

# Request for Curriculum Council Action (page 1 of 2)

To: Associate Dean of Curricular and Faculty Development, Mellon Center Date Submitted: \_\_\_\_\_

**(Please submit 1 double-sided copy of your proposal.)**

From: (Name) \_\_\_\_\_ (Department) \_\_\_\_\_

Email Address: \_\_\_\_\_

1. **Written Rationales:** Attach a written rationale, following the guidelines in the *Curriculum Council Handbook*, which is posted on <https://www.iwu.edu/mellon-center/CC.html>. Please note that the CC will not evaluate incomplete proposals. To expedite consideration of your submission, you must read and follow the guidelines carefully.

2. Proposed Action (Please check all that apply):

	Title	Number	Units
<input type="checkbox"/> New Course	_____	/ _____	/ _____
<input type="checkbox"/> Gen Ed for Existing Course	_____	/ _____	/ _____
<input type="checkbox"/> Deletion of Major/Minor/Concentration	_____		
<input type="checkbox"/> Change title from	_____	/ _____	/ _____
to	_____	/ _____	/ _____
<input type="checkbox"/> Change number from	_____	/ _____	/ _____
to	_____	/ _____	/ _____
<input type="checkbox"/> Change prerequisites from	_____	/ _____	/ _____
to	_____	/ _____	/ _____
<input type="checkbox"/> May Term Course	_____	/ _____	/ _____
<input type="checkbox"/> New Major/Minor	_____		
<input type="checkbox"/> Revised Major/Minor/Concentration	_____		
<input type="checkbox"/> Other (please specify)	_____	/ _____	/ _____

3. a. If you are requesting General Education unit credit, please check the category:

- |   |   |  |
|---|---|--|
| <input type="checkbox"/> Analysis of Values               | <input type="checkbox"/> Gateway Colloquium (see 9b. below) | <input type="checkbox"/> Life Science Lab        |
| <input type="checkbox"/> The Arts                         | <input type="checkbox"/> Intellectual Traditions            | <input type="checkbox"/> Physical Science Issues |
| <input type="checkbox"/> Contemporary Social Institutions | <input type="checkbox"/> Literature                         | <input type="checkbox"/> Physical Science Lab    |
| <input type="checkbox"/> Cultural and Historical Change   | <input type="checkbox"/> Second Language                    | <input type="checkbox"/> Physical Education      |
| <input type="checkbox"/> Formal Reasoning                 | <input type="checkbox"/> Life Science Issues                | <input type="checkbox"/> Fitness                 |

3. b. Please check the flag(s), if any, you are seeking

- |  |   |   |
|--|---|---|
| <input type="checkbox"/> Writing Intensive | <input type="checkbox"/> Global Diversity | <input type="checkbox"/> U.S. Diversity |
|--|---|---|

3. c. Does this course already carry General Education credit?  Yes  No

If yes, which category/flag? \_\_\_\_\_

Will the existing category/flag remain?  Yes  No

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3. d. In what way will you assess how this course has met the goals of the Gen Ed category and/or flag(s) for which you are applying?

Use the Gen Ed Student Survey (Administered by the Registrar's Office)

Use a different tool/method (please explain) \_\_\_\_\_

4. Please insert here the proposed catalog course description. Course descriptions should be limited to no more than 50 words. The description must include (a) title; (b) prerequisites; (c) General Education category; and (d) when offered, although those four items do not count against the 50-word limit.

### The World Wars in Public Memory & Digital History (CHC, G)

This course aims to investigate and understand the collective memory of the world wars and why they maintain such a powerful hold on the popular imagination. We will use oral history, memoir, fiction, film, and digital projects to uncover and share stories from the wars that impact our memory today. Offered occasionally.

5. Please list any prerequisites: N/A

6. When will this course first be offered? (cannot be current or past term) Spring 2024

7. Please indicate how often course is offered. Check only the single item that best describes this course. Because these are the only intervals used in the University Catalog, please do not edit or alter the list to fit a particular course. For example, if your course is offered every third year—an interval that does not appear in the Catalog—you might choose "Offered as needed" or "Offered occasionally" instead. Courses that cannot be offered at least every four years should not be proposed.

