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 December 1, 2014, the following courses were approved for the International and Cultural Diversity graduation requirement. We recommend that this addition to the ICD, effective fall 2015, should be considered and approved by the Texas A&M University Faculty Senate.

**International and Cultural Diversity**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Cross Listed With</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ARAB 475</td>
<td>COMM 475</td>
<td>Media and the Middle East</td>
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<td>ENGL 211</td>
<td>INST 211</td>
<td>Foundations in Cultural Studies</td>
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<td>INST 301</td>
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<td>Theories of Globalization</td>
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In addition, the following courses were approved by the Core Curriculum Council for International and Cultural Diversity, effective Fall 2014, but were inadvertently not reported to the Faculty Senate. We recommend that these courses be approved for ICD.

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<th>Course Code</th>
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<tr>
<td>FILM 251</td>
<td>ENGL 251</td>
<td>Introduction to Film Analysis</td>
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<td></td>
<td></td>
<td>The cross listed course is already ICD</td>
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<td>HORT 335</td>
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<td>Sociohorticulture</td>
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<td></td>
<td>Course was approved for ICD in September, 2013, along with approval for Core Curriculum</td>
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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): INTS

2. Course prefix and number: ARAB 475

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

4. Complete course title: MEDIA AND THE MIDDLE EAST

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: 50

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:
    In this course, students examine how media (e.g., literature, news, film, television) contribute to our understanding of historical events in the Middle East. Students analyze the cultural, social, political and historical circumstances of media representation of events, and explore the various media genres' techniques and narrative structure. Materials in the course are drawn from the Middle East and North Africa, as well as Europe and North America. The preponderance of materials in the course are drawn from cultural productions of the last five decades.

11. Course Instructor
    
12. Department Head
    
13. College Dean/Designee

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

See form instructions for submission/approval process.
ARAB 475 Media and the Middle East

Spring 2016

Instructor information
Prof. Natalie Khazaal, ACAD 330B, nataliekhazaal@tamu.edu; Office hours: TR 1:00-2:00
Tel: 845-2124 (INTS main office)

Course description
Examination of how media (e.g., literature, news, film, television) contribute to our understanding of historical events in the Middle East; analysis of cultural, social, political and historical circumstances of media representation of events; exploration of various media genres’ techniques and narrative structure. May be repeated once for credit with focus on different medium.

The version of this course offered in the current semester focuses on the medium FILM, and examines historical films from around the world. It explores how film contributes to our understanding of history and delineates the cultural, social, political, and historical, circumstances under which the movies were made. In our analyses we will build on debates about the meaning of history, the role of films and the importance of collective memory. We will compare the genres’ techniques and narrative structure of movies that relate the same historical event but were made in different countries.

Assigned films will be viewed outside of class; class time will be devoted to lecture and discussion.

Prerequisites: junior or senior classification, or approval of instructor

Learning outcomes
Upon completion of this course, students will be able to:
— describe current events in the Middle East and how they are portrayed through social media
— differentiate the various intellectual and personal trends in countries in the Middle East
— evaluate the role of forms of social media in the development of Middle Eastern culture, politics, and society

Course materials
Articles provided on eCampus: eCampus.tamu.edu
Movies streamed through mediamatrix: mediamatrix.tamu.edu

Optional course materials
Corrigan, Timothy. A Short Guide to Writing About Film. Pearson 2007

Grading policies
10% Class Participation and attendance
30% Homework (eCampus forum posts, details below)
30% Midterm paper
30% Final project (choice of individual OR group project)

Grading Scale: A = 100-90, B = 89-80, C = 79-70, D = 69-60, F = below 60

Class Participation (discussion groups)
Class participation is the most important part of this course. You are required to participate actively and vocally in all regular class discussions. Many of our discussions will be conducted in small discussion groups of 3-4 students who will explore a set of questions related to the readings and movies.

