Course Change Request

New Course Proposal

Date Submitted: 07/15/19 1:25 pm

Viewing: **KINE 282 : Culture of Wellness**

Last edit: 07/15/19 1:25 pm

Changes proposed by: rrahn

Contact(s)

In Workflow

1. HLKN Department Head
2. Curricular Services Review
3. ED Committee Preparer UG
4. ED Committee Chair UG
5. ED College Dean UG
6. UCC Preparer
7. UCC Chair
8. Faculty Senate Preparer
9. Faculty Senate
10. Provost II
11. President
12. Curricular Services
13. Banner

Approval Path

1. 06/24/19 11:27 am
   Melinda Sheffield Moore (zulu818):
   Approved for HLKN Department Head
2. 06/27/19 8:41 am
   Terra Bissett (t.bissett):
   Rollback to Initiator
3. 07/03/19 1:46 pm
   Melinda Sheffield Moore (zulu818):
   Approved for HLKN Department Head
4. 07/08/19 9:15 am
   Terra Bissett (t.bissett):
   Rollback to Initiator
5. 07/15/19 2:01 pm
   Melinda Sheffield Moore (zulu818):
   Approved for HLKN Department Head
6. 07/16/19 9:25 am
   Terra Bissett (t.bissett):
   Approved for Curricular Services Review
7. 07/16/19 11:12 am
   Kristy Anderson (kanderson):
   Approved for ED Committee Preparer UG
8. 07/16/19 12:06 pm
   Chris Cherry (chrischerry):
   Approved for ED Committee Chair UG
<table>
<thead>
<tr>
<th>Name</th>
<th>E-mail</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhonda Rahn</td>
<td><a href="mailto:rrahn@tamu.edu">rrahn@tamu.edu</a></td>
<td>979-845-1471</td>
</tr>
</tbody>
</table>

Course prefix: KINE  
Course number: 282  
Department: Health & Kinesiology  
College/School: Education & Human Development  
Academic Level: Undergraduate  

Undergraduate course level justification (Select One)  
College/Program Course Level Rubric  
Effective term: Fall 2020  
Complete Course Title: Culture of Wellness  
Abbreviated Course Title: CULTURE OF WELLNESS  

Catalog course description: Explore the dimensions of wellness across worldwide cultures; analyze, compare and contrast wellness choices and their impact on the individual and society; investigate a global region and its wellness practices; integrate physical activity experiences that are centered on the history and culture of a focus activity that originated outside the United States.

Prerequisites and Restrictions: No  
Should catalog prerequisites / concurrent enrollment be enforced? No  
Crosslistings: No  
Crosslisted With:  
Stacked: No  
Stacked with:  

Semester: 3  
Credit Hour(s):  
Contact Hour(s) (per week):  
Lecture: 2  
Lab: 2  
Other: 0  
Total: 4  
Repeatable for credit? No  
CIP/Fund Code: 3105010002  
Default Grade Mode: Letter Grade (G)  
Method of instruction: Lecture and Laboratory  
Will this course be taught at another branch? No  
Will sections of this course be taught as non-traditional? (i.e., parts of term, distance education) No
**Course Syllabus**

<table>
<thead>
<tr>
<th>Syllabus:</th>
<th>Upload syllabus</th>
</tr>
</thead>
</table>

**Upload syllabus**

- Syllabus_KINE 282.docx

**Letters of support or other documentation**

- No

**Additional information**

This course is being submitted as a core social and behavioral science and an ICD. In that case, it will be available for all students on campus.

**Reviewer Comments**

- **Terra Bissett (t.bissett) (06/27/19 8:41 am):** Minor edits made to catalog course description to comply with catalog style guide.
- **Terra Bissett (t.bissett) (06/27/19 8:41 am):** Rollback: Please indicate on the form if the course will be required or elective; Syllabus: please include complete, unaltered ADA statement.
- **Terra Bissett (t.bissett) (07/08/19 9:15 am):** Rollback: Syllabus: grading scale appears to be missing points in between each letter grade (800-890=B, 900-1000=A, what about 891-899?); please review for the complete grading scale.
- **Terra Bissett (t.bissett) (07/16/19 9:24 am):** Updates received.
- **Terra Bissett (t.bissett) (08/05/19 11:45 am):** UCC approved August 2019.
Instructor: Email:  
Office: Phone:  
Office Hours: 
Course Title and Number: KINE 282: Culture of Wellness

Course Description: Explore the dimensions of wellness across worldwide cultures. Analyze, compare, and contrast wellness choices and their impact on the individual and society. Investigate a global region and its wellness practices. Integrate physical activity experiences that are centered on the history and culture of a focus activity that originated outside the United States.

Prerequisites: None.

Required Materials: 
All material for the course will be provided on the learning management system (eCampus or equivalent). Materials will include websites, online surveys, journal articles, and textbook selections.

Core Objectives for Social and Behavioral Sciences Foundational Component Area:
- Critical Thinking (CT) – creative thinking; innovation; inquiry; and analysis, evaluation, and synthesis of information
- Communication (C) – effective development and interpretation and expression of ideas through written, oral, and visual communication
- Empirical and Quantitative Skills (EQS) – manipulation and analysis of numerical data or observable facts resulting in informed conclusions
- Social Responsibility (SR) – to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

International and Cultural Diversity (ICD) Course Goals: 
- Live and work effectively in a diverse and global society
- Articulate the value of a diverse and global perspective
- Recognize diverse opinions and practices (including but not limited to economic, political, cultural, gender, and religious opinions) and consider different points of view

Learning Outcomes: By the end of the semester, the student should be able to:

1) Describe the dimensions of wellness in relation to U.S. culture and demographic subgroups. (SR, ICD)
2) Examine the impact of wellness choices on the individual and society across diverse cultures and nations through analysis of global data sets related to social issues such as obesity or longevity (EQS, CT, SR)
3) Compare dimensions of wellness across diverse cultures and present findings for an assigned global region. (CT, C, ICD)
4) Identify components of the history and culture of the focus activity that influence the prominence of this activity in the culture and/or region of the world. (SR)
5) Apply wellness dimensions to a focus activity from cultures and nations outside the U.S. (ICD)
**Course Assessments**

**Individual Assessments (100 points)**
Students will use various instruments to assess personal wellness and cultural value preferences. At the beginning of the semester, students will complete a Personal Wellness Questionnaire. After completing the survey, students will write a reflection over how their results pertain to the class and how their wellness behaviors are impacted by the stages of influence from the Social Ecological Model. Students will complete a self-assessment and written reflection using Geert Hofstede’s dimensions of national culture and compare their results with the class norms and the US norms using Hofstede’s online comparison tool. Following the completion of kinesthetic lessons, students will write a reflection on their experience and how their prior knowledge, attitudes, and behaviors influenced that experience.

**Reading Quizzes (100 points)**
After completing outside readings and viewing videos, students will complete 7 online quizzes to check their mastery of the content. Topics covered in the quizzes include 6 six dimensions of national culture, 8 dimensions of wellness (divided into 4 quizzes), Social Ecological Model, and the history and culture of the focus activity.

**Group Wellness Dimension Presentations and Case Study (450 points)**
Students will work in small groups throughout the semester to research and present findings about a selected region’s wellness practices. Four presentations using various formats will be scheduled after topics are covered in class and student groups complete their research. Two wellness dimensions will be covered in each presentation. After all research and presentations are completed, each group will create a case study to represent a typical resident of the region. The case study will include an overview of the behaviors and cultural influences that occur in each wellness dimension in this region. The cultural influences discussion will make use of Geert Hofstede’s website that allows comparison of dimensions of national culture.

