaching and learning at the University as well as to the tenure and promotion process. CourseEvalUM will be open for you to complete your evaluations for fall semester courses between Tuesday, December 1 and Sunday, December 13. Please go directly to the website (www.coursedevalum.umd.edu) to complete your evaluations starting December 1. By completing all of your evaluations each semester, you will have the privilege of accessing online, at Testudo, the evaluation reports for the thousands of courses for which 70% or more students submitted their evaluations.

ASY 2322 PRINTING INFORMATION

The design lab printers are designated for printing design critique work and assignments. When possible, you will be given time the class before a final critique to make printouts. We will also be posting additional lab hours when the design lab will be open for use including printing and scanning. However, the printer will NOT be available during class time the day of critique or the day an assignment’s due date. If you cannot finalize your project for printing in the lab by the allotted time, you will need to find another printing source.

You must have an active Terrapin Express (TE) Account to access the design lab printers. A TE Account is a pre-paid debit account attached to your University ID card. The process for opening a Terrapin Express Account will change sometime in September 2008. In the meantime, follow the steps below to open a TE account:

ONLINE: Start at www.testudo.umd.edu. 1. Click Financials then Terrapin Express Inquiry. 2. Click View Terrapin Express. 3. Log in with your Directory ID and password. 4. Use a credit card to open a new account or to add a minimum of $20 to your balance. 5. You must click Finish to activate your account.

IN PERSON: Bring your student I.D. and a minimum of $20.00 to the Library Copy Shop on the first floor of the McKeldin Library.

Prices: Prints from the (B&W) HP 5200: 8.5 x 11: 10 cents each; 8.5 x 14 and 11x17: 25 cents each; Prints from the (Color) HP 5550n: 8.5 x 11: 50 cents each; 8.5 x 14 and 11x17: $1 per print.

ART489T SYLLABUS SUMMER 2010 4
COURSE SCHEDULE

MORNING SESSION: Home Campus: 9 a.m.-Noon; Berlin: 9 a.m.-Noon
AFTERNOON SESSION: Home Campus: Noon-3 p.m.; Berlin: 1:30-5:30 p.m.
EVENING SESSION: Home Campus: N/A; Berlin: 6-9 p.m.

Reading assignments:

BOOK
Designing Across Cultures by Ronnie Lipton; HOW Design Books

BOOK EXCERPTS
Data Flow: Visualising Information in Graphic Design by Xlanten, R. et al editors
"Can We Talk About Race?" by Beverly Daniel Tatum
Beautiful Evidence by Edward Tufte
Information Anxiety 2 by Richard Saul Wurman
Beautiful Evidence by Edward Tufte

ONLINE READING SOURCES
Understandingprejudice.org: The Psychology of Prejudice Overview
http://video.ted.com/talks/podcast/ChrisJordan_2006_480.mp4

ARTICLES
“The Role of International Exhibitions in the Diffusion of a Global Memory” by Martine Bouchier; Paris-Val de Seine, National Advanced School of Architecture, Louest (via .pdf)

WEEK 1: Tuesday, June 1
MORNING SESSION: Class Introduction; Project 1: Immigration ad introduced; work in class
AFTERNOON SESSION: In-progress critique for Project 1; Project 4: Presentation of Home assigned
EVENING SESSION: Free

Wednesday, June 2
MORNING SESSION: Project 1 Final Critique; Project 2: Immigration Information Graphic assigned
AFTERNOON SESSION: Project 2 In-progress crit; Students continue Project 3 research
EVENING SESSION: Free

Thursday, June 3
MORNING SESSION: EDH1338P coursework; Students continue Project 2 execution
AFTERNOON SESSION: Final critique of Project 2; Project 3: Propaganda from Home presentation assigned
Lecture: The complex issue of Immigration; EDH1338P coursework;
EVENING SESSION: Free

Friday, June 4
MORNING SESSION: Project 3 Presentation finalized; Students answer blog questions about racism, stereotyping, tolerance, migration, fear and threats, ignorance, as well as personal experiences
AFTERNOON SESSION: Project 4 Presentation finalized; Projects 1 and 2 are uploaded to course site
EVENING SESSION: Free

Saturday, June 5
ALL DAY: Travel to Berlin

Student Lodging: Pfefferbett Hostel Berlin, Christinenstraße 18-19 10119 Berlin

Berlin course location: Universität der Künste Berlin | The Berlin University of the Arts unless otherwise noted.
Hedemannstraße 25 10969 Berlin

Sunday, June 6
MORNING SESSION: Arrival in Berlin
AFTERNOON SESSION: Check Into hostels; Berlin warm-up tour: Reichstag, Brandenburg Gate, Holocaust Memorial
EVENING SESSION: Free
**WEEK 2: Monday, June 7**

**MORNING SESSION:** Introduction to all students and project; Off-topic/neutral ice breakers

**AFTERNOON SESSION:** Student Project 3 Presentation and Project 4 Presentation; group discussion

**EVENING SESSION:** Group dinner; Design Studio Presentation 1

**Tuesday, June 8**

**MORNING SESSION:** Berlin Scavenger Hunt

**AFTERNOON SESSION:** Project 1 and Project 2 revealed; EDHIS38P coursework;

**EVENING SESSION:** Group dinner; Design Studio Presentation 2

**Wednesday, June 9**

**MORNING SESSION:** Lecture: Propaganda and semiotics discussion;

Project 5: Message in a Public Space Project assigned; Students are divided into groups to brainstorm potential exhibit solutions

**AFTERNOON SESSION:** Students' collectively tour art and design venues Bauhaus-Archiv and Martin Gropius Bau

**EVENING SESSION:** Group dinner; EDHIS38P coursework

**Thursday, June 10**

**MORNING SESSION:** Lecture: Exhibit design: Walking the line of objectivity;

Students work in groups and research Message Project

**AFTERNOON SESSION:** Students individually tour a minimum of 2 of the following museums, which are free to the public 16 p.m.-22 p.m.: Hamburger Bahnhof, Altes Museum, Neues Museum, Alte Nationalgalerie, Neue Nationalgalerie, Pergamonmuseum, Bode-Museum, Gemäldegalerie, Kunstgewerbemuseum, Museum Für Fotografie (Helmut Newton), and Museum Berggruen

**EVENING SESSION:** Free

**Friday, June 11**

**MORNING SESSION:** Sachsenhausen Concentration Camp tour

**AFTERNOON SESSION:** Sachsenhausen Concentration Camp tour

**EVENING SESSION:** Free

**Saturday, June 12**

**MORNING SESSION:** Jewish Museum tour

**AFTERNOON SESSION:** EDHIS38P coursework

**EVENING SESSION:** Free

**Sunday, June 13**

**MORNING SESSION:** Free

**AFTERNOON SESSION:** Free

**EVENING SESSION:** Group Dinner; Students present group solution/idea for Message Project to entire group + design guests; Solution for Message Project is chosen

**Monday, June 14**

**MORNING SESSION:** Lecture: User-centered activities; Discussion of successful experience design

**AFTERNOON SESSION:** Group Dinner; EDHIS38P coursework

**EVENING SESSION:** Free

**Tuesday, June 15**

**MORNING SESSION:** Group research and working/making

**AFTERNOON SESSION:** Group research and working/making

**EVENING SESSION:** Group dinner; In-Progress Critique 1
**Wednesday, June 16**
**MORNING SESSION:** Group research and working/making
**AFTERNOON SESSION:** Group research and working/making; In-Progress Critique 2
**EVENING SESSION:** Free

**Thursday, June 17**
**MORNING SESSION:** Exhibit Installation: Location: Transfer Galerie (Hardenbergstraße 33, 10587 Berlin)
**AFTERNOON SESSION:** Exhibit Installation: Location: Transfer Galerie (Hardenbergstraße 33, 10587 Berlin)
**EVENING SESSION:** Exhibit opening!