Work with eCampus
Regular work on eCampus is required in this class.

a) We will discuss the required movies and major readings on the eCampus forum page. For an A on homework, you will post at least 7 personal views and 7 responses to a classmate’s post with which you agree or disagree. For a B, post 5 and 5; C—3 and 3; D—2 and 2. Minimum word count is 150 words for a view and 75 words for a response.

b) Your midterm paper will compare two movies on Middle Eastern history that treat the same historical period/event/personality. Ideally one should be a Hollywood (or other non-Middle Eastern) movie, while the other should be made in the Middle East. The length of the paper is between 3 and 5 pages (double space, 12.0 Times New Roman, or between 1000 and 1600 words). Post the first draft on eCampus to get one or two classmates’ feedback.
Then revise it and post the final draft. In the beginning of the second draft, write a brief paragraph explaining how you revised it and why.

c) Your final project has three parts. The first part is writing a script (one or two scenes) for a movie on Middle Eastern history (a period, event, historical personality) of your choice. You can choose to do it individually or with a partner. Your final script will have two drafts. You will present your first draft in class and afterwards you should incorporate those class comments you deem valuable. Post the final script draft on eCampus after you have had the chance to revise it. In the beginning of the final script draft, write a brief paragraph explaining how you revised it and why. The second part of the project consists of writing a review for the movie of a classmate (based on the scene they wrote). The third is interviewing a different classmate about their movie (again, based on the scenes they wrote).

Attendance:
The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University Rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu/rule07. 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). If you miss more than two classes with no legitimate reason (see University policy above on excused absences), your grade will be lowered by 2% for each class you miss after the second unexcused absence. Make-up exams and assignments will be arranged in accordance with University Policy (see Student Rules 7.3).

Academic Integrity
"An Aggie does not lie, cheat, or steal, or tolerate those who do." You are expected to be aware of the Aggie Honor Code and the Honor Council Rules and Procedures, which are stated at http://aggiehonor.tamu.edu.

Disabilities
The Americans with Disabilities Act (ADA) is a federal antidiscrimination 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.

Course topics and calendar of activities

I. Theory and practice

Week 1
Perspectives and the cinema. Multiculturalism.
Reel Bad Arabs: How Hollywood Vilifies a People, 2006 (US, Media Education Foundation)

History and the medium of film.
The Sheik, 1921 (US, with Rudolph Valentino, excerpts)

HW: Sloat, Ella and Robert Stam. "Unthinking Eurocentrism: Multiculturalism and the Media." Routledge 1994; Ch. 3
"Imperial Imaginary"
Davis, Natalie Zemon. "Slaves on Screen: Film and Historical Vision." Harvard 2000; Ch. 1 "Film as Historical Narrative"

II. Ancient history—relics and meanings

Week 2
The birth of archaeology.
The Mummy, 1999 (US, with Brendan Fraser)
Ar Mummy, 1969 (Egypt, excerpts)

HW: The Mummy

III. Medieval history—religion and science
Week 3
Islam and Muhammad

The Message, 1977 (Arabic co-production, dir. Moustapha Akkad, Arabic version; English version with Anthony Quinn)
Muhammad, the Last Prophet, 2004 (US, animation, excerpts)

HW: The Message

Week 4
Science, books and religious intolerance

Destiny, 1997 (Egypt, dir. Youssef Chahine)
Out of Carthage: Averroes and Maimonides in Their Time and Ours, 2009 (US documentary, excerpts)

HW: Destiny
Najjar, Pawzi. “Ibn Rushd (Averroes) and the Egyptian Enlightenment Movement.” British Journal of Middle Eastern Studies. 31 (2) 2004

Week 5 and 6
The Crusades

The Crusades, 1935 (US, dir. Cecil B. DeMille, excerpts)
Saladin, the Victorious, 1963 (Egypt, dir. Youssef Chahine, excerpts)
Kingdom of Heaven, 2005 (US, with Orlando Bloom)
Oh, Islam, 1962 (Egypt/Italy)
Arm—The Knight Templar, 2007 (Sweden, excerpts)
Volhalla Rising, 2009 (Denmark, with Mads Mikkelsen, excerpts)

HW: Kingdom of Heaven
Riley-Smith, Jonathan. The Crusades, Christianity, and Islam. Columbia 2011; Ch. 2 “Crusades as Christian Penitential Wars”

Ob, Islam
Maalouf, Amin. The Crusades through Arab Eyes. Saqi 1989; Ch. 13 “The Mongol Scourge.”

