New Program Request for M.A. in Performance Studies
Texas A&M University
College Station, TX

Executive Summary

Performance Studies is an academic research discipline that examines relationships between performance and culture. Scholars in the field study traditional art forms (music, theatre, dance), as well as a broad range of cultural expressions including rituals, festivals, religious ceremonies, games, parades, storytelling, clothing, folklore, indigenous arts, and the mass media. The discipline is oriented toward innovative cross-cultural research, not the training of artists.

Beyond the long-standing programs at Northwestern and NYU, departments encompassing Performance Studies have recently been created at UC Berkeley, UCLA, UC Davis, Georgia Institute of Technology, Bowling Green State University, Ohio University, the University of Wales, and the University of Sydney. The National Research Council will list departments of Theatre and Performance Studies in its next ranking.

Performance Studies draws from five disciplines: anthropology, theatre, communication, folklore, and ethnomusicology. The proposed M.A. in Performance Studies would be the first to formally integrate ethnomusicology in its curriculum. This program would also be the first to focus on ethnographic methods (participant/observation fieldwork, interviews, and oral history), a highly significant and growing area in humanities research. The Texas Higher Education Coordinating Board approved our request for planning authority for the proposed program in May, 2005.

The proposed M.A. addresses two important Vision 2020 concerns. First, and most obviously, the proposed MA addresses the commitment articulated in Imperative 4: “Texas A&M University needs visual and performing arts programs freshly conceived and fitted to the university’s distinctive competencies.” Further, the proposed MA is fitted to Texas A&M’s increasing investment in interdisciplinary research, articulated in the Vision 2020 Precept: “Encourage and facilitate interdisciplinary scholarship.” This program will be unique in the state of Texas. Graduates of the proposed MA will be attractive candidates for positions at the community college level in area studies, communication, fine and performing arts, and interdisciplinary humanities areas. Outside the academy graduates will be sought out for jobs in state and local arts agencies, museums, folk arts agencies, public history programs, and as cultural advisors for media outlets such as public television, documentary film, international tourism, NGO work involving creative arts around the world, and culturally oriented publications such as The National Geographic and The Smithsonian. A survey of graduates from our successful undergraduate programs in Music and Theatre indicates that a significant number are already working in these fields, and are looking for graduate training that would prepare them for the interdisciplinary demands of their positions in government, nonprofit, and for-profit arts organizations.

The proposed M.A. in Performance Studies capitalizes on the strengths of the current faculty. Further, it uses existing resources efficiently. Only 2.25 Full Time Equivalent Faculty will be needed to staff the two-year program. In addition, the program produces increased efficiencies by providing graduate assistants to teach in lower division classes, and assist faculty teaching large lecture sections of Department service courses; Dean Charles A. Johnson has committed reallocated funding for these assistantships.

The National Center for Education Statistics indicates that demand for M.A. degrees in the humanities has increased 62% since 1980-81. Further, according to George L. Mehaffy, a vice president of the American Association of State Colleges and Universities, “Master’s programs [..] are in high demand, and this is an optimal time to enter or expand the market” (New York Times, September 12, 2007: A21). The Department of Performance Studies believes its proposed MA will make a unique contribution to Texas A&M, strengthening its progress toward Vision 2020, and increasing scholarly and instructional opportunities for students and faculty at this opportune time of increased demand.
New Program Request Form for Bachelor's and Master's Degrees

Attachment O

New Program Request Form for Bachelor’s and Master’s Degrees

Directions: An institution shall use this form to propose a new bachelor's or master's degree program. In completing the form, the institution should refer to the document Standards for Bachelor’s and Master’s Programs, which prescribes specific requirements for new degree programs. Note: This form requires signatures of (1) the Chief Executive Officer, certifying adequacy of funding for the new program; (2) a member of the Board of Regents (or designee), certifying Board approval; and (3) if applicable, a member of the Board of regents or (designee), certifying that criteria have been met for staff-level approval. Note: An institution which does not have preliminary authority for the proposed program shall submit a separate request for preliminary authority. That request shall address criteria set in Coordinating Board rules Section 5.24 (a).

Information: Contact the Division of Academic Affairs and Research at 512/427-6200 for more information.

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Administrative Information

1. **Institution:** Texas A&M University

2. **Program Name** – Show how the program would appear on the Coordinating Board's program inventory (e.g., Bachelor's of Business Administration degree with a major in Accounting): **Master of Arts in Performance Studies**

3. **Proposed CIP Code:** 50.99

4. **Brief Program Description** – Describe the program and the educational objectives:

   Performance Studies is an academic research discipline that examines relationships between performance and culture. Scholars in the field not only study traditional art forms (music, theatre, dance), they explore a broad range of cultural expressions including rituals, festivals, religious ceremonies, games, parades, storytelling, clothing, folklore, indigenous arts, and the mass media. The discipline is oriented toward innovative cross-cultural research, not the training of artists. Beyond the long-standing programs at Northwestern and New York Universities, departments encompassing performance studies have recently been created at UC Berkeley, UCLA, UC Davis, Ohio University, Brown University, the University of Michigan, the University of Calgary, the University of Wales, and the University of Sydney. The National Research Council will list departments of Theatre and Performance Studies in its next ranking.

   **Vision 2020 (Imperative 4) states:** “Texas A&M University needs visual and performing arts programs freshly conceived and fitted to the university’s distinctive competencies.” In response, we propose an M.A. in Performance Studies. Housed in the Department of Performance Studies (DPS), this graduate program will be distinctive in the U.S. for its ethnographic approach to the study of the arts, performance, and all forms of expressive culture. Such a program is also fitted to A&M’s competencies and will be unique in the state of Texas. The M.A. students we produce will be sought out for jobs in museums; folk arts agencies; public history programs; as cultural advisors for media outlets, including commercial and noncommercial television, film, and music production; as advisors for organizations specializing in international tourism; as administrators for public- and private-sector arts programming departments; NGO work in cultural preservation; and culturally-oriented publications. In addition, these students will be attractive and highly competitive candidates for doctoral programs in departments of performance studies, folklore, theatre, music, dance, communication, and cultural studies at major research universities.

   Program objectives are: 1. To draw upon our unique interdisciplinary configuration to offer graduate students in Performance Studies a comprehensive MA that explicitly includes both musical and nonmusical aspects of performance; 2. To develop skilled and ethical ethnographic methodologists who can draw from a wide range
of supporting methodologies in the field; 3. To reinforce the crucial role performance plays in the construction of national, personal, historical, and cultural identities; and 4. To focus specifically on identity formation through vernacular, rather than elite, cultural products and practices.

An M.A. program in Performance Studies at TAMU capitalizes on the strengths of DPS scholars in the areas of ethnomusicology, performance ethnography, performance studies theory and methodology, and theatre history/anthropology. An innovative graduate program in this cutting-edge field would move the College of Liberal Arts toward greater national prominence by attracting top scholars. The cross-cultural focus of performance studies research automatically opens opportunities for links with research sites and institutions internationally. Because the discipline's cross-cultural topics engage people from varied cultural backgrounds and ethnicities, the proposed graduate program in Performance Studies will enhance diversity at Texas A&M.

5. Administrative Unit – Identify where the program would fit within the organizational structure of the university (e.g., The Department of Electrical Engineering within the College of Engineering):

The Department of Performance Studies within the College of Liberal Arts

6. Proposed Implementation Date – Report the first semester and year that students would enter the program: Fall, 2009

7. Contact Person – Provide contact information for the person who can answer specific questions about the program:

   Name: Judith Hamera
   Title: Professor and Head
   E-mail: jhamera@tamu.edu
   Phone: 979-845-3355

Program Information

I. Need

   Note: Complete I.A and I.B only if preliminary authority for the program was granted more than four years ago. This includes programs for which the institution was granted broad preliminary authority for the discipline.

   A. Job Market Need – Provide short- and long-term evidence of the need for graduates in the job market.

      Preliminary planning authority granted in May, 2005.
B. **Student Demand** – Provide short- and long-term evidence of demand for the program.

**Preliminary planning authority granted in May, 2005.**

C. **Enrollment Projections** – Use this table to show the estimated cumulative headcount and full-time student equivalent (FTSE) enrollment for the first five years of the program. *(Include majors only and consider attrition and graduation.)*

<table>
<thead>
<tr>
<th>YEAR</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Headcount</td>
<td>5</td>
<td>10</td>
<td>13</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>FTSE</td>
<td>5</td>
<td>10</td>
<td>13</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

II. **Quality**

A. **Degree Requirements** – Use this table to show the degree requirements of the program. *(Modify the table as needed; if necessary, replicate the table for more than one option.)*

<table>
<thead>
<tr>
<th>Category—Thesis Option</th>
<th>Semester Credit Hours</th>
<th>Clock Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Education Core Curriculum <em>(bachelor's degree only)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Required Courses</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Prescribed Electives</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Free Electives</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other: Thesis</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>30</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category—Comprehensive Exam Option</th>
<th>Semester Credit Hours</th>
<th>Clock Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Education Core Curriculum <em>(bachelor's degree only)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Required Courses</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Prescribed Electives</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Free Electives</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Other <em>(Specify, e.g., internships, clinical work)</em> <em>(if not included above)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>36</td>
<td></td>
</tr>
</tbody>
</table>
B. **Curriculum** – Use these tables to identify the required courses and prescribed electives of the program. Note with an asterisk (*) courses that would be added if the program is approved. *(Add and delete rows as needed. If applicable, replicate the tables for different tracks/options.)*

