

Audrey Cohen School for Human Services and Education

Bachelor of Liberal Arts in American Urban Studies

SPRING SEMESTER 2008

SEMESTER 8

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Policies

Attendance:

- Students are required and expected to attend all scheduled classes.
- If a student has difficulty attending all classes, he/she should notify his/her faculty member and deal directly with that person.
- Students who accumulate 3 (three) absences are jeopardizing their good standing and are in danger of failing.
- Students who have missed 5 (five) classes can expect an "F" grade.
- Students who accumulate excessive absences or lateness may be recommended for withdrawal.
- Any student who has missed the first 2 (two) sessions per class in a term will not be allowed to begin classes without written permission from the appropriate Dean.

Incomplete Grades

An "I" or incomplete grade is given only in instances where a student's work in a course is not finished on time due to an **extenuating circumstance**, which must be properly documented, and the student can be expected to pass. These students must file an Incomplete Grade Contract with the instructor. Otherwise the grade becomes an "F."

Students have until the end of the seventh week of the following semester to complete coursework for incomplete grades, unless it is the student's last semester, which requires a shorter completion time. The instructor has up to the end of the 10th week of the semester to change the "I" grade. After this time, an incomplete grade automatically becomes an "F." A formal extension – "EI" for Extended Incomplete – is required to carry an incomplete beyond this time. The faculty member, student and appropriate dean must complete the EI Form that is available in the Office of the Registrar. The student either completes the required coursework for a grade or, failing to do so, receives an "F." **Failures must be repeated.**

For financial aid audits, an incomplete grade is calculated as an "F" until the grade has been changed. Please see the *Financial Aid Handbook* for details.

Plagiarism:

Presenting someone else's work as though it is your own. In an academic community the use of words, ideas, or discoveries of another person without explicit, formal acknowledgement constitutes an act of theft or plagiarism. In order to avoid the charge of plagiarism,

students must engage in standard academic practices such as putting quotation marks around words that are not their own, employing the appropriate documentation or citation, and including a formal acknowledgement of the source in the proper format.

Please be advised regarding the following:

- No food or drink is allowed in the classrooms.
- No children are allowed in the classrooms.
- Walkmans, cell phones, beepers, or any form of audio **equipment should be turned off in the classroom at all times.**

Add/drop:

It is the School for Human Services policy that the Dean's office will sign add/drop forms after the first two weeks of the semester. Add/drop forms will not be approved after the fourth week of classes.

Transfer from Bachelor's degree program to Associate of Arts degree program:

Students will only be allowed to transfer from the Bachelor's degree program into the Associate of Arts degree program during the interim between their first and second semester, or the interim between their second and third semester. No student will be allowed to transfer during a semester, or after their third semester has commenced.

Constructive Action Documents:

All students enrolled in the College will submit his/her Constructive Action document in two formats: 1) a paper copy in the prescribed format, and 2) a 3½ Inch diskette with the same material. The Constructive Action document should have a front page that contains the following information and your diskette should have a label that contains the same information:

- 1) Student Name
- 2) Student i.d. number
- 3) Purpose class
- 4) Name of your Professor
- 5) Semester / Year – Example: Fall 2006
- 6) Keywords for CA

NOTE: Any information in this handbook is subject to change.

Bachelor of Liberal Arts in American Urban Studies

Overview

The Bachelor of Liberal Arts in American Urban Studies is an interdisciplinary program designed to give students a broad foundation in the liberal arts as well as specialized knowledge in the area of American urban studies. The degree features courses in economics, sociology, and political science as well as courses in the major area of study. As such, it is an appropriate choice for students seeking entrance to law school, teacher certification programs, public administrations, business, and/or advanced study in graduate school.

Throughout history and across all cultures, cities represent the greatest achievements of a civilization. As centers of culture, commerce, government, arts and industry, urban centers are consequently important areas of study. Our program in American Urban studies, focuses learning on urban life in American cities through a comprehensive review of the liberal arts, humanities, social sciences, math and the natural sciences. New York City is the global learning laboratory that provides MCNY students with unique opportunities to participate in world-renowned New York cultural organizations, government offices and international institutions.