Offered each semester

Offered each fall semester

Offered each spring semester

Offered each May Term

Offered occasionally

Offered in alternate years

Offered in alternate years, fall semester

Offered in alternate years, spring semester

Offered in alternate years, May Term

Offered annually

Offered every third semester

Offered by arrangement

Offered as needed

8. If your proposal is approved, would you be willing for the Mellon Center to use it as an exemplary submission in the online Curriculum Council Handbook?  Yes  No

9. a. Is/are any other department/program(s) affected in any way by this request (e.g., course is cross-listed, team-taught, required or elective in another major or minor, etc.)?

No  Yes – In what way?

International and Global Studies (major/minor elective)

Signature of the Head(s) of the Affected Department(s), School(s) or Program(s)

9. b. If this proposal is for a Gateway course, does it overlap with any existing courses at IWU?

No  Yes – In what way?

N/A

Signature of Existing Course Instructor

10. The Curriculum Council assumes that the faculty members of your department/program have seen and approved of this request. Please sign below if this assumption is correct:

Signature of Faculty Member Primarily Responsible for This Proposal

Digitally signed by April Schultz  
Date: 2023.09.12 12:02:00 -05'00'

Signature of the Head of the Department, School or Program

Request for General Education Unit Credit:  
Cultural and Historical Change and Global Diversity

History 270: The World Wars in Public Memory & Digital History

*Course Description* (50 words, for the catalog): This course aims to investigate and understand the collective memory of the world wars and why they maintain such a powerful hold on the popular imagination. We will use oral history, memoir, fiction, film, and digital projects to uncover and share stories from the wars that impact our memory today.

*Course Description* (for the syllabus): In 1917, President Woodrow Wilson famously expressed optimism that the First World War would bring about an end to all future conflicts. However, less than three decades later, the dropping of the atomic bomb symbolically marked the conclusion of yet another world war. These global conflicts were devastating, human-made disasters that revolutionized the nature of warfare and resulted in the loss of over ninety million lives. Nevertheless, the World Wars and the atrocities committed during them continue to captivate the popular imagination. This fascination is evident in Christopher Nolan's 2023 film *Oppenheimer*, which earned \$777 million at the global box office. This course explores how memories of the World Wars were and continue to be constructed, conveyed, and preserved in the public consciousness through the lens of public and digital history. We will explore various mediums, including oral history, memoir, fiction, film, and digital projects to uncover stories from the wars that impact our memory today.

*New Course Rationale* (this section written by Professor April Schultz, Chair of History):

This course will be taught as part of the appointment of Visiting Assistant Alyssa Culp, who was hired to replace Professor Gordon Horwitz, who is on leave for this academic year. Like Professor Horwitz's courses, this new course and the others proposed will contribute to the historical, regional, and theoretical diversity of the History Department's course offerings. In this case, Professor Culp will be meeting student interest in the World Wars; contributing to our Public and Applied History Pathway, with its focus on historical memory, public history forms, and digital humanities skills; and offering a global course for our majors, minors, and those seeking general education credit. It will also count towards the major and minor in International and Global Studies.

Like other members of the department, Professor Culp is offering a balance of 100-, 200-, and 300-level courses. 100-level courses in the major are generally reserved for broad surveys. This fall, she is teaching a Gateway Colloquium and two Modern Global History surveys. This 270 serves as an introduction to memory, public history, and digital humanities with a narrower-than-a-survey focus on the global history of the two World Wars.

Library resources are adequate for this course.

## *General Education Proposal*

### *Goals and Criteria*

#### **Cultural and Historical Change Category Criteria:**

**Goal 1.** Examine major episodes, processes and contexts of change within societies and social institutions, with special attention to changes in belief, behavior and social organization.

**Criteria 1.** Courses focus on both the events of change and the repercussion of these events on individuals and society.

This course will start with an overview of the two world wars and significant founding texts in contemporary memory studies, including Maurice Halbwachs's work on collective memory and Pierre Nora's notion of "lieux de mémoire" (sites of memory). After this theoretical introduction, we will transition to exploring different kinds of memory spaces before diving into how we, as a society, remember the world wars. Instead of focusing primarily on specific battles, we will look at events of the war and the way various participants experienced them. To do this, we will explore memorials, ruins, memoirs, works of fiction, graphic novels, and film/TV. Moreover, this course will introduce students to various digital projects that offer distinct portrayals of the wars through the utilization of tools such as ArcGIS, Bomb Sight, Story Map, and Oral History.