**Wellness Dimension Best Practices Assignment (150 points)**
When students complete the personal wellness questionnaire described above, they will receive a score in each dimension. Keeping these scores in mind, students will complete guided notes during groups’ presentations about wellness practices in their region. Analysis of the notes will allow students to identify which regions demonstrate best practices in wellness dimensions. Students will use these best practices to develop a plan to change a behavior that would lead to an improvement in their wellness dimension with the lowest score. This plan will also acknowledge the levels of influence described in the Social Ecological Model and use of dimensions of national culture. Students will compose an approximately 500 word paper that includes all the required elements of this assignment.

**Peer Evaluation (100 points)**
At the end of the semester, students evaluate group members based on leadership, honesty, respect, attitude, listening, outside preparation for the group assessments, support and communication.

**Class Participation (100 points)**
Students will be required to bring independent research to class on days when groups work on their wellness dimension presentations. Evidence of this research, active participation in class discussions, and contributions to data set analyses and the Country Dimensions of Culture assignment during class will comprise the student’s class participation points.

**Grading Scale**

900-1000 = A    800-899 = B    700-799 = C    600-699 = D    Below 600 = F
**Academic Integrity**

*For additional information please visit: [http://aggiehonor.tamu.edu](http://aggiehonor.tamu.edu)*

*“An Aggie does not lie, cheat, or steal, or tolerate those who do.”*

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**Plagiarism**

The handouts used in this course are copyrighted. By “handouts”, I mean all materials generated for this class, which include, but are not limited to syllabi, quizzes, exams, lab problems, in-class materials, review sheets, and additional problem sets. Because these materials are copyrighted, you do not have the right to copy the handouts, unless I expressly grant permission.

As commonly defined, plagiarism consists of passing off as one’s own, the ideas, words, writings, etc., which belong to another. In accordance with this definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have the permission of that person. Plagiarism is one of the worst academic crimes, for the plagiarist destroys the trust among colleagues without which research cannot be safely communicate.

It is also considered Academic Dishonesty to provide falsified documentation in order to obtain an excused absence.

If you have any questions regarding plagiarism, please consult the latest issue of the *Texas A&M University Student Rules*, under the section “Scholastic Dishonesty”.

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**Americans with Disabilities Act (ADA)**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services at 845-1637. For additional information visit [http://disability.tamu.edu](http://disability.tamu.edu).

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**ATTENTION STUDENTS:**

1. There is a certain assumption of risk which you engender when you participate in classes that include an activity, such as KINE 282. You must be aware of the assumption.
2. Students are fully expected to attend each class from the start of the class period until dismissed by the professor. Leaving class prior to dismissal by the professor, without advance permission, is considered a violation of departmental rules and may result in the student being charged with an Aggie Honor Code violation.
3. Your instructor may find it beneficial to the learning process to assist you in movements or body positions in this course. These actions may require physical contact with some students. If the contact makes you uncomfortable please communicate that to the instructor and every effort will be made to minimize this contact.
ATTENDANCE POLICY
The university views class attendance as an individual student responsibility. Students are expected to attend class and to complete all assignments. Attendance is a critical component of student success and is essential to learning content. Due to the progressions used in teaching all aspects of this course, it is crucial to require regular attendance.

Attendance in both class and lab are required. A university approved excuse is required to make up missed assignments. Documentation of your university approved excuse must be provided within one week of the return to class.

On lecture days, students will be required to participate in class activities and group work. Students must be present in class to earn these points.

The focus activity and other kinesthetic lessons will be practiced on Fridays. These will be designated as “lab days”. One unexcused absence will be allowed on a lab day without penalty. For each unexcused absence beyond the first one (on lab days only), 100 points will be deducted from the final grade.

Excused absences, as defined in Rule 7 of the Texas A&M University Student Rules http://student-rules.tamu.edu/rule07 will not result in any point deduction; however written documentation will be required to receive an excused absence. Any absence without timely documentation will be recorded as an unexcused absence.

The Physical Education Activity Program does not accept the Texas A&M University Explanatory Statement for Absence from Class form available at http://attendance.tamu.edu as documentation for an excused absence.

Make up work for unexcused absences is handled at the instructor’s discretion.

Updated 6/19
Class Schedule

Notes: Reading Quizzes are taken online and are due by 8:00 am on the assigned due date. Specific due dates will be posted on the learning management system. The Assigned Resources listed are examples; a complete list of required online resources will be provided on the learning management system.

<table>
<thead>
<tr>
<th>Week</th>
<th>Assigned Resources</th>
<th>Monday</th>
<th>Wednesday</th>
<th>Friday (Lab Day)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>Syllabus, Class Introduction</td>
<td>Group Development – Complete contract, choose region to research</td>
<td>Introduction to focus activity and Introduction to Dimensions of Wellness with Personal Wellness Questionnaire <em>Questionnaire and Reflection Due end of class</em></td>
</tr>
<tr>
<td>2</td>
<td>Wellness in 8 Dimensions Social Ecological Model</td>
<td>Introduction to Dimensions of Wellness and Questionnaire Cont...</td>
<td>Scientific Inquiry and Determinants of Health Behavior – Social Ecological Model <em>Social Ecological Quiz due on eCampus before class</em></td>
<td>History of focus activity</td>
</tr>
<tr>
<td>3</td>
<td>Geert Hofstede’s 6 Dimensions of National Culture Cultural Values readings (ex. Milton Bennett, Craig Storti, Edward C. Stewart)</td>
<td>Definition of Culture <em>Dimensions of Culture Reading Quiz due on eCampus before class</em></td>
<td>Discussion of 6 dimensions of national culture and avoiding stereotyping; Analysis of one's own cultural values and how those influence behavior, particularly wellness behaviors <em>Cultural Dimensions Self-Inventory due end of class</em></td>
<td>Cultural influence of focus activity</td>
</tr>
<tr>
<td>4</td>
<td>Physical Wellness Readings (ex. Healthy People, Healthy Nation, USDA My Plate)</td>
<td>Global Wellness Trends <em>Country Dimensions of Culture Assignment due end of class</em></td>
<td>Physical Wellness in the United States</td>
<td>Physical benefits of focus activity</td>
</tr>
<tr>
<td>5</td>
<td>Social Wellness Readings/Video (ex. The secret to living a longer may be your social life TedTalk)</td>
<td>Social Wellness in the United States <em>Physical and Social Wellness Reading Quiz due on eCampus before class</em></td>
<td>Group work with assigned region (Physical &amp; Social Wellness)</td>
<td>Social influence of focus activity</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Group presentations (Physical &amp; Social Wellness)</td>
<td>Group presentations cont...(Physical &amp; Social Wellness)</td>
<td>Implement focus activity</td>
</tr>
<tr>
<td>Day</td>
<td>Activity</td>
<td>Readings</td>
<td>Quiz/Due</td>
<td>Notes</td>
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<tr>
<td>8</td>
<td>Group presentation (Occupational &amp; Financial Wellness)</td>
<td>Financial Wellness Readings (ex. 3 Vicious Cycles: Links Among Financial, Mental, and Physical Health)</td>
<td>Reading Quiz due on eCampus before class*</td>
<td>Implement focus activity</td>
</tr>
<tr>
<td>9</td>
<td>Group presentation (Spiritual and Emotional Wellness in the United States)</td>
<td>Spiritual Wellness Readings (ex. Spirituality and Stress Relief) Emotional Wellness Readings (ex. National Institute of Mental Health)</td>
<td>Spiritual and Emotional Wellness Reading Quiz due on eCampus before class*</td>
<td>Spiritual and Emotional influence of focus activity</td>
</tr>
<tr>
<td>10</td>
<td>Group work with assigned region (Spiritual &amp; Emotional Wellness)</td>
<td>Group presentation (Intellectual &amp; Environmental Wellness)</td>
<td></td>
<td>Implement focus activity</td>
</tr>
<tr>
<td>11</td>
<td>Group presentation cont... (Spiritual &amp; Emotional Wellness)</td>
<td>Intellectual Wellness Readings (ex. Intellectual Wellness over the Lifespan) Environmental Wellness Readings (ex. Healthy People 2020 Environmental Wellness)</td>
<td>Intellectual and Environmental Wellness Reading Quiz due on eCampus before class*</td>
<td>Intellectual and Environmental influence of focus activity</td>
</tr>
<tr>
<td>12</td>
<td>Group work with assigned region (Intellectual &amp; Environmental Wellness)</td>
<td>Focus activity readings</td>
<td></td>
<td>Implement focus activity</td>
</tr>
<tr>
<td>13</td>
<td>Group presentation cont... (Intellectual &amp; Environmental Wellness)</td>
<td></td>
<td></td>
<td>Implement focus activity</td>
</tr>
<tr>
<td>14</td>
<td>Group work to complete Case Study</td>
<td>Gather data and feedback from teams to develop Best Practices assignment</td>
<td>Discussion of the influence of the focus activity in the wellness dimensions and best practices</td>
<td>Implement focus activity</td>
</tr>
<tr>
<td>15</td>
<td>Conclusion of focus activity</td>
<td></td>
<td></td>
<td><em><strong>Schedule is tentative and is subject to change with advance notification</strong></em></td>
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</table>