<table>
<thead>
<tr>
<th>Prefix and Number</th>
<th>Required Courses—Thesis Option</th>
<th>SCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF 600</td>
<td>Graduate Scholarship in Performance Studies</td>
<td>3</td>
</tr>
<tr>
<td>PERF 601</td>
<td>Theories of Performance Studies</td>
<td>3</td>
</tr>
<tr>
<td>PERF 602</td>
<td>Research Methods in Performance Studies</td>
<td>3</td>
</tr>
<tr>
<td>PERF 603</td>
<td>Performance, Power, and Identity</td>
<td>3</td>
</tr>
<tr>
<td>PERF 604</td>
<td>Performing Vernacular Culture</td>
<td>3</td>
</tr>
<tr>
<td>PERF 605</td>
<td>Topics in Globalization and Performance Studies</td>
<td>3</td>
</tr>
<tr>
<td>PERF 691</td>
<td>Research in Performance Studies</td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prefix and Number</th>
<th>Prescribed Elective Courses</th>
<th>SCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF 620</td>
<td>Critical Ethnographic Methods</td>
<td>3</td>
</tr>
<tr>
<td>PERF 621</td>
<td>Topics in Popular Music Studies</td>
<td>3*</td>
</tr>
<tr>
<td>PERF 622</td>
<td>Performance and the Construction of American Identity</td>
<td>3</td>
</tr>
<tr>
<td>PERF 623</td>
<td>Phenomenology and Music</td>
<td>3</td>
</tr>
<tr>
<td>PERF 685</td>
<td>Directed Studies*</td>
<td>Up to 6</td>
</tr>
<tr>
<td>PERF 689</td>
<td>Topics in Performance Studies*</td>
<td>3</td>
</tr>
</tbody>
</table>

*indicates variable topics courses that may be repeated for elective credit.
<table>
<thead>
<tr>
<th>Prefix and Number</th>
<th>Required Courses—Comprehensive Exam Option</th>
<th>SCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF 600</td>
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</tbody>
</table>

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</tr>
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</tr>
<tr>
<td>PERF 689</td>
<td>Topics in Performance Studies*</td>
<td>3</td>
</tr>
</tbody>
</table>

*indicates variable topics courses that may be repeated for elective credit
C. **Faculty** – Use these tables to provide information about **Core** and **Support** faculty. Add an asterisk (*) before the name of the individual who will have direct administrative responsibilities for the program. *Add and delete rows as needed.*

**Note:** This is a list of all current faculty who would contribute to the proposed M.A. over five years. In practice, the proposed M.A. would require only 2.25 FTEF to fully staff classes for any student cohort over their two years in the program.

<table>
<thead>
<tr>
<th>Name of Core Faculty and Faculty Rank</th>
<th>Highest Degree and Awarding Institution</th>
<th>Courses Assigned in Program</th>
<th>% Time Assigned To Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>e.g.: Robertson, David Asst. Professor</td>
<td>PhD in Molecular Genetics Univ. of Texas at Dallas</td>
<td>MG200, MG285 MG824 (Lab Only)</td>
<td>50%</td>
</tr>
<tr>
<td>Berger, Harris R.</td>
<td>PhD in Folklore/Ethnomusicology University of Indiana</td>
<td>PERF 600, PERF 603, PERF 621, PERF 623</td>
<td>50%</td>
</tr>
<tr>
<td>Donkor, David</td>
<td>PhD in Performance Studies Northwestern University** **expected August, 2007</td>
<td>PERF 605, PERF 689</td>
<td>25%</td>
</tr>
<tr>
<td>Dox, Donnalee</td>
<td>PhD in Theatre History University of Minnesota</td>
<td>PERF 602, PERF 689</td>
<td>50%</td>
</tr>
<tr>
<td>*Hamera, Judith</td>
<td>PhD in Performance Studies Northwestern University</td>
<td>PERF 601, PERF 620, PERF 622</td>
<td>50%</td>
</tr>
<tr>
<td>Pullen, Kirsten</td>
<td>PhD in Theatre Research University of Wisconsin, Madison</td>
<td>PERF 604, PERF 689</td>
<td>50%</td>
</tr>
<tr>
<td>Woodard, Kathryn</td>
<td>DMA in Piano Performance, Cognate in Ethnomusicology, University of Cincinnati College Conservatory of Music</td>
<td>PERF 689</td>
<td>25%</td>
</tr>
</tbody>
</table>

D. **Library** – Provide the library director’s assessment of library resources necessary for the program. Describe plans to build the library holdings to support the program.

See attached assessment from Colleen Cook, Dean, University Libraries.

E. **Facilities and Equipment** – Describe the availability and adequacy of facilities and equipment to support the program. Describe plans for facility and equipment improvements/additions.

The Department of Performance Studies will have 17,000 square feet in the planned Liberal Arts and Humanities Building, scheduled for completion in 2010. Graduate student offices, a seminar room, and additional instruction space are included in plans for this building.
F. **Accreditation** – If the discipline has a national accrediting body, describe plans to obtain accreditation or provide a rationale for not pursuing accreditation.

*Not applicable.*

III. **Costs and Funding**

**Note:** The main costs of the proposed MA in Performance Studies are the internal costs of reallocating existing Department administration, faculty, and staff to the program.

**Five-Year Costs and Funding Sources** - Use this table to show five-year costs and sources of funding for the program.

<table>
<thead>
<tr>
<th>Five-Year Costs</th>
<th>Five-Year Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personnel(^1)</td>
<td>$747,365</td>
</tr>
<tr>
<td>Facilities and Equipment</td>
<td>$24,000</td>
</tr>
<tr>
<td>Library, Supplies,</td>
<td>$10,000</td>
</tr>
<tr>
<td>and Materials</td>
<td></td>
</tr>
<tr>
<td>Other(^2) (administrative costs and clerical)</td>
<td>$221,875</td>
</tr>
<tr>
<td><strong>Total Costs</strong></td>
<td><strong>$1,003,240</strong></td>
</tr>
</tbody>
</table>

* Figure includes maximum possible faculty costs over five years. Note that, in practice, only 2.25 FTEF are required to fully staff all courses over any given two-year period.

1. Report costs for new faculty hires, graduate assistants, and technical support personnel. For new faculty, prorate individual salaries as a percentage of the time assigned to the program. If existing faculty will contribute to program, include costs necessary to maintain existing programs (e.g., cost of adjunct to cover courses previously taught by faculty who would teach in new program).
2. Specify other costs here (e.g., administrative costs, travel).
3. Indicate formula funding for students new to the institution because of the program; formula funding should be included only for years three through five of the program and should reflect enrollment projections for years three through five.
4. Report other sources of funding here. In-hand grants, "likely" future grants, and designated tuition and fees can be included.
Signature Page

1. Adequacy of Funding – The chief executive officer shall sign the following statement:

   I certify that the institution has adequate funds to cover the costs of the new program. Furthermore, the new program will not reduce the effectiveness or quality of existing programs at the institution.

   Chief Executive Officer ___________________________ Date ______________

2. Board of Regents Approval – A member of the Board of Regents or designee shall sign the following statement:

   On behalf of the Board of Regents, I certify that the Board of Regents has approved the program.

   Board of Regents (Designee) ___________________________ Date of Approval ______________

3. Board of Regents Certification of Criteria for Commissioner of Assistant Commissioner Approval – For a program to be approved by the Commissioner or the Assistant Commissioner for Academic Affairs and Research, the Board of Regents or designee must certify that the new program meets the eight criteria under TAC Section 5.50 (b): The criteria stipulate that the program shall:

   (1) be within the institution’s current Table of Programs;
   (2) have a curriculum, faculty, resources, support services, and other components of a degree program that are comparable to those of high quality programs in the same or similar disciplines at other institutions;
   (3) have sufficient clinical or in-service sites, if applicable, to support the program;
   (4) be consistent with the standards of the Commission of Colleges of the Southern Association of Colleges and Schools and, if applicable, with the standards or discipline-specific accrediting agencies and licensing agencies;
   (5) attract students on a long-term basis and produce graduates who would have opportunities for employment; or the program is appropriate for the development of a well-rounded array of basic baccalaureate degree programs at the institution;
   (6) not unnecessarily duplicate existing programs at other institutions;
   (7) not be dependent on future Special Item funding
   (8) have new five-year costs that would not exceed $2 million.

   On behalf of the Board of Regents, I certify that the new program meets the criteria specified under TAC Section 5.50 (b).

   Board of Regents (Designee) ___________________________ Date ______________

9 of 76 O
<table>
<thead>
<tr>
<th>Cost Sub-Category</th>
<th>Before Approval Year</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th Year</th>
<th>5th Year</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Salaries</td>
<td>(Reallocated)</td>
<td>10,547</td>
<td>16,547</td>
<td>16,547</td>
<td>16,547</td>
<td>16,547</td>
<td>16,547</td>
</tr>
<tr>
<td>Program Administration</td>
<td>(New)</td>
<td>34,500</td>
<td>34,500</td>
<td>34,500</td>
<td>34,500</td>
<td>34,500</td>
<td>34,500</td>
</tr>
<tr>
<td>Graduate Assistants</td>
<td>(New)</td>
<td>45,000</td>
<td>50,000</td>
<td>67,000</td>
<td>67,000</td>
<td>67,000</td>
<td>67,000</td>
</tr>
<tr>
<td>Clerical/Staff</td>
<td>(Realllocated)</td>
<td>2,000</td>
<td>2,000</td>
<td>2,000</td>
<td>2,000</td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>Supplies &amp; Materials</td>
<td>(Realllocated)</td>
<td>7,000</td>
<td>9,000</td>
<td>9,000</td>
<td>9,000</td>
<td>9,000</td>
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<tr>
<td>Library &amp; IT Resources™</td>
<td>(New)</td>
<td>11,200</td>
<td>11,200</td>
<td>11,200</td>
<td>11,200</td>
<td>11,200</td>
<td>11,200</td>
</tr>
<tr>
<td>Equipment</td>
<td>(Reallocated)</td>
<td>2,991,000</td>
<td>2,991,000</td>
<td>2,991,000</td>
<td>2,991,000</td>
<td>2,991,000</td>
<td>2,991,000</td>
</tr>
<tr>
<td>Facilities</td>
<td>(Identify)</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>(Instructional Technology)</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>TOTALS</td>
<td></td>
<td>1,860,900</td>
<td>1,860,900</td>
<td>1,860,900</td>
<td>1,860,900</td>
<td>1,860,900</td>
<td>1,860,900</td>
</tr>
</tbody>
</table>

Note: Use this chart to indicate the dollar costs to the institution that are anticipated from the change requested.

- Includes costs incurred for three years before the proposal is approved by the Board (e.g., new faculty, library resources, equipment, facilities, remodeling, etc.).

Explanations:
# ANTICIPATED SOURCES OF FUNDING

*Vote:* Use this chart to indicate the dollar amounts anticipated from various sources. Use the reverse side of this form to specify as completely as possible each non-formula funding source.

