MEMORANDUM

TO: Jim Woosley, Speaker, Faculty Senate
FROM: Janice Epstein, Co-Chair, Core Curriculum Council
Dale Rice, Co-Chair, Core Curriculum Council
SUBJECT: Approval actions of the Core Curriculum Council

On October 6, 2014, the following courses were approved for addition to the Texas A&M University Core Curriculum. We recommend that these additions to the Core Curriculum, effective fall 2015, should be considered and approved by the Texas A&M University Faculty Senate.

Creative Arts

AFST 327 Popular Music in the African Diaspora
KINE 311 Fundamental Rhythms and Dance
MUSC 327 Popular Music in the African Diaspora
PERF 327 Popular Music in the African Diaspora

Additionally, courses were approved for the International and Cultural Diversity graduation requirement. We recommend that these additions to the ICD, effective fall 2015, should be considered and approved by the Texas A&M University Faculty Senate.

International and Cultural Diversity

HUMA 321 Political Islam and Jihad
RELS 321 Political Islam and Jihad
Creative Arts
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2015 Core Curriculum

1. This request is submitted by (department name): Performance Studies

2. Course prefix and number: AFST 327*
   *Cross-listed as AFST/MUSC/PURF 327

3. Texas Common Course Number: n/a

4. Complete course title: Popular Musics in the African Diaspora

5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:
   ☑ Creative Arts
   ☐ American History
   ☐ Government/Political Science
   ☐ Social and Behavioral Sciences
   ☐ Communication
   ☐ Mathematics
   ☐ Life and Physical Sciences
   ☐ Language, Philosophy and Culture

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   ☑ Yes
   ☐ No
   [Approved 10/14/2013. FS.31.79]

8. How frequently will the class be offered? Once every year (previously spring, now moved to fall)

9. Number of class sections per semester: 1

10. Number of students per semester: Capacity significantly raised to 96 as of fall 2014

11. Historic annual enrollment for the last three years: 2014-15: 66 enrolled as of 7/30/14; 13-14: 18; 10-11: 26

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:
   For David Donkor
   [Signature]
   [Course Instructor]
   [Date]

   Approvals:
   [Signature]
   [Department Head]
   [Date]

   [Signature]
   [College Dean/Designee]
   [Date]

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

The proposed course addresses the Foundational Component Area definition in the following ways. It involves the analysis and appreciation of 20th/21st century popular music forms such as blues, mento, ska, rocksteady, reggae, calypso, soca, hip-hop, highlife, hip-life, kwaito and Afro-beat, all of which are creative artifacts and works of imagination of Africa descended people in the United States, the Caribbean and Africa itself. It asks students to synthesize and interpret the diverse artistic expression that constitute this music in the contexts of an African continental traditional heritage; the New World experiences of cultural appropriation, hybridization, reinvention and revitalization; and the reconnections of the African Diaspora with the African continental “homeland.” It also asks students to communicate their analysis/synthesis/interpretations using critical, creative and innovative means ranging from their engagement with assigned readings and audio-visual resources, classroom discussions, traditional and non-traditional modes of individual/group presentations, individual and group creative projects, reading and viewing reaction papers, and a final research paper.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

The course will address the learning objective of critical thinking by encouraging student’s inquiry, synthesis of information, analysis, creative thinking, innovation, and evaluation. The specific strategies for these are as follows. Inquiry—the course will raise vital questions and problems about popular music in the African Diaspora. However students will be asked also to raise their own questions and problems and to formulate them clearly and precisely in their papers, projects, presentations and discussions. Synthesis of information—students will be asked to explore common themes in the relevant material that the course provides (and what they discover on their own), and to use abstracted ideas (theories) to understand them as a whole. Analysis—students will be asked to come to well-reasoned conclusions/solutions about the questions and problems raised in the course, and to test their conclusions and solutions against relevant criteria for critically engaging with popular music. Creative thinking and innovation—students will be encouraged to think, with an open mind, across alternative (cultural, theoretical) systems of thought, and asked to explore alternative or non-traditional means of communicating their conclusions and solutions. Evaluation—students will be asked to recognize and assess the assumptions, implications and practical consequences of their conclusions and solutions. The learning objective of critical thinking will be evaluated by the following criteria; clarity, accuracy, precision, relevance, depth,
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

breadth, logic and fairness of a student's arguments, evidence, conclusions and solutions.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The course will address the learning objective of communication by encouraging students' effective development, interpretation and expression of ideas through written, oral and audio-visual communication. The specific strategies for these are as follows. Oral communication—Students will do creative and formal presentations of course material alongside other relevant material identified by the student but not specifically assigned in the course. Students will be asked to individually, collectively and actively participate in thoughtful class discussions of readings and audio-visual material provided in the course and presented by fellow students. Audio-visual communication—students will be encouraged, in their presentations, to use video, still images, sound and live performance to convey Popular Music in the African Diaspora as an embodied artistic expression, i.e. as a process and product of performance. Written communication—students will convey their synthesis, analysis, interpretation and evaluation of course and other material through reading and viewing reactions papers, a midterm essay and a final paper, and short ad-hoc written assignments throughout the semester. The learning objective will be evaluated on the basis of students' ability to be clear, precise and socially/critically thoughtful in their communication.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The course will address the learning objective of teamwork by encouraging students' ability to consider different points of view and to work effectively with others to do so. Specifically, students will be asked to synthesize, analyze and interpret material individually but also collaboratively in class discussions, class presentations and creative projects. Teamwork will be evaluated not only on the basis of the successful completion of the collaborative endeavors but also the capacity to present both the diverse and unified voices of the group.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The course will address the learning objective of social responsibility by promoting intercultural competence, knowledge of civic responsibility and the capacity for regional, national and global engagements. Intercultural competence—students will not only interact with and across music of diverse cultures of the African Diaspora, but will also be encouraged to think with an open mind across alternative cultural systems/thoughts and to recognize their own cultural assumptions as they do so. Knowledge of civic responsibility—the critical and cultural engagements of the course will assist students to develop an informed set of values, ethics and beliefs; to seek an intellectual and social climate that favors civility and respect; and to promote civil discourse and the treatment of all with dignity and respect regardless of personal or other differences. Regional, national and global engagements—a key focus of the course is to understand Africa and its Diaspora as a regional, national but also global manifestation. By helping students to analyze, understand, and communicate critically and sensitively about the music of these diverse manifest communities, students will develop the ability to engage with these communities in their regional, national and global dimensions. Students' social responsibility will be evaluated on the basis of how they understand and communicate the importance of popular music in the African Diaspora as, among other things, an opportunity to engage with the world outside the classroom.
Department of Performance Studies

AFST/MUSC/PERF 327 Popular Musics in the Africa Diaspora

Request for International and Cultural Diversity (ICD) Designation

The course, which examines popular music among diverse cultures of African descent on at least three continents (African, United States and the Caribbean), entails not just a sense of geographic diversity but also an understanding of diverse political, social and cultural circumstances that have shaped the music. It highlights not only the international/global diversity of the music and people/cultures that make it but also connections both among these cultures and with cultures outside it. A hundred percent of the content of the course comes from the last 50 years.
SPRING 2011
AFST/MUSC/PERF 327: POPULAR MUSICS IN THE AFRICAN DIASPORA
PROFESSOR: David Donkor. dadonkor@tamu.edu
Office Hours: Wed 2pm-4pm or by appointment
Office: Academic 105B Phone: 862 8531

CATALOG DESCRIPTION

Examination of a range of popular musics from the twentieth century that have emerged in conjunction with the historical global spread of peoples and cultures from the African continent; technical knowledge about music not required; focus on social and cultural contexts for popular music.

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

- Identify a range of popular musics from the 20th century that have emerged from the African continent.
- Discuss the African Diaspora as a product and process of circum-Atlantic flows.
- Examine the African continental heritage and the early “New World” experiences of slavery.
- Analyze Diasporic reconnections with the African continent.
- Identify musical forms/styles including blues, mento, ska, rocksteady, reggae, calypso, soca, highlife, hip-life, kwato and Afrobeat.
- Engage in thoughtful discussions of Diasporic music in written form and in film.
- Apply and hone skills in the areas of engaged and critical reading, writing, and thinking, and in active listening and articulate speaking.

