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Core Curriculum Proposal from the General Education Subcommittee

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FROM: THE GENERAL EDUCATION SUBCOMMITTEE OF GRAND VALLEY STATE UNIVERSITY (Professors Barry Castro (chair), Jacqueline Johnson (ex-officio), Sheldon Kopperl, Donna Larson, Ron Poitras, Stephen Rowe, Paul Sicilian, Rita Verbrugge, and Don Williams).

TO: THE UNIVERSITY CURRICULUM COMMITTEE (FOR THE GRAND VALLEY COMMUNITY).

RE: A PROPOSAL FOR A GENERAL EDUCATION CORE CURRICULUM TO BE EXPLORED AND DEVELOPED IN A TWO YEAR PILOT PROGRAM.

The proposal we present to you is not the result of political or academic compromises. We began this process with differences, sometimes strongly maintained, that we expect reflect the differences abroad on this campus in general. We have reached this point with a profound sense that we have learned a good deal from each other, that because of that we are able to present a proposal to you that we believe is a good deal stronger than any of us could have generated on our own. Our willingness to hear each other out, to understand that we were all after a core curriculum that would genuinely serve our students well, has been critical to allowing that to happen. We hope that process can be repeated for both the faculty as a whole and for the students and faculty who will actually be part of the core program.

The heart of our dialogue has been about what we variously mean by culture—the central theme of the proposed core. We recommend a core that allows students to explore three dimensions of culture: (1) the dominant traditions of Western civilization; (2) the varieties of culture people have developed—the varieties of ways people have found to affirm themselves and enrich their lives; and (3) the inevitably political dimension of culture—the senses in which any cultural expression is also an expression of power relationships based on race, class, gender, religion, and nationality. It is our sense that an appreciation of the importance of the dialogue between these three dimensions is crucial to our abilities to function as citizens, to work with each other as colleagues, and to serve our students.

PROPOSAL FOR THE DEVELOPMENT OF A PILOT CORE CURRICULUM.

OVERVIEW. This report proposes the development of pilot offerings of an integrated sequence of three courses intended to provide a core experience in general education. The first or our recommended Core courses (Western History in World Context) would be placed in the existing Group C history distribution requirement in the pilot phase and precede and complement that requirement if it is continued past the pilot period. Core Two (Cultural Diversity) and Core Three (Ethics and Politics) would be placed in Groups B and D respectively in the pilot phase. Ultimately, these three Core courses would be
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taken sequentially. Future questions concerning the relationship of these courses to Groups B and D can be better considered as the pilot phase is proceeding.

The proposal has been informed by the recommendations of Peer Review Groups in History (Group C) and Values (Group D), and by the proposals for curriculum modification submitted by the Multicultural and Core Curriculum Development Groups which met in the summer of 1992. It is responsive to President Lubbers’ November 1991 address to the university faculty in which he suggested that we "...tighten and improve the general education core now required."

CONCEPTUAL FOCUS.

The common thread or axis of the Core Program is culture. Culture connotes something that is basic to human beings, as water is basic to fish. This "basic" aspect of culture often makes it difficult for us to look critically or reflectively at the culture we inhabit.

Culture, as can be seen through the study of history, provides human beings with orientation, definiteness, and a sense of being at home in the cosmos. Culture unifies us in necessary senses of belonging and cooperation, and it can separate us so that we may enjoy and develop our individuality.

Culture also can be a source of conflict. This occurs, for example, when the culture of one group, as represented in social, political, artistic, and economic practices and relations, promotes the well-being of that group while subordinating other cultural groups. While this may have the effect of silencing or oppressing some groups, such cultural hegemony may also promote the development of cultures of resistance, which in turn provide a sense of belonging and commitment to their members that can be perceived as threatening by the dominant culture.