**Friday, June 18**
**MORNING SESSION:** Free
**AFTERNOON SESSION:** Group Discussion: Wrap-up
**EVENING SESSION:** Group dinner celebration

**Saturday, June 19**
**MORNING SESSION:** Travel home or at a later date as determined by students’ individual schedules (optional)

**Monday, July 19**
Post-Berlin assignments due:
- Post-project survey completed
- Outsider participation work completed
- Global exhibit work completed

**PROJECT 1: PROPAGANDA MAGAZINE AD**

**Assignment:** Your client has hired you to produce a magazine ad to promote awareness about the negative effects of Mexican immigration. Your client has given you the included article as research to help clarify his message for the ad. You are to produce a (propaganda) advertisement which expresses the essential message and agenda of the article. Target the sensitivities and soft spots of your audience. Craft sufficient rhetoric to incite but without risking credibility.

**Research:** Read “Jobs that Americans won’t do” from the Sept. 1, 2009 edition of the *Christian Science Monitor*.

*A quick excerpt:* With millions of native-born people desperate for income, those jobs presumed to be too menial are now acceptable – a point to remember in the immigration debate.

“With fewer jobs for Americans these days, are there fewer jobs that Americans won’t do?”

“The answer will influence whether Congress decides to grant amnesty to some 11 million illegal immigrants in the US, perhaps by next year.

“Most illegal workers in the US are Mexicans who mow lawns, clean motel sheets, butcher hogs, pick strawberries, and otherwise toil away at tasks that, as George W. Bush once said, “Americans won’t do.” And they often are paid less than the minimum wage.

A widely held assumption in Washington’s debate about immigration is that native-born Americans avoid menial and dirty work. Laid-off autoworkers wouldn’t really wash dishes at a Denny’s or milk cows on a dairy farm, would they? Such a notion has long helped justify a flow of foreign workers into the US – or possibly an amnesty for those hiding from the law.

**Objectives:**
- To explore content-related solutions to a visual design problem.
- To produce a design with a strong message that will incite action and reaction among audience members.
- To experience what it’s like to design propaganda with the purposeful motive of maligning an ethnic group.
The goal of your ad is to raise awareness about the negative effects of immigrants on the American economy and urge audience members to contribute to your client’s foundation. The foundation’s main goal is to block Mexican immigration, and the funds raised through this ad will further that cause.

**Audience:** Readers of the *Christian Science Monitor*

**Elements:** Text and imagery

**Color:** black and white or 4-color

**Size / presentation:** 8.5” x 11” (vertical). Present trimmed, to-size color print for critique. Also upload your file to the online Sticks+Stones Project 1 folder using the following title format: ProJ1YourLastName.pdf

**Questions to address in critique:**

- In which solutions does the strongest rhetoric lie?
- What are the relationships between visual and verbal signifiers and how do they conspire to produce the desired effects?
- How do the aesthetics of the form support or detract from the design’s success?

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**PROJECT 2: INFORMATION DESIGN**

**Objectives:** To use visual communication as a means to elucidate a complex issue such as immigration.

**Prelim:** Faculty provide information resources to entire class which question or contradict the article in Project 1. The information is taken from multiple and reliable sources and is presumed to be accurate. Students research a specific area of immigration issue around which to form their information design project.

**Assignment:** Design a broadside that presents factual information related to US immigration, jobs, outsourcing, economic history, etc. The solution edifies but does not attempt to drive viewer conclusions in any particular direction.

**Sub-components of immigration topic could include:** Employment, Housing, Demographics, Laws & Politics, Culture, etc.

**Audience:** Same as that for Project 1. Appeal to the reason and respect the viewer’s ability to synthesize and draw individual conclusions. Whereas, Project 1 seeks an emotional response, this project seeks a rational, intellectual one.

**Elements:** Text and imagery. (The balance of imagery and text should match that used in Project 1. Do not all this solution to reduce to a dense field of charts and paragraphs.)

**Color:** Open

**Size / presentation:** 8x10” (vertical). Mount onto thin presentation board, trim to size. Also provide a pdf using the following title format: Proj2Byourname. Upload this file to the project website.

**Critique and discussion:**

- To what extent is total objectivity possible?
- If objectivity is impossible, identify solutions with the most obvious bias.
- Which solutions offer the most efficient consumption of information?
- What aspects of information structure are most effective in the solutions?
- How do the aesthetics of the form support or detract from the design’s success?

Contrast the two projects, their processes and results. Did you know you were producing a one-sided message in Project 1? If so, why did you complete the assignment in such a limited view? If not, how does it feel to be made a party of a political agenda that might not be your own?
PROJECT 3: PROPAGANDA AT HOME PRESENTATION

OBJECTIVE: To inform S+S participants in Berlin of how communication design has been used to dispense misinformation and propaganda in the home countries of workshop participants (USA, Germany, Turkey, China). Also, to show that this is an ongoing, universal problem and not simply a reflection on the Holocaust.

The Convention on the Prevention and Punishment of the Crime of Genocide, adopted by the United Nations in 1948, made the "direct and public incitement to genocide" a criminal act. Some have argued that Mahmoud Ahmadinejad's stated imperative to "wipe Israel off the map" qualifies as such a criminal offense. Others claim that any attempt at limiting free speech is a big step in the wrong direction because it is un-democratic.

But perhaps just as much damage is done by more nuanced messages which slowly build suspicion and incite ill feeling against an ethnic group over time, such as the continual use of the Confederate flag. Advertising or political messages designed to communicate across cultures may also contain offenses that were unintended.

ASSIGNMENT FOR EACH SCHOOL: Prepare a 15-minute, illustrated presentation showing examples of visual communication from your home country which have been purposely shaped to divide groups of people. These may be overt "hate" messages or those more subtle and implicit. Also include examples of visual communication containing unintended messages that reveal inter-cultural ignorance on the part of the designer and content originator.

FORMAT: Prepare the presentation for projection using Powerpoint, Keynote or other software. Upload a small file version to the S+S website.