INTRODUCTION

This course examines a range of popular music from the 20th century that have emerged in conjunction with the global spread of peoples and cultures from the African continent. With a view of the African Diaspora as a product and process of circum-Atlantic flows (or transatlantic circulations) we will examine the African continental heritage and the early “New World” experiences of slavery; popular music in the United States and the Caribbean (particularly Jamaica); and then the Diasporic reconnections with the African continent. Musical forms/styles in our focus will include blues, mento, ska, rocksteady, reggae, calypso, soca, highlife, hip-life, kwato and Afrobeat. Our approaches to these will be historical, cultural and critical/political.

This course will not have a traditional lecture format. Rather students will collectively and actively participate in the thoughtful discussion of readings and films viewed. We will strive to create a sense of community in which each and every one of us is recognized as a student, teacher, and scholar with individual ideas and insights worth exploring. The assigned readings, writings, and other activities planned for this course are intended to hone students’ skills in the
areas of engaged and critical reading, writing, and thinking, and in active listening and articulate speaking – all skills that are important in the broader academic and professional worlds.

REQUIREMENTS

Class Attendance
Your daily attendance is required. See TAMU Student Rule 7 for details regarding excused absences: http://student-rules.tamu.edu/rule07. You begin the semester with 100 pts. You will be allowed two unexcused absences without penalty. Each unexcused absence after this will result in the lowering of your course grade by one letter grade. Example: If you have three unexcused absences at the end of the term and have a course average of B, your final course grade will be C.

Participation
Your full and enthusiastic participation in class discussion sessions is required. Such participation is part of your daily grade. Overall consistent quality participation may earn you additional points. Classes will often involve collective discussion of assigned materials, sometimes under the guidance of the instructor and at other times under the facilitation of one or more students. For this format to work, all students must come to class having read the assigned reading and prepared to discuss it and to ask and answer questions of each other as well as the instructor. While assessment of your participation will depend heavily on your regular constructive verbal contributions to discussions, in recognition of the fact that individual students have different participation styles, the following will also be taken into account: active and respectful listening to fellow classmates and instructor; partner and small group conversations; and appropriate use of office hours and e-mail to address questions, confusions, or thoughts relating to specific readings, to assignments, or to the course in general. “Ad hoc” assignments announced throughout the semester will form part of your participation.

Reading/Viewing Reaction Papers
Required readings for this class will be available electronically or given as handouts. Reading assignments are listed under the date on which they will be discussed, so students are expected to read the assignments before coming to class on that date. Handouts may not be listed. If not listed it is likely to be something short and easy to read. We will complement out readings with viewings of documentary and feature films. I may assign “OC” (out of class) viewings for each of which you could be asked to write a one page viewing reaction paper. Viewings tagged “IC” (in class) will take place during the class session. Over the course of the semester each student will write up to 10 reading-reaction papers (RRP) based on assigned readings. These papers should be between 1.5 and 2 pages long, double spaced in 12 point Times New Roman, with 1” margins around the page. The papers should not be mere descriptions or summaries but rather your individual reactions to the readings/films. This means an expression of your opinions, confusions, insights, critiques, questions, etc. It almost goes without saying that they should not contain off-topic ruminations. You are not required to write a reading-reaction paper for the week you facilitate a discussion. This exception does not apply to the viewing-reaction papers. A reaction paper is due in class on the day the reading/film is listed unless you are informed otherwise. A late RRP will be penalized with a 10 point reduction for each class day late (i.e. 20 point reduction for second class day late, and so on). You are exempt from a reaction paper on the day/s you are a discussion facilitator.
Discussion facilitation
Each student will serve as a discussion facilitator once during the semester. Facilitators must submit a list of 3-5 main points/arguments in the assigned readings, a list of 3-5 questions for discussion, and a copy of their presentation outline. All these three items should be handed to Dr. Donkor at the beginning of class on the day of facilitation. The student-facilitator also has to make the questions available to the rest of the class—either as a hardcopy or in electronic (power point or word) form for projection.

Midterm Exam
You will write take-home midterm exam (120 pts) covering readings/films from the first day of class to mid-semester. Midterms submitted late will be penalized with a 10 point reduction for each class day late (i.e. 20 point reduction for second class day late, and so on).

Final Exams
You will also write a final take-home exam covering readings/films/plays from mid to end of semester. Exams submitted late will be penalized with a 5 point reduction for each day late (i.e. 10 point reduction for second day late, and so on).

Course related announcements and info
You are required to check your e-learning daily for announcements and course related information that I might send you. You are also required to see a production of My Children My Africa in conjunction with our discussion of post apartheid Kwaito Music. You will receive information about Performance Studies and Africana Studies programs, some of which you may attend for extra credit.

Percentage Distribution

1. Participation-------------------10% (100pts)
2. Discussion Facilitation--------10% (100pts)
3. Reaction Papers---------------40% (400pts)
4. Midterm Exam-----------------20% (200pts)
5. Final Exam--------------------20% (200pts)

EVALUATION and ACADEMIC INTEGRITY
900–1000 POINTS (90%) = A
800–899 POINTS (80%) = B
700–799 POINTS (70%) = C
600–699 POINTS (60%) = D
599 POINT or less = F

An Aggie does not lie, cheat, steal or tolerate those who do.
(See http://aggiehonor.tamu.edu)
EMAIL POLICY
In all cases I shall strive towards, but cannot assure, a response to your emails in 24 hours. Barring unforeseen circumstances I will respond to your emails within 2 days of receipt.

AMERICANS WITH DISABILITY 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 Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information, visit http://disability.tamu.edu/.

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<th>OVERVIEW</th>
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**WEEK ONE**

**Thu 1/20**
- Introduction/Syllabus, etc.

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<tr>
<th>MAPPING THE FIELD: AREAS AND KEY CONCEPTS</th>
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**WEEK TWO**

**Tue 1/25**
- View (IC): *The Language You Cry: Story of a Mende song*, Inko Productions; produced and directed by Alvaro Toepke and Angel Serrano; written by Alvaro Serrano. San Francisco, Calif.: California Newsreel [1999]

**Thu 1/27**

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<th>THE AFRICAN HERITAGE</th>
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**WEEK THREE**

**Tue 2/1**
- View (IC) *Dance at court (Section on Ghana)*, story by Rhoda Grauer; a production of Thirteen/WNET in association with RM Arts and BBC-TV. West Long Branch, NJ: Kultur, [1993]
- View (IC) *West African Instruments*, directed by David R. Hooper; produced by
Thu2/3


THE MAKING OF A DIASPORA

WEEK FOUR

Tue 2/8

Thu 2/10

AFRICAN AMERICAN BLUES: THE BEGINNINGS

WEEK FIVE

Tue 2/15

Tue 2/17
2. Jahn, Janheinz, “From Blues—the Conflict of Cultures” in WMAFOYL, 28-31
**WEEK SIX**

**Tue 2/22**
- View (IC) *Nobody Knows My Name*, Unleashed Entertainment, written, produced and directed by Rachel Raimist. New York, NY, Women Make Movies [1999].

**Thu 2/24**

**WEEK SEVEN**

**Tue 3/1**
- View (IC): *Crossing Over*, script & direction by Christopher Laird, Wallace Bampoe-Addo; producer, Christopher Laird; National Film & Television Institute of Ghana and Banyan. Port of Spain, Trinidad & Tobago: Banyan Archives, [1988]

**Thu 3/3**

**WEEK EIGHT**

**Tue 3/8**

**Thu 3/10**
- View (IC) *Caribbean Crucible* Third Eye Productions for Channel Four in association with RM Arts; producer, Penny Corke; directed by Dennis Marks. Publisher: Princeton, NJ: Films for the Humanities & Sciences, [2003]
<table>
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<th>WEEK NINE</th>
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<tr>
<td><strong>Tue 3/22</strong></td>
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<td>View: <em>Land of Look Behind</em></td>
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<td><strong>Thu 3/24</strong></td>
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<th>WEEK TEN</th>
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<td><strong>Tue 3/29</strong></td>
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<th>WEEK ELEVEN</th>
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<td><strong>Tue 4/5</strong></td>
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<tr>
<td>View (IC) <em>Living the HiLife</em>, Coltan Media; Evidence Films; producer-director, Jesse Weaver Shipley. Ed New York: Third World Newsreel [2007].</td>
</tr>
</tbody>
</table>
**SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS**