*Peer Evaluations due in class*
New Course Proposal

Date Submitted: 06/28/19 11:34 am

Viewing: PERF 223: Aesthetics of Activism

Last edit: 07/03/19 11:47 am

Changes proposed by: jimball

Faculty Senate Number

Contact(s)

<table>
<thead>
<tr>
<th>Name</th>
<th>E-mail</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim Ball</td>
<td><a href="mailto:jimball@tamu.edu">jimball@tamu.edu</a></td>
<td>646-326-4287</td>
</tr>
</tbody>
</table>

Course prefix  PERF  Course number  223
PERF 223: Aesthetics of Activism

Catalog course description: The use of performance in activist contexts to achieve social and political change; examination of activism, including struggles for social justice, economic equality and civil rights, as performance; examination of the arts, including performance, theatre, music, dress and design, as tools for activism.

Semester Credit Hour(s): 3
Contact Hour(s) (per week): Lecture: 3, Lab: 0, Other: 0, Total: 3

Repeatable for credit? No
Three-peat? No
CIP/Fund Code: 5001010003
Default Grade Mode: Letter Grade (G)
Alternate Grade Modes: Satisfactory/Unsatisfactory
Method of instruction: Lecture
Will this course be taught at another branch? No
Will sections of this course be taught as non-traditional? (i.e., parts of term, distance education) No
Will this course be taught as a distance education course? No
Is 100% of this course going to be taught in Texas? Yes
Will classroom space be needed for this course? Yes

College/School: Liberal Arts
Academic Level: Undergraduate
Undergraduate course level justification (Select One): College/Program Course Level Rubric
Academic Level (alternate): Graduate
Effective term: Fall 2020
Complete Course Title: Aesthetics of Activism
Abbreviated Course Title: AESTHETICS OF ACTIVISM

Prerequisites and Restrictions:
Concurrent Enrollment: No
Should catalog prerequisites / concurrent enrollment be enforced? No
Crosslistings: No
Stacked: No
This will be a required course or an elective course for the following programs:

<table>
<thead>
<tr>
<th>Program(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(BA-PERF) Performance Studies - BA</td>
</tr>
<tr>
<td>(MINOR-PERF) Performance Studies - Minor</td>
</tr>
</tbody>
</table>

Has/will this course be(en) submitted for core curriculum consideration? Yes

Proposed Core Foundational Component Area
Core Creative Arts (KCRA)

Approved Foundational Component Area

Has/will this course be(en) submitted for Writing or Communication consideration? No

Has/will this course be(en) submitted for ICD or CD consideration? Yes

**Course Syllabus**

Syllabus: Upload syllabus

Upload syllabus: AoA Syllabus Draft.docx

Letters of support or other documentation: No

Additional information

Reviewer Comments
Terra Bissett (t.bissett) (08/05/19 11:45 am): UCC approved August 2019.

Reported to state?
Add CS
Course Description and Prerequisites

CATALOG DESCRIPTION:
The use of performance in activist contexts to achieve social and political change; examination of activism, including struggles for social justice, economic equality, and civil rights, as performance; examination of the arts, including performance, theatre, music, dress, and design, as tools for activism.

DETAILED COURSE DESCRIPTION:
Activism is an essential part of a healthy and functioning society, and it is an essentially artful practice. In particular, activism lends itself to analysis via the lens and rubric of performance studies: activists act and enact their positions on varied stages in view of the eyes and ears of audiences they hope will heed their performance and realize social change in turn. This course investigates the performative and theatrical dimensions in which activism operates. This will include the study of artists who embrace subversive practices (The Living Theatre) and those who have subversion thrust upon them (Paul Robeson). We will examine activists who take advantage of the tools made available by the performing arts (The Yes Men), artists who work to change the world (Boal), and performers who serve as lightning rods for political debate (The NEA 4). We will also investigate the performative terms by which activism and dissidence prove effective, finding in the language of performance a crucial rubric with which to understand the operations of major social movements, from Martin Luther King, Jr., to ACT UP, to Anonymous and Wikileaks, to Occupy Wall Street, to Black Lives Matter, and beyond.

This course fulfills University Core Objectives in Creative Arts and Cultural Discourse. To those ends, it will include weekly discussions of issues facing our communities and regular opportunities to reflect, in writing, on our own views and biases as they relate to those issues. These will include discussions of power and privilege, violence and oppression, tolerance and debate, and ways our multicultural and plural society can thrive through informed and gracious dialogue and debate. We will also be engaging in activism as a creative and communal practice requiring critical thinking, teamwork, and social responsibility, by embarking on a semester-long Action Project.

PREREQUISITES: None
Learning Outcomes or Course Objectives

Course Objectives: By the end of this course, students will:

- identify and describe the role arts activism has played in the history of the 20th and 21st centuries;
- explain the aesthetic strategies employed by activists in varied contexts;
- apply performance studies theories and methods to the study of social and political movements;
- evaluate various uses of art to achieve social and political change, arguing for their positions in written and oral products;
- justify their stance on these issues in live discussions with small and large groups of their colleagues;
- design and execute an activist performance action, working in groups.

