



IDS 3713.04 Interdisciplinary Inquiry (Spring 2008)

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THE DEPARTMENT OF INTERDISCIPLINARY LEARNING AND TEACHING

VISION

Fostering intellectual and professional growth and integrity

MISSION

The mission of the department of ILT is to foster the intellectual and professional growth and integrity of students and faculty through critical reflection and dialogue, civic responsibility, and leadership. This mission will be accomplished by nurturing a community of interdisciplinary learners who:

- Promote excellence in academic and pedagogical knowledge and research
 - Engage in reflective practice
- Embody a strong professional identity and can articulate their philosophies and values
 - Value diversity and multiple perspectives
 - Promote equality and social justice
 - Care about their students and their profession
 - Advocate for educational change and reform

GOALS

The department of ILT will create a context that nurtures interdisciplinary learners who:

- Acquire and demonstrate content and discipline knowledge
- Demonstrate an awareness and acknowledgement of and engagement in research-based, reflective, culturally responsive practices
 - Are producers, disseminators, and critical consumers of research
- Demonstrate an awareness and acknowledgment of and engagement in social justice and equitable practices
- Articulate their professional philosophy and demonstrate a strong professional identity

Course Description:

- This course involves interdisciplinary inquiry, research and composition based on content from the natural sciences, the social sciences, literature and the arts. Course experiences include discussion, practice and analysis of modes of inquiry in diverse academic disciplines. The purpose is to enhance the students' capacities with respect to scholarly inquiry, research and composition.

Course Rationale:

- Interdisciplinary approaches to academic inquiry, research, and composition, and to teaching at all levels, are becoming increasingly important. This course promises to cultivate the creativity and flexibility of the interdisciplinary learner.

Course Theme (Fall 2007):

- Dreams, visions and fantasy, as they stand in relation to reality, with examples drawn from the natural sciences, the social sciences, literature and the arts, will provide the focal point of our inquiries, research and composition this term.

“Yet it is in our idleness, in our dreams, that the submerged truth sometimes comes to the top.”

—Virginia Woolf

“Dreams pass into the reality of action. From the action stems the dream again; and this interdependence produces the highest form of living.”

—Anais Nin

“The dream was always running ahead of me. To catch up, to live for a moment in unison with it, that was the miracle.”

—Anais Nin

“Without leaps of imagination, or dreaming, we lose the excitement of possibilities. Dreaming, after all, is a form of planning.”

—Gloria Steinem

“Nothing happens unless first we dream.”

—Carl Sandburg

Course Methodology

- We will link sources from various academic disciplines together under a single course theme—namely, the relationship between dreams and reality—and engage in inquiry with respect to the implications of this duality.

Course Objectives

- We expect that our inquiries will lead us to independent research, culminating in the composition of an interdisciplinary, expository essay, showcasing evidence-based arguments within the context of a personally relevant topic.

Course Content:

- Explore the importance of dreams and fantasy in music, visual art, dance and literature. (From Shakespeare to Virginia Woolf, Dalí to Buñuel, Berlioz to Tchaikovsky, the relationship between dreams and reality has been a recurrent source of inspiration in the arts.)
- Explore the role of dreams and visions in politics, sociology and religion. (From the biblical prophets and the Prophet Mohammed to Martin Luther King Jr. and Ana Castillo, the role of dreams, visions and utopian sentiment in the growth and healing of human communities has been an essential one.)
- Explore the importance of dreams and the unconscious mind in psychoanalysis. (Sigmund Freud’s psychoanalytic movement holds as its cornerstone his classic text, The Interpretation of Dreams, which hypothesizes and foregrounds the unconscious mechanisms influencing human thought and behavior. The influences of Freudian theory on the formation of the “Modern Mind,” as Peter Watson uses the term, are also addressed.)
- Explore the neurophysiology of sleep and dreams. (Based on Andrea Rock’s book The Mind at Night, among other sources, some of the basic differences between brain activity during sleep and wakefulness are examined, with special attention given to how consciousness is altered during sleep and dreams, and why these play an essential role in the balance of mental and physical health.)