**WEEK TWELVE**

**Tue 4/12**
- View: *Soul to Soul*

**Thu 4/14**
- View: *A History of Soul*
  Attend *My Children My Africa*

**MUSIC AFTER APARTHEID: KWAITO!**

**WEEK THIRTEEN**

**Tue 4/19**
- View/Listen: TBA

**Thu 4/21**
1. Bosch T.E. 'Ek se, heital!: Kwaito and the Construction of Community’

**BLACK POWER: FELA’S AFROBEAT**

**WEEK FOURTEEN**

**Tue 4/26**
- View: *Music is the Weapon*

**Thu 4/28**

**EXAM WEEK**

**Tue 5/3**
TBA
Texas A&M University

Core Curriculum Cover Sheet

Initial Request for a course to be considered for the Fall 2015 Core Curriculum

1. This request is submitted by (department name): Performance Studies

2. Course prefix and number: MUSC 327* 3. Texas Common Course Number: n/a
   *Cross-listed as AFST/MUSC/PERF 327

4. Complete course title: Popular Musics in the African Diaspora 5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:

☐ Communication  ☑ Creative Arts
☐ Mathematics  ☐ American History
☐ Life and Physical Sciences  ☐ Government/Political Science
☐ Language, Philosophy and Culture  ☐ Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:

☑ Yes  ☐ No

†Approved 10/14/2013. FS.31.79

8. How frequently will the class be offered? Once every year (previously spring, now moved to fall)

9. Number of class sections per semester: 1

10. Number of students per semester: Capacity significantly raised to 96 as of fall 2014

11. Historic annual enrollment for the last three years: 2014–15: 66 enrolled as of 7/30/14; 13–14: 18; 10–11: 26†

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department

submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitting by:

☑ for David Donkor

Course Instructor

Approvals:

Date

July 30, 2014

Department Head

Date

Date

College Dean/Designee

Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

The proposed course addresses the Foundational Component Area definition in the following ways. It involves the analysis and appreciation of 20th/21st century popular music forms such as blues, mento, ska, rocksteady, reggae, calypso, soca, hip-hop, highlife, hip-life, kwando and Afro-beat, all of which are creative artifacts and works of imagination of Africa descended people in the United States, the Caribbean and Africa itself. It asks students to synthesize and interpret the diverse artistic expression that constitute this music in the contexts of an African continental traditional heritage; the New World experiences of cultural appropriation, hybridization, reinvention and revitalization; and the reconnections of the African Diaspora with the African continental “homeland.” It also asks students to communicate their analysis/synthesis/interpretations using critical, creative and innovative means ranging from their engagement with assigned readings and audio-visual resources, classroom discussions, traditional and non-traditional modes of individual/group presentations, individual and group creative projects, reading and viewing reaction papers, and a final research paper.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

The course will address the learning objective of critical thinking by encouraging student’s inquiry, synthesis of information, analysis, creative thinking, innovation, and evaluation. The specific strategies for these are as follows. Inquiry—the course will raise vital questions and problems about popular music in the African Diaspora. However students will be asked also to raise their own questions and problems and to formulate them clearly and precisely in their papers, projects, presentations and discussions. Synthesis of information—students will be asked to explore common themes in the relevant material that the course provides (and what they discover on their own), and to use abstracted ideas (theories) to understand them as a whole. Analysis—students will be asked to come to well-reasoned conclusions/solutions about the questions and problems raised in the course, and to test their conclusions and solutions against relevant criteria for critically engaging with popular music. Creative thinking and innovation—students will be encouraged to think, with an open mind, across alternative (cultural, theoretical) systems of thought, and asked to explore alternative or non traditional means of communicating their conclusions and solutions. Evaluation—students will be asked to recognize and assess the assumptions, implications and practical consequences of their conclusions and solutions. The learning objective of critical thinking will be evaluated by the following criteria; clarity, accuracy, precision, relevance, depth,
Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The course will address the learning objective of communication by encouraging students' effective development, interpretation and expression of ideas through written, oral and audio-visual communication. The specific strategies for these are as follows. **Oral communication**—Students will do creative and formal presentations of course material alongside other relevant material identified by the student but not specifically assigned in the course. Students will be asked to individually, collectively and actively participate in thoughtful class discussions of readings and audio-visual material provided in the course and presented by fellow students. **Audio-visual communication**—students will be encouraged, in their presentations, to use video, still images, sound and live performance to convey Popular Music in the African Diaspora as an embodied artistic expression, i.e. as a process and product of performance. **Written communication**—students will convey their synthesis, analysis, interpretation and evaluation of course and other material through reading and viewing reactions papers, a midterm essay and a final paper, and short ad-hoc written assignments throughout the semester. The learning objective will be evaluated on the basis of students ability to be clear, precise and socially/critically thoughtful in their communication.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The course will address the learning objective of teamwork by encouraging students' ability to consider different points of view and to work effectively with others to do so. Specifically, students will be asked to synthesize, analyze and interpret material individually but also collaboratively in class discussions, class presentations and creative projects. Teamwork will be evaluated not only on the basis of the successful completion of the collaborative endeavors but also the capacity to present both the diverse and unified voices of the group.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The course will address the learning objective of social responsibility by promoting intercultural competence, knowledge of civic responsibility and the capacity for regional, national and global engagements. **Intercultural competence**—students will not only interact with and across music of diverse cultures of the African Diaspora, but will also be encouraged to think with an open mind across alternative cultural systems/thoughts and to recognize their own cultural assumptions as they do so. **Knowledge of civic responsibility**—the critical and cultural engagements of the course will assist students to develop an informed set of values, ethics and beliefs; to seek an intellectual and social climate that favors civility and respect; and to promote civil discourse and the treatment of all with dignity and respect regardless of personal or other differences. **Regional, national and global engagements**—a key focus of the course is to understand Africa and its Diaspora as a regional, national but also global manifestation. By helping students to analyze, understand, and communicate critically and sensitively about the music of these diversely manifested communities students will develop the ability to engage with these communities in their regional, national and global dimensions. Students social responsibility will be evaluated on the basis of how they understand and communicate the importance of popular music in the African Diaspora as, among other things, an opportunity to engage with the world outside the classroom.
Department of Performance Studies

AFST/MUSC/PREF 327 Popular Musics in the Africa Diaspora

Request for International and Cultural Diversity (ICD) Designation

The course, which examines popular music among diverse cultures of African descent on at least three continents (African, United States and the Caribbean), entails not just a sense of geographic diversity but also an understanding of diverse political, social and cultural circumstances that have shaped the music. It highlights not only the international/global diversity of the music and people/cultures that make it but also connections both among these cultures and with cultures outside it. A hundred percent of the content of the course comes from the last 50 years.
CATALOG DESCRIPTION

Examination of a range of popular musics from the twentieth century that have emerged in conjunction with the historical global spread of peoples and cultures from the African continent; technical knowledge about music not required; focus on social and cultural contexts for popular music.

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

- Identify a range of popular musics from the 20th century that have emerged from the African continent.
- Discuss the African Diaspora as a product and process of circum-Atlantic flows.
- Examine the African continental heritage and the early "New World" experiences of slavery.
- Analyze Diasporic reconnections with the African continent.
- Identify musical forms/styles including blues, mento, ska, rocksteady, reggae, calypso, soca, highlife, hip-life, kwaito and Afrobeat.
- Engage in thoughtful discussions of Diasporic music in written form and in film.
- Apply and hone skills in the areas of engaged and critical reading, writing, and thinking, and in active listening and articulate speaking.

INTRODUCTION

This course examines a range of popular music from the 20th century that have emerged in conjunction with the global spread of peoples and cultures from the African continent. With a view of the African Diaspora as a product and process of circum-Atlantic flows (or transatlantic circulations) we will examine the African continental heritage and the early "New World" experiences of slavery; popular music in the United States and the Caribbean (particularly Jamaica); and then the Diasporic reconnections with the African continent. Musical forms/styles in our focus will include blues, mento, ska, rocksteady, reggae, calypso, soca, highlife, hip-life, kwaito and Afrobeat. Our approaches to these will be historical, cultural and critical/political.

