

Proposal to the University Curriculum Committee/Freshman Inquiry Course
Pathways to Sustainability and Justice

I. Cover Sheet

Course title: Pathways to Sustainability and Justice
Date first offered: Fall 2003
Sections per year: 5-6
Statement of theme: We will explore the relationships between individual awareness and action, interpersonal bonds, and institutional structures as possible means to mend our broken ecological, social, economic, and cultural systems.

Signatures of participating faculty:

Jeffrey Gerwing
Name

Signature

Date

9/22/03

Jack Straton
Name

Signature

Date

9/22/03

Barry Messer
Name

Signature

Date

9/21/03

Victoria Parker
Name

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II. Course Narrative

A. Statement of theme/topical area:

Why are there 33 million people living below the poverty line in the US? Why are African Americans only 14% of drug users, but 35% of possession arrests, 55% of possession convictions, and 74% of those sent to prison for possession? Why are toxic chemicals commonly found in human breast milk? Why are 12 stocks of Columbia River salmon listed as endangered or threatened? What are the interconnections between these issues? We live on a historical divide, leading to a future sunk in environmental degradation and human misery or a sustainable society founded on just relations. From our narrow perspectives and entrenched institutions, how do we intelligently and compassionately navigate this landscape? We desire individual freedom, creativity, and growth but live in an interdependent community and ecology that constrains what any one of us can do. We seek a common destiny but value our magnificent diversity of cultures and life forms. We strive for a culture of peace and economic justice amid increasing starvation and disease in a fragile biosphere. This course will explore pathways to creating a more sustainable and just world through personal transformation and engagement with the social, political, and institutional systems. We will wind our way through art, literature, science, and music, to see ways they can sustain the spirit and critique the system. Along the way, we will question our assumptions regarding economic models, democracy, our relationships with the environment, and social structures.

B. Learning objectives specific to this theme:

By the end of this course, students should be able to:

- Quantify and analyze the principle components of her/his environmental impacts.
- Explain and discuss the implications of her/his personal resource-use decisions to larger social and ecological systems.
- Identify scientific, artistic, historical, and narrative concepts and tools of meaning making
- Articulate the interconnections among ecologic, economic, and social justice issues as they relate to current dominant and alternative worldviews
- Understand how diversity issues shape an individual's and social group's experience and perception of the world
- Know the relationships between institutional power and societal stasis or change and examine social responsibilities of individuals within institutions for bringing about change.
- Explore how learning styles and multiple intelligence shape the creativity and uniqueness of each person
- Explore and express their own creative process within different disciplinary approaches as a way of creating personal and broader meaning
- Explain and discuss the processes and conditions that have given rise to social change movements.
- Present the results of independent and group research to peers
- Imagine creative-yet-feasible solutions for ecologic, social, and political issues that impact their lives each day.

C. Assessment of student learning (specific to theme):

Assessment of student learning in this theme will be based on regular informal writing assignments such as reading quizzes and on-line dialog papers; graded research projects and essays; observed development of skills in articulating and mediating different viewpoints; measured evaluation of theme-specific knowledge; assignments requiring analysis, interpretation of quantitative, linguistic, graphic and other subject matter. Students' grades will be apportioned as follows: essays and formal research writing 30%; portfolios (including computer skills-based assignments) 20%; creative expression assignments (creative writing, art, and music) 20%; formal assignments, class participation, and attendance 30%.

D. Description of methods to ensure coherence of theme across participating faculty:

The "Pathways" team will meet weekly during the year to continue course development, exchange ideas and experiences, share new projects, materials and teaching strategies to enrich the ongoing class experience, and collaborate on assignment development. The team will utilize a common core of readings and assignments and each team member will visit the others' classes regularly. In addition to the weekly meetings, a longer meeting will be scheduled at the end of each term to review goals, share experiences, and assess student needs and progress.

E. Interdisciplinarity of team:

The "Pathways" theme consists of one ecologist (Gerwing), one physicist (Straton), one urban planner (Messer), and one professor of theater (Parker).

F. Relation of course to other University Studies offerings (cohesion, ties to future learning):

The "Pathways" curriculum is designed to support the intellectual, ethical and personal growth of entering students. We will explicitly address questions of how individuals develop goals and perspectives that can lead to significant contributions to society. We will explore the tension between unlimited individual freedom of choice and the societal need to protect and nurture the "commons." Our studies will include examples from the natural sciences, the arts, and the social sciences.