<table>
<thead>
<tr>
<th>Funding Category</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th Year</th>
<th>5th Year</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Formula Income*</td>
<td></td>
<td></td>
<td>13/55,381</td>
<td>16/68,161</td>
<td>16/68,161</td>
<td>191,703</td>
</tr>
<tr>
<td>II. Other State Funding*</td>
<td>294,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>294,000</td>
</tr>
<tr>
<td>III. Reallocation of Existing Resources*</td>
<td>267,233</td>
<td>275,733</td>
<td>283,174</td>
<td>274,173</td>
<td>274,173</td>
<td>1,374,487</td>
</tr>
<tr>
<td>IV. Federal Funding* (In-hand only)</td>
<td></td>
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<td>V. Other Funding*</td>
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</table>

*For more information, please refer to the accompanying Anticipated Sources of Funding: Explanatory Notes and Examples.*
NON-FORMULA SOURCES OF FUNDING

*Note: Use this form to specify as completely as possible each of the non-formula funding sources for the dollar amounts listed on the reverse side of this form.

<table>
<thead>
<tr>
<th>Funding Category</th>
<th>Non-Formula Funding Sources</th>
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<td>II. Other State Funding*</td>
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<td>#2</td>
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<td>IV. Federal Funding*</td>
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<tr>
<td>V. Other Funding*</td>
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<td>#2</td>
</tr>
</tbody>
</table>

*For more information, please refer to the accompanying Anticipated Sources of Funding: Explanatory Notes and Examples.

Explanations: ____________________________
June 14, 2007

MEMORANDUM

TO: Judith Hamera, Department Head and Professor
    Department of Performance Studies

FROM: Colleen Cook, Dean
       University Libraries

SUBJECT: Assessment of Library Holdings for the Proposed MA in Performance Studies

The proposed curricula for the proposed MA in Performance Studies include required texts for each course. There are substantial required books and articles for each of these proposed courses.

The courses are as follows:
1. PERF 600: Graduate Scholarship in Performance Studies
2. PERF 601: Theories of Performance Studies
3. PERF 602: Research Methods in Performance Studies
4. PERF 603: Performance and the Construction of American Identity
5. PERF 603: Performance, Power and Identity
6. PERF 604: Performing Vernacular Culture
7. PERF 605: Topics in Globalization
8. PERF 620: Critical Ethnographic Methods
9. PERF 621: Popular Music Studies
10. PERF 623: Phenomenology and Music

After searching the TAMU Libraries on-line catalog, LibCat, we can ascertain that the Library holdings for all of these courses are substantial. We currently own, mostly in-print, as well as no small number of electronic resources, 97% of the required texts. The next step is to order the few titles we do not currently own.

Following that, should there be a necessity for new editions of the proposed texts to ensure our holdings remain current, then the Library will order those texts. Finally, because the search
revealed that many of these titles circulate quite frequently, additional copies of these texts will be ordered.

Please do not hesitate to contact me, should additional information be needed.
To: Judith Hamera, Head  
Department of Performance Studies

From: Richard Street, Head  
Department of Communication

Re: Support for a MA degree in Performance Studies

The Department of Communication strongly supports the proposed MA degree in Performance Studies. Performance Studies and Communication Studies have shared a rich tradition of collaboration and a connection as key divisions in the National Communication Association. While in the early 20th century our roots were commonly grounded in ‘speech’ education (oral interpretation, debate), communication and performance studies have evolved into distinctive disciplinary fields of study characterized by diverse theoretical, methodological, and ethical perspectives.

A graduate program in Performance Studies at Texas A&M University would significantly complement the graduate program in Communication as well as perhaps other department such as English and Anthropology. For example, a number of our graduate students are interested in public discourse and media within organizational, health, and political contexts. A number of these students rely on qualitative methods (e.g., participant-observation, ethnography, semi-structured interviews) to pursue research questions related to how personal identity, relationships, and culture are both shape as well or shaped by communication. Thus, a graduate program that focuses generally on ethnographic examination of oral and musical performance would provide an excellent supporting area of study for a number of our students. Conversely, graduate courses in the Department of Communication would also be a great resource for MA students in Performance Studies.

Finally, Imperative 4 of Vision 2020, the strategic planning document that is a roadmap for creating a culture of excellence at Texas A&M University, addresses the need to “Build the Letters, Arts, and Sciences Core.” The first goal listed under this imperative is to generate a range of programs that compares favorably with the nation’s best public universities, including establishing doctoral-level faculties in appropriate arts, humanities and social sciences disciplines. An MA degree in Performance Studies would be an appropriate and important step to achieving this goal.
Dr. Judith Hamera  
Professor and Head  
Department of Performance Studies  
Texas A&M University  
College Station, TX 77843-4240

August 3, 2007

Dear Dr. Hamera:

I am pleased to offer enthusiastic support for the proposed Master of Arts in Performance Studies. I do so both in my capacity as Head of the Department of English and as a long-time advocate of increased attention to and support for the visual and performing arts at Texas A&M University. The proposal is forward-looking, thoughtfully conceived, and consistent with the mission and strengths of the Department of Performance Studies and Texas A&M. Moreover, it addresses one of the goals identified in Vision 2020, that of creating programs in the arts “distinctive to Texas A&M University” that also advance the University’s efforts to gain increasing national prominence.

Beginning in 1997 I was appointed by then Dean Woodrow Jones as the Arts Development Coordinator in the College of Liberal Arts. In that capacity I worked closely with faculty in music and theater arts in the formation of what would become the Department of Performance Studies. Upon the completion of that assignment in 2000, I was asked by then Provost Ronald Douglas to chair the University-wide Performing and Visual Arts Task Force during the 2000-01 academic year. I mention these appointments to underscore the fact that I take more than a casual interest in the development of arts program and have more than incidental knowledge about what is needed and what can be done. I am deeply impressed by the efforts undertaken in the Department of Performance Studies and am confident that the M.A. in Performance Studies will indeed soon become nationally recognized and lauded.

I am also excited about the degree in Performance Studies because it so well represents both department strengths and interdisciplinary possibilities. As I read through the proposal and the course descriptions as a faculty member in the Department of English, I am struck by how much interest and support there will be among my colleagues here. A number of Performance Studies faculty have already become actively involved in the Glasscock Center for Humanities Research and in other programs that cut across traditional departmental lines. The graduate degree will enhance those opportunities, adding still another reason to support this well-conceived and promising proposal.

Congratulations on putting together an impressive proposal and best wishes for its success.

Sincerely,

Paul A. Parrish  
Regents Professor and Head
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and attach a course syllabus.

1. This request is submitted by the Department of _______________________________________________________________________

2. Course prefix, number and complete title of course: ____________________________
   PERF 600: Graduate Scholarship in Performance Studies

3. Course description (not more than 50 words): _______________________________________
   Overview of history, key issues, and major arguments in performance studies.

4. Prerequisite(s) ________________________________________________________________
   Cross-listed with _______________________________________________________________________
   Cross-listed courses require the signature of both department heads.

5. Is this a variable credit course? ☐ Yes ☑ No If yes, from ______ to _______.

6. Is this a repeatable course? ☐ Yes ☑ No If yes, this course may be taken ______ times. Will the
   course be repeated within the same semester/term? ☐ Yes ☑ No

7. Has this course been taught as a 289/489/689? ☐ Yes ☑ No If yes, how many times? ________ Indicate
   the number of students enrolled for each academic period it was taught. _______________________________________________________________________

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
      M.A. in Performance Studies
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with
   these departments. Attach approval letters.

10. Prefix Course # Title (excluding punctuation)
    PERF 600 GRAD SCHOLARSHIP PERF
    Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
    0 3 0 0 0 3 5 0 0 1 0 1 0 0 0 3 2 1 9 6 0 8 - 0 9 0 0 3 6 3 2
    Level 6

Approval recommended by:

Head of Department __________________________ Date __________
Chair, College Review Committee __________________________ Date __________
Dean of College __________________________ Date __________
Director of Academic Support Services __________________________ Date __________

Questions regarding this form should be directed to Sandra Williams at 845-8836.
OAR/AS – 04/07

17 of 76 O
PERF 600: Graduate Scholarship in Performance Studies

Prerequisites: Admission to the M.A. program in Performance Studies

Course Objectives

1. Students will become familiar with the “braided histories” of performance studies.
2. Students will explore key issues and arguments in the field.
3. Students will position themselves within the braided history of performance studies as they develop their own unique research projects and commitments.
4. Students will gain experience with major assignments and professional expectations of graduate work in the field of performance studies.

Course Requirements

Seminar participation
One ten-page article critique
Research prospectus
Final exam

Evaluation

<table>
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<th>Requirement</th>
<th>Points</th>
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<tr>
<td>Seminar participation</td>
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<tr>
<td>10-page article evaluation</td>
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<td>Research Prospectus</td>
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<tr>
<td>Take-home final exam</td>
<td>20</td>
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<td><strong>Total</strong></td>
<td><strong>100</strong></td>
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</table>

Course materials. The following books are available at the MSC bookstore, and on reserve at Evans Library.


**Americans with Disabilities Act (ADA) Policy Statement.** 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 the Department of Student Life, Services for Students with Disabilities, in Cain Hall or call 845-1637.

**Academic integrity statement.** Academic honesty is of great importance to all students at TAMU. In this and all classes, you must follow the Aggie Honor Code.

Aggie Honor Code

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Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System [. . .]. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M community from the requirements or the processes of the Honor System. For more information, see http://www.tamu.edu/aggiehonor.

**Written Assignment Requirements**

Grammar and writing style are components of grades for all written assignments, excluding in-class exams. Written assignments are to be considered the equivalent of professional papers and are to be treated accordingly, including appropriate appearance and appropriate documentation (MLA or APA) of any sources used. **No late**
assignments are accepted without documentation of a clear and compelling emergency.

Written Assignment Instructions

Each written assignment will be detailed in a handout distributed no less than two weeks before the due date. The assignment handout will include specific objectives and evaluation criteria.

Drafts

I am happy to look over drafts of assignments within the following parameters. Drafts will be reviewed for general issues of argument, not stylistics. I expect any drafts to be reviewed to be in acceptable graduate form on issues of grammar, spelling, and style. Any drafts to be reviewed must be submitted at least two weeks prior to the assignment deadline, allowing me one week to read and comment, and the author one week to revise, before final submission. Drafts to be reviewed must be hard copies (not emailed) and double-spaced to allow for comments.