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Participation
Your full and enthusiastic participation in class discussion sessions is required. Such participation is part of your daily grade. Overall consistent quality participation may earn you additional points. Classes will often involve collective discussion of assigned materials, sometimes under the guidance of the instructor and at other times under the facilitation of one or more students. For this format to work, all students must come to class having read the assigned reading and prepared to discuss it and to ask and answer questions of each other as well as the instructor. While assessment of your participation will depend heavily on your regular constructive verbal contributions to discussions, in recognition of the fact that individual students have different participation styles, the following will also be taken into account: active and respectful listening to fellow classmates and instructor; partner and small group conversations; and appropriate use of office hours and e-mail to address questions, confusions, or thoughts relating to specific readings, to assignments, or to the course in general. “Ad hoc” assignments announced throughout the semester will form part of your participation.

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Percentage Distribution

1. Participation---------------------10% (100 pts)
2. Discussion Facilitation---------10% (100 pts)
3. Reaction Papers-----------------40% (400 pts)
4. Midterm Exam-------------------20% (200 pts)
5. Final Exam---------------------20% (200 pts)

EVALUATION and ACADEMIC INTEGRITY
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An Aggie does not lie, cheat, steal or tolerate those who do.
(See http://aggiehonor.tamu.edu)
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WEEK ONE

Thu 1/20
- Introduction/Syllabus, etc.

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WEEK TWO

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Thu 1/27

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- View (IC) West African Instruments, directed by David R. Hopfer, produced by
**WWVU-TV in co-operation with the Creative Arts Center, West Virginia University. Lincoln, NE: GPN Educational Media. [1978].**

**Thu 2/3**


**THE MAKING OF A DIASPORA**

**WEEK FOUR**

**Tue 2/8**


**Thu 2/10**


**AFRICAN AMERICAN BLUES: THE BEGINNINGS**

**WEEK FIVE**

**Tue 2/15**


**Tue 2/17**

2. Jahn, Janheinz, “From Blues—the Conflict of Cultures” in *WMAFOYL*, 28-31
HIP-HOP SPEAKING NATIONALISM AND GENDER

WEEK SIX

Tue 2/22
- View (IC) Nobody Knows My Name, Unleashed Entertainment, written, produced and directed by Rachel Raimist. New York, NY, Women Make Movies [1999].

Thu 2/24

APPROPRIATIONS/ “MAINSTREAMING?”

WEEK SEVEN

Tue 3/1
- View (IC): Crossing Over, script & direction by Christopher Laird, Wallace Bampoe-Addo; producer, Christopher Laird; National Film & Television Institute of Ghana and Banyan. Port of Spain, Trinidad & Tobago: Banyan Archives, [1988]

Thu 3/3

WEEK EIGHT

Tue 3/8

Thu 3/10
- View (IC) Caribbean Crucible Third Eye Productions for Channel Four in association with RM Arts; producer, Penny Corke; directed by Dennis Marks. Publisher: Princeton, NJ: Films for the Humanities & Sciences, [2003]

CARIBBEAN CRUCIBLE
SPRING BREAK—NO CLASSES

Tue 3/15 No Class
Thu 3/17 No Class

REGGAE, RASTAS AND THE GLOBAL MARLEY

WEEK NINE
Tue 3/22
View: Land of Look Behind

Thu 3/24

HIGHLIFE—WEST AFRICAN REPERCUSSIONS

WEEK TEN

Tue 3/29

Thu 3/31

GLOBAL HIP-HOP: AFRICAN REINVENTIONS

WEEK ELEVEN

Tue 4/5
View (IC) Living the Hiplife, Coltan Media; Evidence Films; producer-director, Jesse Weaver Shipley. Ed New York: Third World Newsreel [2007].
**SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS**

**WEEK TWELVE**

**Tue 4/12**
- View: *Soul to Soul*

**Thu 4/14**
- View: *A History of Soul*  
  Attend My Children My Africa

**MUSIC AFTER APARTEID: KWAITO!**

**WEEK THIRTEEN**

**Tue 4/19**
- View/Listen: TBA

**Thu 4/21**
1. Bosch T.E. 'Ek se, heita!': Kwaito and the Construction of Community”  

**BLACK POWER: FELA’S AFROBEAT**

**WEEK FOURTEEN**

**Tue 4/26**
- View: *Music is the Weapon*

**Thu 4/28**
2. Veal, Micahel B. “Jazz Music Influences on the Work of Fela Anikulapko Kuti”  

**EXAM WEEK**

**Tue 5/3**
- TBA
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2015 Core Curriculum

1. This request is submitted by (department name): Performance Studies

2. Course prefix and number: PERF 327* [Cross-listed as AFST/MUSC/PERF 327]
   3. Texas Common Course Number: n/a

4. Complete course title: Popular Musics in the African Diaspora
5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [ ] Language, Philosophy and Culture
   - [ ] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - [ ] Yes
   - [ ] No
   Approved 10/14/2013. FS.31.79

8. How frequently will the class be offered?
   Once every year (previously spring, now moved to fall)

9. Number of class sections per semester: 1

10. Number of students per semester: Capacity significantly raised to 96 as of fall 2014

11. Historic annual enrollment for the last three years:
   2014-15: 66 enrolled as of 7/30/14; 13-14: 18; 10-11: 26†

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department
submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by: 
   [Signature] for David Donkor
   Course Instructor
   Date

   Approvals:
   [Signature]
   Department Head
   Date

   [Signature]
   College Dean/Designee
   Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

The proposed course addresses the Foundational Component Area definition in the following ways. It involves the analysis and appreciation of 20th/21st century popular music forms such as blues, mento, ska, rocksteady, reggae, calypso, soca, hip-hop, highlife, hip-life, kwaito and Afro-beat, all of which are creative artifacts and works of imagination of Africa descended people in the United States, the Caribbean and Africa itself. It asks students to synthesize and interpret the diverse artistic expression that constitute this music in the contexts of an African continental traditional heritage; the New World experiences of cultural appropriation, hybridization, reinvention and revitalization; and the reconnections of the African Diaspora with the African continental "homeland." It also asks students to communicate their analysis/synthesis/interpretations using critical, creative and innovative means ranging from their engagement with assigned readings and audio-visual resources, classroom discussions, traditional and non-traditional modes of individual/group presentations, individual and group creative projects, reading and viewing reaction papers, and a final research paper.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

The course will address the learning objective of critical thinking by encouraging student’s inquiry, synthesis of information, analysis, creative thinking, innovation, and evaluation. The specific strategies for these are as follows. Inquiry—the course will raise vital questions and problems about popular music in the African Diaspora. However students will be asked also to raise their own questions and problems and to formulate them clearly and precisely in their papers, projects, presentations and discussions. Synthesis of information—students will be asked to explore common themes in the relevant material that the course provides (and what they discover on their own), and to use abstracted ideas (theories) to understand them as a whole. Analysis—students will be asked to come to well-reasoned conclusions/solutions about the questions and problems raised in the course, and to test their conclusions and solutions against relevant criteria for critically engaging with popular music. Creative thinking and innovation—students will be encouraged to think, with an open mind, across alternative (cultural, theoretical) systems of thought, and asked to explore alternative or non-traditional means of communicating their conclusions and solutions. Evaluation—students will be asked to recognize and assess the assumptions, implications and practical consequences of their conclusions and solutions. The learning objective of critical thinking will be evaluated by the following criteria; clarity, accuracy, precision, relevance, depth,
Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The course will address the learning objective of communication by encouraging students' effective development, interpretation and expression of ideas through written, oral and audio-visual communication. The specific strategies for these are as follows. Oral communication—Students will do creative and formal presentations of course material alongside other relevant material identified by the student but not specifically assigned in the course. Students will be asked to individually, collectively and actively participate in thoughtful class discussions of readings and audio-visual material provided in the course and presented by fellow students. Audio-visual communication—students will be encouraged, in their presentations, to use video, still images, sound and live performance to convey Popular Music in the African Diaspora as an embodied artistic expression, i.e. as a process and product of performance. Written communication—students will convey their synthesis, analysis, interpretation and evaluation of course and other material through reading and viewing reactions papers, a midterm essay and a final paper, and short ad-hoc written assignments throughout the semester. The learning objective will be evaluated on the basis of students ability to be clear, precise and socially/critically thoughtful in their communication.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The course will address the learning objective of teamwork by encouraging students’ ability to consider different points of view and to work effectively with others to do so. Specifically, student will be asked to synthesize, analyze and interpret material individually but also collaboratively in class discussions, class presentations and creative projects. Teamwork will be evaluated not only on the basis of the successful completion of the collaborative endeavors but also the capacity to present both the diverse and unified voices of the group.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The course will address the learning objective of social responsibility by promoting intercultural competence, knowledge of civic responsibility and the capacity for regional, national and global engagements. Intercultural competence—students will not only interact with and across music of diverse cultures of the African Diaspora, but will also be encouraged to think with an open mind across alternative cultural systems/thoughts and to recognize their own cultural assumptions as they do so. Knowledge of civic responsibility—the critical and cultural engagements of the course will assist students to develop an informed set of values, ethics and beliefs; to seek an intellectual and social climate that favors civility and respect; and to promote civil discourse and the treatment of all with dignity and respect regardless of personal or other differences. Regional, national and global engagements—a key focus of the course is to understand Africa and its Diaspora as a regional, national but also global manifestation. By helping students to analyze, understand, and communicate critically and sensitively about the music of these diversely manifested communities students will develop the ability to engage with these communities in their regional, national and global dimensions. Students social responsibility will be evaluated on the basis of how they understand and communicate the importance of popular music in the African Diaspora as, among other things, an opportunity to engage with the world outside the classroom.
Department of Performance Studies