IV. Modern history—wars, spies and “great” men

Week 7
The Arab revolt (1916-18)

Lawrence of Arabia, 1962 (UK, with Peter O’Toole and Anthony Quinn, 35 Academy awards, “widely considered one of the greatest and most influential films in the history of cinema”)

HW: Lawrence of Arabia

Midterm paper due: Draft One—Tuesday Week 7; Classmate’s comments—Thursday Week 7; Draft Two—Sunday Week 7

Week 8 and 9
Algerian war (1954-62)

The Battle of Algiers, 1966 (Italy, Algeria, 3 Academy awards)
Chronicle of the Smoldering Years, 1975 (Algeria, Cannes’ Palme d’Or prize, excerpts)
Outside the Law, 2010 (France majority production, Academy award nominee)
The Little Soldier, 1960 (France, dir. Jean-Luc Godard, excerpts)
Jamila Baldard, 1958 (Egypt, dir. Youssef Chahine, excerpts)

HW: The Battle of Algiers

Outside the Law

Week 10 and 11
Iraq war (2003-14)
- Three Kings, 1999 (US, with George Clooney)
- Central Room, 2004 (US, dir. Jehane Noujaim)
- Battle of Haditla, 2007 (UK, dir. Nick Bloomfield, excerpts)
- Delta Force, 2007 (US comedy, voted worst move on the Iraq War, excerpts)
- Life is Beautiful, 1997 (Italy, with Roberto Benigni, excerpts)

HW: Three Kings

Gelvin, James. The Modern Middle East. 3rd ed. Oxford 2011; Ch. 16 “Oil” and Ch. 17 “The U.S. and the Middle East”

Central Room

Week 12 and 13
Spies and counter espionage
- Munich, 2005 (US, dir. Steven Spielberg, with Eric Bana)
- Body of Lies, 2008 (US, dir. Ridley Scott, with Leonardo DiCaprio and Russell Crowe, excerpts)
- The Conspirator, 2009 (Egypt, excerpts)

HW: Munich

Final project Part One: Script—present in class Week 12; revised version Week 13

Week 14
The “great” individual—biographies and pseudo-biographies
- Nasser 56, 1996 (Egypt)
- Days of Saadat, 2001 (Egypt, with Ahmad Zaki, excerpts)
- Saadat, 1983 (US, with Louis Gossett, Jr., excerpts)
- Karnak, 1975 (Egypt, Naguib Mahfouz, excerpts)
- Halim, 2006 (Egypt)

HW: Nasser 56

Gordon, Joel. “Nasser 56/ Egypt 96: Reimagining Egypt’s Last Community” at http://content.cdlib.org/view?docId=f18k40h3kx&chunk.id=ch7
- Halim

Final project Part Two—Week 14; All parts One, Two and Three—at exam date
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): COMM

2. Course prefix and number: COMM 475

3. Texas Common Course Number: 

4. Complete course title: MEDIA AND THE MIDDLE EAST

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: 50

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:
    In this course, students examine how media (e.g., literature, news, film, television) contribute to our understanding of historical events in the Middle East. Students analyze the cultural, social, political and historical circumstances of media representation of events, and explore the various media genres’ techniques and narrative structure. Materials in the course are drawn from the Middle East and North Africa, as well as Europe and North America. The preponderance of materials in the course are drawn from cultural productions of the last five decades.

11. Course Instructor

   [Signature] for Natalie Khazaal

   9/17/14
   Date

12. Department Head

   [Signature]

   9/23/2014
   Date

13. College Dean/Designee

   [Signature]

   10/30/2014
   Date

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

See form instructions for submission/approval process.
Texas A&M University
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COMM 475 Media and the Middle East

Spring 2016 TR 3:55-5:10 LAAH 264

Instructor information
Prof. Natalie Khazaal, ACAD 330B, nataliekhazaal@tamu.edu; Office hours: TR 1:00-2:00
Tel: 845-2124 (INTS main office)

Course description
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Course materials
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Optional course materials

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30% Final project (choice of individual OR group project)

*Grading Scale:* A = 100-90 B = 89-80 C = 79-70 D = 69-60 F = below 60

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Course topics and calendar of activities

I. Theory and practice

Week 1
Perspectives and the cinema. Multiculturalism.