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Attendance also affects class participation. It will not be possible to secure full participation credit with more than one unexcused absence. (This does not mean, by the way, that simply showing up for every class insures full credit.) An excused absence is accompanied by Texas A&M University Explanatory Statement for Absence from Class form available at http://attendance.tamu.edu presented immediately upon you return to class. You are responsible for securing class material missed during your absence.

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Students are responsible for securing any information missed due to lateness or absences. Repeated tardiness is not acceptable and will be considered as the equivalent of absences if they occur regularly (more than twice) or cause the student to miss more than 20 minutes of class.

Schedule of Topics and Major Assignments
Historical Antecedents

Week 1: Performance Studies: An overview of (inter)disciplinary intellectual history
   For discussion: Jackson, Professing Performance

Week 2: Anthropological interventions: Victor Turner, ritual, and social drama
   For discussion: Turner, From Ritual to Theatre

Week 3: Theatre contributes to performance studies
   For discussion: Schechner, Between Theatre and Anthropology

Week 4: Communication studies, interpretation, and performance studies
   For discussion: Thompson, section II: “Performance in Academic Study, Production, and Experiment”; 317-457; Madison and Hamera, “Performance of and Beyond Literature”: 143-251.

Week 5: Folklore and performance studies
   For discussion: Bauman, Folklore, Cultural Performances, and Popular Entertainments

Week 6: Performance Studies and critical ethnography
   For discussion: Conquergood, “Rethinking Ethnography” and “Performance Studies: Interventions and Radical Research”
   Article critiques due!

Week 7: Performance Studies: Theorizing culture, theorizing memory
   For discussion: Taylor, The Archive and the Repertoire

Week 8: Overview of Methodological Possibilities
   For discussion: Hamera, Opening Acts

Week 9: Issues in performance studies: Liveness
   For discussion: Auslander, Liveness

Week 10: Issues in performance studies: Disappearance and “the past”
   For discussion: Pollock, Exceptional Spaces

Week 12: Issues in performance studies: Capturing/captioning the moving body
   For discussion: Browning, Samba

Week 13: Issues in performance studies: Alterity and critical autoethnography
   For discussion: Alexander, Performing Black Masculinity

Week 14: Presentation of Research Proposals
   Research proposals due!
   Final exam distributed.
The take-home final is due one week after it is handed out.
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
* Submit original form and attach a course syllabus. *

1. This request is submitted by the Department of Performance Studies

2. Course prefix, number and complete title of course: PERF 601: Theories of Performance Studies

3. Course description (not more than 50 words): Overview of major theories of performance studies and related disciplines; also includes major critical and cultural theories that contribute to the field

4. Prerequisite(s) ____________________________________________________________________
   Admission to the MA in Performance Studies or permission of instructor

5. Is this a variable credit course?  □ Yes  ☑ No  If yes, from _______ to _______.

6. Is this a repeatable course?  □ Yes  ☑ No  If yes, this course may be taken _______ times. Will the course be repeated within the same semester/term?  □ Yes  ☑ No

7. Has this course been taught as a 289/489/689?  □ Yes  ☑ No  If yes, how many times? _______ Indicate the number of students enrolled for each academic period it was taught.

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history) M.A. in Performance Studies
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix Course # Title (excluding punctuation)  
    PERF 601 THEORIES OF PERF 
    Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
    0 3 0 0 0 3 5 0 0 1 0 1 0 0 0 3 2 1 9 6 0 8 - 0 9 0 0 3 6 3 2 Level 6

Approval recommended by:

Head of Department  Date
Chair, College Review Committee  Date
Dean of College  Date

Submitted to Coordinating Board by:

Director of Academic Support Services  Date

Effective Date

Questions regarding this form should be directed to Sandra Williams at 845.8836.
OAR/AS – 04/07
PERF 601: Theories of Performance Studies

Prerequisites: Admission to the M.A. program in Performance Studies

Course Objectives

1. Students will become familiar with the primary critical theories that contribute to performance studies.
2. Students will explore theories of performance in disciplines including sociology, rhetoric, and anthropology.
3. Students will review the theoretical writings of representative performance theorists.
4. Students will refine their abilities to apply theories of performance studies to sites of their choosing.

Course Requirements

Seminar participation
One 8-10 page article critique
One 8-10 page application exercise
Final exam

Evaluation

Seminar participation 20 points
Article evaluation 30 points
Application Exercise 30 points
Take-home final exam 20 points

Total 100 points

Course materials. The following books are available at the MSC bookstore, and on reserve at Evans Library.


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Each written assignment will be detailed in a handout distributed no less than two weeks before the due date. The assignment handout will include specific objectives and evaluation criteria.

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Schedule of Topics and Major Assignments

Historical Antecedents: Performance theory in other disciplines

Week 1: Course Overview
Week 2: Plato, mimesis, and the antitheatrical bias
   For discussion: “Ion”

The Critical Turn in the Humanities: Theoretical Infrastructure for Performance Studies

Week 3: Structuralism and its aftermath: implications for performance theory
   For discussion: Saussure; Douglas; Lacan

Week 4: Deconstruction and its implications for performance theory
   For discussion: Derrida

Week 5: Performativity
   For discussion: Butler, Gender Trouble, 128 – 41; 142 – 49.

Week 6: Postcoloniality and difference: implications for performance theory
   For discussion: Appadurai; Bhabha

Performance theory

Week 7: Performance theory in sociology: Erving Goffman
   For discussion: The Presentation of Self in Everyday Life

Week 8: Performance theory in rhetoric: Kenneth Burke and dramatism
   For discussion: Language and Symbolic Action, Part III, chapters 2 and 3
   A Grammar of Motives, “Introduction” and Chapter 1

Week 9: Performance theory in anthropology: Victor Turner
   For discussion: The Anthropology of Performance
   Article evaluation due!

Selected Case Studies

Week 10: Revisioning mimesis
   For discussion: Diamond, Unmaking Mimesis

Week 11: Psychoanalysis and visibility
   For discussion: Phelan, Unmarked

Week 12: The Utopian Performative
   For discussion: Dolan, Utopia in Performance

Week 13: Performance, postcoloniality, and globalization
   For discussion: Waxer, The City of Musical Memory

Week 14: Presentation of application exercises
Application exercise due!
Final exam distributed.

The take-home final is due one week after it is handed out.
Texas A&M University
Departmental Request for a New Course
Undergraduate ✦ Graduate ✦ Professional
* Submit original form and attach a course syllabus. *

1. This request is submitted by the Department of Performance Studies

2. Course prefix, number and complete title of course: PERF 602: Research Methods in Performance Studies

3. Course description (not more than 50 words): Examination and assessment of primary research methods in Performance Studies; emphasis on post-positivist methods; includes examination of ethical imperatives in research

4. Prerequisite(s) Cross-listed with
   Cross-listed courses require the signature of both department heads.

5. Is this a variable credit course? [ ] Yes [x] No If yes, from _____ to _____.

6. Is this a repeatable course? [ ] Yes [x] No If yes, this course may be taken _____ times. Will the course be repeated within the same semester/term? [ ] Yes [x] No

7. Has this course been taught as 289/489/689? [ ] Yes [x] No If yes, how many times? _____ Indicate the number of students enrolled for each academic period it was taught.

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
      M.A. in Performance Studies
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix Course # Title (excluding punctuation)
    PERF 602 RESEARCH METHODS IN PERF
    Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
    0 3 0 0 0 3 5 0 0 1 0 0 0 3 2 1 9 6 0 8 - 0 9 0 0 3 6 3 2
    Level 6

Approval recommended by:

Head of Department Date
Chair, College Review Committee Date
Dean of College Date

Submitted to Coordinating Board by:

Dean of College Date

Questions regarding this form should be directed to Sandra Williams at 845-8836.
OAR/AS – 04/07

29 of 76
PERF 602: Research Methods in Performance Studies

Prerequisites: Admission to the M.A. program in Performance Studies

Course Objectives

1. Students will place performance studies methods in a larger context of post-positivist methodologies.
2. Students will explore key methodological issues in the field through representative case studies.
3. Students will position themselves within specific performance studies methodologies.
4. Students will gain experience with expectations for graduate level literature reviews and methods discussions.

Course Requirements

Seminar participation
One article critique focusing on methods
One literature review
Research prospectus – detailed methods section
Final exam

Evaluation

Seminar participation 20 points
10-page article evaluation 15 points
Literature review 20 points
Research Prospectus (methods) 25 points
Take-home final exam 20 points

Total 100 points

Course materials. The following books are available at the MSC bookstore, and on reserve at Evans Library.

Brettell, Caroline. When They Read What We Write: The Politics of Ethnography. Westport, CT: Bergen & Garvey, 1996.
Conquergood, Dwight. “Performing as a Moral Act: Ethical dimensions of ethnography
Dox, Donnalee. The Idea of Theatre in Latin Christian Though: Augustine to the
Holton, Kimberly DaCosta. Performing Folklore: Ranchos Folcloricos from Lisbon to
Johnson, E. Patrick. “Performance and/as Pedagogy: Performing Blackness in the
Classroom.” In Appropriating Blackness: Performance and the Politics of
Merrill, Lisa. When Romeo Was a Woman: Charlotte Cushman and Her Circle of
Neumann, Mark. On the Rim: Looking for the Grand Canyon. Minneapolis: U of
Pollock, Della. “Performing Writing.” In P. Phelan and J. Lane, eds. The Ends of
Martin’s, 2005.
“Research with Human Subjects.” Texas A&M University Office of Research
Compliance. http://researchcompliance.tamu.edu/irb/welcome
Roman, David. Performance in America: Contemporary US Culture and the Performing

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Schedule of Topics and Major Assignments

Week 1: Placing performance studies methods in post-positivist context
   For discussion: Haraway, “Situated Knowledges”

Week 2: Ethics in performance studies research
   For discussion: Conquergood, “Performing as a moral act”
   AAA Handbook on Ethical Issues in Anthropology; TAMU
   Human Subjects guidelines

Week 3: Archival research in performance studies
   For discussion: Best History Sites, http://www.besthistorysites.net/
   Merrill, When Romeo was a Woman

Week 4: Oral history research in performance studies
   For discussion: Pollock, Remembering Oral History

Week 5: Performance studies and histories of ideas
   For discussion: Dox, The Idea of Theatre in Latin Christian Thought

Week 6: Performance Studies and ethnography
   For discussion: Askew, Performing the Nation
   Article critiques due!