AFST/MUSC/PERF 327 Popular Musics in the Africa Diaspora

Request for International and Cultural Diversity (ICD) Designation

The course, which examines popular music among diverse cultures of African descent on at least three continents (African, United States and the Caribbean), entails not just a sense of geographic diversity but also an understanding of diverse political, social and cultural circumstances that have shaped the music. It highlights not only the international/global diversity of the music and people/cultures that make it but also connections both among these cultures and with cultures outside it. A hundred percent of the content of the course comes from the last 50 years.
CATALOG DESCRIPTION

Examination of a range of popular musics from the twentieth century that have emerged in conjunction with the historical global spread of peoples and cultures from the African continent; technical knowledge about music not required; focus on social and cultural contexts for popular music.

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

- Identify a range of popular musics from the 20th century that have emerged from the African continent.
- Discuss the African Diaspora as a product and process of circum-Atlantic flows.
- Examine the African continental heritage and the early “New World” experiences of slavery.
- Analyze Diasporic reconnections with the African continent.
- Identify musical forms/styles including blues, mento, ska, rocksteady, reggae, calypso, soca, highlife, hip-life, kwanto and Afrobeat.
- Engage in thoughtful discussions of Diasporic music in written form and in film.
- Apply and hone skills in the areas of engaged and critical reading, writing, and thinking, and in active listening and articulate speaking.

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**THE MAKING OF A DIASPORA**

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*Tue 2/8*

*Thu 2/10*

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**WEEK FIVE**

*Tue 2/15*

*Tue 2/17*
2. Jahn, Janheim, "From Blues—the Conflict of Cultures" in *WMAFOYL*, 28-31
4. Jones, Leroi (Amir Baraka), "From Primitive Blues and Primitive Jazz" in *WMAFOYL*, 89-94
## HIP-HOP SPEAKING NATIONALISM AND GENDER

### WEEK SIX

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## APPROPRIATIONS/ “MAINSTREAMING?”

### WEEK SEVEN

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**Thu 3/3**

## CARIBBEAN CRUCIBLE

### WEEK EIGHT

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**Thu 3/10**
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Thu 4/7


SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS

**WEEK TWELVE**

Tue 4/12
- View: *Soul to Soul*

Thu 4/14
- View: *A History of Soul*
- Attend My Children My Africa

MUSIC AFTER APARTHEID: KWAITO!

**WEEK THIRTEEN**

Tue 4/19
- View/Listen: TBA

Thu 4/21

BLACK POWER: FELA’S AFROBEAT

**WEEK FOURTEEN**

Tue 4/26
- View: *Music is the Weapon*

Thu 4/28

**EXAM WEEK**

Tue 5/3
TBA
Texas A&M University
Core Curriculum Cover Sheet

Initial Request for a course to be considered for the Fall 2015 Core Curriculum

1. This request is submitted by (department name): Health and Kinesiology

2. Course prefix and number: KINE 311

3. Texas Common Course Number: Click here to enter text.

4. Complete course title: Fundamental Rhythms and Dance

5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:
   ☒ Communication
   ☐ Mathematics
   ☐ Life and Physical Sciences
   ☐ Language, Philosophy and Culture
   ☒ Creative Arts
   ☐ American History
   ☐ Government/Political Science
   ☐ Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   ☐ Yes
   ☒ No

8. How frequently will the class be offered? Every fall and spring semesters

9. Number of class sections per semester: 1

10. Number of students per semester: 30


This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:
    
    Course Instructor  Date  9/8/14

    Approvals:

    Department Head  Date  9/29/14

    College Dean/Designee

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

Kine 311 fits into the creative arts foundational component area because of the focus on dance appreciation, analysis of performance, audience etiquette, understanding of diverse cultural forms, and developing creative dance products. Students have an intimate experience with dance by participating in dance making, and dance appreciation by analyzing performances by professional and amateur performers. Students study foundations of creative dance, rhythms, international folk dance and square dance by participating in a variety of dance activities to develop appreciation and by preparing lessons to teach the content in each of these areas.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Students create two original works during the semester (both evaluated for creative thinking, and innovation). They analyze live dance performances using the framework of movement elements and aesthetic principles to evaluate dance performances. This ability is demonstrated through a written document which requires rich description of two different dances, an analysis of the movement elements shown and a connection to aesthetics. The ability to understand the cultural and historical context of dance and its various forms, is demonstrated by students planning for and teaching dances from other cultures. The teaching experiences in the class require them to synthesize information into a cogent plan which they execute. The teaching and plan are both evaluated as part of their teaching grade.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Students communicate through movement by creating works designed to demonstrate the interpretation and expression of ideas, themes or stories. Each choreographed work (2) is evaluated for creativity and visual aesthetics using a rubric. Students demonstrate the ability to communicate in writing through the analysis assignment in which they provide descriptions of two different dances delineating movement elements and analyzing the performances for aesthetic appeal. Finally students communicate orally by creating a square dance call and demonstrating it with music while their classmates dance it. Through the communication required in the class students develop an appreciation for the various forms of dance included in the course.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Students have several opportunities to develop teamwork in the course. They work in pairs or small groups to create two different dances. This requires meeting in and outside of class and helping each other to create movement sequences to include in a complete work that meets the criteria of aesthetically pleasing. A supportive climate is necessary for the students to collaboratively produce a complete work made up of several sequences to which each member of the team must contribute. The works are evaluated by a rubric in which coordination with others is a component. Students are required to develop a lesson plan with a partner for teaching a folk dance to school aged children. In this assignment they must establish roles and responsibilities and then execute their plan for a grade. The plan and the teaching of it are both evaluated using a rubric. During the skills tests for Folk dance and square dance students are encouraged to help their classmates be successful by discussing criteria and reviewing the fundamentals required in their demonstration of skill. Students are tested in groups so they can help each other. The class climate is established to be supportive and not competitive.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Within this class students study folk dance from around the world. They research the country of origin and how specific dance styles and movements are connected to geography, the culture of the country and region. They develop a global perspective of historical context and how the development of dance in different regions of the world occurred. Additionally they must identify how dances from around the world are used to promote the understanding of the global community. During the semester students are required to attend a live performance and are provided guidelines for audience etiquette in a social setting. Students are evaluated on their understanding of this information in the personal response section of their dance analysis assignment, on exams and through class discussions.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
FUNDAMENTAL RHYTHMS AND DANCE
KINE 311 Semester XXXX
12:40-1:30 MWF

Instructor: Dr. Susan Wagner
Office: 360 C Blocker
Phone 845-2063
E-Mail swagner@tamu.edu
Office Hours: M, W, F- 10-11. Other hours are available by appointment.
Handouts: Handouts can be downloaded from: https://courses.education.tamu.edu
Meeting Place: Classroom – SREC 281
Dance Studio – 211 PEAP

Purpose: The purpose of this class is to develop the requisite dance skills and appreciation in creativity, rhythms, folk, and square dance necessary to be an effective dance teacher and to appreciate dance as an art form. A basic understanding of how to teach the various dance components, to different levels of learners will be enhanced. The student will develop a greater appreciation for dance and feel more comfortable teaching dance as a result of this class.