In the twentieth century many have come to identify the dominant cultures of western history as radically problematic—as "old fashioned", or tainted by values that are racist, sexist, classist, or ecologically suicidal. Yet, in our time of historical and cultural consciousness, we also see that traditional cultures have moved people to greatness of insight, achievement, and compassion that continue to inspire us today. And, despite the problems and limitations associated with traditional cultures, culture itself seems no less necessary to human thriving now than it was in the past. Evidence of this necessity is visible to us every day in terms of what can happen to human beings who lose their cultural connectedness: irresolvable conflict and the reduction of interaction to "might makes right"; the decadence and emptiness of quasi cultures of consumerism and entertainment; the dangers of reaction against incoherence in fundamentalist and fascist movements. Our cultural life is beset with vexing questions: In the midst of liberation from the injustices of traditional culture, what has happened to our sense of greatness, of enchantment, of being at home on Earth? In the midst of the fragmentation and depersonalization of contemporary culture, what is the vision that energizes us in our best moments?
The goal of courses in the core curriculum is to engage students and faculty alike in a critical exploration of culture. Within this critical framework, courses in the core curriculum aim to enrich students' understanding of the legacies of the Western tradition in world context, in terms of dominant cultures, of subordinated cultures, and of cultures of resistance. Courses in the core also provide an opportunity for students and faculty to develop their ethical sensibilities in relation to a number of questions: What are our common commitments to one another—as members of the same society; as members of the same world? What problems and what possibilities are presented by the practice of cultural pluralism? by the absence of this practice? What is the meaning of citizenship and of civic virtue and how has this meaning been articulated historically, cross-culturally, and "ideally"?

In the Core Program, we search for ways of being together and being ourselves that are sufficient to the human spirit. Our shared faith in this search is that there is a way of unity in diversity, and that this way is invoked and nurtured through inquiry in the tradition of liberal education.

CORE COURSES

Using cultural complexity as the controlling concept, it is proposed that each course in the core address a set of common questions—e.g., what makes a culture possible; what are the sources of cultural and social conflict in traditional and modern societies; what reciprocal obligations do members of a common culture/society have; what constitutes civic virtue and the "good society"? Each course in the core curriculum will be developed with attention to its relationship to the others in the sequence. For example, the proposed course in World History will be developed with attention to the diversity of our roots and the relevance of politics and ethics. The proposed course in Cultural Diversity will have a historic and an ethical dimension. The proposed course in Ethics and Politics will explore the concept and practice of citizenship in varied historic and cultural contexts.

CORE ONE: WESTERN HISTORY IN WORLD CONTEXT (3 cr) The central purpose of this course is to heighten awareness of how contemporary American society has evolved. It does this through a study of the history of Western civilization in a world context. The course includes some of the perspectival values we can draw from anthropology but its primary disciplinary referent is historical. It explores the limits of the historiographic tools to which we have access. It is intended to enable students to have a deeper understanding of the historical roots of the Western and world sources of the contemporary crisis of modernism in America.

CORE TWO: DIVERSITY IN THE UNITED STATES (3cr) The second core course continues the conceptual focus on multiple cultural legacies that was begun in the first. The emphasis for this course will be on the historic and cultural complexity of the United States, inviting students to an appreciation and critical understanding of the cultural heritage of the groups comprising the American experience: African, Asian, European,
Hispanic/Latino, and Native cultures. The course will provide an opportunity to ask whether we should struggle to maintain the traditional Western core of our culture (its literature, its history, its values especially as expressed in the founding documents of this country) or whether that core has been so compromised by racism, gender prejudice, and class snobbery as to make it no longer viable. It will ask whether the diversity of our various cultural heritages ought to be regarded as a continuing source of an enriched mainstream or whether cultural diversity might better be considered as an alternative to commitment to the mainstream. It will explore the possibility of a culture that encompasses both of these polarities. It will ask how forced immigration has affected U.S. culture and demography. The course will foster an inquiry into what questions like these have to do with us personally and what they have to do with both historical and contemporary American race relations.

CORE THREE: ETHICS AND POLITICS (3c-) What is the good society? How has that question been answered historically? How do we answer it? Why do we respond to that question as we do? Does the good society have to do with reciprocal obligations, community, vocation, and citizenship? What undermines our commitments to each other, our ability to participate in community, our ability to find a vocation, our willingness to take on the responsibilities of citizenship? In what ways do industrial or media or weapons technologies constrain us? What can be done within those constraints? What are the implications of this discussion for our own action beginning here and now?

THE PRINCIPLES WHICH UNDERLIE OUR RECOMMENDATIONS.

1. Core curriculum should provide a common shared experience for students and faculty, an experience which is currently lacking in the menu-selection program.

2. Core courses, whenever possible, should be small enough to permit and encourage discussion, writing, and learning, at a level deeper than that of simple memorization of material for tests (as per the 1987 Faculty Statement on the Aims of General Education).

