Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Humanities Connections Planning guidelines at

https://www.neh.gov/grants/education/humanities-connections-planning-grants

for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title:	The Life, Works, and Legacy of Paul Laurence Dunbar: Interdisciplinary Curriculum Development
Institution:	University of Dayton
Project Director:	Minnita Daniel-Cox, Jennifer Speed, and Ju Shen
Grant Program:	Humanities Connections Planning

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THE LIFE, WORKS, AND LEGACY OF PAUL LAURENCE DUNBAR

PROJECT SUMMARY

The University of Dayton (UD) and its community partners seek support from NEH to develop new curriculum and place-based experiential learning opportunities for undergraduate students from all backgrounds around the theme of Paul Laurence Dunbar, the Dayton native and preeminent African American writer. This effort build upon institutional strengths, including a Common Academic Program for all undergraduate that emphasizes humanities learning and teaching, and robust infrastructure for supporting curricular innovation and experiential learning. The Project was conceived not only to build upon these strengths, but also to enhance our current capacity for developing interdisciplinary curriculum and experiential learning opportunities related to the humanities.

The Project goal is to facilitate the development of a set of related courses (new and revised) that can explore the breadth of Dunbar's life, context, works, and influence. These include courses for majors in computer science and sociology that will incorporate significant humanities subject material, pedagogy, and habits of inquiry. UD will introduce digital humanities tools and methods of inquiry to educators and students as a means of broadening engagement with material culture and local history. The Project will also develop new experiential learning opportunities that make use of Dayton's rich collection of Dunbar material objects and artifacts, as well as places associated with his life and works.

The yearlong Project will launch in summer 2018 with a two-day workshop for the planning committee that will **a)** build cohesion among project stakeholders, **b**) develop expertise among the committee on Dunbar's life, works, and legacy, **c)** give the entire committee an introduction to the unique local resources and sites associated with Dunbar's life and works, and d) give educators and other committee members an introduction to the subject material and habits of inquiry to one another's disciplines. As the Project is implemented, the planning committee will identify additional staff, community partners, and advanced undergraduate students whose engagement can amplify humanities and interdisciplinary education related to Dunbar.

By the end of the Project period (academic year 2018-2109), the planning committee will have identified and publicized a suite of courses that can be newly developed or revised, and then advertised and promoted as part of a Dunbar cluster that will become a regular part of the curriculum. The curriculum will include a diverse set of Dunbar-related experiential learning opportunities that are suitable for students from all majors as part of coursework and/or as independent studies and capstone projects. We anticipate that at least 200 students will directly benefit from Project developments within the first year of implementation.

The Life, Works, and Legacy of Paul Laurence Dunbar

PROJECT RATIONALE & DESIRED OUTCOMES

This planning Project was conceived to use place-based inquiry to set a new direction for humanities education at UD. We began with three particular concerns. First, faculty at UD are deeply interested in developing their capacity to integrate humanities and non-humanities subject matter, pedagogy, and habits of inquiry in an authentic way, but have few structured opportunities for learning how to do so. **Second**, despite robust institutional support for experiential and community-engaged learning, UD has relatively few humanities-based experiential learning opportunities compared to the number and variety available to students in STEM and the social sciences. Even as place- and community-based education has gained traction in K-12 education in the U.S., it remains an outlier in humanities education at the college and university level. At UD and elsewhere, the "local" is often relegated to upper-level, special topics courses for humanities majors. **And, third**, UD does not yet have a single curricular or co-curricular avenue for introducing the digital humanities to students. We do not seek to integrate digital humanities as a discipline. Instead, we seek to cultivate faculty capacity with digital humanities tools, methods, and modes of inquiry as a way of facilitating cross-disciplinary inquiry and teaching. This Project offers an initiative to address these concerns, namely, an interdisciplinary, community-based Project that is rooted in the works, life, and legacy of Paul Laurence Dunbar (1872-1906).

As planned, the Project will enrich the teaching of the humanities at UD through interdisciplinary curricular innovation (new and revised courses), through capacity building in placed-based undergraduate humanities teaching and learning, and through the leveraging of academic and local resources to promote the humanities. It will make local humanities educational experiences available to all undergraduate students at UD through the University's Common

Academic Program (CAP), and those innovations will be sustained as a regular part of the curriculum. For the first time, there will be a set of courses linked by a humanities theme. Finally, the Project incorporates digital humanities methods and tools as a way to deepen student learning and amplify engagement. This effort offers a clear structure for project activities (see below, under "Planning Process"), but leaves sufficient room for participants to co-create learning opportunities and cultivate new community partnerships.