KCRA Learning Outcomes: This course meets the core curriculum Creative Arts (KCRA) foundational component area. The core curriculum objectives for this course are:

1. Critical Thinking: creative thinking; innovation; inquiry; and analysis, evaluation, and synthesis of information
2. Communication: effective development, interpretation and expression of ideas through written, oral, and visual communication
3. Teamwork: ability to consider different points of view and to work effectively with others to support a shared purpose or goal
4. Social Responsibility: intercultural competence; knowledge of civic responsibility; and the ability to engage effectively in regional, national, and global communities

Cultural Discourse Learning Outcomes: This course meets the TAMU Cultural Discourse (KUCD) graduation requirement. The Cultural Discourse objectives for this course are:

- Hold respectful discussions and discourse on difficult topics
- Understand self, including personal bias and prejudices
- Understand how power or authority is distributed within organizational systems, including recognizing potential forms of privilege, oppression, and discrimination
- Understand how to use and promote informed dialogue to overcome issues dividing, not uniting, individuals and humankind
- Understand tolerance and intolerance and have knowledge of when it is appropriate to be intolerant of specific behaviors/activities that violate our core values as people and Aggies
- Understand how to function effectively in a multicultural and global society
- Understand conflict from multiple viewpoints

TAMU Student Learning Outcomes: Texas A&M University has identified student learning outcomes that describe our institutional commitment to your educational goals. These include the ability to demonstrate critical thinking, effective communication, and social, cultural, and global competence. Please see: http://provost.tamu.edu/essentials/pdfs/copy_of_UndergraduateLearningOutcomesFinal.pdf.
Textbook and/or Resource Material

Two texts are required for this course:


Assignments/Expectations/Policies

<table>
<thead>
<tr>
<th>Components</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion Reports</td>
<td>10 points</td>
</tr>
<tr>
<td>Cultural Discourse Journal</td>
<td>20 points</td>
</tr>
<tr>
<td>Quizzes (4)</td>
<td>60 points (15 points each)</td>
</tr>
<tr>
<td>Action Project</td>
<td></td>
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<tr>
<td>Manifesto</td>
<td>10 points</td>
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<tr>
<td>Case Study Presentation</td>
<td>20 points</td>
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<tr>
<td>Action Plan</td>
<td>20 points</td>
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<tr>
<td>Post Mortem</td>
<td>10 points</td>
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<tr>
<td>Final Exam</td>
<td>50 points</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>200 points</strong></td>
</tr>
</tbody>
</table>

Grading Scale

A = 180-200 points  
B = 160-179 points  
C = 140-159 points  
D = 120-139 points  
F = <120 points

Discussion Reports (10 Points)

You are expected to arrive to class well prepared for the week’s topics, and to participate actively in *Group Discussions* with your colleagues. Your participation in these discussions will be evaluated regularly in *Discussion Reports* each group will prepare summarizing key elements of their conversations. Though we will hold small group discussions every week, Discussion Reports will not be required every week. Thus regular attendance is essential.

Cultural Discourse Journal (20 Points)

You are also expected to reflect each week by posting to your *Cultural Discourse Journal* in response to the prompts below. These reflections should be at least 200 words long, and each entry is worth 2 points. Each prompt reflects an important question investigated and debated by performance studies scholars, on topics including aesthetics, diversity, religious tolerance, intercultural dialogue, citizenship, social justice, and arts politics. Each question is an opportunity to think critically about your relationship to activism and social change, and to communicate your thoughts clearly in writing. These journals will feed into your regular *Group Discussions*. 
Cultural Discourse Journal Prompts:
1. What role should activism play in a democratic nation?
2. Under what circumstances would it be reasonable for a citizen or activist to disobey the law? Why?
3. Is violence ever permissible to oppose oppression and promote social change?
4. What role can the human voice, whether speaking or singing, play in overcoming divisions between individuals and communities? When and how can the voice be used to divide?
5. What is the civic responsibility of artists and their works of art? What are our civic responsibilities as spectators to performance?
6. How and why do state authorities regulate performance and/or the body? How do performers resist this administration?
7. How can we promote micropolitical social change through our everyday decisions?
8. Why and how might the body be a privileged location for activist performance?
9. What new affordances does a digitally networked world provide for pursuing activist projects? How might technologies like the internet require new forms of activism?
10. Why should we change the world? How can we change the world?

Quizzes (60 Points)
Throughout the semester we will hold four quizzes worth 15 points each. Each quiz will follow one of our four units, and will only cover material from that unit. These quizzes may include short answer, fill in the blank, or multiple choice questions. Any student who keeps up with our reading assignments and attends class regularly should excel at these quizzes.

Action Project (60 points)
At the start of the semester you will be randomly assigned to a group with which you will work on assignments throughout the semester, both within and outside of class. Together you will complete three assignments:
- Manifesto (2 pages; 10 points)
- Case Study Presentation and Annotated Bibliography (10 Minutes; 4 pages; 20 points)
- Action Plan (6 pages; 20 points)

Individually, you will also complete one assignment:
- Post Mortem (1 page; 10 points)

As a group you will decide on a particular issue, principle, or event around which to organize an activist performance. Your topic may be aesthetic, social, or political, but should be significant enough to sustain your work and interest across the semester.

Once you have selected a topic, your group will collectively write a 500-word manifesto detailing your position on or intervention in your topic. Be sure to make clear why your group has come together, how they are proposing to act, and the particular urgency of the work at hand.

Each group will also conduct independent research on arts activism related to their topic, and will present that research to the class as a whole throughout the semester. Case Study Presentations should focus on either existing activist approaches to a group’s issue, unrelated activist projects that might serve as a model for organizing on the group’s issue, or some combination of the two.
EXAMPLE: A group organized in opposition to the US government’s use of unmanned aerial vehicles (drones) might focus on the work of activist group CODEPINK; on artistic productions like the play *Grounded*, the film *Eye in the Sky*, or the web-game “Unmanned”; on the appearance of the issue in popular culture (such as in M.I.A.’s music video for the song “Double Bubble Trouble”); on activist formations on related issues like nuclear disarmament, landmines, or small arms; or on some combination of these.

The historical and geographical scope of presentations is left to the discretion of each group. Groups will be randomly assigned presentation days. Presentations should be no longer than 10 minutes, and should end by engaging the class with discussion questions. Presentations should incorporate audio-visual supports or handouts as appropriate. At the conclusion of each presentation, the presenting group will also turn in a 4 page annotated bibliography cataloging the research done for the presentation. Our course textbooks, *Beautiful Trouble* and *Emergent Strategy*, may NOT be used as one of the required entries. EACH GROUP MEMBER IS RESPONSIBLE FOR AT LEAST 2 ENTRIES ON THE ANNOTATED BIBLIOGRAPHY. Each entry should include the following:

- The work consulted cited following the rules laid out in the Chicago Manual of Style;
- 1-2 sentences summarizing the content of the work;
- 1-2 sentences indicating the relevance of the work to your own Action Project.

Finally, each group will also write an **Action Plan** for an event or intervention related to their topic. This 6 page written document will detail the what, where, when, why, and how of an event designed to advance your cause and undermine or oppose a dominant structure. Subversive Action Plans might detail the plan for a protest, a boycott, a strike, a sit-in, a teach-in, a love-in, a happening, invisible theatre, a play, a book, a painting, a conversation, a daily practice, an occupation, a dance, a meal, a revolution, an insurrection, a movie, a concert, a song, a performance, etc.

Action Plans must:

- combine a Tactic, a Principle, and a Theory from our *Beautiful Trouble* textbook;
- clearly articulate how the proposed action will contribute to the goals outlined in your manifesto;
- detail the specific logistics of carrying out the action;
- identify precedents found in our readings, class sessions, and case study research;
- and assess the possible positive and negative consequences of the action.

You and your colleagues are expected to execute your action during week 13. You will each, individually, reflect on your efforts in a 1-page **Post Mortem**. This document should include:

- A brief description of the action event;
- An assessment of the quality of your collaboration with other group members;
- An evaluation of the efficacy of your action;
- and an indication of what insights you have gained into the aesthetics of activism by performing the action.
Final Exam (50 points)
At the end of the semester, you will complete a comprehensive final exam, worth 50 points. The exam will cover all concepts, activists, performances, and artists studied this semester. Questions regarding our two required performances/aggie enhancement events will measure your attendance and engagement with those experiences.