Learning Outcomes: By the end of the semester students will be able to:
- Incorporate the elements of movement, aesthetic principles and music into a creative choreography.
- Demonstrate selected folk dances and square dance movements with appropriate music.
- Teach a folk dance and call a square dance.
- Model the learning process used in dance and describe the seven cross-disciplinary categories relevant to teaching dance.
- Use language and the three stages of learning to create developmentally appropriate lessons in dance.
- Identify characteristics of learners based on age and cultural orientation that will indicate approaches to teaching based on their unique needs.
- Describe the characteristics of the 4 dance form categories, and relate choreographic and aesthetic principles to dance making and appreciation.
- Explain how history impacts dance education in all of the 4 dance form categories.
- Demonstrate analysis skills directly related to dance appreciation.

Dress: Wear activity clothes. Be ready to dance every day.

Grading: Written Exams (3) 16.6% each
Skills 20%
Teaching and Square Call 20%
2 Analysis charts 10%

Exams: The three exams are independent of one another and comprise the major portion of the grade in the course. Information from the text, lectures, and the web will be included on the exams. Though many classes will be activity oriented there will be brief lectures for which it is a good idea to take notes when in the gym.
Skills: There will be 4 skill evaluations. A creative dance choreography, a rhythmic dance choreography, a folk dance demonstration, and a square dance demonstration will all be evaluated.

Teaching and Square Call: You will prepare a handout for and teach one folk dance to the class. You will be required to create and call a square dance.

Analysis charts: An important part of learning dance is performance or sharing. It is important that you develop analysis skills that will enable you to appreciate your own work and the work of others. On Moodle there is an analysis chart to facilitate your observation. By the end of the semester you will turn in two charts completed (in Moodle assignment tool on opening page of website). These must be of a live performance viewed this semester outside of class. The performances you analyze must be from this semester and should be documented with date, location and time. Late submissions will lose 10 points for lateness. Submissions over a week late will not be accepted and will receive a 0.

Attendance: Regular attendance is expected. The penalty for missing class will be that you will have difficulty completing the skill portion of the course. No skill or exam make ups will be given without a University excused absence. Illness confirmation must be obtained congruent with student rule 7.1.6.2b. Rule 7.1.6.3 states that “An absence for a non acute medical service does not constitute an excused absence.” Please abide by this definition. It means that Dr. Appointments for purposes other than illness are not excused absences.

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 B118 Cain Hall, phone# 845-1637

Academic Integrity

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

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

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

“Aggies do not lie, cheat or steal, nor do they tolerate those who do.”

“The Aggie Code of Honor is an effort to unify the aims of all Texas A&M men and women toward a high code of ethics and personal dignity. For most, living under this code will be no problem, as it asks nothing of a person that is beyond reason. It only calls for honesty, integrity, characteristics that Aggies have always exemplified. The Aggie Code of Honor functions as a symbol to all Aggies, promoting the understanding and loyalty to truth and confidence in each other.”

All students are expected to abide by the Aggie Honor Code. Students should be aware of all Honor Council Rules and Procedures on the Honor Council website at www.tamu.edu/aggiehonor.
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<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>1/13</td>
<td>Introduction to dance education</td>
<td>1/15</td>
<td>How students learn dance</td>
<td>1/17</td>
<td>Movement elements visuals, creating combinations and appreciation</td>
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<td>Dance form categories</td>
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<td>Movement elements and principles Chap 4, 8 (p. 111)</td>
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<td>Holiday</td>
<td>1/22</td>
<td>Elements, principles and aesthetics (p. 116-123)</td>
<td>1/24</td>
<td>Work on Choreography assignment 1</td>
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<td>1/27</td>
<td>Approaches to teaching</td>
<td>1/29</td>
<td>Locomotor and Nonlocomotor Movements The creative dance lesson</td>
<td>1/31</td>
<td>Rhythm and movement</td>
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<td></td>
<td>Choreography assignment 1 explained</td>
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<td>13 (p. 202-224)</td>
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<td>Imagery and Dance</td>
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<td>2/3</td>
<td>Choreography assignment 1 assessment and sharing</td>
<td>2/5</td>
<td>Rhythmic Movement Chap 5 (p. 65-69)</td>
<td>2/7</td>
<td>Beat Awareness Beat Competency</td>
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<td>2/10</td>
<td>Elements of Rhythm</td>
<td>2/12</td>
<td>Accents and Patterns and phrases Choreography assignment 2 explained</td>
<td>2/14</td>
<td>Structures for dance making and choreography</td>
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<td>2/17</td>
<td>Work on Choreography assignment 2</td>
<td>2/19</td>
<td>Choreography assignment 2 assessment and sharing</td>
<td>2/21</td>
<td>Test 1 Chaps. 1, 2, 4, 8, 13 (202-224)</td>
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<td>2/24</td>
<td>Group Instruction (Classroom) Chaps 5, 6</td>
<td>2/26</td>
<td>Introducing Folk Dance Basic Steps</td>
<td>2/28</td>
<td>The folk dance unit Chap 13 (225-244)</td>
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<td>3/3</td>
<td>The folk dance lesson</td>
<td>3/5</td>
<td>Preparing for teaching Chap 9</td>
<td>3/7</td>
<td>Check out dance accuracy</td>
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<td>3/17</td>
<td>Teach Folk Dances</td>
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<td>Teach Folk Dances</td>
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<td>3/24</td>
<td>Folk Dance Skills Test</td>
<td>3/26</td>
<td>Test 2 Chaps. 5, 6, 9, 13 (225-224) Folk history on moodle</td>
<td>3/28</td>
<td>Contra Dancing</td>
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<tr>
<td>3/31</td>
<td>Intro to Square Dance Chap 13 (245-275)</td>
<td>4/2</td>
<td>Basic and Mainstream Calls Callerlab document on Moodle</td>
<td>4/4</td>
<td>Basic and Mainstream Calls</td>
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<td>4/14</td>
<td>Basic and Mainstream Calls</td>
<td>4/16</td>
<td>Prepare for calling assignment</td>
<td>4/18</td>
<td>Patter Call Evaluation</td>
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<td>Turn in 2 completed Analysis Charts in Moodle by 5 pm</td>
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<td>4/28</td>
<td>Test 3 Chap 13 (p. 245-275) Square dance calls, see callerlab</td>
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<td>document on Moodle</td>
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Final Exam Monday May 5, 10:30-12:30 Square dance skill assessment.
International and Cultural Diversity (ICD)
Texas A&M University
International and Cultural Diversity Cover Sheet
Request for a course to be included in the University Graduation Requirement for International and Cultural Diversity

1. This request is submitted by (department name): ARCHITECTURE

2. Course prefix and number: ARCH 494

3. Texas Common Course Number: NA

4. Complete course title: Internship

5. Semester credit hours: 9

6. Frequency the class will be offered: Fall and Spring semesters

7. Number of sections per semester: 1 per semester fall and spring semester

8. Number of students per semester: 15 (27 students signed up for fall 2014 and spring 2015)

9. Historic annual enrollment for the last three years:
   - 2012-2013: 7
   - 2011-2012: 9
   - 2010-2011: 10

10. Statement on how this course meets the criteria for International and Cultural Diversity:
    ARCH 494 provides students with practical experience as an intern in a professional office setting throughout the semester. When the internship is in an approved international setting it provides significant cultural immersion through practical, directed experience in contexts outside of the United States. The professional internship is reviewed for content by the College of Architecture internship coordinator prior to approval of student placement. Firms complete standard Texas A&M University agreements, insuring the quality of experience. The experience is monitored by the College of Architecture Internship Coordinator. The experience shall mirror the requirements of the Intern Development Program required for registration as an architect, or approved substitution.

    NOTE: ENDS 494 held ICD credit in older catalogs. In Fall 2014 the course title was changed from ENDS 494 to ARCH 494. No other changes to course content occurred.

11. Course Instructor

12. Department Head

13. College Dean/Designee

Submit this form and current course syllabus to fso-ccc@tamu.edu or Kristin Harper, TAMU 1125.