3. Core courses, whenever possible, should be responsive to the general ideas and values characteristic of the liberally educated person (as per the 1987 Faculty Statement on the Aims of General Education).

4. Core courses should occur within the context of the sort of continuing discussion that builds and sustains a learning community (as per the 1987 Faculty Statement on the Aims of General Education).

5. Core curriculum should be developed within the framework of the current general education program and as a way of providing depth within it by complementing or replacing existing categories of courses.

6. The continuing development of core curriculum should be informed by the on-going process of peer evaluation.
7. Core curriculum should rely on teachers drawn from many disciplines.

8. Core curriculum courses should be developed in an interrelated way (as per the 1987 Faculty Statement on the Aims of General Education). These interrelationships can be fostered by looking at a common theme at different times and places, by looking at the same time period or place from a variety of perspectives, by overlapping bibliography, and by dialogue among faculty teaching courses in the core. The last is absolutely essential.

9. Core courses should use readings which encourage dialogue including primary sources and critical essays. They should not rely primarily on textbooks.

10. Core courses should introduce students to a conversation with a literature, enhancing their ability to read critically, and helping them to appreciate the power and limits of various ways of knowing.

11. Core courses should be taught by tenured or tenure-track, not adjunct, faculty.

12. Faculty commitment to teaching in the core should include a commitment to work collaboratively in course development, faculty preparation, and instruction.

13. Any proposed core curriculum should be preceded by at least two years in which pilot courses are run, curricula are fine-tuned, individual faculty members prepare to teach the course, and faculty in general are able to decide whether or not they support the proposal.

RECOMMENDATIONS FOR CONTINUED DISCUSSION AND IMPLEMENTATION

1. We recommend that three faculty groups be convened to continue developing these proposals. Specifically, we request that the History Peer Group consider the development of the proposed Core One; that the Summer Multicultural Group be reconvened to consider the "translation" of the proposed Diversity in the U.S. course into our proposed Core Two; and that a Politics/Ethics peer group consisting of members of the Liberal Studies Advisory Group and Category D Peer Group, consider the development of Core Three.

2. We recommend that a pilot core sequence go forward beginning Winter, 1994—that it be preceded by developmental seminars for faculty involved in the pilot project in the Fall of 1993—that these seminars themselves be planned by appropriately designated task forces in the Spring/Summer of 1993—and that syllabus development of the pilot courses begin in the Winter of 1993. As these pilot courses are implemented, we also recommend that comparative measures of assessment be developed and employed.

3. We ask the Curriculum Committee and the ECS's approval to begin the process leading
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to the generation of pilot core courses.

4. We recommend that consideration of a projected three credit Capstone course await the meetings of Capstone Peer Groups only now being convened to discuss our existing capstones. We believe that an appropriate capstone should engage the question of how the subject matter of the previous core courses can be brought together and reengaged in relation to contemporary public issues—that history and tradition should be used to develop a position on these issues—that the ideal of unity in diversity is critical to a useful outcome. We believe the question of whether we ought to proceed with such a university wide capstone course should be considered after the completion of at least the first year of the pilot Core we are recommending here.

AFTERWORD. We have all learned a good deal in developing these recommendations. Most especially we have learned that none of us began with exclusive possession of the right answers. We have learned that we had a good deal to learn from each other. We have seen that our various disciplinary orientations, our political predispositions, and our personal styles could all get in the way. We have seen that the effort to work through all that was worth making—that the quality of the substance of what we had to recommend was a function of honest dialogue—and that it did not require political compromise. We hope you will have access to the same sort of dialogue as you engage the process of thinking your way through our recommendations.
The Contours of Culture from Prehistory to the Present:

A Proposed General Education Sequence of Four Courses

BRIEF OVERVIEW: COURSE DESCRIPTIONS

These 4 courses constitute an exploration of the contours of diverse cultures, where we see Western civilization in the context of its contacts with "other worlds." These contacts, collisions and collusions, reveal a number of stories about Western and non-Western cultures; they also reveal a great deal about "other worlds" (subcultures/parallel cultures) within a culture. They cannot accurately be described as a Western civilization or a world civilization sequence. We are not so presumptuous as to think that we can teach everything from Prehistory to Present within the framework of Western Civilization or World Civilization. Rather, we hope to posit intellectual questions that help us to understand particular times, places, and cultures, in order to see ourselves and our society in a broader, human context. To that end, we believe that the following goals are essential to any general education core program:

1) To provide students with the historical context to appreciate the enormity of what is (and has been) humanly possible, to develop a grounding in their own traditions, and to see themselves as participants in a larger human drama.