PROJECT 4: PRESENTATION OF "HOME"

OBJECTIVES:
- To elucidate the stereotype issues of home to the native as well as international students
- To offer a way of introduction of each region's "home" to the rest of the group and create a sense of pride for students of their native land
- To educate the group about nuances and details of the students' home culture about which others might not be aware
- To emphasize individual participants informing the subject matter of stereotypes and (im)migration
- To educate the other groups about the (mis)understandings they had of the "other" areas

ASSIGNMENT:
Prepare a 20-30 minute presentation to be given/performed in front of the entire group in Berlin. Your presentation should:
- Introduce the members of your group
- Inform others of students' ways of life at home including music, food, culture, transportation, family, current events, social issues, and other locationally relevant subjects
- Address "local" stereotypes, both good and bad, citing specific examples
- Present what (immigration) problems exist at home
- Present a list of unresearched yet collective knowledge they held about the other locations as well as "home"
- Present historical background of migration (voluntary vs involuntary, legal vs. illegal, immigration vs. emigration) from within "home" country perspective
- Information should be factual, include case studies, personal experiences to that level

FORMAT: Of your choosing.
The presentation will be given at the beginning of the Berlin symposium.
CAPSTONE PROJECT: IMMIGRATION EXHIBIT

OBJECTIVES:
1. To use their design abilities to clarify an often-misrepresented topic: immigration.
2. To engage students in a conversation with a diverse public about a multi-faceted and complex issue.
3. To challenge students to create objective messages about an issue that quickly angers others and stirs impassioned arguments.
4. To learn how to become an active participant in meaningful collaborative projects.
5. To gain an international view of "others" trying to make a life in a strange land.
6. To learn how to work effectively as individuals within a team.
7. To learn to apply information design thinking and making to complex problems.

Exhibit location: Design Transfer Gallery in Berlin.
Resources: Larger plotter, design lab with access to large- and small-format printers. Students can run paper and fabric through the printers.

ASSIGNMENT:
"Objects, statistics, documentary photographs, labels, lighting, text and headlines, color, space, and place—these are the materials of exhibition design. The designer's problem is how to frame these materials with a storyline that engages and informs an audience and makes the story come alive. "Exhibit design creates a story in a space." (www.aiga.org)

The Sticks + Stones 2010 capstone project will challenge students to create a "story" about immigration as it relates to stereotyping and our understanding (or lack thereof) of "other." Students will assemble an informative design installation that will be easily accessible to the public; the collective group will determine the exact form, message, and intended response of the installation. Sticks + Stones collaborators will not assert a political position within the issue of immigration but will instead prod students to create an objective, well-informed project that allows the viewer to decide what is right and what is wrong regarding the subject. This final project will include a measurable response or outcome, so that its impact will be discernable; students will then address the influence, successes and potential failures of their project. By engaging within a healthy debate and rigorous design making, students of the Sticks + Stones 2010 project will come away with a healthy knowledge of the specific subject as well as a working knowledge of how to break down complex issues into understandable visuals to educate a diverse public. The exhibit in Berlin will included printed pieces as well as a strong online component to engage international audiences. In addition to creating a physical installation, students will also design an interactive site to allow for a larger audience to contribute to the Immigration conversation.

Taking students through the task of representing such a complex issue as immigration instills the ethical principles of responsibility and truth to message. The degree to which students from around the globe can form true free expression of an issue will vary, perhaps significantly. For example, the extent to which Chinese students could express/protest a governmental issue varies greatly from that in the United States. The German students will potentially have the most expressive freedom, particularly when representing the human form, as Europeans are less inhibited about nudity. In contrast to this will be the Turkish students' Muslim culture, which in its strictest interpretation forbids any representation of the human figure. Students will be challenged to consider which of these creative parameters (or lack thereof) will be appropriate when constructing their group project.
EDHI 338P Sticks + Stones: Learning about Cultural Diversity through Intergroup Dialogue: International Immigration

INSTRUCTOR: Professor Buck-Coleman
COURSE MEETING DATES: June 1-June 19 plus additional Independent work
COURSE MEETING LOCATION: ASY 2322 and Berlin, Germany
PHONE: 301.405.1458 | E-MAIL: buckcol3@umd.edu

COURSE DESCRIPTION

This course engages students, from one or more cultural identity groups, in facilitated dialogue about the similarities and differences of experience that exist within a group and/or between and across groups. The goal of Intergroup dialogue is for students to develop comfort with, and skill in, discourse on difficult topics toward the end of fostering positive, meaningful, and sustained cross-group relationships. Whereas in debate, students learn to listen to gain advantage, in intergroup dialogue, students learn to listen to gain understanding. In so doing, students develop increased multicultural interaction facility, heightened intergroup awareness and sensitivity, and greater commitment to civic engagement. Ultimately, this course is about sharing perspectives and experiences, not about agreement with your facilitators or the philosophy of the program. Prerequisite: Departmental permission via study abroad application. Credit hours: 1

Design students from China, Turkey, Germany, and the United States will participate in the summer course. These students will represent differences in native languages, lifestyles, political climates and cultures, traditions and rituals, values and goals, religious majority, socio-economic status, and affluence, yet the common thread will be the students' interest in and passion for design and visual communication. It is through design that students will come together as one group to create messages about their experiences and stereotyping.

Each of these collaborator locations was chosen for its historical as well as contemporary richness. Germany's Berlin is a city whose history is in contradiction to its present. During World War II, the city was an epicenter for the Nazi party and its plans for the genocide of the Jews; Sachsenhausen, one of the most notorious Nazi death camps, is located just outside the city limits. In the heart of the city, Brandenburg Gate stands as symbol of Berlin's conflicting past, representing both the repression and division of the once-attached Berlin Wall and the restored unity and openness now present today. The city that was once known for its exclusion is now a welcoming inclusive spot where artists thrive.

China, too, is a country of contradictions: The Beijing Olympic games were a pinnacle for the nation's image in 2008 yet the 2009 riots in Western China were a nadir, the country's deadliest ethnic unrest in decades. The Chinese students will be able to offer enriching first-hand accounts about life in a Communist country and its relatively limited expressive freedom, as well as life in a nation that offers a burgeoning technology field and is becoming a key player in the global economy.

Turkey is a Muslim nation with large numbers of Immigrants, often illegal, and subsequent multicultural issues; its geographical location between Europe and Asia creates residents with a unique blend of Eastern and Western cultures. In addition, its proximity to the recent and ongoing violent clashes in border countries Georgia, Iran and Iraq give its students a strong understanding of unrest and religious struggles. The Turkish students' abilities to speak first-hand about these experiences and their impressions will foster greater understanding and knowledge of others for the Sticks + Stones group. Furthermore, Turkey will provide a link to Germany as an estimated 15-million people in Germany are foreigners or of foreign origin, with 20 percent of those coming from Turkey. Turks compose Germany's second highest immigrant population but are the least integrated of Immigrants, facing difficulties earning an education and gaining employment. (Deutsche Welle 2009)