See form instructions for submission/approval process.
ARCH 494 – Internship
Fall 2015
Credit 9 (0-18)
This course is off-campus

Instructor: Elton Abbott
Langford A 202H
Office Hours: TR 8:00-10:00
979.458.1137
eabbott@arkitex.com

Course Description:
The internship is intended to give students practical experience in design related
disciplines. Students are encouraged to seek internships that complement their planned
career path. The experience exposes students to the practice of design including office
management, team oriented methods of production and communication with co-
workers, clients and consultants.

Catalog Description: Practical experience in an office of design allied professionals;
fifteen week internship with a minimum of 600 hours continuous employment;
departmental pre-approval through the departmental internship coordinator required;
post approval evaluation conducted following the internship; must be taken during the
study away semester. May not be repeated for credit.

Prerequisites:
Junior or senior classification; admission to upper level in environmental design; CARC
481; approval of the internship coordinator.

Objectives
1) Exposure to the architectural office work environment including office management
2) Familiarize students with team — oriented methods of production
3) Develop student skills in communications with co-workers, clients and consultants
4) Expose students to industry practices

Textbook and/or resource materials listing:
None required
On-line information and assistance with writing assignments can be found at the
University Writing Center. http://writingcenter.tamu.edu/

Attendance Policy:
Attendance on the job is essential to complete the course successfully. Project due
dates will be provided in the project statements. Students should contact the instructor
if work is turned in late due to an absence that is excused under the University’s
attendance policy. In such cases the instructor will either provide the student an
opportunity to make up any quiz, exam or other graded activities or provide a satisfactory alternative to be completed within 30 calendar days from the last day of the absence. There will be no opportunity for students to make up work missed because of an unexcused absence.

http://student-rules.tamu.edu/rule07

Calendar of activities and major assignments:

Weekly Reports
Students are required to maintain a journal outlining work experiences that have been performed relative to specific architectural projects. Weekly reports will be submitted by 5:00 pm Monday of the following week. The weekly reports will respond to weekly essay questions. The weekly reports will be typed in the format outlined in the handout emailed the first class day.

Monthly Progress Reports
Students are required to submit monthly progress reports. The reports will describe activities and experiences. Students should reflect on their actions and participation, offering a critical analysis of how improvements in operations or performance could be improved.

Grading Policy:
All assignments and the supervisor assessment will receive a letter grade. Final grades will be calculated based on the following.

Weekly assignments = 70%
Monthly assignment = 30%
Supervisor assessment = 10%

A = 100-90; B = 89-80; C= 79-70; D=69-60; F = 60-0

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 Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.

Academic Integrity Statement and Policy:
AGGIE HONOR CODE
“An Aggie does not lie, cheat, or steal or tolerate those who do.”
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 TAMU community from the requirements or the processes of the Honor System.
For additional information please visit: http://www.tamu.edu/aggiehonor
Texas A&M University
International and Cultural Diversity Cover Sheet

Request for a course to be included in the University Graduation Requirement for International and Cultural Diversity

1. This request is submitted by (department name): PHIL

2. Course prefix and number: HUMA 321

3. Texas Common Course Number: 

4. Complete course title: POLITICAL ISLAM AND JIHAD

5. Semester credit hours: 3

6. Frequency the class will be offered: 1/year

7. Number of sections per semester: 1

8. Number of students per semester: 40

9. Historic annual enrollment for the last three years:
   2012-2013: new course
   2011-2012: # Students enrolled
   2010-2011: # Students enrolled

10. Statement on how this course meets the criteria for International and Cultural Diversity:
    This course is designed to understand the patterns and interaction between Islamic movements and politics in various Middle Eastern countries to develop an understanding of the role of Islam as a tool for political and social mobilisation. It will examine the politicization of Islam and its impact on movements and countries such as Turkey, Iran, Egypt, Sudan, Algeria, Tunisia and Pakistan. The main topics consist of the evolution of Islamist philosophy, jihad and movements from the late nineteenth century until the present day. It focuses on ideas as well as intellectual, religious and political leaders. At least two-thirds of the course material addresses Islamic movements and politics in the last five decades.

11. Course Instructor
    Sena Karasipahi
    Date: 9/23/2014

12. Department Head
    Gary Varner
    Date: 9/23/14

13. College Dean/Designee
    Date: 9/24/2014

Submit this form and current course syllabus to iso-ccc@tamu.edu or Kristin Harper, TAMU 1125.

See form instructions for submission/approval process.
INTS 321: Political Islam and Jihad  
(cross-listed with RELS 321 and HUMA 321)  
Dr. Sena Karasipahi  
Fall 2015

Class: TR 2:20-3:35  
Classroom: HRBB 104  
Office: ACAD 103  
Office Hours: TR 11:12:00  
E-mail: senokam@tamu.edu  
Phone: 845-2124 (INTS main office)

COURSE DESCRIPTION

Interaction between Islamic movements and politics in various Middle Eastern countries; the meaning and evolution of jihad; the role of Islam as a tool for political and social mobilization.

This course is designed to understand the patterns and interaction between Islamic movements and politics in various Middle Eastern countries to develop an understanding of the role of Islam as a tool for political and social mobilisation. It will examine the politicization of Islam and its impact on movements and countries such as Turkey, Iran, Egypt, Sudan, Algeria, Tunisia and Pakistan. The main topics consist of the evolution of Islamist philosophy, jihad and movements from the late nineteenth century until the present day. It focuses on ideas as well as intellectual, religious and political leaders. The key areas covered are: the fundamentals of Sunni and Shi'a thought; modernist Islam - al-Afghani, Mohamed Abduh and Rashid Rida; Islamic Puritanism - the Wahhabis, the Sanussiyya, and the Mahdiyya; Models of Islamic State - Iran, Pakistan, Afghanistan, Malaysia and Sudan; Islamist Movements - Muslim Brotherhood, Hizb'allah, Hamas, the Islamic Salvation Front, transnational Islam and international jihadism - Jama'at Islamiyya and al-Qaeda; Islam and the West.

PREREQUISITES

Junior or Senior Classification, or approval of Instructor.

EXPECTATIONS

The students are expected to read all of the assigned material in order to have a necessary understanding of the subject matter. Lecture material and reading assignments are complementary and should not be considered substitutes for each other. Students are highly encouraged to ask any and all questions, join and participate in discussions that will be fostered in the classroom, and realize that this is an open forum for debate and discussion where the expression of all views and questions are highly encouraged. This is an open forum and this class should be viewed as a learning experience by all involved. This can be achieved only with full class participation as this contributes to the overall understanding of the subject by students. Students who successfully complete this course will demonstrate their skills in social science.
Learning Outcomes. Upon completion of this course, students will be able to:

- recognize and articulate the essential characteristics of political Islam and culture and the worldviews of Islamic societies.
- analyze the historical evolution of Islamic activism and the concept of jihad since the eighteenth century.
- appraise the patterns and interaction between Islamic movements and politics in various Middle Eastern countries in a comparative way to develop an understanding of the role of Islam as a tool for political and social mobilization.
- analyze the politics of the contemporary Middle East.

ATTENDANCE
Attendance in this class is mandatory! In light of the fact that my presentations will complement rather than reiterate the assigned readings, you will miss a great deal by not coming to class. We will take attendance at the beginning of each class.

You will be allowed two unexcused absences. For current University policy on excused absences and documentation see Rule #7 of the Student Rules at http://studentrules.tamu.edu/rule07. If you miss more than two classes without a university-approved excuse (see University policy above on excused absences), your grade for the course will be lowered by one letter grade. For illness- or injury-related absences of fewer than three days, an Explanatory Statement of Absence (available at http://attendance.tamu.edu) or a note from a health care professional confirming date and time of visit will be required in order to count the absence as University-excused; for absences of three days or more, a note containing a medical professional's confirmation that absence from class was necessary will be required (see Rule 7.1.6.1 and 7.1.6.2). Make-up exams and assignments will be arranged in accordance with University Policy (see Student Rules 7.3).

GRADING
Participation in Class: 10%
Oral Presentation: 20%
Midterm: 30%
Final Exam: 40%

Grading Scale:
A: (90-100); B: (80-89); C: (70-79); D: (69-60); F: (59 and Below)

Participation: You are encouraged to read news sources, such as The New York Times, The Washington Post, The Independent, The Christian Science Monitor, The Economist, or the BBC on-line, and bring in current news items for discussion in the beginning of each class. This is an important component of your participation grade.