The Project utilizes Dunbar's life, creative work, and legacy as a prism (to borrow Barbara Tuchman's phrase) for studying both the local and national. To a lesser extent, the project encompasses the life and work of Dunbar's wife Alice Ruth Moore, an accomplished African American author and activist in her own right. Dunbar, arguably the important African American writer in U.S. history, was born in Dayton and began his career as a poet and writer here in his youth. During his short life, he produced hundreds of poems, short stories, novels, song lyrics, plays, journals, essays, letters, and political writings—and Dayton was the locus of most of that activity. Outside of a tour to England, a stint working at the National Library of Congress, and a brief stay in Colorado, Dunbar lived and wrote in Dayton. His first poems appeared in the Dayton *Herald*, and his first editorial undertaking, called *The Tattler*, was printed in the shop owned by his classmate Orville Wright. Dunbar's first book was published here and sold to customers who used the elevator that he operated in a bank building—still standing—on Main Street in downtown Dayton. His perceptions of racism, too, were formed in Dayton, where he composed some of his earliest poems with their critiques of racial injustice, such as "We Wear the Mask," from his second book of poetry, *Majors and Minors* (1896), and "Sympathy," published in *Lyrics of the Hearthside* (1899) famous for its line "I know why the caged bird sings." It was in Dayton that Dunbar heard stories of slavery and the Civil War from his parents, both of whom were former slaves in Kentucky, and he transmitted

to a national audience not only their personal experiences but also African American vernacular language and rhythms.

Dunbar's popularity was such that he was able to earn a living from his commercial writing, probably the first African American to do so. Significantly, his national and international renown came in spite of both formal structures (such as Ohio laws that limited employment opportunities for African Americans) and informal norms (such as expectations about the acceptable literary language for use by an African American writer) that shaped the trajectory of his career. His use of dialect made him famous, but that style also stereotyped him. His literary production is worthy of attention on its own merits, but the whole of his life invites investigation of a broad set of themes that intersect with his work and legacy (see "Intellectual Rationale" below).

Community partners include: **Dayton Metro Library**, whose Dunbar Collection contains the only complete run of *The Tattler* and hundreds of other Dunbar artifacts; the **National Park Service**, which operates the Paul Laurence Dunbar Historic Site in partnership with the State of Ohio; and **Dayton History**, which is the official historical society for Greater Dayton and Montgomery County. Each organization has agreed to the ongoing participation of the staff members named below (see "Planning Committee" below). Staff from the **Center for Digital Humanities at St. Louis University** will serve as external consultants.

The Project's goal is to enhance undergraduate humanities education through innovations in curriculum and experiential learning, as well through local resources and assets. Project objectives include: enhanced faculty capacity to integrate community-engaged learning into humanities education; enhanced humanities faculty capacity to develop curriculum and experiential learning opportunities with non-humanities faculty; and stronger relationships among campus and community partners who promote humanities education. A key outcome is a new set of linked courses and community-engaged learning opportunities that have been co-created by faculty and

stakeholders. Once that curriculum and those experiential learning opportunities have been developed and implemented, we anticipate the direct involvement of at least 200 undergraduate students from all disciplinary backgrounds during the first year of implementation. This number includes a) students who will enroll in one or more linked courses developed in connection with the Project, b) students who will take part in experiential, place-based learning that happens in connection with course enrollment, and 3) students who take part in community-engaged learning activities that are developed on an annual basis, such as part of independent studies, capstone projects, or honors research requirements.

Here we wish to emphasize an aspect of our institutional culture. Namely, we see the experiential learning to be developed as part of the Project as *community-engaged learning*. We emphasize working with our community partners on a shared vision to promote the humanities and humanities education. This includes a focus on sustaining reciprocal relationships with community partners in pursuit of creating meaningful and thoughtful community-based learning opportunities for our students. In using a community-engaged learning strategy that integrates disciplinary expertise and local knowledge, we can better achieve our mission of educating leaders who work for the common good. Hereafter, the terms "community-engaged learning" and "experiential learning" are used interchangeably.