Week 7: Multi-site ethnographies
   For discussion: Holton, Performing Folklore

Week 8: Integrating ethnography, personal narrative, and popular culture
   For discussion: Neumann, On the Rim

Week 9: Researcher reciprocity
   For discussion: Bretell, When They Read What We Write

Week 10: Performance studies research and cultural advocacy
   For discussion: Conquergood, “Health theatre”
   Literature reviews due!

Week 12: Performance criticism
   For discussion: Roman, Performance in America

Week 13: Performance and/as scholarly representation
   For discussion: Pollock, “Performatve Writing”; Johnson, “Performance
   And/As Pedagogy”
Week 14: Presentation of Research Proposals

Research proposals due!
Final exam distributed.

The take-home final is due one week after it is handed out.

Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and 2 copies. Attach a course syllabus to each.

1. This request is submitted by the Department of [Performance Studies]

2. Course prefix, number and complete title: PERF 603: Performance, Power, and Identity

3. Course description (not more than 50 words): Issues in, and production of, power and identity in expressive culture, examines how forms of power and varieties of social identity shape, and are shaped by performance

4. Prerequisite(s): PERF 600 or permission of instructor

5. Cross-listed with:

6. Is this a variable credit course? [ ] Yes [ ] No If yes, from _______ to _______.

7. Is this a repeatable course? [ ] Yes [ ] No If yes, this course may be taken _______ times. Will the course be repeated within the same semester/term? [ ] Yes [ ] No

8. Has this course been taught as a 489/689? [ ] Yes [ ] No If yes, how many times? _______ Indicate the number of students enrolled for each academic period it was taught.

9. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in History)
   M.A. in Performance Studies
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in Geography)

10. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

<table>
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<th>Prefix</th>
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<td>PERF</td>
<td>603</td>
<td>PERF POWER IDENTITY</td>
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Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
0 3 0 0 0 3 5 0 1 0 1 0 0 0 3 2 1 9 6 0 8 - 0 9 0 0 3 6 3 2

Approval recommended by:

Head of Department [Signature] 2/8/07
Chair, College Review Committee [Signature] Date
Dean of College [Signature] 10-3-07

Submitted to Coordinating Board by:

Director of Academic Support Services [Signature] Date
Effective Date [Signature] 35 of 76
PERF 603: Performance, Power, and Identity

Prerequisites. PERF 600 or permission of instructor

Course Description. Performances of expressive culture are one of the primary sites in which issues of power and identity are negotiated in social life. This course explores the ways in which forms of power and varieties of social identity shape performance and in turn are shaped by it. From traditional humanistic visions of identity, to the anti-humanism of post-modern thinkers, to contemporary phenomenological approaches, the course explores a range of ways in which scholars theorize the relationships among power, identity, and performance. With these approaches in mind, the course will examine case studies from a variety of critical perspectives and discuss contemporary ways in which older critical theories are being broadened and expanded.

Grading. Students will be expected to keep a reading journal and to write a one-page, single spaced entry for each piece we read in the class. Rather than summarizing the article, students will be asked to extract key ideas from the reading and think about how those ideas could be useful for their own research interests. A take-home midterm will test students on their understanding of the material in the first unit of the course. A twenty page paper on will be due on the last day of the class. In the paper, students should apply ideas from one or more of the intellectual traditions discussed in the class to a research topic that interests them. There will also be a take-home final exam. The following scheme will be used to calculate the final grade:

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Course materials. The following books are available at the MSC book store. All other readings will be in a course packet available for purchase at Kinko’s.


Americans with Disabilities Act (ADA) Policy Statement. 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 the Department of Student Life. Services for Students with Disabilities, in Cain Hall or call 845-1637.

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

Further, the TAMU Undergraduate Catalog states the following: “Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System [. . .]. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M community from the requirements or the processes of the Honor System.” For more information, see http://www.tamu.edu/aggiehonor.

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**Course Calendar**

*Note: readings are listed in the order they should be read, not alphabetical order.*

**Unit 1: Theories of identity and power.**

Week 1. Performance and the negotiation of identity.

Week 2. Humanistic visions of identity.

Week 3. Anti-humanistic visions of identity. part 1.
*Choose selections from the early Foucault.


Week 5. The decentered subject, part 1.

Week 6. The decentered subject, part 2.

Week 7. New phenomenological approaches to identity.
*The take-home exam is handed out in class.*

Week 8. Class in performance.
*Take-home exam due.*


Week 11. Performance, identity, and the diffusion of power

Week 12. Performance and responses to state power.

**Unit 3. New approaches to critical studies of performance.**


Week 14. New approaches to power: Dialogic ethnography.
*The final paper is due.*
*The reading journal is due.*
*The take-home final is handed out in class.*

*The take-home final is due one week after it is handed out.*
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and 2 copies. Attach a course syllabus to each.

1. This request is submitted by the Department of Performance Studies

2. Course prefix, number and complete title: PERF 604: Performing Vernacular Culture

3. Course description (not more than 50 words): Examines populist and counter-traditions in expressive culture; emphasis on contemporary cultures of performance and/as practices of everyday life

4. Prerequisite(s): PERF 600 or permission of instructor

5. Is this a variable credit course? □ Yes □ No

6. Is this a repeatable course? □ Yes □ No

7. Has this course been taught as a 489/689? □ Yes □ No

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
      M.A. in Performance Studies
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix Course # Title (exclude punctuation)
    PERF 604 PERF VERNACULAR CULTURE

    Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
    0 3 0 0 0 3 5 0 1 0 1 0 0 0 3 2 1 9 6 0 8 0 9 0 0 3 3 6 3 2

    Approval recommended by:

    Head of Department: Date
    Chair, College Review Committee: Date
    Dean of College: Date
    Dean of College (if cross-listed course): Date
    Director of Academic Support Services: Date

    To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
    DARAS 5/04

40 of 76 O
PERF 604: Performing Vernacular Culture

**Prerequisites.** PERF 600 or permission of instructor

**Course Description.** It is widely acknowledged that the bulk of mainstream humanities scholarship has traditionally tended to focus on elite culture and ignore or dismiss as insignificant the artistic behavior of the working classes, rural people, women, ethnic/racial minorities, and those living on the periphery of Western modernity. But there have always been populist and critical counter-traditions to elite discourses about culture. This course explores the range of ways in which such counter-traditions have understood research into vernacular performance. Comparing the reciprocities and tensions among a wide range of intellectual traditions, the course examines the ways in which populist and critical impulses have played out in the study of culture outside of high art cannons. In the first unit of the class, a history of constructions of the vernacular in folklore studies sets the stage for the discussion of ideas and methods from popular culture studies, American studies, cultural studies, and everyday life studies. In the second unit, the course examines the wide range of ways in which contemporary cultures of performance resist the traditional trichotomy of folklore/elite culture/mass culture, and readings explore the emergence of vernacular performance in everyday life.

**Grading.** Students will be expected to keep a reading journal and to write a one-page, single spaced entry for each piece we read in the class. Rather than summarizing the article, students will be asked to extract key ideas from the reading and think about how those ideas could be useful for their own research interests. A take-home midterm will test students on their understanding of the material in the first unit of the course. A twenty page paper on will be due on the last day of the class. In the paper, students should apply ideas from one of the intellectual traditions discussed in the class to a research topic that interests them. There will also be a take-home final exam. The following scheme will be used to calculate the final grade:

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**Course Calendar**

*Note: readings are listed in the order they should be read, not alphabetical order.*

**Unit 1. The critique of elite culture: A spectrum of approaches.**

Week 1. Folkloristics and the romantic response to enlightenment theories of culture.


Week 2. The American populist tradition of folkloristics: Region, class, and ethnicity.


Week 3. Neo-romanticism in folklore.


Week 4. Popular culture studies and American studies.

Readings: *.

Week 5. The analysis of cultural prestige in the sociology of culture, part 1.


Week 6. The analysis of cultural prestige in the sociology of culture, part 2.


Week 7. Cultural studies, part 1.


*The take-home exam is handed out in class.*

**Unit 2: Contemporary Case Studies in Vernacular Culture.**
Week 10. Critical folkloristics: A feminist approach to artistic communication in small groups.
*The take-home exam is due in class.*

Week 11. Traditional approaches to subculture theory.

Week 12. New approaches to subculture.

Week 13. Fan culture and the appropriation of the mass media.

Week 14. Production and reception of the mass media.
*The reading journal is due.*
*The take-home final is handed out in class.*

*The take-home final is due one week after it is handed out.*
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and 2 copies. Attach a course syllabus to each.

1. This request is submitted by the Department of ____________

2. Course prefix, number and complete title ____________

3. Course description (not more than 50 words) ____________

4. Prerequisite(s) ____________ Cross-listed with ____________

5. Is this a variable credit course? □ Yes □ No

6. Is this a repeatable course? □ Yes □ No

7. Has this course been taught as a 489/689? □ Yes □ No

8. This course will be:
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   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix  | Course #  | Title (exclude punctuation)  | Lect. | Lab | SCH | Subject Matter Content Code | Admin. Unit | Acad. Year | FICE Code | Level

| PERF | 605 | GLOBALIZATION AND PERFORMANCE STUDIES | 0 | 3 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 3 | 2 | 1 | 9 | 6 | 0 | 8 | 0 | 9 | 0 | 0 | 3 | 6 | 3 | 2 |

Approval recommended by: ____________

Head of Department ____________ 2/8/07

Chair, College Review Committee ____________ Date

Dean of College ____________ Date

Dean of College ____________ Date

Submitted to Coordinating Board by: ____________

Date

Director of Academic Support Services ____________ Date

Effective Date

To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847.8737.

OAKAS 5.04

45 of 76
PERF 605: Topics in Globalization and Performance Studies

Prerequisites. PERF 600 or permission of instructor.

Course Description. Until the end of the 1980s, it was not uncommon for scholars to think of societies as bounded entities entailing a group of people, a common culture among those people, a language, and a well-defined geographical territory. The sharp increases in migration across the boundaries of nation states and the rise of mass media technologies in the late twentieth century have drawn scholarly attention to the problems with such an approach, leading to the emergence of new forms of social and culture theory and new methodologies for research in a field called globalization studies. Globalization shapes culture as well as politics and economics, and this course will explore the phenomena of globalization and writings in the field of globalization studies to explore the ways in which performance emerges under conditions of globalization. After examining a range of theories of globalization, the course will focus on a series of case studies in globalization and performance. New research methodologies in the field will also be discussed, and students will be encouraged to explore the ways in which globalization calls into question basic theoretical concepts like culture and society.