The United States is often touted as a welcoming "melting pot" for immigrants, but recent events keep it from living up to its nickname. According to the Southern Poverty Law Center's 2009 investigation report, the treatment of Immigrants often mirrors the treatment of blacks during the post-slavery, segregationist era. "Latinos in the South (of the United States) — many of whom came here to escape crushing poverty in their home countries — are encountering widespread hostility, discrimination and exploitation." Persons who appear to descend from a Latino pedigree, whether legal resident, U.S. citizen or undocumented worker, are assumed to be illegal, and thus routinely subjected to "racial profiling, bigotry and myriad other forms of discrimination and injustice." (Southern Poverty Law Center 2009) In addition, the post 9/11
assumption that persons appearing to be of Middle Eastern descent must be terrorists of some kind and the eviction of a
black school group from a predominantly affluent, white swimming pool community decidedly point to the United States'
still prevalent stereotyping.
From the U.S.'s Jim Crow era treatment of Latinos to the ethnic riots in Western China to Turkey's stereotypical
association with headscarves, Islam, belly dancers, kebabs and subsequently — false — association with 9.11
to Germany's violent history of genocide and division, all of these locations' connection to ideas of stereotyping,
immigration, and prejudice will reinforce their relevance. Too often we judge others' cultures by our own, which creates
skewed perspectives. The importance of first-hand learning of diverse culture cannot be overstated; these sources include
not only the symposium location — Berlin and its historically rich venues — but also the diverse body of students.
Technology puts us closer to a virtual reality of living in side-by-side global cultures and gives us unprecedented speed
and connections to far corners of the globe. With instant connections to international destinations and peoples, the
emphasis on knowledge and research is even more paramount, but time is a precious commodity. This is easy to say and
harder to practice. Sticks + Stones is ultimately an experiment, a voyage into the unknown with the goal of returning with
two prized possessions: residue from a rich immersion in cross-cultural conversations and fresh perspective of “other.”

REQUIRED BOOKS
Can We Talk About Race? by Beverly Daniel Tatum

REQUIRED MATERIALS
Two (2!) USB travel drives (2 GB minimum)
Color pencils, markers, art pens, or other stylus of your choice
Hardcover sketchbook 8.5" x 11"
Notebook or digital device for cataloging journal entries

RECOMMENDED BOOKS & MATERIALS
Personal computer (Macintosh platform preferred) with Adobe Creative Suite 4.

GENERAL OBJECTIVES
“Knowing”—Epistemological/Choice: Students will develop increased personal and political awareness of cultural
identity affiliation and difference, as well as increased knowledge about equity and diversity;
“Know How”—Epistemological/Choice: Students will develop increased communication and conflict exploration skills,
as well as growth in perspective taking and complex thinking; students will develop the ability to juxtapose as well as
integrate personal narrative and critical academic analysis;
“Being”—Ontological/Seeing: Students will develop decreased propensity for stereotyping, a reduction in intergroup
interaction anxiety, increased comfort with multiculturalism, greater appreciation for difference, and increased
motivation for cross-group bridge-building; and,
“Doing”—Axiomatic/Responsibility: Students will develop interest in taking action to bring about equity and justice.

DESIRED STUDENT OUTCOMES
Upon completion of this course, students will have developed:
“Knowing”—Epistemological/Choice: Increased personal and political awareness of cultural identity affiliation and
difference, as well as increased knowledge about equity and diversity;
“Know How”—Epistemological/Choice: Increased communication and conflict exploration skills, as well as growth
in perspective taking and complex thinking; the ability to juxtapose as well as integrate personal narrative and critical
academic analysis;
“Being”—Ontological/Seeing: decreased propensity for stereotyping, a reduction in intergroup interaction anxiety,
increased comfort with multiculturalism, greater appreciation for difference, and increased motivation for cross-group
bridge-building;
ARTT489T: Special Topics in Design: Sticks + Stones

INSTRUCTOR: Professor Buck-Coleman
COURSE MEETING DATES: June 1-June 19 plus additional Independent work
COURSE MEETING LOCATION: ASY 2322 and Berlin, Germany
PHONE: 301.405.1458 | E-MAIL: buckcol3@umd.edu

ARTT489T COURSE DESCRIPTION
Visual communication strongly influences how we think, vote, spend and live. Graphic designers give form to the media stream we consume every day. In a global-information culture designers occupy positions of power and along with this power comes the responsibility not only to serve client interests but to be pro-active in support of community and society. Sticks + Stones is an ongoing, multi-university collaboration among academic graphic design programs. In this project, the traditional objectives of design education are expanded to include an investigation of stereotyping and inter-cultural issues among students diverse in their ethnicity, religious practice, heritage, gender, and sexual orientation. Project curricula are challenging and unorthodox, sometimes encouraging students to label and confront one another on the road to self-awareness and more informed perspectives. The graphic artwork generated by the project will potentially be inciteful and purposefully challenging in order to open critical discussions on the power of visual symbols to provoke and insult as well as to promote and inform. Basic computer literacy of design software including Photoshop, InDesign, and Illustrator is expected. Prerequisite: Departmental permission via study abroad application. Credit hours: 3

Design students from China, Turkey, Germany, and the United States will participate in the summer course. These students will represent differences in native languages, lifestyles, political climates and cultures, traditions and rituals, values and goals, religious majority, socio-economic status, and affluence, yet the common thread will be the students’ interest in and passion for design and visual communication. It is through design that students will come together as one group to create messages about their experiences and stereotyping.

Each of these collaborator locations was chosen for its historical as well as contemporary richness. Germany’s Berlin is a city whose history is in contradiction to its present. During World War II, the city was an epicenter for the Nazi party and its plans for the genocide of the Jews; Sachsenhausen, one of the most notorious Nazi death camps, is located just outside the city limits. In the heart of the city, Brandenburg Gate stands as symbol of Berlin’s conflicting past, representing both the repression and division of the once-attached Berlin Wall and the restored unity and openness now present today. The city that was once known for its exclusion is now a welcoming inclusive spot where artists thrive.

China, too, is a country of contradictions: The Beijing Olympic games were a pinnacle for the nation’s image in 2008 yet the 2009 riots in Western China were a nadir; the country’s deadliest ethnic unrest in decades. The Chinese students will be able to offer enriching first-hand accounts about life in a Communist country and its relatively limited expressive freedom, as well as life in a nation that offers a burgeoning technology field and is becoming a key player in the global economy.

Turkey is a Muslim nation with large numbers of immigrants, often illegal, and subsequent multicultural issues; its geographical location between Europe and Asia creates residents with a unique blend of Eastern and Western cultures. In addition, its proximity to the recent and ongoing violent clashes in border countries Georgia, Iran and Iraq give its students a strong understanding of unrest and religious struggles. The Turkish students’ abilities to speak first-hand about these experiences and their impressions will foster greater understanding and knowledge of others for the Sticks + Stones group. Furthermore, Turkey will provide a link to Germany as an estimated 15-million people in Germany are foreigners or of foreign origin, with 20 percent of those coming from Turkey. Turks compose Germany’s second highest immigrant population but are the least integrated of immigrants, facing difficulties earning an education and gaining employment. (Deutsche Welle 2009)

The United States is often touted as a welcoming “melting pot” for immigrants, but recent events keep it from living up to its nickname. According to the Southern Poverty Law Center’s 2009 investigation report, the treatment of immigrants often mirrors the treatment of blacks during the post-slavery, segregationist era. “Latinos In the South (of the United States) — many of whom came here to escape crushing poverty in their home countries — are encountering widespread hostility, discrimination and exploitation.” Persons who appear to descend from a Latino pedigree, whether legal resident, U.S. citizen or undocumented worker, are assumed to be illegal, and thus routinely subjected to “racial profiling, bigotry and myriad other forms of discrimination and Injustice.” (Southern Poverty Law Center 2009) In addition, the post 9/11 assumption that persons appearing to be of Middle Eastern descent must be terrorists of some kind and the eviction of a
black school group from a predominantly affluent, white swimming pool community decidedly point to the United States’ still prevalent stereotyping.