The cornerstone of our unique purpose-centered educational approach is the Constructive Action. More than a thesis, it is an act of service that empowers students to better manage their lives, meet societal needs and work alongside others to improve the world. Student learn to integrate knowledge with work. They learn to plan, carry out and assess enhancements directly related to the application of learning to real world issues.

The first two semesters introduce students to basic college skills and develop proficiencies in critical thinking, the techniques of effective writing, the use of technology, subject specific content and the basic framework of the Purpose-Centered curriculum. Key to this freshman year experience is mastering how to write a Constructive Action. *Commencing with the third semester (and throughout the remaining semesters), students are required to engage in a supervised fieldwork experience of seven hours weekly.*

Constructive Action Practicum (4 Credits)

Planning and Managing Urban Change (B)

The Constructive Action for semester 8 is the second part of a two semester project that addresses an urban issue/problem. Last semester you researched and developed a plan of action. This semester you will focus on implementing and monitoring your plan. The objectives for the course are to:

- Continue to teach students how to use computer software (SPSS)
- Review parametric and nonparametric statistics, and level of measurements
- Explore the advantages and disadvantages of the three basic types of surveys, (mail, face to face and telephone)
- Examine the biases in data collecting, performing data analysis, and reporting and preparing the results for presentation
- Sessions on hypothesis testing, interpreting and writing up the results of the survey, setting up a plan of action, and implementation of the plan

Assignments

Each student will be required to carry out the following assignments:

- a. Conduct the survey
- b. Collect data and enter into computer
- c. Perform data analysis
- d. Report the results
- e. Prepare the results for presentation
- f. Develop plan of action
- g. Implement plan
- h. Assess results
- i. Make predictions based on outcomes (forecasting based on results of plan of action)

Required Texts

Advanced and Multivariate Statistical Methods, Craig A. Mertler & Rachel A. Vannatta

Writing Empirical Research, Fred Pyrzak & Randall R. Bruce

Writing Literature Reviews, Jose L. Galvan

Questionnaire Research, Mildred Patten

Preparing Empirical Research, Mildred Patten

Understanding Research Methods, Mildred Patten

Quantitative and Qualitative Research

American Urban Culture (4 credits)

American Urban Culture is a one semester course which addresses urban culture in two dimensions: forms of artistic representation, especially literature, music, visual arts, such as film, television, painting, sculpture and architecture; and forms of intellectual and ideological representation. The latter includes an examination of cultural controversies such as modernism and postmodernism, and race, gender and ethnicity in aesthetic forms, and cultural studies. This course includes class and individual visits to museums, plays and films, walking architectural tours; and class demonstrations in records, visual representations of artistic works, and guest lectures by practitioners in the arts and cultural criticism.

Dimension Specific Abilities

Ability 1: The ability to think independently, critically, and creatively about self, knowledge, and the world (Self & Others)

Ability 2: The ability to communicate effectively through reading, writing, listening, speaking and other modes of expression (Self & Others)

Ability 3: The ability to describe and connect to individual and diverse group values in the past and the present (Values & Ethics)

Ability 5: The ability to describe social, natural and technological systems, using methods specific to the humanities and the social and natural sciences (Systems)

Required Text:

Terrible Honesty, Ann Douglas

Music, Religion and Philosophy

This course could be subtitled "from Benin to Bayreuth", insofar as it will place music in the context of the social systems, which produce it, concentrating on the uses music, has in the life of cities. After an introductory session on ancient music and music theory (Pythagoras and Plato), we will examine the elements of music: rhythm, as exemplified in African and classical Indian drumming; melody, as in Gregorian chant; and harmony, as in the classical style. Then we will focus on the public uses of music in the modern period: Beethoven's "revolutionary" symphonies; concert halls and opera houses; the role of music in nationalism and cultural definition; Wagner's "total work of art" and his musical utopia, the Bayreuth Festival; blues and jazz as alternatives to the European mainstream; rock, disco and hip hop, which arguably returns us to the elements of music as they existed in pre-civilized cultures.

The class sessions will start out with a selection from the following list, presented "cold" to the students; after a period of discussion, historical and musicological perspectives will be added, including an examination of the score, if any; then the selection will be repeated.