Specific linkages between the theme and Sophomore Inquiries and their Clusters include but are not limited to the following :

1. Our community-based projects and studies of socio-ecologic issues at the local level, together with analyzing the relevance of community building to issues of sustainability, would link directly to the Community Studies cluster and Healthy People/Healthy Places clusters.
2. The Pathways theme will deal explicitly with the process of social change which has a direct connection to the Leadership for Change cluster.
3. The Pathways theme will provide students with a foundation in concepts of Ecology and Environmental science thus providing them with entry points into the Science in the Liberal Arts, Global Environmental Change, and Environmental Sustainability clusters. The progression of the course will move from the 19th century (Darwin and Dickinson), to the early 20th century (Freud, Einstein, Picasso, Gandhi...), and ending with the consideration of contemporary figures and conditions. In each case we will explore historical and cultural context. These activities will prepare students for further work in the American Studies, European Studies and 19th Century clusters.

The close examination of the interdependency of several academic disciplines in addressing current concerns of civic society will inform student understanding of Portland State University's mission "Let Knowledge Serve the City." Our community based learning work with groups in the Portland area will start our students on a path towards their Senior Capstone.

G. How this theme will address the University Studies goals:

University Studies Goal	Representative Assignments	Assessment Plan/Type
Communication: Writing	All terms: informal writing assignments (public forum journals posted in Web CT), creative and critical 2-4 page essays; additional individual and group-based written essays and formal reflections; and one 8-10 page research paper (in the winter term).	UNST writing assessment; theme-specific pre- and post-course evaluations graded according to writing rubric. Also experience peer evaluation.
Oral Communication	All terms, presentations to class of project results; role-playing; class discussions; individual creative presentations; group presentations.	Organization, ability to connect to others, eye contact, articulation of main points, ability to connect course concepts to subject matter.
Numeracy	Fall: Introduction to Excel graphing through an Ecological footprint analysis. Winter: In-depth assessment of graphical data presentation in the context of Sustainability Indicators. Spring: Analysis and presentation of data from community-based projects.	In each term, graphical and numerical analysis will be incorporated in the context of the coursework. Students will be encouraged to use quantitative information in their writing and class presentations.
Visual Communication & Graphics	Fall: students create visual/symbolic representations of concepts from a novel read in class. Winter: students analyze or create photo-journalistic images to represent social and ecologic issues that they have researched. Spring: students create online portfolios whose structure and presentation provide visual	Ability to interpret and articulate graphs, apply and interpret symbolism, and connect visual images to values, context and ideological significance.

	representations of their content.	
Computer Literacy	All terms: Assignments will sequence towards progression from basic skills training such as Web searches, email, Web Ct discussion forums, and Excel to building and incorporating PowerPoint and Web pages into their presentations.	Effective use and relevance of technology in class presentations; functionality, design and content.
Inquiry & Critical Thinking	All terms: Public forum journals on Web CT to respond to critical thought questions based on readings and class discussions. Fall: Readings will expose students to the idea that knowledge is value-laden rather than purely objective (e.g., Jane Thomkins), critically examine the process of education (e.g., Paulo Friere), and undermine the stories (unquestioned common knowledge) our culture tells itself about its history (e.g., Mary Crow Dog). Critical analysis of components of one's ecological impacts, critical reading of a novel for significant themes and connections to other course content. Winter: research essay analyzing the relevance of a basic human need (food, shelter, water, etc.) to a larger issue of sustainability. Spring: application of knowledge gained during student research to a local issue related to sustainability.	Responding critically to peer writing on rough drafts; demonstration of ability to differentiate between perception, opinion and reasoned inquiry in writing and discussion (UNST critical thinking rubric).
Diversity of Human Experience	Fall: How to deal with the guilt that arises from being in the oppressor group. Learning about "White Privilege." Watching, discussing, and processing the films <i>Race</i> , <i>the power of an illusion</i> , and <i>The Color of Fear</i> . Winter: Exploration of institutional racism with an in-class simulation. Techniques to help students of color deal with <i>The Daily Indignities</i> . Looking at the multiple ways institutions reinforce prejudice. Spring: Exploration of ecological racism, gender dynamics, homophobia, and class. alization.	Oral presentations and written assignments to assess their understanding of different perspectives and values.