**Goal 2.** understand the processes of choice and action through which the cultural systems, social institutions, and social relationships arise, persist, and change;

**Criteria 2.** Courses include reflection on the causes and directions of change over time; In this course, we will delve into the intersection of history, technology, and collective memory through an examination of how these global conflicts are remembered, commemorated, and shared in the digital age. Students will engage in discussions about works such as Siegfried Sassoon's memoirs, John Lucy's *There's a Devil in the Drum*, Art Spiegelman's *Maus*, interviews with Holocaust Survivors, the Maruki's "Hiroshima Panels", and Hans Erich Nossack's *Then End: Hamburg 1943*. Our exploration will then shift towards sites of memorialization and the exploration of digital story maps. During the semester, students will have the chance to visit key memorial sites within their own community including Illinois Wesleyan's Memorial Center dedicated to those who served in World War II and the World War II Memorial in front of the McLean County Museum. During these visits we will discuss the significance of these memorials in Bloomington. In doing so, students will engage in thoughtful discussions and reflections on the nature of memory, how it changes, and its inherent adaptability.

**Goal 3.** examine the interactions of cultures and histories as revealed in the speech, documents, artifacts, and patterns of behavior of the women and men directly affected at the time of change;

**Criteria 3.** Courses include evidence of change as seen through the eyes of the participants;

This course offers students a unique opportunity to engage with primary sources, including speeches, memoirs, and diaries from participants in both conflicts. Furthermore, students will

have the privilege of listening to oral history interviews featuring Holocaust survivors, soldiers from both fronts, and individuals who witnessed the dropping of the atomic bomb. Throughout the duration of the course, we will engage in discussions regarding the wartime experience and its enduring aftermath. We will also analyze cinematic works such as "Hellfire: A Journey from Hiroshima," which sheds light on how artists Iri and Toshi Maruki grappled not only with the horrors of the atomic bomb but also with the violence inflicted by their own countrymen during the Rape of Nanking. In our examination of museums and memorials, the class will critically assess each of their primary audiences, the depictions presented in their exhibits, and what may be missing from these portrayals. By the conclusion of this course, students will understand the existence of diverse perspectives and realize that collective memory is continually constructed and reproduced in relation to our own understanding of the past.

**Goal 4.** develop the student's understanding of her or his place in world history through reflection on the present in light of the past.

**Criteria 4.** Courses include some materials or approaches that encourage the student to relate her or his own present situation in a changing society to the historical/social context the course has established.

This course encourages students to engage critically with the World Wars as historical events and to explore how digital tools and public platforms have reshaped the way we remember and commemorate them. Students will have the opportunity to uncover and share stories from the wars that impact our memory today through a final digital history project. These projects will be carried out with tools such as ArcGIS, Story Map, and the Knight Lab. No prior digital experience is required, and each project will be broken up into stages throughout the semester. By the end of the semester the students will have created their own digital history on a theme of their choice and will present it to the class for feedback.

**Global Diversity Flag Criteria:**

**Goal 1.** develop students' ability to analyze and understand contemporary societies outside the U.S. in the context of individual courses.

**Criteria 1.** Courses compare the U.S. and another contemporary society or societies, or examine the encounters between non-U.S. societies, or extensively investigate one non-U.S. society.

This course is a comparative course which examines the collective memory of both world wars from various national and individual perspectives. The aim of this class is to explore themes of dehumanization, perpetrator, victim, soldier, and survivor and their place in public memory. As both wars were carried out on a world-wide stage, we will examine these themes and national memories in the UK, Armenia, Nubia, France, Holland, Japan, China, Russia, Germany, and the United States. To accomplish this, we will explore different kinds of memory spaces, including museums, memorials, ruins, and their reflection in memoir, fiction, and film/TV created by diverse voices across the globe.

**Goal 2.** enable students to understand the social and cultural frames of reference of one or more societies and see the world from its/their perspective(s).

**Criteria 2.** Courses use such materials as primary texts, films, or other appropriate materials arising directly from the non-U.S. society(ies). If the course is a travel course, it provides opportunities for direct and significant cultural interactions between the students and members of the society(ies) they are visiting.

By examining different national narratives across the globe, the course aims to help students to understand the concept of collective memory and grasp the different ways events are remembered, individually, nationally, and internationally. By engaging closely with oral history, memoir, graphic novels, and film produced by survivors of the wars, the course aims to challenge students with the nuances of memory and its constructed nature.