From the U.S.’s Jim Crow era treatment of Latinos to the ethnic riots in Western China to Turkey’s stereotypical association with headscarves, Islam, belly dancers, kebabs and subsequently — false — association with 9.11 to Germany’s violent history of genocide and division, all of these locations’ connection to ideas of stereotyping, immigration, and prejudice will reinforce their relevance. Too often we judge others’ cultures by our own, which creates skewed perspectives. The importance of first-hand learning of diverse culture cannot be overstated; these sources include not only the symposium location — Berlin and its historically rich venues — but also the diverse body of students.

Technology puts us closer to a virtual reality of living in side-by-side global cultures and gives us unprecedented speed and connections to far corners of the globe. With instant connections to international destinations and peoples, the emphasis on knowledge and research is even more paramount, but time is a precious commodity. This is easy to say and harder to practice. Sticks + Stones is ultimately an experiment, a voyage into the unknown with the goal of returning with two prized possessions: residue from a rich immersion in cross-cultural conversations and fresh perspective of “other.”

COURSE LEARNING OBJECTIVES
1. Students will learn to use their design abilities to create meaningful change in their communities.
2. Students will learn to respect their potentially influential power as designers.
3. Students will learn to become an active participant in meaningful collaborative projects.
4. Students will learn to gain an appreciation for global cultures, religions, races, and walks of life.
5. Students will learn to connect enrolled students to broader audiences via a significant online presence and digital engagement and therefore create smarter, more informed messages that highly consider diverse audiences.
6. Students will learn to appreciate that examining and re-examining personal stereotypes is a necessary, healthy habit.
7. Students will learn to learn how to work effectively as individuals within a team.
8. Students will learn to learn about design from a European perspective and personal travel experience.
9. Students will become empowered to take ownership for work within a collaborative project.
10. Students will learn to apply information design thinking and making to complex problems.

REQUIRED BOOKS
Designing Across Cultures: How to Create Effective Graphics for Diverse Ethnic Groups by Ronnie Lipton; HOW Design Books

REQUIRED MATERIALS
Two (2!) USB travel drives (2 GB minimum)
Color pencils, markers, art pens, or other stylus of your choice
Hardcover sketchbook, 8.5” x 11”
Notebook or digital device for cataloging journal entries

RECOMMENDED BOOKS & MATERIALS
Personal computer (Macintosh platform preferred) with Adobe Creative Suite 4.

COURSE POLICIES
Attendance, promptness, attention and participation are mandatory throughout the entirety of this course. On-time arrival for, proper preparation for, and active participation in all class meetings and events are required in College Park and Berlin. Students are required to attend all classes and all excursions that are part of the course itinerary.

The only acceptable excuse for missing a class or an excursion is illness. If you become ill, notify the professor immediately. Attendance will be taken at all classes and excursions, and any student who is not present will see a reduced final grade for the course.

The professor reserves the right to dismiss a student from class for disruptive behavior.
ASSIGNMENTS
You will be given a printed spec sheet for course exercises and assignments that will include due dates, a descriptions of the project and its components, and presentation information. Make sure you are clear about the information presented and keep up with this handout throughout the project.

Projects will be evaluated based on concept, fulfilling criteria, effectiveness, execution, and meeting deadlines.

Projects, exercises, and assignments are due at the time specified in the assignment sheet. Any project that is turned in after the beginning of class — including the start of critiques — will be considered late and dropped a full letter grade. You are required to turn in a burned CD/DVD or set of CDs with tiff, text, and pdf files of all finished digital projects and assignments at the end of the course. Routinely backup your coursework so that you will have the required documentation. You are responsible for saving and backing up your digital work. Do not rely on one media for storing projects and files. Store files and copies of files in multiple places, on multiple devices.

Technical Execution of Projects: Presentation, precision, accuracy, and neatness are Important to a project’s success. Messy or poorly executed work distracts the viewer from the concept and solution. Professionals have been known to lose accounts due to poor presentation. You will lose a minimum of a full-letter grade for sloppy presentation.

Commitment: Do your very best work, show enthusiasm, take risks, experiment, and continue to grow. Pay attention to design around you, and refine your visual aesthetic.

You overall grade for this course will be based on the following: Journal entries: 20%; Class Participation: 20%; Projects: 60%, which Includes all phases of project assignments, including all preliminary materials such as sketches, plans, and models; scheduled phases and interim presentations; final project presentations.

Grading Guidelines
A Outstanding achievement, available only for the highest accomplishment.
B Praiseworthy performance, definitely above average.
C Average, awarded for satisfactory performance, the most common grade.
D Minimally passing, less than the typical undergraduate achievement.
F Failing.
Incomplete: An Incomplete will not be granted automatically and will only be granted under the severest of circumstances.

CODE OF CONDUCT ABROAD
As a participant in this course, you are serving as an Informal ambassador both for the United States and for the University of Maryland College Park. Be aware that behaviors with minimal or no consequences on our home campus might have major implications when abroad. You are expected to be respectful of our host country and its cultural norms as well as the participating students and their cultures, religions and beliefs. This doesn’t mean you must agree wIth a collaborating campus but it does mean that you conduct yourself in a civil manner in regard to these issues.

CODE OF ACADEMIC INTEGRITY
All students are responsible for being fully conversant with the University’s Code of Academic Integrity. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course and for making appropriate citations and bibliographic references in any written materials that you submit for this course. In addition, be aware of the specific ways that the code is applied to Studio Art and Graphic Design. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. More Information: www.shc.umd.edu.

To further exhibit your commitment to academic integrity, remember to sign the Honor Pledge on all examinations and assignments: "I pledge on my honor that I have not given or received any unauthorized assistance on this examination (assignment)."

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES
If you have a disability that requires course modification/accommodations, special materials, services, or assistance, let me know as soon as possible.
COURSE POLICIES

Attendance, promptness, attention and participation are mandatory throughout the entirety of this course. On-time arrival for, proper preparation for, and active participation in all class meetings and events are required in College Park and Berlin. Students are required to attend all classes and all excursions that are part of the course itinerary.

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LEARNING EXPECTATIONS/METHODS OF EVALUATION

1. DIALOGUE ATTENDANCE & PARTICIPATION — 50%

Dialogue Attendance Policy: Students should be aware that the nature of learning in intergroup dialogue is cumulative (for example, understanding concepts discussed in the third dialogue is, to some degree, contingent upon having attended the first and second dialogues). Therefore, it is crucial that each student attend every dialogue. Attendance will be taken at every session. If you miss a session, your facilitators have the right (per university policy) to ask you to produce
documentation of your absence.

Students must attend 5 of the 7 dialogue sessions to earn the course credit (where the first week's attendance is not counted due to the add/drop period). Thus, you can only miss ONE class with a bona fide excuse from the remaining six sessions). There are no exceptions to this policy; and your facilitators are not authorized negotiate with you on this point. If you must miss more than one class (even for documented reasons such as illness), the program's administrator will ask you to withdraw from the course for issues of equity.