Grading. Students will be expected to keep a reading journal and to write a one-page, single spaced entry for each piece we read in the class. Rather than summarizing the article, students will be asked to extract key ideas from the reading and think about how those ideas could be useful for their own research interests. *A twenty page paper on globalization and performance is due on the last day of the class. There will also be a take-home final exam. The following scheme will be used to calculate the final grade:

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Course materials. The following books are available at the MSC book store. All other readings will be in a course packet available for purchase at Kinko's.


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**Course Calendar**

*Note: readings are listed in the order they should be read, not alphabetical order.*

**Unit 1: Theories of Globalization.**


**Week 2. Contemporary approaches to globalization.**


**Week 3. Globalization and modernity.**


**Week 4. Globalization and the production of the local.**


**Unit 2. Case studies in globalization and performance**

**Week 5. Music and globalization.**


**Week 6. Material culture and globalization.**


**Week 7. Foodways, tourism, and globalization.**


**Week 8. Public display and globalization.**


**Week 9. Performance, citizenship, and globalization.**


**Unit 3: Research methodologies**

Week 12. Multi-sited ethnography.

Week 13. Internet ethnography.

Week 14. Course conclusion.
   *Reading journal due.*
   *Final paper due.*
   *Take-home exam handed out.*

*The take-home exam is due one week after it is handed out.*
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and 2 copies. Attach a course syllabus to each.

1. This request is submitted by the Department of Performance Studies

2. Course prefix, number and complete title PERF 620: Critical Ethnographic Methods in Performance Studies

3. Course description (not more than 50 words) Critical methods in performance ethnography; emphasis on political dimensions of field encounter;

4. Prerequisite(s) PERF 600, 602 Cross-listed with 

5. Is this a variable credit course? □ Yes ☑ No If yes, from _____ to _______. Cross-listed courses require the signatures of both department heads.

6. Is this a repeatable course? □ Yes ☑ No If yes, this course may be taken _____ times. Will the course be repeated within the same semester/term? □ Yes ☑ No

7. Has this course been taught as a 489/689? □ Yes ☑ No If yes, how many times? _______ Indicate the number of students enrolled for each academic period it was taught.

8. This course will be:
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M.A. in Performance Studies

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix Course # Title (exclude punctuation)

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Approval recommended by:  

Head of Department  2/8/07  Chair, College Review Committee  10-3-07

Head of Department (if cross-listed course) Date  Dean of College Date

Submitted to Coordinating Board by:  

Dean of College Date

Director of Academic Support Services Date

To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

OAR/AS 504
In addition to the ethnocentrism of the culture as text metaphor, [Clifford] Geertz’s theory needs to be critiqued for its particular fieldwork-as-reading model: “Doing ethnography is like trying to read [. . . ] a manuscript” (10). Instead of listening, absorbing, and standing in solidarity with the protest performances of the people, as [Frederick] Douglass recommended, the ethnographer, in Geertz’s scene, stands above and behind the people and, uninvited, peers over their shoulders to read their texts, like an overseer or a spy. There is more than a hint of the improper in this scene: the asymmetrical power relations secure both the anthropologist’s privilege to intrude and the people’s silent acquiescence (although one can imagine what they would say about the anthropologist’s manners and motives when they are outside his reading gaze). The strain and tension of this scene are not mediated by talk or interaction; both the researcher and the researched face the page as silent readers instead of turning to face one another and, perhaps, open a conversation.


**PERF 620: Critical Ethnographic Methods in Performance Studies**

**Prerequisite:** PERF 600 and 603 or permission of instructor

**Course Objectives**

1. To familiarize students with core concepts in critical performance ethnography.
2. To present and discuss foundational texts in performance ethnography for core presumptions, methods, and strategies of representation undergirding contemporary approaches to fieldwork.
3. To focus special attention on everyday storytelling as a site of fieldwork.
4. To examine multiple modes of presenting critical ethnographies.

**Required Texts**

*(may be supplemented by readings on reserve in Evans Library)*


Madison, D. Soyini. *Critical Ethnography: Methods, Ethics, and Performance.* Thousand Oaks:
Sage, 2005.

Course Requirements

One paper proposal (3-4 pages)
One ten-entry annotated bibliography
One major research paper (20 pgs.), supported by bibliography
Seminar Participation

Evaluation

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100-90: A; 89-80: B; 79-70: C; 69-60 D; 59 - F

What Grades Mean

A: Excellent work! You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. The class learned something valuable from you.

B: Very good work! You have exceeded expectations on some of the assignments. There are few errors. Your work has been thorough and consistent throughout the term.

C: Average work. You have done what was expected of you, no more no less. There have been errors in some assignments. There may have been problems with consistency over the course of the term. Note that a "C," and, by extension, average performance, is considered unsuitable for graduate study.

D: Time for self-reflection. You have done qualitatively and quantitatively less than the minimum expected of a student in this class.

F: As Roland Barthes has observed, some signs critique themselves.

What "Class Participation" Means
Class participation is an integral part of graduate course work and is expected of every student. If you do not participate regularly, making substantive contributions of quality, do not expect to have any chance at a passing grade.

Class participation means that, as a member of this scholarly community, you honor your membership by showing up, and by showing up when you show up, not only to advance your own concerns, but also to advance those of your colleagues and the class as a whole. Be advised that I take committed, ethically informed participation in the community of a class like this very seriously. You cannot secure full participation credit with more than one unexcused absences (which doesn't mean perfect attendance guarantees you full credit!). An excused absence is accompanied by Texas A&M University Explanatory Statement for Absence from Class form available at http://attendance.tamu.edu presented immediately upon you return to class. You are responsible for securing class material missed during your absence. Questions about what constitutes an excused absence should be directed to TAMU Student Rule 7: http://student-rules.tamu.edu/rule7.htm You are responsible for securing class material missed during your absence.

All assignments are due at the beginning of the class period for which they are assigned. No late assignments will be accepted.

General Assignment Guidelines and Expectations

All assignments are due at the beginning of the class period for which they are assigned. No late assignments will be accepted without sufficient documentation of an emergency. Assignments must be typed, double-spaced, and be free of grammatical and typographical errors. Writing style and professional presentation are components of the grades for all written assignments. MLA style is to be used in all course assignments. Violations of the Academic Honesty policy will be rigorously enforced.

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The Honor Code prohibits cheating on exams; forging data or documents; plagiarism in any form, including using ideas without attribution and errors in documentation; and other offenses.

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### Schedule of Topics and Major Assignments*
*subject to changes announced in class

| Week 1: | Course Introduction: major presumptions and definitions  
For discussion: Madison, *Critical Ethnography* |
| Week 2: | Ethnography, autoethnography, gender and fieldwork  
For discussion: Hurston, *Dust Tracks on a Road* |
| Week 3: | The nature of performance, transcription, self-presentation  
For discussion: Bauman, *Story, Performance, Event* |
| Week 4: | “What do you want from us here?” Everyday storytelling, reciprocity, and social drama  
For discussion: Myerhoff, *Number Our Days* |
| Week 5: | Theorizing the everyday: Michel de Certeau  
*Proposal due!* |
| Week 6: | Theorizing the everyday, continued  
For discussion: *Practices of Everyday Life*, Chapters X, XI, XII, XIV |

### Case Studies

| Week 7: | Everyday Storytelling: theories and methods  
For discussion: Langellier and Petersen, *Storytelling in Daily Life* |
| Week 8: | Everyday Storytelling: Birth Stories  
For discussion: Pollock, *Telling Bodies, Performing Birth* |
| Week 9: | Dance techniques as templates for sociality  
For discussion: Hamera, *Dancing Communities* |
| Week 10: | Ethnography in motion  
For discussion: Savigliano, *Tango*  
*Annotated bibliography due!* |
Critical Ethnography and the Politics of Scholarly Representation

Week 11: Performing Ethnography  
For discussion: Denzin, *Performance Ethnography*

Week 12: Contestation and “coherence” in ethnographic research  
For discussion: Tsing, *Friction*

Week 13: Critical ethnography in an other place  
For discussion: Chamoiseau, *Solibo Magnificent!*

Week 14: *Presentation of Research*  
Research papers due following week.

DESCRIPTIONS OF MAJOR ASSIGNMENTS

Major Paper

Objectives:

1. To examine behavior as performance using the critical, theoretical, and methodological tools presented in class.
2. To thoughtfully, thoroughly, and intellectually consider issues including: the researcher's positionality in his/her research; the nature of the stories performed and behaviors enacted in a specific site; and the function of these stories and behaviors in their specific socio-cultural contexts.
3. To present a close analysis of at least one performed story or enacted behavior, including decisions on appropriate transcription.
4. To expand the researcher's bibliography to include sources most relevant to his/her specific site; and
5. To gain experience with professional presentation of original research.

Description:

In twenty to twenty five pages, present a critical, interpretive analysis of behaviors in a specific site. This examination is not meant to be comprehensive; that is, no definitive conclusions about the site are needed. What is valued here is a detailed discussion of the functions of particular behaviors within their specific contexts. Epistemological foundations used in this class, as well as vocabulary and methods of analysis, should be demonstrated in the paper. Students will share their research in organized, formal presentations.

Regardless of the site, all papers should include the following:
1. Literature Review

Here the student will do a literature review, in essay form, with the major argument of larger work clearly referenced and in evidence. Ten sources are sufficient for the review. The goal is to set the student's analysis into the larger scholarly conversation and to demonstrate that the student is, in fact, familiar with the major turns in that conversation. Do not include class texts in the lit review, but be sure that sources represent the major bibliography on the topic. Communication and performance studies journals should be strongly in evidence.

2. Analysis

Here the emphasis is on close reading of specific elements and behaviors within the site of inquiry. Part of the analysis includes thick description of the specific story and/or behavior, as well as a reckoning with how best to present it.

3. Researcher Positionality and/in Ethnographic Methods

Here the student must explain his/her ethnographic methods and how s/he has gained informant rapport. How were the stories/behaviors described collected? What is at stake for the researcher in the collection and presentation of this information?