INTELLECTUAL CONTENT

For the Project, we have chosen a preliminary set of themes that are connected to Dunbar and which invite engagement by scholars and educators from different backgrounds. These themes are: gender; race; the cultural dynamics of turn-of-the-century America; the significance of print culture; preservation and appropriation in popular culture; material culture; public education; and the influence of patronage on writers and artists. The hundreds of Dunbar artifacts that survive—dishes

and glassware, books, linens, furniture, clothing, photographs, autographs—many of which are on display at the Paul Laurence Dunbar House Historical Site in Dayton, offer an opening for both educators and students to explore material culture around the turn of century. Even Dunbar's four novels invite investigation into a historical interpretation of the environment on human agency, a conversation that is relevant today more than ever.

Drawing from the themes above, the Project seeks to newly develop of revise a number of undergraduate courses that are anchored in the following disciplines, but which will integrate content and methodologies from outside of that discipline. They are: sociology, computer science, history, and music (please see appendix for a description of courses that may be revised or integrated into the Dunbar thematic cluster). New courses that are developed will fulfill either the "inquiry" or "integrative" requirement for the "Crossing Boundaries" component of CAP as required for graduation. Such courses challenge students and faculty to link aspects of their own lives, majors, and careers to a broader world within and outside academia. An "inquiry" course serves as an introduction to key methods of investigation, interpretation, exploration, and ways of knowing, whereas an "integrative" course transcends disciplinary boundaries and explicitly examines significant social issues or problems in a multidisciplinary or interdisciplinary framework. Multiple staff members from UD's Learning Teaching Center and the College's Director of Community-Engaged Learning will support the planning committee. Those staff will guide the development of pedagogy for the courses that are to be co-created or revised during the planning process.

In developing the Project, the planning team has already identified possibilities for experiential learning. The early stages of the Project will include asset mapping to determine all of the resources available in Dayton for community-engaged learning. Opportunities could include: **1.** Teaching students how to create digital annotations of selected Dunbar works (e.g., poems and short stories that integrate as-yet-unidentified song lyrics) using tools created by the SLU Center for Digital

Humanities, and making those findings publicly available. **2.** The development of new interpretative experiences (visual, aural, and tactile) for persons with disabilities who visit the Dunbar house. Its second floor holds hundreds of artifacts from Dunbar's life, but is completely inaccessible to persons who have mobility and other physical challenges. **3.** The creation of maps and visual guides (digital or otherwise) that tell the story of socio-economic changes in neighborhoods associated with Dunbar's life. **4.** The creation and long-term development of a searchable catalog of Dunbar artifacts that incorporates student research on material objects and their significance for doing history and biography. **5.** The creation of an interactive inventory of sites associated with Dunbar's life and research on the history and significance of those sites (e.g., the Masonic Temple, the bank building where he sold copies of his first book to elevator passengers, his AME Church, or the high school where he studied with Orville Wright), a project that could draw from local archival collections of newspapers, photographs, city directories, maps, and other resources that are not found outside of Dayton repositories. **6.** An exploration of turn-of-the-century technology connected to Dunbar's life and Dayton as a center of innovation. During AY2018-2019, the Project team will complete the design of a framework for Dunbar-related experiential learning.

PLANNING COMMITTEE (*bios are attached for those names marked with **)

The planning committee brings together educators and scholars whose capabilities are immediately relevant to the project's needs and ambitions. The three Co-Project Directors will jointly share responsibility for: refining project activities as needed; convening meetings; achieving Project outcomes; consulting with relevant UD staff on the design of curriculum and community-engaged learning opportunities; and adhering to all NEH requirements. Additional responsibilities are noted below. Please see the bios for all of the planning committee members, along with those of key stakeholders, for additional details on experience and capabilities.