Ethics and Social Responsibility	<p>Fall: Ecological footprint assignment that analyses individual consumption within the larger ecological and societal context. Techniques for intervening across racial line when witnessing mistreatment.</p> <p>Winter: Group-based research presentation where students will bring their individual research on a common theme into a group context and decide how to best present their theme to the class.</p> <p>Spring: Community-based project where students will engage with an issue that is of relevance to a local community. Examination of our individual roles in the process of globalization.</p>	<p>Written reflection, debate presentations, and in-class discussions demonstrating understanding of personal responsibility to and impact of actions on family, community, and larger society.</p>

II. Course Schedule and Topics

TERM	TOPICAL OUTLINE	FACULTY
Fall	<p><u>Background:</u></p> <ul style="list-style-type: none"> • <i>Ideas and Details</i> as a guide to engaging and well-constructed writing • "An Indian Father's Plea" as an introduction to the idea that we all bring valuable knowledge and experiences to the course • Freire and making meaning of your education • <i>The Rediscovery of N. America</i> as an introduction to history and connection to place • <i>Lakota Woman</i> as a means to explore the power of narrative to move us into new thought and action • Consumerism and economism as concepts that are key to understanding the current ecological crisis • Ecological footprinting as a tool to assess one's ecological impacts • Deconstructing scientific and sociological concepts of race <p><u>Topics</u></p> <ul style="list-style-type: none"> • What does each of us bring to the course? • How is knowledge created and what is the role of personal interpretation? • What are the roots of the current ecological crisis? • Contrasting lenses for making meaning: Science and Art as ways of knowing • Analysis as a tool in assessing ecological impacts. • The experience of race in our daily lives 	All
Winter	<p><u>Background:</u></p> <ul style="list-style-type: none"> • Tools for social change: activist music, 	All

	<p>photojournalism, and art.</p> <ul style="list-style-type: none"> • Theories of how social change occurs. • Media literacy and the exploring how information is produced and disseminated. • Sustainability indicators as tools to access progress towards sustainability in ecologic, economic, and social realms. • Principals of ecological design for "green" buildings, products, and agricultural systems. <p><u>Topics</u></p> <ul style="list-style-type: none"> • How do socially meaningful changes come about? • What are the ecological and social repercussions of the choices we make regarding food? • What is the difference between a commodities price and its true cost? • How is racism manifest in daily indignities and institutions? • What are the explicit links between ecological and social justice concerns? 	
Spring	<p><u>Background:</u></p> <ul style="list-style-type: none"> • Deep ecology and mystic practices as alternative ways of knowing • Case studies of social change: anti-second smoke campaign, Mothers Against Drunk Driving, and the anti-WTO movement. • Approaches to stimulating local economies. <p><u>Topics</u></p> <ul style="list-style-type: none"> • What can our personal roles in change be? • How can we stimulate local, vibrant economies? • Developing an alternative currency within the classroom. • Creative problem solving: students engaging with local eco-justice projects. 	All

IV. Preliminary list of readings and other course materials: (selections from the following may be assigned).

Readings:

Athanasiou, Tom. 1998. *Divided Planet: The Ecology of Rich and Poor*. University of Georgia Press.

Bauman, M. (2004). *Ideas and Details 5th Edition*. Thompson, New York.

Tom Biolsi, "What is race?"

Brown, L. (2001). *Eco-Economy*. W.W. Norton, New York.

Crow Dog, M. (1994). *Lakota Woman*. Perennial.

Paulo Freire, The "Banking" Concept of Education, in *Ways Of Reading: An Anthology for Writers*, Fifth Edition, David Bartholomae and Anthony Petrosky (eds) (Bedford/St. Martin's, Boston , New York 1999), pp. 347-362.

- Jamaica Kincaid, "Girl" (1978) <http://bcs.bedfordstmartins.com/Virtualit/fiction/Girl/story.asp>
- Libby, Ronald. 1998. *Eco-wars: Political Campaigns and Social Movements*. Columbia University Press.
- Lopez, B. (1992). *The Rediscovery of North America*. Vintage Books, New York.
- Macy, J. & M. Brown. (1998). *Coming Back to Life: Practices to reconnect our lives, Our world*. New Society Publishers, Gabriola Island, Canada.
- Northwest Environment Watch. 2002. *This Place on Earth 2002: Measuring What Matters*. Northwest Environment Watch.
- Quinn, D. 1992. *Ishmael*. Bantam Books, New York.
- Schlosser, Eric. 2002. *Fast Food Nation*. Perennial.
- Schor, J. B. & Taylor, B. (2002). *Sustainable Planet*. Beacon Press, Boston.
- Starhawk. 2002. *Webs of Power: Notes From the Global Uprising*. New Society Publishers.
- Jane Tompkins(1986), "'Indians': Textualism, Morality and the Problem of History," in David Bartholomae and Anthony Petrosky (eds), *Ways of Reading: An Anthology for Writers*, 5ed (Bedford/St. Martin's, Boston, 1999), pp. 272-692.
- Wackernagel, M. & Rees, W. (1996). *Our Ecological Footprint*. New Society Publishers.