Oral Presentation: During the oral presentation, you are expected to present and discuss the readings of the day and use relevant handouts or presentation software (such as PowerPoint). After the presentation, students are expected to comment on the presentation and raise either theoretical or empirical questions regarding the information that has been presented. Student participation is required and expected immediately following these oral presentations.
Format for the Midterm and Final Exam: The mid-term and final exams will be in-class exams in which you have to answer two out of four questions in essay format.

Required Books
3. Additional assigned readings available through course reserves (library-reserves.tamu.edu).

Useful References and Resources
Blogs are an increasingly useful source of information and commentary on Middle East international politics. One of the best is www.juancole.com. Cole’s blog also has a good list of other blogs on the region.

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University Student Rules, under the section “Scholastic Dishonesty”. As for now, these rules are also available at http://student-rules.tamu.edu/rule20.htm

**Laptop Computers**

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**Video: Empire of Faith**

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d) http://www.mei.edu/content/at/robert-ford-isis-offensive-iraq

**Week 13: Islam: Challenge or Threat?**


**Week 14: Islamophobia**


b) Summary, Review and Concluding Remarks

General Discussion of the Themes Covered.

**Final Examination**: Date/time in accordance with published schedule on the TAMU academic calendar.
Texas A&M University
International and Cultural Diversity Cover Sheet
Request for a course to be included in the University Graduation Requirement for International and Cultural Diversity

1. This request is submitted by (department name): RELS

2. Course prefix and number: RELS 321

3. Texas Common Course Number: Click here to enter text.

4. Complete course title: POLITICAL ISLAM AND JIHAD

5. Semester credit hours: 3

6. Frequency the class will be offered: 1/year

7. Number of sections per semester: 1

8. Number of students per semester: 40

9. Historic annual enrollment for the last three years:
   2012-2013: new course
   2011-2012: # Students enrolled
   2010-2011: # Students enrolled

10. Statement on how this course meets the criteria for International and Cultural Diversity:
This course is designed to understand the patterns and interaction between Islamic movements and politics in various Middle Eastern countries to develop an understanding of the role of Islam as a tool for political and social mobilisation. It will examine the politicization of Islam and its impact on movements and countries such as Turkey, Iran, Egypt, Sudan, Algeria, Tunisia and Pakistan. The main topics consist of the evolution of Islamist philosophy, jihad and movements from the late nineteenth century until the present day. It focuses on ideas as well as intellectual, religious and political leaders. At least two-thirds of the course material addresses Islamic movements and politics in the last five decades.

11. Course Instructor

[Signature]

Date 9/23/2014

12. Department Head

[Signature]

Date 9/23/2014

13. College Dean/Designee

[Signature]

Date 9/24/2014

Submit this form and current course syllabus to fso-ccc@tamu.edu or Kristin Harper, TAMU 1125.

See form instructions for submission/approval process.
INTS 321: Political Islam and Jihad  
(cross-listed with RELS 321 and HUMA 321)  
Dr. Sena Karasipahi  
Fall 2015

Class: TR 2:20-3:35  
Classroom: HRBB 104  
Office: ACAD 103  
Office Hours: TR 11:12:00  
E-mail: senokam@tamu.edu  
Phone: 845-2124 (INTS main office)

COURSE DESCRIPTION

Interaction between Islamic movements and politics in various Middle Eastern countries; the meaning and evolution of jihad; the role of Islam as a tool for political and social mobilization.

This course is designed to understand the patterns and interaction between Islamic movements and politics in various Middle Eastern countries to develop an understanding of the role of Islam as a tool for political and social mobilisation. It will examine the politicization of Islam and its impact on movements and countries such as Turkey, Iran, Egypt, Sudan, Algeria, Tunisia and Pakistan. The main topics consist of the evolution of Islamist philosophy, jihad and movements from the late nineteenth century until the present day. It focuses on ideas as well as intellectual, religious and political leaders. The key areas covered are: the fundamentals of Sunni and Shi'a thought; modernist Islam - al-Afghani, Mohamed Abduh and Rashid Rida; Islamic Puritanism - the Wahhabis, the Salafists, and the Mahdiiyya; Models of Islamic State - Iran, Pakistan, Afghanistan, Malaysia and Sudan; Islamist Movements - Muslim Brotherhood, Hizb'allah, Hamas, the Islamic Salvation Front, transnational Islam and international jihadism - Jama'at Islamiyya and al-Qaeda; Islam and the West.

PREREQUISITES

Junior or Senior Classification, or approval of Instructor.

EXPECTATIONS

The students are expected to read all of the assigned material in order to have a necessary understanding of the subject matter. Lecture material and reading assignments are complementary and should not be considered substitutes for each other. Students are highly encouraged to ask any and all questions, join and participate in discussions that will be fostered in the classroom, and realize that this is an open forum for debate and discussion where the expression of all views and questions are highly encouraged. This is an open forum and this class should be viewed as a learning experience by all involved. This can be achieved only with full class participation as this contributes to the overall understanding of the subject by students. Students who successfully complete this course will demonstrate their skills in social science.
Learning Outcomes. Upon completion of this course, students will be able to:

- recognize and articulate the essential characteristics of political Islam and culture and the worldviews of Islamic societies.
- analyze the historical evolution of Islamic activism and the concept of jihad since the eighteenth century.
- appraise the patterns and interaction between Islamic movements and politics in various Middle Eastern countries in a comparative way to develop an understanding of the role of Islam as a tool for political and social mobilisation.
- analyze the politics of the contemporary Middle East.

ATTENDANCE
Attendance in this class is mandatory! In light of the fact that my presentations will complement rather than reiterate the assigned readings, you will miss a great deal by not coming to class. We will take attendance at the beginning of each class.

You will be allowed two unexcused absences. For current University policy on excused absences and documentation see Rule #7 of the Student Rules at http://student-rules.tamu.edu/rule07. If you miss more than two classes without a university-approved excuse (see University policy above on excused absences), your grade for the course will be lowered by one letter grade. For illness- or injury-related absences of fewer than three days, an Explanatory Statement of Absence (available at http://attendance.tamu.edu) or a note from a health care professional confirming date and time of visit will be required in order to count the absence as University-excused; for absences of three days or more, a note containing a medical professional’s confirmation that absence from class was necessary will be required (see Rule 7.1.6.1 and 7.1.6.2). Make-up exams and assignments will be arranged in accordance with University Policy (see Student Rules 7.3).

GRADING
Participation in Class: 10%
Oral Presentation: 20%
Midterm: 30%
Final Exam: 40%

Grading Scale:
A: (90-100); B: (80-89); C: (70-79); D: (69-60); F: (59 and Below)

Participation: You are encouraged to read news sources, such as The New York Times, The Washington Post, The Independent, The Christian Science Monitor, The Economist, or the BBC on-line, and bring in current news items for discussion in the beginning of each class. This is an important component of your participation grade.

Oral Presentation: During the oral presentation, you are expected to present and discuss the readings of the day and use relevant handouts or presentation software (such as PowerPoint). After the presentation, students are expected to comment on the presentation and raise either theoretical or empirical questions regarding the information that has been presented. Student participation is required and expected immediately following these oral presentations.
Format for the Midterm and Final Exam: The mid-term and final exams will be in-class exams in which you have to answer two out of four questions in essay format.

Required Books
3. Additional assigned readings available through course reserves (library-reserves.tamu.edu).

Useful References and Resources
Blogs are an increasingly useful source of information and commentary on Middle East international politics. One of the best is www.juancole.com. Cole’s blog also has a good list of other blogs on the region.

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 Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.

Academic Integrity Statement
"An Aggie does not lie, cheat, or steal, or tolerate those who do." You are expected to know the Aggie Honor Code and Honor Council Rules and Procedures: see aggiehonor.tamu.edu.

Plagiarism Statement
As commonly defined, plagiarism consists of the passing off as one’s own ideas, words, writings, etc., which belong to another. In accordance with this definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you have the permission of that person. Plagiarism is one of the worst academic sins, for the plagiarism destroys the trust among colleagues without which research cannot be safely communicated. If you have any questions regarding plagiarism, please consult the latest issue of the Texas A&M
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