Required Performances/Aggie Enhancement Events
Attending and analyzing live performance events is a critical component of performance studies scholarship. To that end, you are required to attend two activist performances this semester. Questions regarding the contents of these performances will be included on your final exam to verify your attendance at these events. A list of potential activist performances will be available through eCampus and will be regularly updated. Eligible performances may include:

- politically conscious theatre, dance, or music;
- protests or demonstrations;
- charitable concerts;
- sit-ins, strikes, or walk outs;
- meetings of the College Station or Bryan city councils;
- or any other public event through which our democracy proceeds.

Attendance
The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. Expected absences should be communicated to Dr. Ball in writing (via email) as soon as you are aware of an engagement that will conflict with our class schedule. Unexpected absences (e.g. illness) should be communicated to Dr. Ball in writing (via email) as soon as you are able. Students are responsible for content from all class sessions, even those they miss; in case of absence, keep up with readings and refer to your colleagues for notes from class discussions. There are no make-ups for in-class work without documentation of a University excused absence. University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu/rule07.
RUBRICS:
All written work must be typed in 12-point font and be double–spaced. Unexcused late assignments will lose one letter grade (10% of possible points) for each day they are late.

Written Communication Rubric:
A: Exceptional and illuminating work. Writing is engaging, confident, clear, and free of errors. The argument is easily identifiable and well supported by a variety of evidence. Demonstrates original thought, deep engagement with course themes, and unique applications of major concepts or methods. Shows potential to be developed for publication or public presentation.

B: Demonstrates above average work. Writing is mostly interesting and readable, with few issues of clarity and few surface errors. The argument is mostly clear and well supported. Demonstrates active engagement with course themes and efforts to think in new and compelling directions. Application of course concepts and methods may be pedestrian or require further development.

C: Average work. Writing has issues with clarity, readability, and maintaining the reader’s attention. The argument may be unclear and lack sufficient evidence. Demonstrates familiarity with course themes, but does not extend investigations beyond our readings or classroom conversations. Course concepts may be illustrated, but not applied to new objects or inquiries.

D: Demonstrates unacceptable level of work. Writing may have significant issues with clarity and may contain many errors. Arguments are unoriginal, difficult to follow, and not compelling. Indicates a facile engagement with course themes and a lack of graduate level thinking.

F: Does not satisfy the minimal requirements of the assignment.

Performance Rubric
A: Exceptional and illuminating work. Performance is well rehearsed, visually and sonically compelling, and takes advantage of the live and embodied performance medium. Demonstrates original thought, deep engagement with course themes, and unique applications of major concepts or methods. Shows potential to be developed for professional presentation.

B: Demonstrates above average work. Performance shows evidence of rehearsal, is visually and sonically interesting, and indicates attention paid to the live and embodied performance medium. Demonstrates active engagement with course themes and efforts to think in new and compelling directions. Application of course concepts and methods may require further development.

C: Average work. Performance may be under-rehearsed, visual and sonic components may be lacking, and the importance of liveness and embodiment may not be apparent. Demonstrates familiarity with course themes, but does not extend investigations beyond our readings or classroom conversations.

D: Demonstrates unacceptable level of work. Performance may appear unrehearsed, may lack visual or sonic elements, and may not attend to questions of liveness and embodiment. Indicates a facile engagement with course themes.

F: Does not satisfy the minimal requirements of the assignment.
Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979-845-1637. For additional information, visit http://disability.tamu.edu.

Academic Integrity

For additional information please visit: http://aggiehonor.tamu.edu

“An Aggie does not lie, cheat, or steal, or tolerate those who do.”

Title IX and Statement on Limits to Confidentiality

Texas A&M University and the College of Liberal Arts are committed to fostering a learning environment that is safe and productive for all. University policies and federal and state laws provide guidance for achieving such an environment. Although class materials are generally considered confidential pursuant to student record policies and laws, University employees — including instructors — cannot maintain confidentiality when it conflicts with their responsibility to report certain issues that jeopardize the health and safety of our community. As the instructor, I must report (per Texas A&M System Regulation 08.01.01) the following information to other University offices if you share it with me, even if you do not want the disclosed information to be shared:

• Allegations of sexual assault, sexual discrimination, or sexual harassment when they involve TAMU students, faculty, or staff, or third parties visiting campus.

These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In many cases, it will be your decision whether or not you wish to speak with that individual. If you would like to talk about these events in a more confidential setting, you are encouraged to make an appointment with the Student Counseling Service (https://scs.tamu.edu/).

Students and faculty can report non-emergency behavior that causes them to be concerned at http://tellsomebody.tamu.edu.

COPYRIGHT NOTICE:

Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

Syllabus subject to change throughout the semester!
<table>
<thead>
<tr>
<th>Date</th>
<th>Class Topic</th>
<th>Assignment Due</th>
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</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Course Introduction: The Aesthetics of Activism 1</td>
<td>READ in BT:</td>
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<tr>
<td></td>
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<td>“Action Logic” (208-209)</td>
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<td></td>
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<td>“Make your actions both concrete and communicative” (154-155)</td>
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<td>“Balance art and message” (100-101)</td>
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<td>“Bidder 70” (290-293)</td>
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<td></td>
<td>Course Introduction: The Aesthetics of Activism 2</td>
<td>READ in ES:</td>
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<td></td>
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<td>“introduction,” “principles…”, and “elements…” (1-50)</td>
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<td>CD Journal 1 Due</td>
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<td>Repertoires of Protest</td>
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<td><a href="http://thoreau.eserver.org/civil.html">http://thoreau.eserver.org/civil.html</a></td>
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<td>READ in BT:</td>
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<td>“General Strike” (50-51)</td>
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<td>“Use the law, don’t be afraid of it” (196-197)</td>
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<td>The Early 20\textsuperscript{th} Century: Temperance and Suffrage; Organized Labor; and Anti-Colonial Struggles.</td>
<td>READ in BT:</td>
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<td>“Mass Street Action” (68-71)</td>
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<td>“Challenge patriarchy as you organize” (108-111)</td>
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<td>“The Salt March” (354-357)</td>
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<td>CD Journal 2 Due</td>
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<tr>
<td>Week 3</td>
<td>Civil Rights 1</td>
<td>READ: Martin Luther King, Jr., “Letter from Birmingham Jail”</td>
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<td>READ in BT:</td>
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<td>“Strategic Non-Violence” (88-89)</td>
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<td>“Choose Tactics that Support your strategy” (112-113)</td>
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<td>“Maintain non-violent discipline” (148-149)</td>
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<td>“Pillars of Support” (248-249)</td>
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<td>“Revolutionary nonviolence” (260-261)</td>
</tr>
</tbody>
</table>
| Week 4 | The Living Theatre, Bread and Puppet Theatre, Teatro Campesino | READ in BT:  
“Direct Action” (32-35)  
“Points of intervention” (250-253)  
“Escalate strategically” (134-135)  
CD Journal 3 Due |
|---|---|---|
| Chicago 1968 | | READ in BT:  
“Creative Disruption” (18-21)  
“Media Jacking” (72-75)  
“Use the Jedi mind trick” (194-195)  
“Ethical Spectacle” (230-231)  
MANIFESTO Due  
QUIZ 1 in Class |
<table>
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<tbody>
<tr>
<td><strong>Global Struggles</strong></td>
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</tbody>
</table>
| Week 5 | The Activist Song Book: Woody Guthrie, Pete Seeger, and others | READ in BT:  
“Think narratively” (186-187)  
“Lead with sympathetic characters” (146-147) |
| The Subversive Voices: Paul Robeson at HUAC | | READ in BT:  
“Anger works best when you have the moral high ground” (96-97)  
“Play to the Audience that isn’t there” (160-161)  
“Make the invisible visible” (152-153)  
CD Journal 4 Due |
| Week 6 | Theatre of the Oppressed 1 | READ in BT:  
“Forum Theater” (48-49)  
“Image Theater” (62-63)  
“Invisible Theater” (66-67)  
“Anyone can act” (98-99)  
“Pedagogy of the Oppressed” (246-247)  
“Theater of the Oppressed” (272-273) |
| Week 7 | Border Performances | READ in BT:  
|        |                    | “Trek” (90-91)  
|        |                    | “Bring the issue home” (106-107)  
| Regina José Galindo | QUIZ 2 in Class | CD Journal 6 Due |  
| Week 8 | Case Study Presentations | READ in ES:  
|        |                    | “fractals: the relationship between small and large” (51-66)  
|        | Case Study Presentations | READ in ES:  
|        |                    | “intentional adaptation: how we change” (67-82)  
|        | *Spring Break*      | CD Journal 6 Due |  
|        | *Spring Break*      | CD Journal 6 Due |  
|        | *Subversive Bodies* |  
| Week 9 | Dressing to Disrupt 1 | READ in BT:  
|        |                    | “If protest is made illegal, make daily life a protest” (138-139)  
|        |                    | “Don’t dress like a protestor” (126-127)  
|        | Dressing to Disrupt 2 | READ in BT:  
|        |                    | “Cultural Hegemony” (222-223)  
|        |                    | “The tactics of everyday life” (268-269)  
|        |                    | CD Journal 7 Due  
| Week 10 | Body Art          | READ in ES:  
|        |                    | “interdependence and decentralization: who we are and how we share” and “nonlinear and iterative: the pace and pathways of change” (83-122)  
<p>|</p>
<table>
<thead>
<tr>
<th>The NEA 4 and the Culture Wars</th>
<th>READ in ES: “resilience: how we recover and transform” (123-150) Action Plan Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 11 ACT UP and Gran Fury</td>
<td>READ in BT: “Brand or be branded” (104-105) “Put your target in a decision dilemma” (166-167) “Shift the spectrum of allies” (172-173) “Show, don’t tell” (174-175)</td>
</tr>
<tr>
<td>Subversive Bodily Acts</td>
<td>READ in BT: “Turn the tables” (190-191) “Environmental Justice” (228-229) “The Couple in the Cage” (312-315) CD Journal 8 Due Quiz 3 in Class</td>
</tr>
<tr>
<td>Activist Futures</td>
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<tr>
<td>Week 12 Electronic Civil Disobedience</td>
<td>READ in BT: “Distributed Action” (36-39)</td>
</tr>
<tr>
<td>Hacktivism, Anonymous, Wikileaks</td>
<td>READ in BT: “Nonviolent Search and Seizure” (76-77) “Memes” (242-243) CD Journal 9 Due</td>
</tr>
<tr>
<td>Week 13 Electoral Guerrilla Theatre</td>
<td>READ in BT: “Electoral Guerrilla Theatre” (40-43)</td>
</tr>
<tr>
<td>Culture Jamming with the Yes Men</td>
<td>READ in BT: “Detournement/Culture Jamming” (28-31) “Hoax” (54-55) “Do the media’s work for them” (124-126) “Dow Chemical apologizes for Bhopal” (318-321) “Know your cultural terrain” (142-145) Quiz 4 in class Execute Action Plans</td>
</tr>
</tbody>
</table>
| Week 14 | Occupy | READ in BT:  
|        |        | “Debt Strike” (24-27)  
|        |        | “Occupation” (78-81)  
|        |        | “Simple Rules can have Grand results” (176-177)  
|        |        | “The Commons” (220-221)  
|        |        | “Temporary Autonomous Zone (TAZ)” (270-271)  
|        |        | Post Mortem Due  
|        | Black Lives Matter | READ in BT:  
|        |        | “Anti-oppression” (212-215)  
|        |        | “hashtag politics” (238-239)  
|        |        | READ in ES:  
|        |        | “creating more possibilities: how we move towards life” (151-166)  
|        |        | CD Journal 10 Due  
| Final Exam Date | Final Exam |
Course Change Request

New Course Proposal

Date Submitted: 07/08/19 12:27 pm

Viewing: **WGST 320: Feminist Inquiry and Research Methods**

Last edit: 07/16/19 10:12 am

Changes proposed by: mindybergman

- Programs referencing this course
  - BA-WGST: Women's and Gender Studies - BA
  - BS-WGST: BS Women's and Gender Studies

Contact(s)

**Approval Path**

1. 07/02/19 4:47 pm
   - Mindy Bergman (mindybergman): Approved for WGST Program

2. 07/02/19 6:30 pm
   - Steve Oberhelman (s-oberhelman): Approved for CLLA Department Head

3. 07/03/19 11:35 am
   - Sandra Williams (sandra-williams): Rollback to Initiator

4. 07/08/19 12:30 pm
   - Mindy Bergman (mindybergman): Approved for WGST Program

5. 07/08/19 12:40 pm
   - Steve Oberhelman (s-oberhelman): Approved for CLLA Department Head

6. 07/08/19 3:35 pm
   - Terra Bissett (t.bissett): Approved for Curricular Services Review

7. 07/08/19 4:24 pm
   - Steve Oberhelman (s-oberhelman): Approved for LA Committee Preparer UG

8. 07/15/19 8:36 pm
   - Steve Oberhelman (s-oberhelman): Approved
Course prefix: WGST
Course number: 320
Department: College of Liberal Arts
College/School: Liberal Arts
Academic Level: Undergraduate

Undergraduate course level justification (Select One)

Prerequisites

All prerequisites will be enforced through COMPASS.

Effective term: Fall 2020

Complete Course Title: Feminist Inquiry and Research Methods
Abbreviated Course Title: FEMINIST INQUIRY RSRCH METHODS

Catalog course description:
Interdisciplinary exploration of feminist research methods and inquiry in the humanities, social sciences and sciences; ethical approaches to research; questions of epistemology; feminist research design.

Prerequisites and Restrictions

Prerequisites: WGST 200.
Restrictions: None

Should catalog prerequisites / concurrent enrollment be enforced?
Yes

Enforced Prerequisites / Concurrent Enrollment

<table>
<thead>
<tr>
<th>And/Or</th>
<th>Course Prefix/Number</th>
<th>Min Grade/Score</th>
<th>Academic Level</th>
<th>Concurrency?</th>
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<tr>
<td></td>
<td>WGST 200</td>
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<td>UG</td>
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Crosslistings
No
Crosslisted With:

Name: Mindy Bergman
E-mail: mindybergman@tamu.edu
Phone: 979-845-9707
WGST 320: Feminist Inquiry and Research Methods

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<thead>
<tr>
<th>Stacked</th>
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<tr>
<td>Semester</td>
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<td>Contact Hour(s) (per week):</td>
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<tr>
<td>Credit Hour(s)</td>
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<td>Lecture: 3</td>
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<td>Repeatable for credit?</td>
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<td>Method of instruction</td>
<td>Lecture</td>
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<tr>
<td>Will this course be taught at another branch?</td>
<td>No</td>
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<td>Will sections of this course be taught as non-traditional? (i.e., parts of term, distance education)</td>
<td>No</td>
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<tr>
<td>Will this course be taught as a distance education course?</td>
<td>No</td>
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<tr>
<td>Is 100% of this course going to be taught in Texas?</td>
<td>Yes</td>
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<tr>
<td>Will classroom space be needed for this course?</td>
<td>Yes</td>
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This will be a required course or an elective course for the following programs:

<table>
<thead>
<tr>
<th>Program(s)</th>
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<tbody>
<tr>
<td>(BA-WGST) Women's and Gender Studies - BA</td>
</tr>
<tr>
<td>(BS-WGST) BS Women's and Gender Studies</td>
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</tbody>
</table>

Syllabus: Upload syllabus
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<tr>
<th><strong>Reviewer Comments</strong></th>
<th></th>
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<tbody>
<tr>
<td><strong>Sandra Williams (sandra-williams) (07/03/19 11:35 am):</strong></td>
<td>Rollback: Please use correct Aggie Honor code website.</td>
</tr>
<tr>
<td><strong>Terra Bissett (t.bissett) (07/08/19 3:35 pm):</strong></td>
<td>Updates received.</td>
</tr>
<tr>
<td><strong>Terra Bissett (t.bissett) (07/16/19 9:41 am):</strong></td>
<td>Rollback: Rolling back - requested to update syllabus.</td>
</tr>
<tr>
<td><strong>Terra Bissett (t.bissett) (08/05/19 11:46 am):</strong></td>
<td>UCC approved August 2019.</td>
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</table>
Course Description: Interdisciplinary exploration of feminist research methods and inquiry in the humanities, social sciences, and sciences; ethical approaches to research; questions of epistemology; feminist research design.

Prerequisites: WGST 200

Course Overview: Feminist Inquiry and Research Methods begins by approaching a series of key issues for feminist researchers that center on the issue of epistemology. In this first unit, we consider feminist epistemological stances (including standpoint epistemology) and grapple with the implications of intersectionality for feminist modes of inquiry. In Unit 2, we turn to a broad survey of feminist inquiry in the humanities, social sciences, and sciences. Given the breadth and complexity of the conversations about feminist methodologies, you can expect in any given week to read some of the following: 1) critiques of “standard” approaches to a specific method, 2) overviews of a feminist methodological approach from our textbook, 3) influential and classic feminist essays about methods, and 4) contemporary feminist research. Together, these resources should offer you a “tool kit” for understanding, creating, and critiquing research in a wide variety of disciplines.

Learning Outcomes

- Describe and explain how feminist theoretical perspectives and methodologies challenge the natural science model of knowledge production.
- Compare feminist approaches to knowledge generation in the humanities, social sciences, and sciences
- Analyze the value commitments that are maintained at all levels of research
- Construct a research proposal using appropriate modes of inquiry
- Evaluate feminist standpoint theory
- Apply intersectionality theory to varying modes of inquiry

Textbook:

W Course Notification: This course is “W” course. In order to pass this class, you must receive passing grades on all writing assignments. Writing related lectures and activities are highlighted in blue in the course schedule.

Assignments:

Research Memos (7 at 10 points each = 70 points): Over the course of the semester, you will be writing seven research memos. Each memo should be approximately 1 page (400-550 words), single space, written in Calibri 11 point font with 1 inch margins. Research memos are due IN CLASS, hard copy, on the last class period for each of the following weeks: 2, 3, 5, 8, 9, 11, and 12.

Writing concise research memos is a skill we will work on throughout the semester. You have the opportunity to re-write 3 research memos for a new grade based on the feedback that I give you. Re-writes are due one week after a memo is returned. (Please note that you cannot wait until the end of the semester and then decide to re-write 3 memos; you must turn in re-writes as the semester progresses.)

Research Proposal (Draft 10 points, Final Proposal 50 points): Based on the topic you identified in your second research memo, you will be writing a 5-7 page (double spaced, 1 inch margin, Calibri 11 point font) research proposal. The focus of this proposal will be your proposed methodology. A full explanation of this assignment will be available on ecampus. Your final research proposal is due via Turn-it-in on the final day of class.

During Week 13 we will engage in an in-class peer review of a full draft of our research proposals. You are responsible for turning in a draft of your research proposal through turn-it-in and reviewing two drafts of your peers. To receive the 10 points, you must do all three parts of the peer-review process: turn in a draft and review two drafts. Each student will also receive comments from me on their proposal. Proposals should be revised based on feedback before turning in the final draft.

In-Class Activities (20 points): In-class activities range from group work to reading quizzes. You must be in-class to complete in-class activities. Make-up assignments will only be given for students with a university approved excused absence.

Midterm (50 points) and Final Exam (50 points): Exams will be on-line, short answer and short essay. The final exam is cumulative (questions will crafted with all of the course material in mind). Study guides will be given prior to each exam. The midterm covers material in weeks 1-5 and must be completed by Friday 5:00 PM of Week 6. The final exam will occur during our university scheduled 2-hour time period.

Grades: There are 250 points available in this class. Grades will be calculated according the following scale.

225-250: A  
150-174: D

200-224: B  
149 and below: F

175-199: C
Additional Course Policies and Information

Read the following policies carefully. Enrollment in the class constitutes agreement and understanding of these policies. Your ignorance of these policies will not be an acceptable excuse for violating them.

Communication Skills: Use of standard English, proper grammar, correct spelling and use of effective communication skills are required for this course. All written and oral presentations will be evaluated for communication skills. All assignments outside of class must be typed (1 inch margins, 11 point Calibri font, double spaced) unless otherwise directed. Any in-class assignments must be legible. If you have difficulty writing essays because of grammatical or spelling errors, please contact the TAMU writing center (http://writingcenter.tamu.edu/).

Attendance: Regular class attendance is crucial. For each unexcused absence over two, your grade will be dropped by 25 points. It is the student’s responsibility to get notes and assignments from your classmates when class is missed (excused or unexcused). It is also the student’s responsibility to provide proper documentation for an absence to count as an excused absence. I take attendance by passing out a sign-up sheet. It is your responsibility to sign the sheet each day. Go to http://student-rules.tamu.edu/rule07 for more information about what counts as an excused absence.

Late Policy: I ONLY accept late work that is late because of a university excused absence. Unless otherwise noted, all assignments are due at the beginning of class on due date. If a student misses a day of point-generating activity, he/she may NOT make it up if the absence is unexcused. Make-up work policies follow Student Rule 7.

Mobile Device Policy: You may use your laptop and/or other devices as e-readers (to access articles for class) and for note-taking. Any other use of electronic devices (checking email, texting, facebooking, looking at websites, etc.) is prohibited. If you violate this policy, you will receive an unexcused absence for the day of the violation. If you violate this policy more than once, you will be asked to leave the class. Finally, please make sure your cell phone is silenced for the duration of the class period.

Academic Integrity: An Aggie does not lie, cheat or steal, or tolerate those who do. I take academic honesty and integrity seriously. You are expected to perform in this class according to the TAMU Honor Council Rules and Procedures guidelines. Among other things, a violation of academic honesty includes cheating, fabricating documents and sources, plagiarism, and submitting substantial portions of the same work for multiple credit. Please see https://aggiehonor.tamu.edu/.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979-845-1637. For additional information, visit http://disability.tamu.edu.

Copyright Statement: All materials from this course including, but not limited to, class notes, handouts, PowerPoint slides, lecture materials, discussion-group materials, and all activities are copyrighted. Therefore, these may not be copied, shared, or sold for any purpose.
Title IX and Statement on Limits to Confidentiality

Texas A&M University and the College of Liberal Arts are committed to fostering a learning environment that is safe and productive for all. University policies and federal and state laws provide guidance for achieving such an environment. Although class materials are generally considered confidential pursuant to student record policies and laws, University employees — including instructors — cannot maintain confidentiality when it conflicts with their responsibility to report certain issues that jeopardize the health and safety of our community. As the instructor, I must report (per Texas A&M System Regulation 08.01.01) the following information to other University offices if you share it with me, even if you do not want the disclosed information to be shared:

- Allegations of sexual assault, sexual discrimination, or sexual harassment when they involve TAMU students, faculty, or staff, or third parties visiting campus.

