

# DIVERSITY COURSE REQUIREMENT COMMITTEE

## MINUTES

*October 19, 2006  
11:00 a.m. – 1:00 p.m.  
WPH 204*

### DIVERSITY COURSE 5-YEAR REVIEWS:

- Greetings and introductions were made. A summary of the reason for establishing the diversity requirement, and decision to highlight conflict and oppression and how they impact daily life even today, was given. DRC members were asked to encourage colleagues to put forth existing courses as well as propose new courses to fulfill the requirement, to benefit students.
- Shirley Maxey agreed to serve as DRC representative to the monthly meetings of the University Committee on Curriculum for this academic year.

#### I. LAS: ART HISTORY

Req. by Malcolm Baker

##### A. AHIS 365m **African American Art** (4, FaSp)

A survey of the fine arts produced by people of African descent in the United States from the nation's inception in the late 18th century until the contemporary moment.

ALSO: AMST 364m **African American Art** (4, FaSp)  
(Enroll in AHIS 365m.)

*Attached:*  
Syllabus for Spring 2004 (Holloway)

- **APPROVED** with comments. Committee members agreed that the syllabus adequately reflects the content necessary to satisfy the diversity requirement, but they suggested adding brief statements in the weekly breakout section of the syllabus explaining how diversity (in particular the additional dimensions beyond race, such as gender, class, and sexuality) are treated.

##### B. AHIS 475m **Blackness in American Visual Culture** (4, FaSp)

A historical overview of how people of African descent have been represented visually in American culture.

ALSO: AMST 475m **Blackness in American Visual Culture** (4, FaSp)  
(Enroll in AHIS 475m.)

*Attached:*  
Syllabus for Spring 2003 (Holloway)

- **APPROVED** with comments. Committee members strongly suggest that the instructor add some explicit statements about how diversity is treated in the course – both an explanation in the initial part of the syllabus, and brief statements in the weekly breakout. They also agree that the syllabus would benefit from a little more detail about the secondary aspect of diversity that is covered.

## II. THEATRE

Req. by Madeline Puzo

### A. THTR 393m **Cultural Identities in Performance** (4, Fa)

Examination of the potentials as a means of social redress. The medium's sociocultural function in reflecting, creating, and critiquing the performing artist's emergent identities.

*Attachments:*

1. Syllabus for Fall 2004 (Cheng)
2. Final Examination for Fall 2004 (Cheng) [*to be distributed at the meeting*]

- **APPROVED.** Committee members noticed that the footer on the syllabus refers to Fall 2004, although the syllabus was assumed to be for Fall 2006. (The midterm that was provided for review was not distributed for reasons of security but the course was approvable without it.

### B. THTR 476m **African American Theatre** (4, Fa)

Issues of race and social class of African Americans in the United States as it examines stage works written by and/or about African Americans.

*Attachment:*

Syllabus for Fall 2005 (Ndigirigi)

- **APPROVED** with comments. Committee members strongly suggest that the instructor add a statement to the syllabus explicitly describing how the diversity requirement is fulfilled. They noted especially that although the assignments allow one to infer that the primary and secondary dimensions of diversity were covered in the course, the weekly breakout did not include any explanation of how this was done. Adding these explicit statements would be helpful to students.

**Members present**

Lois Banner  
Peter Barth  
Frances M. Fitzgerald (support staff)  
Richard Fliegel (affiliated member)  
Norman Hollyn (Chair)  
Roberto Lint-Sagarena  
Shirley Maxey  
Cauligi Raghavendra  
Edwenna Werner (ex officio)

**Members absent**

Gene Bickers (ex officio)  
Jo Ann Farver (spring only)  
Elizabeth Garrett (ex officio)  
Hilary Schor (ex officio)  
Beverly Wood  
Lora Zane

**Guests**

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Norman Hollyn, Chair  
Diversity Requirement Committee

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Date