Photojournalism Sources

- "Minamata," by W. Eugene Smith (Henry Holt & Company, Inc., 1975)
- "W. Eugene Smith, His Photographs and Notes" (An Aperture Monograph, New York, 1969)

Video Sources

- The Difference Between Us: Episode One of Race -The Power Of An Illusion*, Written, Produced And Directed By, Christine Herbes-Sommers (California Newsreel, 2003, 56 minutes).
- Double Happiness*, Written and directed by Mina Shum, starring Sandra Oh, Alannah Ong, Stephen Chang, Frances You, Johnny Mah. (Produced by Steve Hegyes and Rose Lam Waddell, Distributed by Fine Line Features 1995, 87 minutes).
- The Color of Fear*, Directed by Lee Mun Wah (Stir Fry Productions, 1904 Virginia Street, Berkeley, CA 94709, 510-548-9695, 1994, 90 minutes).
- Toni Morrison's *Beloved*, (Touchstone Home Video, 1998, 171 minutes).
- Margaret Cho's *I'm the One That I Want* (Cho Taussig Productions, 2000, 96 minutes).
- A Conversation with the Delaney Sisters, 2/11/94*
- Having Our Say: The Delaney Sisters' First 100 Years* (CBS Video, 1999).

Audio Sources

Across the lines, *Words and Music by Tracy Chapman*, © 1985 SBK April Music Inc./Purple Rabbit Music, *Tracy Chapman* ©1988 Elektra/Asylum Records

All That You Have, Tracy Chapman, Crossroads

Angilalanga, Miriam Makeba, Sangoma

Are My Hands Clean?, *Lyrics and music by Bernice Johnson Reagon.*, Songtalk Publishing Co. ©1985, Composed for Winterfest, Institute for Policy Studies. The lyrics are based on an article by Institute fellow John Cavanagh, "The Journey of the Blouse: A Global Assembly.", Sweet Honey in the Rock, *Live At Carnegie Hall*, ©1988 Flying Fish Records, Inc.

Are My Hands Clean?, Sweet Honey in the Rock, Live At Carnegie Hall

Baxabene Oxamu, Miriam Makeba, Sangoma

Behind the Wall, *Words and Music by Tracy Chapman*, © 1983 SBK April Music Inc./Purple Rabbit Music, *Tracy Chapman* ©1988 Elektra/Asylum Records

Blowin' In The Wind, Bob Dylan, The Freewheelin' Bob Dylan

Blowin' In The Wind, *Written and performed by Bob Dylan, Recorded in New York City 7/9/62, The Freewheelin' Bob Dylan*, ©1963 Columbia Records, Bob Dylan, *Biograph*, ©1985 CBS Inc.

Bown Skin, India.Arie, Acoustic Soul (2001)

Chimes of Freedom, Youssou N'Dour, The Guide (Wommat)

Do Re Mi, Words and Music by Woody Guthrie, TRO Copyright 1961 and 1963 LUDLOW MUSIC, INC., New York, N.Y., International Copyright Secured Made in U.S.A., All Rights Reserved Including Public Performance for Profit

Dog Eat Dog, Joni Mitchell, Dog Eat Dog

Ethiopia, Joni Mitchell, Dog Eat Dog

Eyes on Tomorrow, Miriam Makeba, Eyes on Tomorrow

Fiction, Joni Mitchell, Dog Eat Dog

Freedom Is Coming Tomorrow, *Written by Mbongeni Ngema*, Gallo Music RSA, *Khanyo Maphumulo and the Cast of SARAFINA*, Original Soundtrack - *SARAFINA! The Sound of Freedom*, BMI/Motion Picture Artwork © Buena Vista Pictures Dist. Inc., © 1992 Qwest Records, Warner Bros Records Inc.