History and the medium of film.
The Sheik, 1921 (US, with Rudolph Valentino, excerpts)

HW: Shohat, Ella and Robert Stam. "Unthinking Eurocentrism: Multiculturalism and the Media." Routledge 1994; Ch. 3
"Imperial Imaginary"
Davis, Natalie Zemon. "Slaves on Screen: Film and Historical Vision." Harvard 2000; Ch. 1 "Film as Historical Narrative"

II. Ancient history—reliefs and meanings

Week 2
The birth of archaelogy.
The Mummy, 1999 (US, with Brendan Fraser)
Al-Mumija, 1969 (Egypt, excerpts)

HW: The Mummy

III. Medieval history—religion and science
Week 3
Islam and Muhammad

The Message, 1977 (Arabic co-production, dir. Moustapha Akkad, Arabic version; English version with Anthony Quinn)

Muhammad, the Last Prophet, 2004 (US, animation, excerpts)

HW: The Message

Week 4
Science, books and religious intolerance

Destiny, 1997 (Egypt, dir. Youssef Chahine)

Out of Cordoba: Averroes and Maimonides in Their Time and Ours, 2009 (US documentary, excerpts)

HW: Destiny

Najjar, Fawzi. “Ibn Rushd (Averroes) and the Egyptian Enlightenment Movement.” British Journal of Middle Eastern Studies. 31 (2) 2004

Week 5 and 6
The Crusades

The Crusades, 1935 (US, dir. Cecil B. Demille, excerpts)

Saladin, the Victorious, 1963 (Egypt, dir. Youssef Chahine, excerpts)

Kingdom of Heaven, 2005 (US, with Orlando Bloom)

Oh, Islam, 1962 (Egypt/Italy)

Arm—The Knight Templar, 2007 (Sweden, excerpts)

Valka VI: Rising, 2009 (Denmark, with Mads Mikkelsen, excerpts)

HW: Kingdom of Heaven

Riley-Smith, Jonathan. The Crusades, Christianity, and Islam. Columbia 2011; Ch. 2 “Crusades as Christian Penitential Wars”

Oh, Islam

Maalouf, Amin. The Crusades through Arab Eyes. Saqi 1989; Ch. 13 “The Mongol Scourge.”

IV. Modern history—wars, spies and “great” men

Week 7
The Arab revolt (1916-18)

Lawrence of Arabia, 1962 (UK, with Peter O’Toole and Anthony Quinn, 35 Academy awards, “widely considered one of the greatest and most influential films in the history of cinema”)

HW: Lawrence of Arabia

Midterm paper due: Draft One—Tuesday Week 7; Classmate’s comments—Thursday Week 7; Draft Two—Sunday Week 7

Week 8 and 9
Algerian war (1954-62)

The Battle of Algiers, 1966 (Italy, Algeria, 3 Academy awards)

Chronicle of the Smoldering Years, 1975 (Algeria, Cannes’ Palme d’Or prize, excerpts)

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The Little Soldier, 1960 (France, dir. Jean-Luc Godard, excerpts)

Jamila Babarid, 1958 (Egypt, dir. Youssef Chahine, excerpts)

HW: The Battle of Algiers


Outside the Law

Week 10 and 11
Iraq war (2003-14)
*Three Kings*, 1999 (US, with George Clooney)
*Central Room*, 2004 (US, dir. Jehane Noujaim)
*Battle of Haditha*, 2007 (UK, dir. Nick Bloomfield, excerpts)
*Delta Force*, 2007 (US comedy, voted worst movie on the Iraq War, excerpts)
*Life is Beautiful*, 1997 (Italy, with Roberto Benigni, excerpts)