Academic Disciplines

Key Words

Psychology	Dreams
Literature	Daydreams
Music	Fantasies
Art	Imagination
Sociology	Wishes
Political Science	Utopia
Theology	Hopes
History	Desires
Anthropology	Visions
Neuroscience	The Mind at Night

Bibliography:

- Richard Craze, The Dictionary of Dreams and Their Meanings. London: Hermes House, 2006. [Optional]
- Diane Hacker, A Pocket Style Manual. New York: Bedford/St. Martin’s, 1999. [Optional]
- **William B. Irvine, On Desire: Why We Want What We Want. New York: Oxford, 2006. [Required]**

- Some supplemental readings, selected from the course program, will be posted on Web-CT and students will be required to print them out and read them.

Additional Sources:

- Check Web-CT regularly for the posting of electronic documents and resources. Paper handouts may also be distributed. The instructor will inform students of Web-CT postings throughout the course.

Course Program:

- January 14 Introduction
- January 21 Shakespeare & *A Midsummer Night Dream*
- January 28 Salvador Dali & Luis Bunuel
- February 4 Frida Kahlo and Leonor Fini
- February 11 Sigmund Freud ; **QUIZ 1**
- February 18 Carl Jung; oral presentations
- February 25 Anna Freud; oral presentations
- March 3 Martin Luther King; oral presentations
- March 10 Henry David Thoreau & Mahatma Gandhi; oral presentations
- March 24 Ana Castillo; oral presentations
- March 31 The Mind at Night; **QUIZ 2**
- April 7 The Mind at Night
- April 14 The Mind at Night
- April 21 The Mind at Night
- April 28 Course Review; **QUIZ 3**
- **May 2 TERM PAPERS (to be turned in at MB 2.212 between 9am and 5pm)**

Course Requirements:

- **Attendance/Participation.** This grade is derived primarily from attendance records, but extra credit assignments and extraordinary participation will be taken into account. **Value 10% of Total Grade.**
- **10-Page Term Paper** on the subject of “exploring the relationship between dreams and reality,” relying on sources from at least two distinct academic disciplines. Papers may be based on the topics covered in lecture or in the textbook, or special arrangements may be made with the instructor to address a topic of the student’s choice that wasn’t addressed in the course itself, as long as it meets the stated objectives. **Value: 30% of Total Grade.** Due on or before Nov. 27, to be turned in on Web-CT. (See instructor for details.)
- **Term Paper Outline (optional Inspiration Software). Value 5%.**
- **Textbook Chapter Critique (5-minute oral presentation). Value 10%.**
- **Three Quizzes** on the material covered in class and the readings. Quizzes will be taken on Web-CT and consist of 10 multiple choice questions—sometimes the length of the questions and answers will be significant—with a 20-minute time limit for completion. **Value 45% of Total Grade.** (Dates: Quiz 1 Sept. 18 / Quiz 2 Oct. 23 / Quiz 3 Nov. 20)

- **Visit to San Antonio Museum of Art.** This consists of a free tour of the museum which will take 60-90 minutes. Students are responsible for their own transportation. Dates will be announced and posted on Web-CT.
- **Visit to Library.** Guided lesson on using the electronic databases to find sources. Date: September 10. Place: We meet in the lobby of the John Peace Library and proceed to the classroom with the reference librarian Shari Salisbury.
- **Check Web-CT daily** for postings, updates, and messages.

Calculation of Attendance Grade:

- 1 absence: 95-A
- 2 absences: 85-B
- 3 absences: 75-C
- 4 absences: 65-D
- 5 absences: 0-F

Note: No excused absences

Definition of Grades:

- 90-100 = A
- 80-89 = B
- 70-79 = C
- 60-69 = D
- Less than 60 = F
- “A” means excellent. “B” means notable. “C” means satisfactory. “D” means needs improvement. “F” means unacceptable.

Extra Credit:

- To be arranged on a case by case basis with the instructor. Examples include a well-researched PowerPoint presentation analyzing one’s experience during a guided visit to the McNay Art Museum or the San Antonio Museum of Art. All points earned will be applied to the attendance grade.

Field Trips:

- Visit to the McNay Art Museum. Dates will be announced.

Guest Speakers:

- There should be at least one guest speaker. To be announced.

Make-Up Work:

- Assignments may be made up for partial credit with prior approval from the instructor: with the exception of the term paper, which must be turned in on or before the deadline.