These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In many cases, it will be your decision whether or not you wish to speak with that individual. If you would like to talk about these events in a more confidential setting, you are encouraged to make an appointment with the Student Counseling Service (https://scs.tamu.edu/).

Students and faculty can report non-emergency behavior that causes them to be concerned at http://tellsomebody.tamu.edu.
## Tentative Course Schedule

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<thead>
<tr>
<th>Week</th>
<th>Readings</th>
<th>Assignments/Tests</th>
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| **Week 1: Introduction to Class; What is Research? What is Feminist Research? What is a Feminist Method?** | Sandra Harding, “Introduction: Is there a Feminist Method?” in *Feminism and Methodology.*  
  Chapter 1: “A re-invitation to feminist research,” Abigail Brooks and Sharlene Nagy Hesse-Biber (FRPP) |  |
| **UNIT 1: Epistemologies and Differences** |  |  |
| **Week 2: Feminist Approaches to Theories of Knowledge** | Tuana, Nancy. “Revaluing Science: Starting from the Practices of Women.” In *Feminism, Science, and the Philosophy of Science.*  
  Cixous, Hélène. “Feminine Writing and Women’s Difference.” In *French Feminism Reader.*  
| **Week 3: Feminist Standpoint Theory** | Chapter 2: “Feminist Empiricism and Standpoint Theory: Approaches to Understanding the Social World,” Nancy Naples and Barbara Gurr (FRPP)  
  Patricia Hill Collins, “Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought”  
  Harding, Sandra. “Borderlands epistemologies” | Research Memo 1: What is your definition of feminist research? What type(s) of knowledge does feminist research produce?  
 Research Memo 2: Describe the broad topic or area for your proposed project. What are key issues/problems/dynamics? |
Donna Haraway “Situated Knowledges: The Science Question in Feminism and the Privilege of the Partial Perspective”
Nancy Fraser and Linda J. Nicholson, “Social Criticism without Philosophy: An Encounter between Feminism and Postmodernism”
Canning, Kathleen. “Feminist History after the Linguistic Turn: Historicizing Discourse and Experience.” |
|---|---|
bell hooks, “Eating the Other: Desire and Resistance”
Bowleg, L. “When Black + Lesbian + Woman ≠ Black Lesbian Woman: The Methodological Challenges of Qualitative and Quantitative Intersectionality Research” |
| Writing mini-lecture: How to proofread your own work. | Research Memo 3: Discuss your topic through an intersectional lens. |
| **Unit 2: Exploring Methods and Modes of Inquiry** | Joan Kelly-Gadol, “The Social Relations of the Sexes: Methodological Implications of Women’s History”
Elspeth Whitney, “The Witch "She"/The Historian "He": Gender and the Historiography of the European Witch-Hunts,”
| **Week 6: The Concerns of History and Archives** | Midterm Exam must be completed by Friday 5:00 PM of Week 6. |

*Continued on next page*
| Week 7: Feminism & Cultural Texts Part 1 | Freedman, Estelle B. “‘The Burning of Letters Continues’: Elusive Identities and the Historical Construction of Sexuality.”  
Maria Cotera, “‘Invisibility is an Unnatural Disaster’: Feminist Archival Praxis after the Digital Turn” | Lois Tyson, Chapter 4, “Feminist Criticism”, in *Critical Theory Today: A User Friendly Guide*  
Elaine Showalter, “Feminist Criticism in the Wilderness”  
Hillary Radner and Rebecca Stringer, “Re-Vision: Feminist Film Criticism in the Twenty-First Century,” in *Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema*  
Laura Mulvey, “Visual Pleasure and Narrative Cinema”  
Tania Modleski, “Cinema and the Dark Continent: Race and Gender in Popular Film” in *Feminist Film Theory* |

| Week 8: Feminism & Cultural Texts Part 2 | Bonnie Dow, “Feminism, Differences, and Rhetorical Studies,”  
Bonnie Dow and Mari Boor Tonn, “Feminine Style and Political Judgment in the Rhetoric of Ann Richards”  
Kristan Poirot, “Gendered Geographies of Memory: Place, Violence, and Exigency at the Birmingham Civil Rights Institute.”  
Charlotte Brundson & Lynn Spigel,  Introduction to *Feminist Television Criticism: A Reader*, 2nd Edition,  
*Writing mini-lecture: What is a research proposal?* |
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<tr>
<th><strong>Feminist Inquiry in the Social Sciences</strong></th>
<th><strong>Week 9: Ethnography and Community Research</strong></th>
<th><strong>Research Memo 5: How and why (or why not?) could you use the skills of feminist ethnography to approach your topic area?</strong></th>
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<td></td>
<td><strong>Judith Stacey, “Can There Be a Feminist Ethnography?” In Feminism and Social Change: Building Theory and Practice</strong></td>
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<td><strong>Nancy Scheper-Hughes, excerpts from Death Without Weeping: The Violence of Everyday Life in Brazil</strong></td>
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<td><strong>Week 10: Focus Groups and Interviews Part 1</strong></td>
<td><strong>Chapter 7: “Feminist Approaches to In-Depth Interviewing,” Sharlene Hesse-Biber (FRPP)</strong></td>
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<td><strong>Chapter 8: “The Practice of Feminist Focus Groups,” Jennie Munday (FRPP)</strong></td>
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<td><strong>Banks-Wallace, JoAnne.. &quot;Talk That Talk: Storytelling and Analysis Rooted in African American Oral Tradition&quot;.</strong></td>
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<td><strong>Radsch, Courtney C. &amp; Khamis, Sahar. “In Their Own Voice: Technologically mediated empowerment and transformation among young Arab women.”</strong></td>
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<td><strong>Week 11: Focus Groups and Interviews Part 2</strong></td>
<td><strong>Kirsch, Gesa, “Friendship, Friendliness, and Feminist Field Work”</strong></td>
<td><strong>Research Memo 6: How and why (or why not?) could you use focus groups and interviews to approach your topic area?</strong></td>
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<td><strong>Presser, Lois, “Negotiating Power and Narrative in Research: Implications for a Feminist Methodology”</strong></td>
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<td><strong>Melissa Hyams, “Hearing girls’ silences: Thoughts on the politics and practices of a feminist method of group discussion”</strong></td>
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<td>Scott, Jacqueline. “Quantitative Methods and Gender Inequalities.”</td>
<td>Michael Smith, “Enhancing the quality of survey data on violence against women: A feminist approach”</td>
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<td>Sharlent Hesse-Biber, “Feminist Approaches to Triangulation: Uncovering Subjugated Knowledge and Fostering Social Change in Mixed Methods Research.”</td>
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<th>Feminist Inquiry in Science</th>
<th>Emily Martin, “The Egg and Sperm: How Science Has Constructed a Romance Based on Stereotypical Male/Female Roles”</th>
<th>Research Proposal Draft</th>
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<td>Week 13: Feminist Critiques of Science / Critique as Method</td>
<td>Jennifer Terry, “Lesbians under the Medical Gaze”</td>
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<td>In-class Peer Review of Research Proposal Draft</td>
<td>Rebecca Jordan Young and Raffealla I. Rumiata, “Hardwired for Sexism: Approaches to Sex/Gender in Neuroscience”</td>
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<td>Allen Moore, Patricia Gowaty, William Wallin &amp; Patricia Moore, “Sexual conflict and the evolution of female mate choice and male social dominance”</td>
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<td>Final Exam will be available online during our scheduled final exam period.</td>
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