Dialogue Participation Policy: Each student is expected to contribute to each dialogue and to engage in related activities in each session. While it is perfectly normal and legitimate to have 'peaks and valleys' of participation, total silence and lack of engagement with your peers is inappropriate and will be taken into account in this portion of the grade. You will receive fair warning from the facilitators about any lack of participation on your part before the end of the dialogue.

Being prepared for the dialogue is taken into account as participation. Thus, you are expected to read/view/prepare the materials assigned to you before the dialogue starts. Because dialogues have a small number of participants, your level of preparation will immediately become obvious.

Note: Your participation grade is NOT based on your agreement or disagreement with the perspectives raised by the facilitators (who often raise multiple perspectives as a part of the dialogue process). The primary goal of dialogue is to create understanding across different perspectives, not converting to or away from any single perspective. All that is asked of you is participation in good faith to the goal of creating understanding across difference.

2. JOURNAL REFLECTIONS

Journal Process: Over the course of the class, students will be writing and sketching entries in a journal. Some of these entries will be posted online; some will remain private. Students will be able to choose which entries they want published online. Entries will address personal feelings and reflections on subjects including: Immigration, traveling to a foreign country, Impressions of Berlin venues, thoughts on Graphic Design as a medium for social activism, and synthesis of difficult dialogues. Students will be given some specific topics or questions to address; other times they will be given freedom to form their comments in the manner that seems appropriate to them.

Category Within The Journal
A. Self Reflection: Examples include self critique or analysis, an awareness of self and/or self impact, explaining and expand on an 'a-hal' moment you had related to the topic, session, and/or reading
B. Group Dynamics: Examples include comment on the contributions of other participants in the session, analyze the unspoken social and/or conversational dynamics of the dialogue or experience
C. Intellectual Theorizing: Examples Include integrating relevant information from academic sources/readings, bringing in related narratives from other sources (friends, family, etc.), and/or framing the conversation within a broader context of social justice

Rubric Logic: The rubric is purposely weighted to favor category A higher than category B, and category B higher than category C. Based on quality of your work, your journal will be assigned a point value for each category you chose to undertake, but not more than the range allows. A wise student will undertake all three categories where possible, because the minimums for the three combined categories totals 5 points. However, you are not obligated to write about all of the three categories. If you chose not to undertake a particular category, you bear the risk of not getting full credit. Also, even if you do all three categories very well, you will not be given a total of 9 points, because journals are only worth 5 total points.

Journals During Absence: If you miss a dialogue, you can still turn in a journal (and you are explicitly encouraged to do so). You will only be able to do categories A and C, because category B postulates your attendance. It is still possible to obtain 5 points for this journal, but that means that your work in categories A and C must be better than minimum effort.

To give students a sense of what facilitator feedback looks like before it counts, the first reflection will be given comments, and will not count toward the final grade. It is an opportunity to learn how to do a good reflection. Students will be expected to produce four journals for grading for sessions 2, 3, 4, and 6. You will not have a Journal due for the last session 7 (because you have another assignment due). After session 5, your facilitators will produce a single journal to give to the class about their experiences as facilitators of the dialogue. This is an opportunity for you to provide feedback on their journal, though you are not required to do so.

DISPUTING A JOURNAL GRADE
All journals will be graded for critical self-analysis, thoughtfulness, and substance according to the above rubric, NOT for whether you agree or disagree with the facilitators on social issues or ideas. The Words of Engagement Intergroup Dialogue Program is absolutely committed to the goal of free expression. You are free and encouraged to provide your opinions (politically correct or not) in your journals and are asked to support them with your ideas AND to interrogate them from the perspective of someone who intelligently disagrees with you. In other words, you should be able to discuss your opinions from several perspectives, some with which you may disagree.

If you feel that a journal has been graded unfairly, you may ask that your journal be re-graded by the program administrator. Once you have appealed this journal, the administrator's grade is final.

3. OUT OF COMFORT ZONE EXPERIENCE - 30%

The dialogues are designed to get you to step outside your comfort zone. Thus, this assignment asks you and another person in the dialogue to attend an event, provide a service, or do something that you might not otherwise do that is related to the topic of your dialogue. Your facilitators will put you in pairs (or trios, depending on numbers). You and your partner(s) need to propose something for facilitator review by the third dialogue. All suggestions must be vetted and approved by your facilitators.

Upon completion of your Out of Comfort Zone Experience, you are to write a three-page reflection on the experience and what you learned. All Out of Comfort Zone experiences are due by the last dialogue. Experience suggests that getting this assignment done early is in your best interest.

The structure of the Out of Comfort Zone Experience paper should be turned in as two sections. The first section is a collective analysis of your experience; i.e., this should be co-written with your partner(s). The first section is worth a maximum of 15 points. The second section contains your individual perceptions and experiences; i.e., it is written alone. The second section is also worth 15 points. Each of the two sections of the Out of Comfort Zone Experience will be graded using the same rubric as the journal, but the point values will differ. Just to be clear: the first co-written section is worth a maximum of 15 points, even if you address all of the items below. Your individual section is worth a maximum of 15 points, even if it addresses all of the items below.

Out of Comfort Zone Experience Rubric Category Within The Journal

A. Self Reflection: Examples include self critique or analysis, an awareness of self and/or self impact, explaining and expand on an 'a-hal' moment you had related to the topic, session, and/or reading

B. Group Dynamics: Examples include comment on the contributions of other participation in the session, analyze the unspoken social and/or conversational dynamics of the dialogue or experience

C. Intellectual Theorizing: Examples include integrating relevant information from academic sources/readings, bringing in related narratives from other sources (friends, family, etc.), and/or framing the conversation within a broader context of social justice

4. EXTRA CREDIT OPPORTUNITIES

Extra credit may be provided by your facilitators. If you encounter something related to your topic, you may bring it to the attention of your facilitators. They have the final say about whether something merits extra credit. All extra credit is capped at 5 points (and may receive less, depending on the activity).

Criterion for Evaluation and Grading: Students will be evaluated on dialogue attendance and participation, and the completion of all other learning expectations. Students will be graded on the quality of their contributions to the dialogue—their creativity, the degree to which they demonstrate their effort to understand and grow from the dialogues/activities/readings/reflections, the degree to which they work to share and develop their thinking, and their timeliness in completing assignments (5 points per day will be subtracted for lateness on the comment/question cards and reflections)—and not on the content of their opinions.

Grading Rubric

A = 90-100%
B = 80-89%
C = 70-79%
D = 60-69%
F = 59% or less
W=You will receive a W for Withdrawing should you not attend 5 of the last 6 sessions.
IMPACT STATEMENT
In the discussion of politically complex and charged issues, like those at focus in this course, interpersonal as well as intellectual discomfort may arise. It is necessary to engage in discussion of these issues in order to come to a comprehensive, critically conscious understanding of how prejudice and discrimination operate in our lives and the larger world around us. It is only by engaging in the open and honest discussion of inequity that we can learn how to build inclusive and socially just communities both on-campus and beyond. If you become particularly distressed about any discussion please speak to the course facilitator(s) immediately, and/or take advantage of the services offered by the campus’ Counselling Center located in the Susquehanna Building.