Scholastic Dishonesty:

- Students are expected to be above reproach in scholastic activities. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and dismissal from the

- University. According to The Regent's Rules and Regulations, Part One, Chapter VI, Section 3, Subsection 3.2, Subdivision 3.22, "Scholastic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or part to another person, taking an exam for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts. Since scholastic dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.
- Checklist for avoiding plagiarism (H. Ramsey Fowler and Jane E. Aaron, The Little Brown Handbook. New York: Harper Collins, 1995. p. 546): "[1] What type of source are you using: your own independent material, common knowledge, or someone else's independent material? You must acknowledge someone else's material. [2] If you are quoting someone else's material, is the quotation exact? Have you inserted quotation marks around quotations . . . [placed within] the text? Are graphs, statistics and other borrowed data identical to the source? Have you shown omissions with ellipsis marks and additions with brackets? [3] If you are paraphrasing or summarizing someone else's material, have you used your own words and sentence structures? Does your paraphrase or summary employ quotation marks when you resort to the author's exact language? Have you represented the author's meaning without distortion? [4] Is each use of someone else's material acknowledged in your text? Are all your source citations complete and accurate? [5] Does your list of works cited include all the sources you have drawn from in writing your paper?"

Learning Resources:

- Visit the "Tomás Rivera Center for Student Success" (<http://www.utsa.edu/trcss/index.cfm>) for help on editing and proofreading your papers, or for tips on research and preparing bibliographies.
- Contact the reference librarians at the John Peace Library (<http://lib.utsa.edu/About/Directories/>) for assistance in using the electronic databases for research purposes.
- Visit the COEHD Open Lab at MB 1.410 for computer and software needs (http://coe hd.utsa.edu/Students/labs/open_lab.htm).

Criminal Background Checks:

- Criminal background checks may be conducted on all students enrolled in selected undergraduate courses. Students who do not have a clear criminal background check may not be allowed to continue in the program.

Students with Disabilities:

- Students with disabilities must be registered with the Office of Disability Services. See the most recent Student Handbook for details or call 210-458-4011 (UTSA information) and ask for the current phone number and office location.

Notes on Classroom Etiquette:

- No use of cell phones or other non-academic electronic devices during class.

- No food or drink, unless previously granted permission from the instructor.
- No guests, unless previously granted permission from the instructor.
- No use of laptop computers, unless exclusively used for note-taking.
- Disorderly conduct—including, but not limited to, disruptive talking or behavior, sleeping, tardiness, engagement in activities not related to class, cheating, maliciously arguing with peers or instructor, and defiance in carrying out instructions related to classroom activities—may be reprimanded, and could result in an appropriate reduction of the participation grade, or, in extreme instances, removal from the class.

Tips on Writing the Term Paper

Lectures will be based on Neil Sawers' manual, Ten Steps to Help You Write Better Essays and Term Papers:

- Be proactive. "Being proactive is about attitude. When you approach every assignment proactively, it usually becomes easier to complete and of higher quality" (Sawers 5).
- Plan your work. "Essays and term papers, to do them justice, require focused effort. In my experience, it's easier to get the time if you plan for it in your schedule" (Sawers 7).
- Come up with the right topic. "Every thought, every idea about that topic, or area of interest from which a topic might come, goes down on the paper or chalkboard as branches on a map. (The key points that come out of your notes, your research, what you've read – all get added to the branches.) It is these branches that give order and flow to your random thoughts and ideas" (Sawers 25).
- Identify your thesis. "Your thesis is the key element on which your paper is grounded. Without a solid, supportable thesis, the reader will question the work's validity" (Sawers 47).
- Do the research. "Your objective is to make sure that in addition to your own thinking, class notes, etc., you do sufficient research for your assignment to be as thorough as possible" (Sawers 51).
- Develop the organization. "You've got your topic and now you know what you want to prove about it. Now you have to organize it in a logical, step-by-step structure that leads from opening paragraph to conclusion. Some call this an outline; others, simply organizing your work" (Sawers 83).
- Write with your reader in mind. "Is your reader your instructor, or is it someone else? What do you know about them, their thinking, their expectations, that would help you write with them in mind?" (Sawers 97).
- Complete the first draft. "Give yourself plenty of space on each page to make corrections. I recommend at least a three inch margin, plus double or triple spacing" (Sawers 101).
- Revise and edit the draft. "Once you have highlighted the areas for revision, rework your text until you're satisfied with the content and the arguments you've put together to support your thesis. When revision is done, edit your work. Follow the recommendations we've already made concerning tone, flow, language, etc." (Sawers 121).

- Take one last look. “The more I talk with instructors, the more they agree that wherever possible, it’s smart to set your work aside for a couple of days before taking one last look at what you’ve created” (Sawers 125).