2) To help students to engage in "a critical examination of culture" which is not polarized, assuming one dominant and other subordinated cultures but which asks students to consider the complex interactions of cultures and subcultures, interactions that culminate in something more and different than just wins and losses, victors and victimized.

3) To provide students with the information which will make clear that "whether we should struggle to maintain the traditional western core of our culture" is a moot question. Diversity is not an option in our society, as demographics illustrate. Students should understand that culture is a dynamic entity. Knowledge about the attitudes, values, and actions of other societies throughout history will provide a context to address questions about diversity in our society.

4) To teach students about the art, music, literature, philosophy, and history of other groups, providing students with a concrete basis for valuing "others."

5) To show students the roles of ethics and politics in translating values and commitments into meaningful action in the worlds of citizenship, vocation, and private life.

6) To show students that the arts have been a means of expressing the values and commitments of individuals and societies, as well as an inquiry about what it means to be fully human (to value self-expression and the aesthetic).
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7) To require of our students the reading, writing, and critical thinking skills generally accepted to be the hallmarks of the liberally-educated individual

Brief Overview—Principles and Practices:

1. Each course is team-taught by five faculty members representing as many disciplines.

2. The five instructors each have primary responsibility for a group of 25-30 students.

3. One-third of the class sessions will be joint meetings of all 5 instructors and their classes.

4. For the joint sessions, the five faculty members will work out a plan for presenting material which

   A. highlights, explicates, and expands on the students' required reading

   B. illustrates the value of searching for meaning through multiple and interdisciplinary perspectives.

   C. provides a common basis for discussion in the smaller groups.

   D. represents an equitable division of labor for the faculty involved.

   E. may be presented in a revolving lecture format, but instructors should be encouraged to go beyond lecturing. Guest speakers, dramatizations, panel discussions/debates, multimedia presentations are just a few other possibilities.

5. We would expect the readings and lectures to reflect the interests and expertise of the five faculty members coordinating each group; however, that flexibility would be combined with a common core of texts all groups would engage.

6. The smaller class meetings will allow more flexibility for discussing the concepts presented in the larger assembly and in the required readings.

7. Students will be evaluated, through exams and writing assignments, on the basis of their understanding of the material presented, as well as on their ability to make meaningful connections and to see the development and interaction of cultures from a variety of competing, as well as complementary, perspectives.

8. Each course should be writing-intensive, and all instructors will provide the necessary feedback to help students further develop their skills in writing clear, concise, and articulate prose and in presenting analyses and arguments exemplifying sophisticated critical thinking skills. The interdisciplinary nature of the courses should give students the maximum opportunity to pursue their individual interests and may actually help students...
to define interests they didn't know they had.

9. This sequence of courses, if well-planned and executed, could give us an unprecedented opportunity to show our students what it means to be a part of a community of thinkers—all of us at the same time teachers and learners—driven by a desire to answer the perennial questions of life: Who are we? Where did we come from? Where are we heading? We need to explore our past if we have any hope of understanding our present. We learn from our history as it is reflected in our art, music, literature, philosophy, and social institutions.

Overarching questions integrating this proposed sequence:

What holds a culture together? What causes disintegration of one cultural milieu and the formulation of another? What happens when radically disparate cultures encounter one another? The Contours of Culture sequence examines these issues through a study of the origins of human civilization, an analysis of the assumptions which result in particular cultural expressions, and an exploration of the encounters of disparate cultures.

We offer the following course outlines as possibilities. Each one of us could probably identify material not listed here that we would consider essential. The teaching teams would develop their own syllabi, and since teams would be constituted to cover domains of learning we could feel confident that material would be wide-ranging, would illustrate the interconnectedness of disciplines, and would be taught by those qualified in the areas covered.
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COURSE #1—ORIGINS OF HUMAN CULTURE

Prehistory to 800 C.E.

QUESTIONS:

Contours of Culture I explores the origins of human civilization through an examination of the earliest known societies in the Middle East and Africa; the emergence of more highly organized societies in the ancient Mediterranean, China, and India; the interaction of these cultures; the emergence and disintegration of a dominant society under the Roman Empire; the rise of Christianity and Islam.