I am open to other possibilities. Talk to me.

Evaluation:

Paper clearly and completely describes the context in which the site to be analyzed resides 5 points
Paper demonstrates clear engagement with critical, interpretive methods, including presumptions and techniques 10 points
Argument and analysis clearly stated and well developed 10 points
Literature review clearly demonstrates understanding of intellectual context of author's argument/analysis 10 points
Sources include key works on the topic 5 points
Close reading of site and/or behavior is clear, complete, imaginative 10 points

(note: a minimum of one point per category will be deducted for stylistic and/or proofreading errors)

Total  /50 points

Proposal
Objectives:

1. To encourage detailed thinking and research on the major paper early in the quarter; and
2. To secure feedback with the goal of generating a solid, sophisticated final paper.

In 3-4 pages (with the understanding that the more detailed the proposal, the more detailed the feedback), address the following:

Site/behavior you will investigate
Reasons for your selection
Preliminary thoughts on approaches you will take

Evaluation:

<table>
<thead>
<tr>
<th>Topic investigated is described with sense of clear potential</th>
<th>4 points</th>
</tr>
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<tbody>
<tr>
<td>for a substantive argument</td>
<td></td>
</tr>
<tr>
<td>Reasons for selection clear and well-argued</td>
<td>4 points</td>
</tr>
<tr>
<td>Preliminary thoughts reasoned and appropriate</td>
<td>2 points</td>
</tr>
</tbody>
</table>

Total 10 points

A minimum of one point per category will be deducted for stylistic and/or proofreading errors.

Annotated Bibliography

Objectives:

1. To identify ten key sources central to your argument;
2. To secure feedback to insure that major texts from the discipline related to the topic are represented in final papers; and
3. To provide an update on the development of the paper's larger argument.

Generate a 10-entry annotated bibliography of sources you will use in your final paper. These sources should not include class texts, though these may appear in the bibliographies of your final papers. Be sure that sources from communication, including those in the major journals, are well represented in your selections for this assignment.

Annotations are 7-10 sentence paragraphs that summarize the source and link it clearly to your argument. Preface your bibliography with a paragraph detailing the overall argument you are making and how that has evolved since generating your proposal.

Evaluation:

Each entry will be worth 2 points. These points will reflect the quality of the summary, as well as the connections made to a larger argument. MLA form is required; a minimum of one point per entry will be deducted for incorrect citation form, stylistic and/or proofreading errors.
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and 2 copies. Attach a course syllabus to each.

1. This request is submitted by the Department of Performance Studies

2. Course prefix, number and complete title PERF 621: Topics in Popular Music Studies

3. Course description (not more than 50 words) Examination of context, politics, and political economy of specific popular music forms. May be repeated for a total of 9 units.

4. Prerequisite(s) PERF 600, 601, 602, or permission of instructor

5. Is this a variable credit course? [ ] Yes [ ] No If yes, from ________ to ________.

6. Is this a repeatable course? [ ] Yes [ ] No If yes, this course may be taken ________ times. Will the course be repeated within the same semester/term? [ ] Yes [ ] No

7. Has this course been taught as a 489/689? [ ] Yes [ ] No If yes, how many times? ________ Indicate the number of students enrolled for each academic period it was taught.

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

M.A. in Performance Studies

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix | Course # | Title (exclude punctuation)
     PERF 621 | TOPICS POP MUSIC STUDIES

<table>
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<th>Lect.</th>
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<th>SCH</th>
<th>Subject Matter</th>
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<th>Admin. Unit</th>
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Do not complete shaded area.

Approval recommended by:

Head of Department [Signature] 7/8/07
Chair, College Review Committee [Signature] Date
Dean of College [Signature] 10-3-07

Submitted to Coordinating Board by:

Dean of College [Signature] Date

Director of Academic Support Services [Signature] Date

Effective Date

To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8773.

OAR/AS 504

58 of 76 O
PERF 621: Popular Music Studies

Prerequisites. PERF 600, 601, 602, or permission of instructor

Course description. Popular music studies is a highly interdisciplinary field. The goal of this course is to expose students to the diverse traditions of scholarship in this field, provide them with an intellectual roadmap for this terrain, and help them to develop an approach to inquiry that will benefit their own research interests. The first unit of the course focuses on the theoretical work that laid the foundations for the first waves of popular music studies in the US and UK, including Marxism, semiotics, and ethnomusicological theory. The 1970s to the mid-1990s was the period during which scholars from a range of disciplines began to come together to form popular music studies; the second unit of the course examines key works from this defining period. During each week of this unit, the focus will be on theory, method, and program. How is music conceptualized by these scholars? What are the underlying assumptions that guide their research? What methods and techniques are used? What questions do they want to answer and what are their larger programs? The final section examines key issues in the contemporary discipline.

Grading. Students will be expected to keep a reading journal and to write a one-page, single spaced entry for each piece we read in the class. Rather than summarizing the article, the students will be asked to extract key themes from the reading and to ask themselves how this work could be useful for their own research. An annotated bibliography of works in the student’s area of interest will be due at mid-semester. A twenty page paper on popular music will be due on the last day of the class. In this paper, the student will be expected to draw on the theoretical orientations from one or more traditions in popular music studies and apply those ideas to his/her topic of interest. A take-home final due during finals week will test students on their understanding of ideas from the course.

The following scheme will be used to calculate grades in this class: Reading journal, 15%; annotated bibliography, 15%; final paper, 40%; final take-home exam, 30%.

Course objectives. *

Course materials. The following books are available at the MSC book store. All other readings will be in a course packet available for purchase at Kinko’s.

Americans with Disabilities Act (ADA) Policy Statement. 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 the Department of Student Life, Services for Students with Disabilities, in Cain Hall or call 845-1637.

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**Course Calendar**

*Note: Readings are listed in the order they should be read, not alphabetical order.*

**Unit 1. Foundational Orientations.**

Week 1. Marxist approaches.

*Perhaps make this two weeks and cut the Marcus week.*


Week 2. Semiotics.

**Week 3. Ethnomusicology.**

**Unit 2. Differing study objects, differing approaches: The 1970s to the mid-1990s.**

**Week 4. Music and culture in American popular culture studies and music criticism.**

**Week 5. Music, class, and race in British cultural studies.**

**Week 6. Non-Western popular music and the politics of representation in the ethnomusicological tradition.**

**Week 7. The music industry in communication studies and history.**
Annotated bibliography is due.

**Week 8. Analyzing musical sound in musicology.**

**Week 9. Music, gender, and sexuality in the “new” musicology.**

Week 10. Music and race in African American studies.


Week 12. Music and technology.

Week 13. Current approaches to musical form.


_The take-home final is handed out in class._
_Final paper is due on the last day of class._

The take-home final is due one week after it is handed out.
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and 2 copies. Attach a course syllabus to each.

1. This request is submitted by the Department of Performance Studies

2. Course prefix, number and complete title
PERF 622: Performance and the Construction of American Identity

3. Course description (not more than 50 words)
Role of performance in construction of national identity; special emphasis on post-Civil War US

4. Prerequisite(s)
PERF 600, 601, 602, or permission of instructor
Cross-listed with

5. Is this a variable credit course? □ Yes □ No If yes, from _______ to _______.

6. Is this a repeatable course? □ Yes □ No If yes, this course may be taken ________ times. Will the course be repeated within the same semester/term? □ Yes □ No

7. Has this course been taught as a 489/689? □ Yes □ No If yes, how many times? ________ Indicate the number of students enrolled for each academic period it was taught.

8. This course will be:
a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)

b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

M.A. in Performance Studies

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix Course # Title (exclude punctuation)
PERF 622 Performance and the Construction of American Identity

Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
0 3 0 0 0 3 5 0 1 0 1 0 0 3 2 1 9 6 0 8-0 9
0 0 3 6 3 2

Do not complete shaded area.

Approval recommended by:

Head of Department Date

Chair, College Review Committee Date

Head of Department (if cross-listed course) Date

Dean of College Date

Submitted to Coordinating Board by:

Dean of College Date

Director of Academic Support Services Date

To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

OARAS-5/04
[...] I suggest that we have been blindsided to focus disproportionately on the threshold of an opening night paradigm in our general practice as historians. Having broken loose from the shackles of a "literary theatre" dependent upon a logocentric artifact little resembling performance itself, have we been too rigid in establishing our criterion of significance, the threshold of a particular kind of performance? Moving the threshold from the page to the stage, and then to a wider purview of "performance," what do we tend to honor as the stage experience? What do we tend to include as "history"?


The 'locality' of national culture is neither unified nor unitary in relation to itself, nor must it be seen simply as 'other' in relation to what is outside or beyond it. The boundary is Janus-faced and the problem of outside/inside must always itself be a process of hybridity, incorporating new 'people' in relation to the body politic, generating other sites of meaning and, inevitably, in the political process, producing unmanned sites of political antagonism and unpredictable forces for political representation.


Performance and the Construction of American Identity

Prerequisites: PERF 600, 601, and 602, or permission of instructor

Course Objectives

1. To explore the importance of performance and spectacle in the construction of both an American "self" and "America" as a nation;
2. To examine multiple modes of historiography in performance studies; and
3. To engage diversity at the heart of American identity, whether in demographics, in regions, or in performance genres.

Required Texts


**Additional required readings on Electronic Reserve at the Library:**


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**Course Requirements**

- Major paper: 45% of final grade
- Essay final exam: 35% of final grade
- Seminar participation: 20% of final grade

---

**General Assignment Guidelines**

No late assignments will be accepted without sufficient documentation of an emergency. Assignments must be typed, double-spaced, and be free of grammatical and typographical errors. Writing style and professional presentation are components of the grade for all written assignments. MLA style is to be used in all course assignments.

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Attendance Policy

You cannot secure full participation credit with more than one unexcused absences (which doesn't mean perfect attendance guarantees you full credit!). An excused absence is accompanied by Texas A&M University Explanatory Statement for Absence from Class form available at http://attendance.tamu.edu presented immediately upon you return to class. You are responsible for securing class material missed during your absence.