HW: *Three Kings*


*Central Room*

Week 12 and 13
Spies and counter espionage
*Munich*, 2005 (US, dir. Steven Spielberg, with Eric Bana)
*Body of Lies*, 2008 (US, dir. Ridley Scott, with Leonardo DiCaprio and Russell Crowe, excerpts)
*The Constant*, 2009 (Egypt, excerpts)

HW: *Munich*

Final project Part One: Script—present in class Week 12; revised version Week 13

Week 14
The “great” individual—biographies and pseudo-biographies
*Nasser 56*, 1996 (Egypt)
*Days of Salat*, 2001 (Egypt, with Ahmad Zaki, excerpts)
*Salat*, 1983 (US, with Louis Gossett, Jr., excerpts)
*Karnak*, 1975 (Egypt, Naguib Mahfouz, excerpts)
*Halim*, 2006 (Egypt)

HW: *Nasser 56*

Gordon, Joel. “*Nasser 56/ Egypt 96: Reimaging Egypt’s Last Community*” at http://content.cdlb.org/view?docId=f8k4096kx&chunk.id=ch7

*Halim*

Final project Part Two—Week 14; All parts One, Two and Three—at exam date
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): ENGL

2. Course prefix and number: ENGL 211

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

4. Complete course title: FOUNDATIONS IN CULTURAL STUDIES

5. Semester credit hours: 3

6. Frequency the class will be offered: 1-2 times per year

7. Number of sections per semester: 1

8. Number of students per semester: 50

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:
    Since the 1960s, cultural studies has identified popular or mass culture as a transformative site, and has studied cultural products across the globe as a means to critique social problems, understand social forces, and challenge the implicit and explicit modes of economic power. Today – in Latin America; across Europe; the United States, Australia and China – cultural studies signifies a space for scholarly dialogues that draw on theory and methods from several disciplines (especially anthropology, history, literary studies, philosophy, political economy, and sociology) to analyze culture in relationship to power or to better understand how and why culture is constrained and contested, and how it may operate as a site of conflict and change. In this course, students will be introduced to the new and influential field of cultural studies as a global topic. They will be introduced to its history, influences, major ideas, regional and (inter)national variations, major studies, and cultural studies' focus on youth subcultures.

11. Course Instructor

12. Department Head

13. College Dean/Designee

Date 9/23/2014

Date 9/23/14

Date 10/30/2014

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

See form instructions for submission/approval process.
Texas A&M University
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   - 2010-2011: # Students enrolled

10. Statement on how this course meets the criteria for International and Cultural Diversity:
Since the 1960s, cultural studies has identified popular or mass culture as a transformative site, and has studied cultural products across the globe as a means to critique social problems, understand social forces, and challenge the implicit and explicit modes of economic power. Today – in Latin America; across Europe; the United States, Australia and China – cultural studies signifies a space for scholarly dialogues that draw on theory and methods from several disciplines (especially anthropology, history, literary studies, philosophy, political economy, and sociology) to analyze culture in relationship to power or to better understand how and why culture is constrained and contested, and how it may operate as a site of conflict and change. In this course, students will be introduced to the new and influential field of cultural studies as a global topic. They will be introduced to its history, influences, major ideas, regional and (inter)national variations, major studies, and cultural studies’ focus on youth subcultures.

11. Course Instructor

12. Department Head

13. College Dean/Designee

Date 9/23/2014

Date 9/23/14

Date 10/30/2014

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

See form instructions for submission/approval process.
Foundations in Cultural Studies
INTS/ENGL 211
Fall 2015

Dr. Robert Carley
carley@tamu.edu
Office Hours: Thursday, 10am-11:30 or by appointment ONLY

ACAD 226
MWF 10:20-11:10
Office: Academic 105a

Description
Cultural Studies began in Britain, in the 1960s, as a project where literary scholars and sociologists could study popular culture in collaboration. It grew, rapidly, into attempt to understand class in Britain through its "expressive" or cultural forms. Across the course of its life, cultural studies’ attention to class extended to race and gender and by the late 80s, to sexuality. Popular or mass culture ("low" culture) was quickly identified as a transformative site, a space and place where ordinary people could "produce" their own culture and, in some cases, use it as a means to critique social problems, understand social forces, and challenge the implicit and explicit morays economic power or class society. In specific, cultural studies focused on youth cultures, subcultures, and how the relationship between new media forms and daily life intervened in and transformed how people practiced culture or, in short, how they lived.