EQUAL EDUCATIONAL OPPORTUNITY POLICY STATEMENT
In accordance with federal, state, local, and university policies (especially with respect to the 1964 Civil Rights Act and Section 504 of the Americans with Disabilities Act) and the philosophy of the Words of Engagement Intergroup Dialogue Program, access to equal educational opportunity is paramount. Thus, every effort will be made to arrange for reasonable accommodations to ensure that such opportunity exists and is measurable in terms of equality of outcomes for every student on the basis of race; ethnicity; language; geographic origin; socioeconomic class, sex and gender; gender identity and expression; sexual orientation; physical, developmental, and psychological ability; religious, faith-based, spiritual, and/or secular affiliation; age and generation; and physical appearance; among other categories of identity.

JUNK E-MAIL FILTERS
If you have an Internet Service Provider (ISP) that has junk e-mail filters, or you have set-up your local e-mail software to filter out junk e-mail, the e-mails sent to the entire class may get kicked out of your e-mail in-box. This is because the e-mails sent to the class have multiple recipients and may, therefore, be perceived by your filters to be junk e-mail. To avoid this problem, turn off your filters for the duration of the course or make sure to check your junk e-mail folder for course communications.

CODE OF ACADEMIC INTEGRITY
All students are responsible for being fully conversant with the University’s Code of Academic Integrity. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course and for making appropriate citations and bibliographic references in any written materials that you submit for this course. In addition, be aware of the specific ways that the code is applied to Studio Art and Graphic Design. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. More information: www.shc.umd.edu.

To further exhibit your commitment to academic integrity, remember to sign the Honor Pledge on all examinations and assignments: "I pledge on my honor that I have not given or received any unauthorized assistance on this examination (assignment)."

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES
If you have a disability that requires course modification/accommodations, special materials, services, or assistance, let me know as soon as possible.

RELIGIOUS OBSERVANCE
Students will not be penalized for absences or late projects due to religious observances provided you notify the professor written on paper or via e-mail a minimum of two weeks in advance of an anticipated conflict.

E-MAIL
All students enrolled in this class should have an operating e-mail account set up through with the University. This is a course requirement. If you need to update your e-mail address Information, you can do so at www.testudo.umd.edu.
Follow the "Keep your e-mail address up to date" link or contact OIT at 301.405.1500 for assistance.

COURSE EVALUATIONS

Your participation in the evaluation of courses through CourseEvalUM is a responsibility you hold as a student member of our academic community. Your feedback is confidential and important to the improvement of teaching and learning at the University as well as to the tenure and promotion process. CourseEvalUM will be open for you to complete your evaluations for fall semester courses between Tuesday, December 1 and Sunday, December 13. Please go directly to the website (www.courseevalum.umd.edu) to complete your evaluations starting December 1. By completing all of your evaluations each semester, you will have the privilege of accessing online, at Testudo, the evaluation reports for the thousands of courses for which 70% or more students submitted their evaluations.

ASY 2322 PRINTING INFORMATION

The design lab printers are designated for printing design critique work and assignments. When possible, you will be given time the class before a final critique to make printouts. We will also be posting additional lab hours when the design lab will be open for use including printing and scanning. However, the printer will NOT be available during class time the day of critique or the day an assignment's due date. If you cannot finalize your project for printing in the lab by the allotted time, you will need to find another printing source.

You must have an active Terrapin Express (TE) Account to access the design lab printers. A TE Account is a pre-paid debit account attached to your University ID card. The process for opening a Terrapin Express Account will change sometime in September 2008. In the meantime, follow the steps below to open a TE account:

ONLINE: Start at www.testudo.umd.edu. 1. Click Financials then Terrapin Express Inquiry. 2. Click View Terrapin Express. 3. Log in with your Directory ID and password. 4. Use a credit card to open a new account or to add a minimum of $20 to your balance. 5. You must click Finish to activate your account.

IN PERSON: Bring your student ID and a minimum of $20.00 to the Library Copy Shop on the first floor of the McKeldin Library.

Prices: Prints from the (B&W) HP 5200: 8.5 x 11: 10 cents each; 8.5 x 14 and 11x17: 25 cents each; Prints from the (Color) HP 5550n: 8.5 x 11: 50 cents each; 8.5 x 14 and 11x17: $1 per print.

COURSE SCHEDULE

MORNING SESSION: Home Campus: 9 a.m.-Noon; Berlin: 9 a.m.-Noon
AFTERNOON SESSION: Home Campus: Noon-3p.m.; Berlin: 1:30-5:30 p.m.
EVENING SESSION: Home Campus: N/A; Berlin: 6-9 p.m.

Reading assignments:

BOOK  Designing Across Cultures by Ronnie Lipton; HOW Design Books
BOOK EXCERPTS  Data Flow: Visualising Information In Graphic Design by Klanten, R. et al editors
Can We Talk About Race? by Beverly Daniel Tatum
"Why are all the Black Kids Sitting Together in the Cafeteria?" by Beverly Daniel Tatum
Beautiful Evidence by Edward Tufte
Information Anxiety 2 by Richard Saul Wurman
Beautiful Evidence by Edward Tufte

ONLINE READING SOURCES  Understandingprejudice.org: The Psychology of Prejudice Overview
ARTICLES  "The Role of International Exhibitions in the Diffusion of a Global Memory" by Martine Bouchier, Paris-Val de Seine, National Advanced School of Architecture, Louest (via .pdf)

WEEK 1: Tuesday, June 1
MORNING SESSION: Class introduction; ART489T Coursework
AFTERNOON SESSION: ART489T Coursework
JOURNAL ENTRY: Write a response with added visual designs if possible about your first impressions of immigrants; 300-word minimum. The visuals can be sketches, photographs, collages, inking, or media of your choosing. For digital visuals, minimum size is 5" x 5" 300 dpi.

**Wednesday, June 2**
**MORNING SESSION:** ARTT489T coursework
**AFTERNOON SESSION:** ARTT489T coursework
**EVENING SESSION:** Free
**JOURNAL ENTRY:** Write a response with added visual designs if possible about how your thoughts regarding immigrants has deepened or changed with today’s information; 300-word minimum.

**Thursday, June 3**
**MORNING SESSION:** Designing Across Cultures reading discussion; ARTT489T coursework
**AFTERNOON SESSION:** Lecture: The complex issue of Immigration; ARTT489T coursework
Students submit online postings about their own experiences and make general comments about when they have suffered discrimination or have been the victim of a stereotype; Postings are due before departing for Berlin
**EVENING SESSION:** Free
**JOURNAL ENTRY:** Write a response with added visual designs if possible about your reaction to learning about the different cultural faux pas that designers have committed in regard to the Designing Across Cultures reading. Were you aware of these potentially insulting designs prior to the reading? Cite at least two specific examples in your text. 300-word minimum.