Questions about what constitutes an excused absence should be directed to TAMU Student Rule 7: http://student-rules.tamu.edu/rule7.htm

Schedule of Topics and Major Assignments*
*subject to changes announced in class

Week 1: Logistical and Epistemological Introduction
  Course Introduction: requirements
  The antitheatrical bias: Plato’s “Ion” as intellectual antecedent

Week 2: Performativity and the nation
  Ideas of “America” before and after the Civil War
  For discussion: Anderson, Bhabha, and Menand (on Electronic Reserve)

Week 2: Indians, “Indian-ness,” and Red-face performance
  For discussion: Deloria

Week 3: African Americans and minstrelsy
  For discussion: Lott; Bowman; Conquergood

Week 4: PT Barnum and the construction of the middle class audience
  For discussion: Harris

Week 5: Temperance and/or performance
  For discussion: Frick

Week 6: Science and/as Spectacle
  For discussion: Conn
Week 7: Consuming Performances
   For discussion: Abelson

Week 8: “Reformance” and “Civic Housekeeping”
   For discussion: Jackson

Week 9: Elocution and Chautauqua
   For discussion: Canning

Week 10: Feminism – Women Acting Up
   For discussion: Glen

Week 11: Performance and the Cold War
   For discussion: Prevots

Week 12: Dancing in the Streets – Motown and Revisiting Race
   For discussion: Smith

Week 13: Artists reclaiming the American “local”
   For discussion: Kufinec

Week 14: Paper presentations

Week 15: Final Exam
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and 2 copies. Attach a course syllabus to each.

1. This request is submitted by the Department of Performance Studies

2. Course prefix, number and complete title  PERF 623: Phenomenology and Music

3. Course description (not more than 50 words) Theoretical and methodological potentials of phenomenology in analyses of music, special emphasis on use of phenomenology to examine multiple aspects of music production, including embodiment.

4. Prerequisite(s) PERF 600, 601, 602, or permission of instructor Cross-listed with

5. Is this a variable credit course? ☐ Yes ☑ No If yes, from ________ to ________

6. Is this a repeatable course? ☐ Yes ☑ No If yes, this course may be taken ________ times. Will the course be repeated within the same semester/term? ☐ Yes ☑ No

7. Has this course been taught as a 489/689? ☐ Yes ☑ No If yes, how many times? __________ Indicate the number of students enrolled for each academic period it was taught. __________

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)

   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography) M.A. in Performance Studies

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix   Course #   Title (exclude punctuation) Performed by:

<table>
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<tr>
<th>Lect.</th>
<th>Lab</th>
<th>SCH</th>
<th>Subject Matter Content Code</th>
<th>Admin. Unit</th>
<th>Acad. Year</th>
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Do not complete shaded area.

Approval recommended by:  
Head of Department Date  
Chair, College Review Committee Date  
Dean of College Date  

Submitted to Coordinating Board by:  
Director of Academic Support Services Date  
Effective Date

To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
OAR AS 5.04

69 of 76 O
PERF 623: Phenomenology and Music

Prerequisites: PERF 600, 601, 602, or permission of instructor

Course description. Phenomenology is a complex and varied tradition in Western philosophy. The goal of this course is to introduce graduate students in music to basic ideas from this school of philosophical thought and to help them find ways of applying these ideas to problems in contemporary music studies. The first part of the course works through selections from foundational texts from the major figures in phenomenology (Husserl, Merleau-Ponty, Sartre, and Schutz) and as well as the more recent work of Samuel Todes. The second part of the course examines the range of ways in which phenomenology has been applied in music studies. Beginning with a rich phenomenology of sound by American philosopher Don Ihde, the course moves from traditional phenomenologies of musical form to more recent approaches that apply phenomenology to problems in the study of the performing body, music and gender, music and healing, and music and politics.

Grading. Students will be expected to keep a reading journal and to write a one-page entry for each piece we read in the class. Rather than summarizing the article, students will be asked to extract key ideas from the reading and think about how those ideas could be useful for their own research interests. A take-home midterm will test students on their understanding of basic ideas from the tradition. A twenty page paper on phenomenology and music will be due on the last day of the class. In this paper, students will be asked to make clear how they are choosing to engage with the phenomenological literature and to apply ideas from that literature to an area of research in music studies. There will also be a take-home final exam. The following scheme will be used to calculate the final grade:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Reading journal</td>
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<tr>
<td>Take-home midterm test</td>
<td>25%</td>
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<td>Paper</td>
<td>40%</td>
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<td>Take-home final exam</td>
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<td><strong>Total</strong></td>
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Course materials. The following books are available at the MSC book store. All other readings will be in a course packet available for purchase at Kinko’s.


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**Course Calendar**

*Note: Readings are listed in the order they should be read, not alphabetical order.*

**Unit 1. The Phenomenological Tradition in Philosophy.**

Week 1. Introduction.  

Week 2. Edmund Husserl’s phenomenology, part 1.  
Week 3. Edmund Husserl’s phenomenology, part 2.
  Introduction to Phenomenology, translated by Dorion Cairns. The Hague: 
  Martinus Nijhoff.

Week 4. Maurice Merleau-Ponty and the body subject.

Week 5. Jean Paul Sartre on freedom.
  Publishing Group.

Week 6. Alfred Schutz on social life and meaning.
  Schutz, Alfred. [1932] 1967. Selections from The Phenomenology of the Social World, 
  translated by George Walsh and Frederick Lehnert. Evanston, Illinois: 
  Northwestern University Press.

Week 7. A phenomenology of the body: Samuel Todes.
  The take-home midterm handed out.

Unit 2. Phenomenological Approaches to Music Research.
Week 8. The phenomenology of sound.
  The take-home midterm is due.
  Ihde, Don. 1976. Selections from Listening and Voice: A Phenomenology of Sound. 
  Athens: Ohio University Press.

  translated by Raymond Meyer and John T. Goldthwait. Athens: University of 
  Ohio Press.

Week 10. The phenomenology and musical form, part 2.

3 of 4


Week 11. The phenomenology of the music event.

Week 12. The phenomenology of the musician’s performing body.

Week 13. Phenomenology, music, and healing.

Week 14. Phenomenology and politics.
*The take-home exam is handed out in class.*
The final paper is due on the last day of class.

*The take-home final is due one week after it is handed out.*
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
* Submit original form and attach a course syllabus. *

1. This request is submitted by the Department of **Performance Studies**

2. Course prefix, number and complete title of course: **PERF 685: Directed Studies**

3. Course description (not more than 50 words): **Directed studies in specific areas of performance studies. Student may take up to two sections of directed studies in the same semester, with a maximum of 6 credits.**

4. **Prerequisite(s)**

5. Is this a variable credit course? **Yes** ☑ No ☐
   If yes, from **1** to **3**.

6. Is this a repeatable course? **Yes** ☑ No ☐
   If yes, this course may be taken **2** times. Will the course be repeated within the same semester/term? **Yes** ☑ No ☐

7. Has this course been taught as a 289/489/689? **Yes** ☑ No ☐
   If yes, how many times? **Indicate the number of students enrolled for each academic period it was taught.**

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., *B.A.
   in history*)
   b. an elective for students enrolled in the following degree program(s) (e.g., *M.S.,
   Ph.D. in geography*)

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. **Attach approval letters.**

10. **Prefix**  **Course #**  **Title (excluding punctuation)**

     **PERF 685**  **DIRECTED STUDIES**

     | Lect. | Lab | SCH | Subject Matter | Content Code | Admin. Unit | Acad. Year | FICE Code |
     |-------|-----|-----|---------------|--------------|-------------|------------|-----------|
     | 03    | 00  | 03  | 00            | 1010032196   | 08-09       | 003632     |

     Approval recommended by: **[Signature]** 3/8/07

     Head of Department  Date

     Chair, College Review Committee  Date

     Dean of College  Date

     Dean of College  Date

     Director of Academic Support Services  Date

     Effective Date

Questions regarding this form should be directed to Sandra Williams at 845-8836.

OAR/AS – 04/07

74 of 76 O
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and attach a course syllabus.

1. This request is submitted by the Department of ____________________________
   Performance Studies

2. Course prefix, number and complete title of course: PERF 689: Special Topics in Performance Studies

3. Course description (not more than 50 words): Selected topics in an identified area of performance studies. May be repeated for a total of 9 credits.

4. Prerequisite(s) ____________________________
   Cross-listed with ____________________________
   Cross-listed courses require the signature of both department heads.

5. Is this a variable credit course? □ Yes ☑ No
   If yes, from _______ to _______.

6. Is this a repeatable course? ☑ Yes □ No
   If yes, this course may be taken _______ times. Will the course be repeated within the same semester/term? □ Yes ☑ No

7. Has this course been taught as a 289/489/689? □ Yes ☑ No
   If yes, how many times? _______. Indicate the number of students enrolled for each academic period it was taught.

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)
   M.A. in Performance Studies

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix  Course #  Title (excluding punctuation)
    PERF 689  SPEC TOPICS  PERF STUDIES

    Lect.  Lab  SCH  Subject Matter Content Code  Admin. Unit  Acad. Year  FICE Code
    0 3 0 0 0 3 5 0 0 1 0 1 0 0 0 3 2 1 9 6 0 8 - 0 9 0 0 3 6 3 2

    Approval recommended by: ____________________________
    Date  ____________________________
    ____________________________
    ____________________________
    ____________________________

    Questions regarding this form should be directed to Sandra Williams at 845-8836.
    OAR/AS = 04/07
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
- Submit original form and attach a course syllabus.

1. This request is submitted by the Department of Performance Studies

2. Course prefix, number and complete title of course: PERF 691: Research

3. Course description (not more than 50 words): Research for thesis.

4. Prerequisite(s) Permission of department head Cross-listed with

5. Is this a variable credit course? ☑ Yes ☐ No If yes, from 1 to 3

6. Is this a repeatable course? ☑ Yes ☐ No If yes, this course may be taken _____ times. Will the course be repeated within the same semester/term? ☑ Yes ☐ No

7. Has this course been taught as a 289/489/689? ☑ Yes ☐ No If yes, how many times? _____ Indicate the number of students enrolled for each academic period it was taught.

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history) M.A. in Performance Studies, thesis option
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

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Approval recommended by: [Signature] 2/18/07

Head of Department

Chair, College Review Committee 10-2-07

Dean of College

Dean of College

Submitted to Coordinating Board by: [Signature] 10-2-07

Director of Academic Support Services

Effective Date

Questions regarding this form should be directed to Sandra Williams at 845-8836.
OAR/AS – 04/07