Dimension Specific Abilities

Ability 1: The ability to think independently, critically, and creatively about self, knowledge, and the world (*Self & Others*)

Ability 2: The ability to communicate effectively thorough reading, writing, listening, speaking, and other modes of expression (*Self & Others*)

Ability 3: The ability to describe and connect to individual and diverse group values in the past and the present (*Values & Ethics*)

Ability 4: The ability to evaluate and use ethical principles to make mature and responsible choices (*Values & Ethics*).

Ability 5: The ability to describe social, natural and technological systems, using methods specific to the humanities and the social and natural sciences (*Systems*)

Required Reading:

The ABC's of Music, Imogen Holst

Ancient Module

Week 1: The mathematical basis of harmony, the relationship of music to the structure of the cosmos.

Week 2: The mirroring role of music in relation to the supposedly harmonious “music of the spheres” and the potentially harmonious ordering of the virtuous psyche.

Reading: Plato Republic (selections)
Listening: reconstructions of ancient Greek music

Week 3: Discussion of the relation between music and behavior.

Reading: Cicero “Somnium Scipionis”
Listening: Anon. Balinese Gamelan
Assessment: reaction paper

Elements Module

Week 4: Rhythm, as exemplified in African styles.

Reading: intro. to ethnomusicology
Listening: African drumming
Congolese Folk Missa Luba

Week 5: Non-Western approaches.

Reading: handout on Indian classical music
Listening: Ravi Shankar Ragas and Talas
Assessment: reaction paper

Week 6: Melody (or monody), as in Gregorian chant.

Listening: Anon. Gregorian chant

Week 7: Polyphony, as in Renaissance courtly and ecclesiastical music.

Listening: Palestrina polyphony

Week 8: Harmony, as in the Baroque and classical styles.

Listening: Handel various

Week 9: Scales, modes, chords, and tonal and atonal styles.

Listening: Bach Goldberg Variations (Glenn Gould)

Revolutionary Module

Week 10: Music as self-exploration and propaganda in the Romantic period.

Reading: handout on Romanticism

Listening: Beethoven 5th Symphony

Week 11: Can music be universal?

Listening: Beethoven 9th Symphony ("Ode to Joy")

Romantic Module

Week 12: the role of music in nationalism and in the formation of cults.

Reading: Mann "The Suffering and Greatness of Richard Wagner"

Listening: Wagner Die Walkure (Act Three)

Week 13: Apollo and Dionysus

Reading: Nietzsche Birth of Tragedy (selections)
Listening: Stravinsky Rite of Spring

Alternative Module

Week 14: Alternatives to the European mainstream.

Reading: handouts
Listening: Ellington Diminuendo and Crescendo in Blue

Week 15: Popular and World music

Reading: handouts
Listening: to be chosen by the class
Assessment: final examination

MCNY Great Books Seminar

Plato and the Poets: The Argument for Censorship

Overview:

The MCNY Great Books Seminar is a capstone interdisciplinary course in the liberal arts. In this course, students study the foundational texts of diverse civilizations and cultures. The theme of the course may change from semester to semester. This semester the theme is *Plato and the Poets: The Argument for Censorship*

Plato's philosophy is an endless conversation, according to Diogenes. That's why Plato is great. All the best conversations in the Western World go back to Plato and a few of his predecessors. One of the great conversations that Plato started is the Quarrel between Philosophy and Poetry. Plato wants to ban poets. He argues for censorship. In this course, we try to find out why. What is it that poets do that so upsets Plato? That is the question that this course asks. Let us find the answer.

Note: What the Ancient World bequeaths to the Modern World in terms of texts is largely a collection of conversations and speeches, e.g., Homer, Plato, Thucydides, etc. That being the case, conversation or discourse analysis seems an obvious methodology to select for promoting our understanding of those conversations and will consequently serve as the principal approach for textual analysis in this course. In analyzing Plato's *Republic* and Homer's *Iliad* as conversations, we are analyzing two of the major conversational sites in all of Greek philosophy and literature.

Program Specific Abilities: Through this course you will develop the following abilities:

Ability 1: To think independently, critically, and creatively about self, knowledge, and the world.

Ability 2: To communicate effectively through reading, writing, listening, speaking and other modes of expression.

Ability 3: To develop an appreciation of art and aesthetic awareness

Ability 4: To describe and connect to individual and diverse group values in the past and the present.