This model: collaborative or interdisciplinary projects studying of cultural products, cultural meanings, and the agents of these products and meanings, underwent many regional and national variations but spread rapidly across the globe. Today—in Latin America; across Europe; the United States, Australia and China—cultural studies signifies a space for scholarly dialogues that draw on theory and methods from several disciplines (especially anthropology, history, literary studies, philosophy, political economy, and sociology) to analyze culture in relationship to power or to better understand how and why culture is constrained and contested, and how it may operate as a site of conflict and change.

In this course students will be introduced to the new and influential field of cultural studies. They will be introduced to its history, influences, major ideas, major studies, cultural studies’ focus on youth subcultures, and, lastly, they will participate on a project investigating contemporary US youth subcultures.

Prerequisite: None

Learning Outcomes:
Upon successful completion of the course, students will be able to:

• name and describe key aspects of course subject matter and content as well as appraise these ideas from their own perspectives;
• describe critical thinking in the field of Cultural Studies in the U.S. and Europe across the last several decades (with prior historical referents);
• evaluate and analyze material culture;
• construct coherent analytical written arguments;
• formulate creative and critical projects they can explore beyond this course.

Required Course Materials
1. MSC BOOKSTORE:
   The Theory Toolbox Critical Concepts for the Humanities, Arts, & Social Sciences.
   By Jeffrey Nealon and Susan Searls Giroux, Rowman and Littlefield 2003.
2. HANDOUTS IN CLASS

- John Clarke, Stuart Hall, Tony Jefferson, Brian Roberts "Subcultures, Cultures, and Class" in *Resistance through Ritual: Youth Subcultures in Postwar Britain*.

3. NOTES 'N' QUOTES

INTS/ENGL 211: FOUNDATIONS IN CULTURAL STUDIES Course Reader

Assignments and Grading:

4 Reading Quizzes/Assignments: 12 points each: 48 Points

Reading Quizzes are designed to test your basic comprehension of a text or a theme (across a series of texts) in the class. Reading quizzes will always consist of 10 questions in some combination of true/false and multiple choice. These quizzes will always occur on a Friday (see syllabus calendar for specific details). I will specify in class what text the quiz will focus on and, also, what general things you should know pertaining to the text in question.

Final Collaborative Writing Project: 52 Points

A. The final collaborative writing project will entail you, in collaborative conversation with your fellow students, determining a final writing project of your own. A "cultural study." Here's how the project works:

1. Object, Practice, Event, etc.
   - On week twelve of this semester, November 17th, you will begin to determine what aspect of culture you want to study. It can be an object, a group, a practice—more likely than not, it will be some combination of these.
   - The paper will be based on the October 10th assignment: What significance do these objects have in this subculture? How does the subculture identify itself?
   - IN THE DISCUSSION GROUPS: Students will discuss the following in relation to their object: Who has culture? Use texts in the class to model an examination of a subculture (in relation to the object) with which you are familiar; this subculture might be regional, ethnic or racial, gendered, stylistic—whatever you prefer. Being as specific as possible and using examples, answer most of the following questions as they relate to the object you selected:
     - Who participates in this subculture?
     - How does the subculture help its participants define themselves?
     - How does the subculture define non-participants?
     - How do non-participants in this subculture define participants?

2. Theory
   - Using a text in class answer the following for yourself:
     - What is the theoretical basis for your approach to the study? How do you explain or describe the phenomenon, event, or object under study? Your theory—your belief about what is important, meaningful, etc. about the study must be supported by your argument and your approach.

B. After discussing the object, theory, and method in groups, you will begin to compose a final paper collaboratively in critique and conversation with your fellow students. This occurs in week 14, you will be outlining and writing intensively across that week. The the idea is to approach the writing and argumentation, collaboratively, and to have your
group—who has been aware of your project for two weeks—help you better refine your argument.