Co-Project Director *Minnita Daniel-Cox, D.M.A., is Assistant Professor of Music at UD. Dr. Daniel-Cox has broad and deep expertise in Dunbar's writings, especially the ways in which his poetry and musical compositions influenced Dunbar's literary successors from the Harlem Renaissance until today. With the support of a competitive institutional grant begun in 2015, Dr. Daniel-Cox developed and launched the digital Dunbar Music Archive (DMA). She has developed important capabilities in using digital tools for presenting, preserving, and managing humanities subject material for research. Dr. Herbert Martin has been her key collaborator throughout the life of the project. As a follow-on project, she is developing a much-needed glossary of dialect for use by scholars in all fields. *Note: in accordance with program guidelines, Dr, Daniel-Cox's NEH-funded activities will not involve the creation or performance of art.*

Co-Project Director *Ju Shen, Ph.D., is Assistant Professor of Computer Science at UD. He specializes in virtual reality and creative media applications, and is pioneering the use of augmented/virtual reality for children with disabilities. Dr. Shen has piloted the teaching of non-STEM majors how to utilize media applications, and his research explores ways in which virtual reality can be used to teach students with disabilities, especially those with autism. He will guide the development of curriculum and experiential learning opportunities that bridge music, literature, and visual representation. He will serve as the lead liaison with the consultants from the Center for Digital Humanities at St. Louis University.

Co-Project Director, *Jennifer Speed, Ph.D., a historian, is Research Professor of Religious Studies. She is a seasoned humanities educator at both the undergraduate and graduate level and an experienced project manager. She has served as lead historian in two major multi-partner, placed-based humanities projects: a 20-part documentary for public television and a municipal cultural history of San Antonio (ca. 1718-1968) that was commissioned to guide historic preservation and urban redevelopment. Both projects made extensive use of historical texts and

material culture (e.g., personal artifacts, diaries, maps, buildings and building plans, colonial deed records, and photographs) to tell the story of place. An outgrowth of the documentary is a forthcoming co-edited volume from Trinity University Press. Dr. Speed will act as lead for partner engagement, collaborating with UD leadership on sustaining Project developments, documenting Project activities, and preparing the Project evaluation and report(s) for NEH.

Additional planning committee members are *Leslie Picca, Ph.D., Associate Professor of Sociology at UD, who focuses on the sociology of race and ethnicity; *Janet Bednarek, Ph.D. Professor of History, who specializes in local and urban history, Dayton history, and U.S. history; and, *Herbert Martin, D.A., Emeritus Professor of English. Dr. Bednarek has existing relations with area cultural and historical organizations that are relevant to the project. Drs. Picca and Bednarek will guide the development of new and revised interdisciplinary curriculum and experiential learning experiences for courses in history and sociology. Dr. Martin, is a preeminent expert on Dunbar's work and life, as well as an editor of a many of Dunbar's writings. Along with Dr. Daniel-Cox, Dr. Martin will serve as subject matter expert on Dunbar's life and literary works.

Stakeholders. As needed, the Project Directors may seek out additional collaborators who can address deficits or provide additional support. The following individuals have already agreed to support the project's development and implementation (see appendix for letters of commitment). Gregg Smith, Park Ranger for the National Park Service, Paul Laurence Dunbar House Historic Site. Alex Heckman, M.P.A., Director of Education and Museum Operations, Dayton History. *Nancy Horlacher, Local History Librarian and Manager of the Paul Laurence Dunbar Collection, Dayton Metro Library. *Katy Kelly, Associate Professor and Coordinator of Marketing and Engagement, UD Roesch Library. Donald Pair, Ph.D., Associate Dean for Associate Dean for Interdisciplinary Research and Experiential Initiatives, UD College of Arts & Sciences. *Kelly Bohrer, M.S., Director of Community Engaged Learning, Fitz Center for Leadership in

Community, UD College of Arts & Sciences **David Wright, Ph.D.**, Director of Academic Technology and Curriculum Innovation, UD Learning Teaching Center**. Karen Velazquez**, Director of Experiential Learning, UD Learning Teaching Center**. TBD**, Upper-level undergraduate student advisors for curriculum and experiential learning.

PLANNING PROCESS (SEE APPENDIX FOR DETAILED PLAN OF WORK & TIMELINE)

The planning committee will implement the Project in three phases, with each focusing on a key activity. *Phase I: June-August, 2018. Key activity: Build a shared body of knowledge about Dunbar's life, works, and legacy, and learn about the subject material, pedagogy, and habits of inquiry of participating disciplines.* The team will develop a two-day workshop with all project stakeholders, with each participant sharing her/his expertise. The stakeholders will visit local sites connected to Dunbar, and they will engage with historical artifacts belonging to, or associated with, Dunbar himself. During this phase, UD will utilize existing resources to develop an internal website for sharing materials, for planning, and for documenting resources and capabilities. Staff from the SLU Center for Digital Humanities will take part from the beginning to assist the team in exploring both vision and needs for Dunbar-related digital humanities learning and teaching. The team will consider ways to involve students in the planning activities, and implement those that are most feasible and relevant.