What is culture? How does human culture develop and change? When and where did the first civilizations emerge? How can we learn about early societies? What factors spark change? What promotes stability? How did ancient peoples solve the problems of meeting their needs for food, shelter, protection, security? How did they organize their political, social, economic, religious lives? What do these expressions reveal about the assumptions and beliefs which lay at the roots of a particular culture? Do we find similarities between and among early societies? differences? How did ancient societies react when they encountered people from "other" cultures? What factors permit a society to tolerate "difference"? What leads a society to isolate and attack those who represent different ideals, values, ways of life?

TOPICS:

Ancient cultures
Tigris-Euphrates
Sumeria, Babylonia
Mediterranean world—incl. Hebrews, Greece, Rome, Egypt
China
India
Africa
Pre-Columbian Americas
Aztec and Inca Empires
Emergence of Islam, Judaism, Christianity

Development of the arts, including systems of writing (as well as drama, poetry, illuminated manuscripts, architecture)

Discoveries in anthropology and archeology and what they reveal about the beginnings of civilizations

What comparative mythology reveals about cultures
organization of societies—labor, governance, social structure
trade, exploration
interactions of these societies
influence of societies on each other
modern critical approaches (for example, feminist scholarship about the classical world; the Black Athena)

SUGGESTED SOURCES:

Creation myths
Bible, especially Genesis, the prophets, psalms, and Gospels
Gilgamesh
Code of Hammurabi
Homer's Iliad/Odyssey
Rig Veda
Confucius, Book of Odes
Milesian philosophers
Plato's Republic
Aristotle's Ethics/Poetics
Sophocles, Oedipus Rex/Antigone
Euripides, The Trojan Women
Sappho and her contemporaries
Vergil, Aeneid
Augustine
Beowulf
"The Wanderer"; "The Seafarer" and other assorted OE poems
Koran
Cave Paintings
Vase Painting
Architecture
Free standing sculpture
Sutton Hoo treasure
Schliemann
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COURSE #2—SYNTHESIS, DISINTEGRATION, AND REVITALIZATION

MEDIEVAL EUROPE TO THE REFORMATION

QUESTIONS:

Contours of Culture II explores the synthesis of three disparate cultural traditions in early medieval Europe; the flowering of that civilization in the High Middle Ages; the encounters of Europeans with Islamic civilization in the Middle East, North Africa, and Spain; the crisis of medieval European culture in the face of war, plague, and famine; the revitalization of European culture in the fifteenth century; the disintegration of the medieval synthesis in the face of the Renaissance and the religious Reformation; the re-encounter of Europeans with the diverse cultures of Africa, Asia, the Western hemisphere; European colonization of other continents and subjugation of other cultures in the quest for God, gold, and glory.

How do disparate cultural strands merge to produce a new and distinct cultural expression? What factors permit or promote a flowering of the arts, literature, music in a specific cultural milieu? How does religious faith interact with political, economic, social forces in the cultural environment? What sparks the development of new technologies? How does technology change a society and its relationship to other societies? Why and how did European civilization develop technologies that enabled it to explore and dominate other civilizations? What impact did war, plague, and famine have on European societies? How did European arrival affect the peoples of the Western hemisphere? How did Europeans respond to the problems created by their arrival? How and why did the slave trade emerge?

TOPICS:

Medieval civilization as a synthesis of Judeo-Christian, Greco-Roman, and Germanic cultures
Spread of Islam
Crusades: Christian Europe confronts Islam
Disintegration of medieval culture: war, plague, famine (i.e., the Hundred Years War, the Black Death, and the resulting devastation)
Revitalization and Renewal
   Renaissance
   Reformation
   Age of Discovery and Exploration
      European re-encounters with the world (impact on indigenous peoples, slave trade, colonization)
   Copernican Revolution
Community and Conflict: Religious wars
Roots of "modern" music and art
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SUGGESTED SOURCES:

Einhard and Notker, *Two Lives of Charlemagne*

*Song of Roland*

Chaucer

Dante

Boccaccio (on the Black Death)

Froissard, *Chronicles* (of the 100 Years War)

Erasmus

Luther

Calvin

Milton

medieval cathedral (architecture/sculpture)

Giotto

Michelangelo

Leonardo da Vinci

Durer

Chant

Plain Song

Troubadours

Ars Nova

Islamic Arts and Literature
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COURSE #3: EMERGENCE OF THE WEST
1600 TO 1800

QUESTIONS:

Contours of Culture III explores the emergence of a powerful belief in the individual and confidence in human abilities through the scientific revolution and the Enlightenment; the evolution of governments which claimed absolute power and of their antithesis, those based on constitutional principles; the shift in demographic patterns to sustained population growth; and the world-wide age of revolution.

