



Assignment 3: Self-Designed Syllabus
Class: Approaches CCCP, GLS, NYU
Semester: Spring 2016
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Description of the Assignment

Given the massive amount of theoretical material we've explored this semester, our class has been necessarily selective, including some things, and omitting many others. This assignment is designed to address that issue. Remember those times in class when you've asked, "When do we get to talk (or talk more deeply) about...?"

The answer is: now!

For this assignment, **you are to propose a ten-week class devoted exclusively to your personal research interests.** This document will run roughly 2500 words (roughly 12 pages) and must contain a full bibliography. Ideally, this will become a private tutorial you hold with and for yourself while at your abroad site. It should contain concepts, site interactions and methodological exercises to keep you focused on your research interests while away. Ideally, after engaging it with it during your time away, you'll feel a bit closer to being able to conceptualize a thesis topic when you return Senior year.

Please note: I know there are lots of moving parts in this assignment, which is why you'll be receiving a template to help you structure it, and examples of past student work to inspire you. No panicking over structure, please. Focus on content!

Begin by Brainstorming

As ever, the process begins with brainstorming. To do this, you return to your Intellectual Autobiography, your workbook notes and your thoughts during class exercises posted to Slack. What you are looking for in all this material are patterns or motifs. Out of all the topics, questions, and theories we've covered together, which ones do you find yourself returning to, over and again? Out of these, which do you think it would be most useful to explore in more depth?

Elements your Syllabus Must Contain

Now, it's time to begin drafting your syllabus. It should contain the following elements:

1 A **proposed class title.**

Something like, "Theories of Pleasure and Danger: Inside the Mind of Chloe Sampson, GLS Sophomore."

2 An **explanation for what your class is designed to accomplish,**

and why a class like yours fits a Global Liberal Studies program.

To give you sense of how this sort of thing is usually written, you might want to review the [Introduction language](#) of this syllabus.

3 A list of learning objectives you'd like to achieve with this class.

Objectives should include theories and theorists you plan to read about, research methods you will explore (traditional and/or creative), and production skills you might work on, if production is your inclination.

You may want to look at the [Learning Outcomes portion of this syllabus](#) and copy some of its language. I'm thinking particularly of the list format used, and phrases like, "By the end of this class, the student will feel comfortable/be familiar with..."

4 A Plan for the Semester.

This should be a conceptual map of how you are "chunking" your semester structure, [rather like mine, here](#). Keep in mind that you'll need to account for 20 classes in total (2 per week.)

5 NOTE: YOU MUST INCLUDE AT LEAST FIVE CLASSES ON THIS SYLLABUS THAT DEAL WITH CONCEPTS, WHERE THEORY LITERATURE IS USED.

Here is an example of a theory-heavy class, as it has 8 concept days):

- Concepts: Revolution as Political Notion (2 class periods)
- Concept: Revolution as an Psychological Notion (2 class periods)
- Concept: Revolution as Artistic Notion (2 class period)
- Concept: Revolution as a Technological Notion (2 class periods)
- Concept: Communicating Revolution (2 class periods)
- Concept; Marketing Revolution Revolution (2 periods)
- Traditional Methods: Observation and Interviewing days (3 class periods)
- Creative Methods: Photo-documentation days (2 class periods)
- Creative Methods: Creative non-fiction blogging days (2 class periods)

5. A class-by-class breakdown for every day on your syllabus.

This should be laid out rather like the [Class Assignments drop down menu, here](#), but more detailed. Any breakdown of a class that isn't a production workshop should include:

- **Readings (mandatory and background.)**

Mandatory reading should amount to 20 pages, tops. No page limit for "secondary texts and background texts."

- **Two case studies that could be used in class discussion.**

Case studies might include: poems, novels, paintings, musical pieces, or films, performances, or newspaper or television coverage of an event, or anything else that springs to mind.

- **Lecture ideas for a 10 minute discussion of the theory or method.**

About Lectures: Keep in mind that your discussion about lecture ideas should constitute the bulk of your paper, and I should be able to more or

less give your lecture after you've laid it out. See Item 6, below.

Lectures notes need to address:

- Any basic background info you think is needed to get students introduced to your concept
- Major arguments or vocabulary you'd like students to come away knowing from your lecture.
- Why you chose the case studies you have, and how you see them connecting to the theory for the day.
- What connections you want to be making between today's material in material in the rest of the course.

6. Larger Assignments.

In addition to daily work, you'll want to give yourself a series of larger assignments (minimum three, maximum five). These could include:

- A literature review of three pieces of writing on the same theme.
- A set of personal journal entries for a specified period of time.
- A close reading of a specific theory piece.
- A screencast lecture prepared on a particular topic
- A Photo essay that dialogues with a particular piece of reading
- Video work that dialogues with a particular piece of reading
- Fieldwork exercises connected to your interests, e.g.:Interviews or oral history, a Mapping/ geo-semiotics exercise, a Participant observation exercise
- An end-of-semester essay where you tie this work to future thesis ideas.

7. Full Bibliography

Work should be saved to your syllabus channel in Slack, in MS Word format, titled: YOURLASTNAME_syllabus