Phase II: September-December 2018. Key activity: Continue to build a shared body of expertise and explore new possibilities for curriculum development and experiential learning. The planning committee and stakeholders will meet monthly to discuss readings and continue to build a shared body of expertise on Dunbar and each person's disciplinary subject material and pedagogy. In consultation with community partners, they will explore possibilities for experiential learning opportunities, develop a catalog of community needs that could benefit from experiential learning projects, and consider new approaches to pedagogy for interdisciplinary courses.

Phase III: January 2019-May 2019. *Key activity: Develop structures for of interdisciplinary curriculum and create detailed scenarios for student engagement.* This could involve defining the scope of activities and courses likely to involve them, determining skill levels/pre-requisites (if relevant), naming community partners involved, completing an MOU for community engagement expectations and needs, etc. The Planning Committee will continue to share expertise and co-create curriculum. During the spring of 2019, the Team will hold a mini-symposium on campus to share Project developments and invite additional faculty and staff to engage with the project.

During early summer 2019, the Project Directors will complete their summary evaluation of the Project and disseminate project activities to a wider audience, such as campus and community publications, newsletters of their professional societies, and local history events.

Summary Evaluation

The Project will include a qualitative summary evaluation to be shared with NEH, campus and community partners, and other institutions of higher learning. It is intended to reflect the extent to which the Project objectives were met, namely, the innovation and enhancement of undergraduate humanities education at UD. in order to demonstrate the Project's impact on UD's undergraduate curriculum, the evaluation will offer an overview of both **a)** courses that have been, or will be, newly developed or revised, and **b)** place-based experiential learning opportunities that have been developed. The evaluation will summarize the yearlong planning activities, and detail the involvement of stakeholders from the campus and community, including students. It will also capture the decision-making process for developing curriculum, interdisciplinary learning and pedagogy, and experiential learning activities. Finally, it will detail tentative plans for the outreach strategy for recruiting other faculty who wish to take part in community-based humanities education and students who wish to combine their humanities education with community-engaged learning.

Plan of Work/Timeline

The Planning Team will implement the Project in three phases, with each phase focusing on a key activity. The co-Project Directors will meet bi-weekly as a team to work toward project objectives, connect with University administrators who can sustain and expand the project's impact, and support the needs of all stakeholders.

Phase I Key activity: Build a shared body of knowledge about Dunbar's life, works, and legacy, and learn about the subject material, pedagogy, and habits of inquiry of participating disciplines.
June-July 2018
> Refine preliminary reading list, collaborate with stakeholders and consultants to shape workshop activities, goals, and intended outcomes. Co-Project Directors will work with UD's Learning Teaching Center to develop workshop topics for the entire project year.

August 2018
> Host workshop over a two-day period in early August 2018. Stakeholders will serve as "subject matter experts" and introduce one another to their areas of expertise and capability. Participants will tour local Dunbar sites, experience Dunbar artifacts, and gain familiarity with local assets and needs related to place-based inquiry. A key outcome of the workshop is the development of a set of guiding questions to be used for developing subject matter expertise and shaping and pedagogical inquiry.

Phase II Key activity: Continue to build a shared body of expertise and explore new possibilities for curriculum development and experiential learning.
September-December 2018
> Participants will take part in four to five monthly meetings intended to build a shared body of knowledge. In between meetings, faculty participants will be charged with exploring—with their own disciplinary/departmental colleagues—opportunities for integrating Dunbar-related subject material, pedagogy, and habits of inquiry into courses and experiential learning opportunities.

Phase III *Key activity: Develop structures for of interdisciplinary curriculum and create detailed scenarios for student engagement.*
January-May 2019
> As part of the planning team's monthly meetings, stakeholders will explore possibilities for experiential learning opportunities, develop a catalog of community needs that could benefit from experiential learning projects, and determine skill levels/pre-requisites needed for certain kinds of experiential learning opportunities. In March of 2019, the planning team will host offer a mini-symposium on campus to share project developments and invite additional faculty and staff to engage with the project.

May-June 2019
> The co-Project Directors will complete their summary evaluation of the Project and disseminate project activities to a wider audience, such as campus and community publications, newsletters of their professional societies, and local history events.