What prompted the scientific revolution? How did science change the ways that people lived, worked, thought, and played? How were "scientific" principles applied to human society and the economy? How did people solve the problem of government in an increasingly complex world? How did monarchs claiming absolute power consolidate their power? Where and how did citizens successfully resist the attempts of centralizing monarchs to achieve absolute power? How can absolutism be justified? How can constitutionalism be justified? What impact did the demographic revolution have on societies and economies? What factors provoked revolutions in the Atlantic world of the late eighteenth century? How successful were revolutionaries in implementing change in their societies?

TOPICS:

Search for political stability:
  Absolutism
  Constitutionalism
Scientific discoveries and religious beliefs
Enlightenment: a new approach to knowledge critique of privilege
Political philosophy: Contract theory of Government
The age of revolution
Nature—ideas about human nature as well as attempts to explore nature through science
The arts: how the arts reflect changing conceptions of the individual and society; how invention/exploration affect the arts
Birth of opera

SUGGESTED SOURCES:

Shakespeare
Richelieu, Political Testament
Hobbes, Leviathan
Locke, Two Treatises on Civil Government
Galileo
Newton
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Descartes
Voltaire
Montesquieu
Rousseau
*The Encyclopedia*
U.S. Constitution
Federalist Papers
Declaration of the Rights of Man and the Citizen
Wollstonecraft, *Vindication of the Rights of Woman*
Condorcet on education
The Baroque
Neo-Classicism
Versailles/Watteau
Bach
Haydn
Mozart
Beethoven
opera
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COURSE #4—DIVERSITY AND THE CONTEMPORARY WORLD

THE NINETEENTH AND TWENTIETH CENTURIES

TOPICS:

Romanticism
Nature as "God's Hieroglyph" (transcendentalism)
Imperialism/Colonialism
Technology/Industrialization (on the environment, politics)
Marx, Engels—Capitalism and Class issues
Immigration
the impact of world wars on psyche and society
the birth of film
Modernism in art and literature
Subjectivity in art, literature, communication, media (the difficulty of representing a shared reality or an objective reality)
"Nature"—The development of psychological theories (Freud, Jung, James) and their effect on the arts and sciences
Theories of time, history
Theory of relativity
Space exploration
Communication, transportation and a global community
"Nature"—Environmental sciences
Native Americans
the American Dream
    Feminist movement (starting with Women's suffrage movement)
    Civil rights movement; Vietnam War
    Gay rights movement

[The movements share an interest in changing assumptions (stereotypes) about nature and in redefining the individual's relationship to society.]

Justice and Diversity—Three Decades Later

Using each of the groups mentioned above, chart the current debates. How has each movement affected society? How has society affected each movement? What are the conflicts within each movement? In what ways is there diversity (are there "other worlds") within each group? What are the issues being debated today? How have demographics and economics affected these groups? What other groups are similarly situated in the US today? (the homeless, the working class, the elderly, various immigrant groups, for example). How are their situations also different?
POSSIBLE SOURCES:

Marx and Engels, *The Communist Manifesto*
Samuel Smiles, *Self-Help*
Darwin, *Origin of the Species*
The Romantic poets
Thoreau, Emerson
Freud, Jung, William James
Nietzsche
Hitler, *Mein Kampf*
Lenin, *What is to Be Done*
Shelley, *Frankenstein*
Frantz Fanon, *The Wretched of the Earth*
Orwell, *1984*
Impressionism
Cezanne
Picasso
Van Gogh
Americans in Paris—Stein, Hemingway, Callahan, Fitzgerald
Pollock
Warhol
Gershwin
Jazz
Robert Frost
T.S. Eliot
Marshall McLuhan
Ginsberg, Kerouac, Snyder
Copeland
Sartre
*Bury My Heart at Wounded Knee*
M.L. King, "Letter from Birmingham Jail"; "I Have a Dream"
Gloria Naylor, *Women of Brewster Place*
Langston Hughes, Harlem Renaissance
Freidan, Steinem
Dillard, *Pilgrim at Tinker Creek*