Course Objectives: You will develop the Program Specific Abilities by achieving the following course objectives:

1. Learning to analyze conversations and other texts using techniques from discourse analysis;
2. Improving your knowledge and skills for making a sound argument;
3. Recognizing stylistic differences between oral and literate cultures;
4. Comparing views of censorship in ancient Greece with views in the modern World.

Assessment:

Students will be assessed on the following:

1. Class Attendance and Punctuality
2. Participation
3. Written Assignments
4. Mid-Term and Final Examination

Required Readings:

The Clouds, Aristophanes

<http://www.mala.bc.ca/Johnstoi/Aristophanes/cloud>

The Republic, Plato (Translated by Benjamin Jowett),

<http://www.ebooks.Adelaide.edu.au/p/plato/p71r>

The Iliad, Homer (Translated by Richmond Lattimore: University of Chicago Press, 1951)

Weil, S., *The Iliad or the Poem of Force*, (Translated by Mary McCarthy, Pendle Hill, 1964.

Supplementary Readings:

Bakhtin, M., *Problems of Dostoevsky's Poetics*, University of Minnesota Press, 1984.

Bernal, M., *Black Athena: The Afroasiatic Roots of Classical Civilization*. Rutgers University Press, 1987.

Bode, C. (Editor), *The Portable Emerson*, Penguin Books, 1981.

Coulthard, M., *An Introduction to Discourse Analysis*, Longman, 1979

Goffman, E., *Forms of Talk*, University of Pennsylvania Press, 1981.

Hamilton, E. & Cairns, H. (Editors), *Plato: Collected Dialogues*, Princeton University Press, 1961.
Havelock, E., *The Preface to Plato*, Harvard University Press, 1982.
Highet, G., *Paideia: The Ideals of Greek Culture*, Vol.1, Oxford University Press, 1976.
Hillman, J., *A Terrible Love of War*, Penguin Books, 2004.
James, G., *Stolen Legacy*, United Brothers Communications Systems: 1989
James, W., "The Moral Equivalent of War," in *William James: The Essential Writings*, (Wilshire, B., Editor), SUNY Press, 1984.
Lefowitz, M., *Not Out of Africa: How Afrocentrism became an Excuse to Teach Myth as History*. Basic Books, 1996.
Ong, W., *Orality and Literacy*, Methuen & Co. Limited, 1982.
Sertima, I. (Editor), *Egypt Revisted*, Transaction Publishers, 1991.
Tannen, D. et al., *Family Talk: Discourse and Identity in Four American Families*, Oxford University Press, 2008

Sessions:

Week 1: Who is Plato? And Why Does He Matter?

Assignment: *Plato, or the Philosopher*, Ralph Waldo Emerson

Week 2: Is the Platonic Conversation an Egyptian Conversation?

Assignment: Selections from *Black Athena*, Martin Bernal

Week 3: The Platonic Dialogue and Discourse Analysis

Assignment: *The Republic*, Plato

Week 4: Plato as Ventriloquist: The Dialogic Voice

Assignment: *Republic*, Plato

Week 5: The Platonic Metaphor: The Myth of the Cave and other
Metaphors in Plato

Assignment: *The Republic*, Plato

Week 6: Philosophy vs. Poetry I: The Argument for Censorship

Assignment: *The Republic*, Plato

Week 7: Philosophy vs. Poetry II: The Argument for Censorship
(continued)

Assignment: *The Republic*, Plato

Week 8: Midterm:

Week 9: Homeric Conversations I: Homer and the Oral Tradition

Assignment: *The Iliad*, Homer

Week 10: Homeric Conversations II: The Ideals of Greek Culture

Assignment: *The Iliad*, Homer

Week 11: Homeric Conversations III: Metaphor and The Sublime

Assignment: *The Iliad*

Week 12: Homeric Conversations IV: Pragmatics or Some Uses of
Poetry

Assignment: *The Iliad or the Poem of Force*, Simone Weil

Week 13: Poetry's Counterattack: Philosophy on Trial

Assignment: *The Clouds*, Aristophanes

Week 14: Philosophy vs. Poetry Revisited: Plato and the Open Society

Assignment: Selections from *The Open Society*, Vol. 1, "The
Spell of Plato", Karl Popper

Week 15: Final Exam