Resources and Readings

Electronic Materials

Library of Congress, "Paul Laurence Dunbar: Online Guide."
http://www.loc.gov/rr/program/bib/dunbar/ [Contains links to digital resources related to Dunbar that are available throughout the Library of Congress Web site.

Dayton Metro Library, finding aid to the Paul Laurence Dunbar Collection.
http://content.daytonmetrolibrary.org/digital/collection/finding/id/716

Wright State University Special Collections,
https://www.libraries.wright.edu/special/dunbar/resources [bibliography of Dunbar's published works and other materials]

UCLA Center for Digital Humanities, Intro to Digital Humanities: Concepts, Methods, and Tutorials for Students and Instructors. http://dh101.humanities.ucla.edu/ [includes a section on concepts and readings]

Dunbar, Dayton History, and American History/Culture

Alexander, Eleanor. *Lyrics of Sunshine and Shadow: The Tragic Courtship and Marriage of Paul Laurence Dunbar and Alice Ruth Moore*. NYU Press, 2001.

Bonilla-Silva, Eduardo. *Racism without Racists: Color-Blind Racism and Racial Inequality in Contemporary America*. 3rd edition. Rowman and Littlefield, 2010.

Braxton, Joanne and Lauri Ramey. "Paul Laurence Dunbar." In *The Cambridge Companion to American Poets*, ed. Mark Richardson, 136-143. Cambridge University Press, 2015.

Cordell, Ryan and Abby Mullen. "'Fugitive Verses': Poetry, Attribution, and Circulation in Nineteenth-Century American Newspapers." *American Periodicals* 27.1 (2017) (forthcoming).

_____. "A Larger View of Digital American Studies," *Amerikastudien/American Studies* 61.3 (2016): http://ryancordell.org/research/a-larger-view-of-digital-american-studies/

Creswell, Tim. *Place: An Introduction.* Wiley-Blackwell, 2014.

Crouch, Tom. *The Bishop's Boys: A Life of Wilbur and Orville Wright.* R. R. Norton, 2003.

Feagin, Joe R. *Racist America: Roots, Current Realities and Future Reparations*. New York: Routledge, 2001.

Gaffney, Timothy R. *The Dayton Flight Factory: The Wright Brothers and the Birth of Aviation*. The History Press, 2014.

Oliver, Melvin and Thomas Shapiro. *Black Wealth, White Wealth.* Routledge, 1995.

Winant, Howard. "The Dark Side of the Force: One Hundred Years of the Sociology of Race." In *Sociology in America: A History*, ed. Craig Calhoun, 535-571. University of Chicago Press, 2007.

Experiential and Community-Engaged Learning

Bartlett, Dan, Nicolette Meister, and William Green. "Employing Museum Objects in
        Undergraduate Liberal Arts Education." *The Informal Learning Review* 124 (2014): 3-6.
Butin, Dan. *Service Learning in Theory and Practice: The Future of Community
        Engagement in Higher Education*. Palgrave MacMillan, 2010.
Clayton, Patti H., Robert G. Bringle, and Julie A. Hatcher, eds. *Research on Service
        Learning: Conceptual Frameworks and Assessments*. Sterling, VA: Stylus, 2013.
Dolgon, Corey, Tania Mitchell, and Tim Eatman, eds. *The Cambridge Handbook of
        Service Learning and Community Engagement*. Cambridge University Press,
        2017.
Hoy, Ariane, and Mathew Johnson, eds. *Deepening Community Engagement in
        Higher Education: Forging New Pathways*. Palgrave MacMillan, 2013.
Jacoby, Barbara. *Service Learning Essentials: Questions, Answers, and Lessons Learned*.
        Jossey-Bass, 2014.
Mitchell, Eleanor, Peggy Sieden, and Suzy Taraba, eds. *Past or Portal? Enhancing
        Undergraduate Learning through Special Collections and Archives.* Association of
        College and Research Libraries, 2012.
Pye, Elizabeth, ed.. *The Power of Touch: Handling Objects in Museum and Heritage Contexts*.
        Routledge, 2008.