Generations (Diamono), Youssou N'Dour, The Guide (Wommat)

Glad, Traffic, John Barleycorn Must Die

HOMOPHOBIA, *Written and performed by Geof Morgan*, Published by Pi-Gem Music, *It Comes With The Plumbing*, © 1980 Nexus Records

I Shall Be Released, Bob Dylan, Bob Dylan's Greatest Hits Vol. Iib

I Shall Be Released, Terrence Simien, There's Room For Us All

Material World, Tracy Chapman, Crossroads

Meat, meat, meat, meat, *Written by Consolidated and Johnny Steele, Consolidated - Business of Punishment*, © 1994 Warner-Tamerlane Publishing Corp.

More Than a Paycheck, *Lyrics and Music by Ysaye M. Barnwell, Performed by Sweet Honey in the Rock*, Barnwell's Notes Co. © 1982, *Sweet Honey in the Rock, Breaths*, Flying Fish Records, ©1988.

Mountain O' Things, Tracy Chapman, Tracy Chapman

My People (Samay Nit), Youssou N'Dour, The Guide (Wommat)

New Beginning, Tracy Chapman, New Beginning

no answer for a dancer, *Written by Consolidated, Consolidated - Business of Punishment*, © 1994 Warner-Tamerlane Publishing Corp.

One Love, *Written by Bob Marley, Bob Marley, 20 Greatest Hits*, © 1988 MCR Productions.

Pastures of Plenty, Words and Music by Woody Guthrie, TRO Copyright 1960 and 1963 LUDLOW MUSIC, INC., New York, N.Y., International Copyright Secured Made in U.S.A., All Rights Reserved Including Public Performance for Profit

POVERTY, *Written and performed by the Subdudes*, © 1990 Lick Skillet Songs/Almo Music Corp. (ASCAP), *Annunciation*, © 1994 Windham Hill Records

POWER TO THE PEOPLE, *Written and performed by John Lennon*, Maclen Music, Inc./BMI, Produced by Phil Spector & John & Yoko, Lennon Plastic Ono Band, *Shaved Fish*, Apple Records, Inc. ©1973, 1974, 1975

Rape of the World, Tracy Chapman, New Beginning

Respect, *Written by O. Redding, Performed by Aretha Franklin*, Irving Music, Inc./Cotillion Music Inc., BMI, *The Best of Aretha Franklin* ©1984 Atlantic Recording Corporation

Shiny Toys, Joni Mitchell, Dog Eat Dog

Sister Rosa, *Written by C. Neville, D. Johnson, C. Moore, C. Neville, Jr., L. Neville, J. Neville*, ©1989 Neville Music (BMI)/, SAIB Music (ASCAP), *Performed by the Neville Brothers, Yellow Moon* ©1989 A&M Records

Stop It, *Written and performed by Geof Morgan*, Published by Pi-Gem Music, *It Comes With The Plumbing*, © 1980 Nexus Records

Strength Courage Wi, India.Arie, Acoustic Soul (2001)

Study War No More, *Performed by Sweet Honey in the Rock, Breaths*, Flying Fish Records, ©1988.

Subcity, Tracy Chapman, Crossroads

Talkin'Bout A Revolution, Tracy Chapman, Tracy Chapman

Tax Free, Joni Mitchell, Dog Eat Dog

There's Room For Us All, *Performed by Terrence Simien, Written by T. Simien, D. Johnson, J. Greenberg*, Terrence Simien Music/Johnson Music/Funny Bone Music, BMI, *There's Room For Us All*, ©1993 Black Top Records, Inc.

This Land Is Your Land, Words and Music by Woody Guthrie, TRO Copyright 1956, 1958, 1970 and 1972 LUDLOW UUSIC, /NC., New York, N.Y., International Copyright Secured Made in U.S.A., All Rights Reserved Including Public Performance for Profit

Three Great Stimulants, Joni Mitchell, Dog Eat Dog

Thulasizwe-I Shall B, Miriam Makeba, Eyes on Tomorrow

Times They Are A-Changin, Bob Dylan, Bob Dylan's Greatest Hits

WAR, Barret Strong, Norman Whitfield/Edwin Starr, *Soul Hits of the '70s, Vol. 3*, FRhino, ©1991.

We Speak Peace, Miriam Makeba, Eyes on Tomorrow

What's Going On, Marvin Gaye, Every Great Motown Hit of Marvin Gaye

What's The Matter Here?, *Written by Robert Buck and Natalie Merchant, Performed by 10,000 Maniacs*, © 1987 Christian Burial Music, ASCAP, 10,000 Maniacs, *In My Tribe*, 1987 Elektra/Asylum Records

Why, Tracy Chapman, Tracy Chapman