**Friday, June 4**
**MORNING SESSION:** ARTT489T coursework; Students answer blog questions about racism, stereotyping, tolerance, migration, fear and threats, ignorance, as well as personal experiences
**AFTERNOON SESSION:** ARTT489T Coursework
**EVENING SESSION:** Free
**JOURNAL ENTRY:** Write a response with added visual designs if possible about how you anticipate the other international students will view you, an American student. Include descriptive phrases, attitude or behavior that you might expect upon arrival in Berlin. 300-word minimum.

**Saturday, June 5**
**ALL DAY:** Travel to Berlin

**Student Lodging:** Pfefferbett Hostel Berlin, Christianenstraße 18-19 10119 Berlin
**Berlin course location:** Universität der Künste Berlin | The Berlin University of the Arts unless otherwise noted. Hedemannstraße 25 10969 Berlin

**Sunday, June 6**
**MORNING SESSION:** Arrival in Berlin
**AFTERNOON SESSION:** Check into hostels; Berlin warm-up tour: Reichstag, Brandenburg Gate, Holocaust Memorial
**EVENING SESSION:** Free
**JOURNAL ENTRY:** Write a response with added visual designs if possible about your first impressions of Berlin. How would you characterize the way you anticipate the city and its citizens to behave, walk, talk, etc. In your first day here, does the city match up to those expectations? How difficult is it for you to maneuver around the city? How are Berlin residents responding (or not) to you. Was this what you expected? 500-word minimum.

**WEEK 2: Monday, June 7**
**MORNING SESSION:** ARTT489T Coursework
**AFTERNOON SESSION:** ARTT489T Coursework
**EVENING SESSION:** Group Dinner; ARTT489T Coursework
JOURNAL ENTRY: Write a response with added visual designs if possible describing the most unusual interaction, event, sight or conversation you've witnessed so far. 300-word minimum.

Tuesday, June 8
MORNING SESSION: ART489T Coursework
AFTERNOON SESSION: Project 1 and Project 2 revealed; Immigration Facilitator Discussion: Pre-departure postings are incorporated as determined by Immigration Facilitator (I.F.)
EVENING SESSION: Group Dinner; ART489T Coursework
JOURNAL ENTRY: Germaine entry topic of students' choosing. 300-word minimum.

Wednesday, June 9
MORNING SESSION: ART489T Coursework
AFTERNOON SESSION: ART489T Coursework
EVENING SESSION: Group dinner; Students submit arguments and counter-arguments online to immigration questions posed by faculty and I.F.; Group discussion of responses led by I.F.
READING: Exhibit research
JOURNAL ENTRY: Write a response with added visual designs if possible identifying something significant you like better in Berlin and something significant thing you like better from home. 300-word minimum.

Thursday, June 10
MORNING SESSION: ART489T Coursework
AFTERNOON SESSION: ART489T Coursework
EVENING SESSION: Free
JOURNAL ENTRY: Write a response with added visual designs if possible describing the most powerful piece of art or design you saw on your museum tours today. Why was that particular piece the most moving for you? 300-word minimum.

Friday, June 11
MORNING SESSION: Sachsenhausen Concentration Camp tour
AFTERNOON SESSION: Sachsenhausen Concentration Camp tour
EVENING SESSION: Free
JOURNAL ENTRY: Using minimal text, create a visual response of your tour of Sachsenhausen today. You may focus on a broad message, such as your overall impression, or a visual message about a specific spot in or fact learned at the venue. Minimum size: 8.5" x 11"; 300 dpi if digital.

Saturday, June 12
MORNING SESSION: Jewish Museum tour
AFTERNOON SESSION: I.F. Discussion: reactions to Sachsenhausen and Jewish Museum
EVENING SESSION: Free
JOURNAL ENTRY: Using minimal text, create a visual response to your impressions of the Jewish Museum today. You may focus on a broad message, such as your overall impression, or a visual message about a specific spot in the venue. Minimum size: 8.5" x 11"; 300 dpi if digital.

Sunday, June 13
MORNING SESSION: Free
AFTERNOON SESSION: Free
EVENING SESSION: Group Dinner; ART489T Coursework
JOURNAL ENTRY: Write a response with added visual designs if possible describing your thoughts on immigration. What have information has surprised you? What information has enraged you? What information is encouraging? 300-word minimum.
Monday, June 14
MORNING SESSION: ARTT489T Coursework
AFTERNOON SESSION: ARTT489T Coursework
EVENING SESSION: Group dinner; ARTT489T Coursework

Tuesday, June 15
MORNING SESSION: ARTT489T Coursework
AFTERNOON SESSION: ARTT489T Coursework
EVENING SESSION: Group dinner; ARTT489T Coursework

Wednesday, June 16
MORNING SESSION: ARTT489T Coursework
AFTERNOON SESSION: ARTT489T Coursework
EVENING SESSION: Free

Thursday, June 17
MORNING SESSION: ARTT489T Coursework
AFTERNOON SESSION: ARTT489T Coursework
EVENING SESSION: Exhibit opening!
JOURNAL ENTRY: Write a response with added visual designs if possible describing your thoughts on your impressions of the exhibit installation. What was the response of visitors? Was this what you were expecting? 300-word minimum.

Friday, June 18
MORNING SESSION: Free
AFTERNOON SESSION: Group Discussion: I.F. Wrap-up discussion
EVENING SESSION: Group dinner celebration

Saturday, June 19
MORNING SESSION: Travel home or at a later date as determined by students' individual schedules (optional)

Monday, July 19 Capstone Postcard Project due

CAPSTONE POSTCARD PROJECT
Assignment: Using the materials from your journal and personal encounters during this course, design a set of 3 6" x 11" post cards displayed in the Maril Gallery as an entire series and to be distributed to College Park residents. What do they need to know about immigrants? How would you address the misinformation about immigrants? How will you educate a public that is reticent to be open minded about this subject?
The series of cards will be mailed to local residents.

Objectives:
- To explore content-related solutions to a visual design problem.
- To produce a design with a strong message that will incite action and reaction among audience members.

The goal of your post cards series is to raise awareness issues of immigrants, the misinformation about immigrants and the challenges of immigration.
STATEMENT ON REVIEW OF THE SYLLABUS

After having read the syllabus, I understand that I am responsible for the following:

I acknowledge that enrolling in a dialogue means that I am willing to engage in conversation with my fellow students about difficult or uncomfortable topics.

I must attend 5 of the latter 6 sessions to receive a credit (even if I have a documented illness that prevents me from attending class).

If I do not attend 5 of the latter 6 sessions, I acknowledge that the dialogue program administrator will ask me to withdraw from the dialogue for reasons of equity, and that I will have a W on my transcript as a result.

I must complete four journals for sessions 2, 3, 4, and 6 to be turned in to my facilitators via a method of their choosing.

I must complete an Out of Comfort Zone experience and paper by the last dialogue session.

I have an opportunity to involve myself in extra credit events as outlined in the syllabus.

By signing below, I acknowledge that I have fully read and understand the requirements of the Words of Engagement Intergroup Dialogue Program as stated in the syllabus for my course. Please fill in the information and sign below. Then turn this page in to your dialogue facilitators.

________________________
Dialogue, Semester, and Year

________________________
Student Signature

________________________
Date