Pedagogy (Including Digital Humanities)

Benatar, Solomon. "Practicing Transdisciplinarity." *Transdisciplinarity: ReCreating Integrated
        Knowledge*, edited by Margaret Sommerville & David Rapport, 235-246. McGill-Queens
        University Press, 2000.
Bouchard, Danielle "Chapter 4: Democratic University, Global Community: The Language of
        Interdisciplinarity." *Counterpoints* 431 (2012): 77-108.
Cordell, Ryan. "How Not to Teach Digital Humanities." In *Debates in the Digital Humanities
        2016* , ed. Matthew K. Gold and Lauren F. Klein. University of Minnesota Press, 2016.
Drake, Tom, et al. "It's Alive! The Life Span of an Interdisciplinary Course in the Humanities."
        The Journal of General Education 57 (2008): 223-243.
Krimsky, Sheldon. "Perspectives from Social Scientists and Humanists." *Transdisciplinarity:
        ReCreating Integrated Knowledge*, ed. Margaret Somerville and David Rapport, 109-134.
        McGill-Queen's University Press, 2000.
McAndrew, Donald A. "Measuring Growth in an Interdisciplinary Humanities Course." *The
        English Journal* 69 (1980): 52-56.
Menken, Steph, and Machiel Keestra, editors. *An Introduction to Interdisciplinary Research:
        Theory and Practice*. Amsterdam: Amsterdam University Press, 2016.
Nowotny, Helga. "Prologue." *Investigating Interdisciplinary Collaboration: Theory and
        Practice across Disciplines*, ed. by Scott Frickel, Mathieu Albert, and Barbara Prainsack,
        1-4. New Brunswick, NJ, Rutgers University Press, 2017.
Reybold, L. Earle, and Mark D. Halx. "Coming to Terms with the Meaning of Interdisciplinarity:
        Faculty Rewards and the Authority of the Discipline." *The Journal of General Education*
        61 (2012): 323-351.

Existing Courses Suitable for Revision or Modification

The courses listed below have been identified as possibilities for project-related revision, namely, the addition of Dunbar-related subject material, the integration of transdisciplinary pedagogy, or the development of Dunbar-related experiential learning components.

Department of Sociology, Anthropology, and Social Work

ANT 340. Place, Culture, and Social Justice.
> Exploration of the central role of space and place as it both reflects and constructs cultural identities, social inequalities, and relations of power. Themes of particular interest in the course may include inscription of history and memory in landscapes, shifting territories under late capitalism and economic restructuring, the policing of boundaries of national and local belonging, and the importance of geography in maintaining racial difference and inequality. The course is designed as an intensive service-learning class that will engage students in hands-on experiences. Sophomore standing or higher.

SOC 328. Racial & Ethnic Relations.
> Study of the historical and contemporary experiences of racial and ethnic groups in the United States and globally. Examines how racial and ethnic relations function in the political, social, legal, and economic systems, and how this impacts privilege, oppression, and resistance.

SOC 351. Urban Sociology.
> The study of the development of urban life from ancient times to the present, with an emphasis on contemporary urban population characteristics, social-economic-political structure, and problems.

SOC 352. Community.
> Study of the interaction of groups and individuals related by common situations, problems and intentions; creation, maintenance, eclipse, and restoration of close social ties in urban neighborhoods, small towns, and groups with similar interests and lifestyles.

SOC 392. Selected Topics in Sociology.
> Examination of a current topic of general interest in sociology. Majors and nonmajors may enroll. Consult composite for topics. May be repeated as topic changes.

SOC 497. Service Learning Experience.
> Supervised community research or service experience that complements a specific upper division course in Sociology.

SOC 498. Independent Study.
> Research or special readings on problems of interest to the student under the guidance of sociology staff member.

Department of Computer Science

CPS 149. Creative Media Applications.
> Multidisciplinary, project-driven learning process courses that encourages students to develop problem solving and teamwork skills while fostering creativity and logic. The goal is not only to provide students with some "programming maturity," but to also

engage them through working in small teams on existing projects related to their discipline and interest. Projects may include creative animations and games, mobile app developments, or avatars.

CPS 465. Interactive Media.

Provides an exposure to the capabilities of new digital tools to create new experiences. Topics include tools/techniques for collecting, analyzing, and visualizing 3D data; interactive audio/video using motion/light detectors; mobile interfaces; animation; smart rooms; and social networks.

CPS 477. Honors Thesis.

First of two courses leading to the selection, design, investigation, and completion of an independent, original Honors Thesis project under the guidance of a faculty research advisor. Restricted to students in the University Honors Program with permission of the program director and department chairperson. Students pursuing an interdisciplinary thesis topic may register for three semester hours each in two separate disciplines in consultation with the department chairpersons.

CPS 490. Capstone I.

Examination of principles, practices, and methodology for development of large software systems using data flow and object-oriented methodologies. User interface design, software testing, and software project management. Selecting and planning a team project; this involves team formation, project selection, project planning, and proposal writing and presentation.

CPS 497. Internship.

Computer science work experience in an approved organization. Credit does not apply to major requirements.

CPS 498. Problems in Computer Science.

Individual readings and research in a specialized area.

CPS 499. Special Topics in Computer Science.

Lectures or laboratory work in advanced topics from the various areas of computer science. By arrangement.

Department of History

HST 355. American Urban History.

An examination of the modern American city from the late 19th century to the present. The course addresses contemporary (as well as historic) social issues and problems; examines significant social issues or problems in a multidisciplinary or interdisciplinary framework; and, most importantly, brings together different disciplinary perspectives to enhance students' understanding of significant issues facing the modern American city.

HST 352. History of the American Family.

Survey of the historical development of American family life from the colonial period to the present.

HST 376. Social & Cultural History of the United States. 3 Hours

Examination of the social and cultural development in American history. It examines the daily life of people at work and play, while linking those experiences to the development of social structure, beliefs, and cultural rituals over time.

HST 398. African American History before 1877.
> This course examines the history and culture of African Americans from the great empires in Africa to the end of the United States Reconstruction era in 1877. Prerequisite(s): HST 103 or equivalent.

HST 399. History of Blacks in the United States Since 1900.
> Study of the saga of black people in the U.S. from 1900 to the present.

HST 485. Seminar in American History.
> Reading seminar concentrating on one historical topic in American history for detailed analysis.

HST 498. History Capstone Seminar.
> Capstone seminar course required for all senior history majors as the culmination of the Common Academic Program. Explores the perspective and practices of the professional historian. Students will demonstrate the ability to work critically with primary sources resulting in a scholarly project suited to their own professional goals. History majors only.

HST 499. Topics in History.
> Specific subtitles and descriptions to be announced in the composite and posted in the History department office.

Department of Music

MUS 304. The Practice of American Music.
> An exploration of American musical practices and traditions in relation to America's political, social and racial history. This course is a theme-based course. Open to all University students.

MUS 305. African-American Sacred Music.
> Historical survey of African-American sacred music from its African roots to the present with an emphasis on developments in recent decades. Examines spirituals, the ring-shout, civil rights songs, the various forms of Gospel music, traditional hymnody of the African-American church, and the musical aspects of black preaching. Open to all University students.

MUS 307. Development of American Popular Song.
> Survey of American popular music from the days of the colonies, the war years, the ballad opera, minstrel, vaudeville, operetta, early film music, through Tin Pan Alley to Broadway, including European influences. Open to all University students.

MUS 360. Special Topics in Music.
> Studies in specialized areas of music.

MUS 365. Music In Society.
> Study of how music and musicians affect, and are affected by, the human societies in which they live.

MUS 478. Honors Thesis Project.
> Second of two courses leading to the selection, design, investigation, and completion of an independent, original Honors Thesis project under the guidance of a faculty research advisor. Restricted to students in the University Honors Program with permission of the program director and department chairperson. Students pursuing an interdisciplinary

thesis topic may register for three semester hours each in two separate disciplines in consultation with the department chairpersons.

MUS 480. Capstone Project Seminar.

The first in a sequence of two capstone courses. To be taken in the first semester of the senior year. This course is required for all Bachelor of Arts with a major in Music degrees. Students select a faculty mentor and work with the mentor to establish a capstone project topic, goals, outcomes, and timeline associated with the project.

MUS 481. Capstone Project & Presentation.

Capstone course to be taken in the student's final year of study, a graduation requirement for all B.A. in Music concentrations. Students design, implement and present an independent project within their area of concentration to be reviewed by faculty and peers. Faculty approval of project and presentation is required for graduation.

MUS 202. Professional Development Workshop.

All Bachelor of Music majors are required to attend a weekly professional workshop in their degree area. Course format is didactic and/or experiential according to degree program needs. Course material includes a variety of professional, pedagogical, and technological topics.