The paper will be only three pages long, double-spaced and in a 12 point font. I want you to carefully craft the paper whereby:

- Paragraph 1: Introduces the object, the subculture, why you selected and what point you intend to make about it.
- Paragraph 2: Explain what theoretical perspective you are grounding your object in and why.
- Paragraph 3: Explain how this perspective connects to the meaning of the object.
- Paragraph 4: Explain how the meaning of the object connects to the practices, uses, or specific interpretation of the object that the subculture has.
- Paragraph 5: Conclusion, summary of argument and brief discussion of how you demonstrated your main point.

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

Absences
Attendance in class is mandatory. For each unexcused absence in excess of three, student’s final grade will be reduced 5 full percentage points. The University views class attendance as the responsibility of the student; attendance is essential to complete the course successfully. For illness- or injury-related absences of fewer than three days, 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, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1 and 7.1.6.2). University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu/rule07.

Academic Integrity
"An Aggie does not lie, cheat, or steal, or tolerate those who do." You are expected to be aware of the Aggie Honor Code and the Honor Council Rules and Procedures, stated at aggiehonor.tamu.edu.

Disabilities
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.
Semester Calendar

I. Cultural Studies: What's the Big Idea?
**September 1**
Introductions, Discussion of the Syllabus

**September 3**

**September 5**
Discussion Day

II. Histories of Cultural Studies: Influences, Ideas, Key Concepts
**September 8**

**September 10**

**September 12**
Discussion Day

III. FRANKFURT SCHOOL 1
Histories of Cultural Studies: Frankfurt School, Raymond Williams, and the Concepts "Ideology" and "Social Formation"
**September 15**

**September 17**

**September 19**
Discussion Day

IV. FRANKFURT SCHOOL 2
Visual Methods/Culture and Representation: What We See When We Look at the World through a Cultural Studies Lens
**September 22**

**September 24**

**September 26**
QUIZ 1
V. The Stuart Hall Project
September 29
Film: The Stuart Hall Project
October 1
Film: The Stuart Hall Project
October 3
Discussion Day

VI. Teen Aged Riot in a Public Station: Precarious Youth and Social Panic
October 6
- The Accidental Youth Club: Skateboarding in Newcastle-Gateshead READER
October 8
- 'Bover' Books of the 1970s: Subcultures, Crisis and 'Youth-Spoilatation' Novels READER
October 10
- Bring to class two examples of cultural objects associated with a particular subculture. What significance do these objects have in this subculture? How does the subculture identify itself? (10 points, IN PLACE OF QUIZ 2)

VII. Cultural Studies In Theory
October 13
- "Authority" Chapter 2, The Theory Toolbox
October 15
- "Reading" Chapter 3 The Theory Toolbox
October 17
Discussion Day

VIII.
October 20
- "Subjectivity" Chapter 4, The Theory Toolbox
October 22
- "Culture" Chapter 5, The Theory Toolbox
October 24
Discussion Day

IX.
October 27
- "Culture" Chapter 6, The Theory Toolbox
October 29
- "Ideology" Chapter 7, The Theory Toolbox
October 31
QUIZ 3

X.
November 3
- "Ideology" and "History" Chapter 7 & 8, The Theory Toolbox
November 5
- "History and "Space/Time" Chapter 8 & 9, The Theory Toolbox
November 7
Discussion Day
XI. Cultural Studies In Practice (or Method)

November 10
- John Clarke, Stuart Hall, Tony Jefferson, Brian Roberts "Subcultures, Cultures, and Class" in Resistance through Ritual: Youth Subcultures in Postwar Britain. Sections. A., C., and D. HANDOUT

November 12
- John Clarke "The Skinheads and the Magical Recovery of Community" in Resistance through Ritual: Youth Subcultures in Postwar Britain READER

November 14
QUIZ 4

XII. Cultural Studies of Race

November 17

November 19

November 21
Discussion Day

XIII. Cultural Studies Collaborations: Writing and Collaborative Exercises

November 24
In-Class Collaborative Exercise 1 (with students and me)

November 26
In-Class Collaborative Exercise 2 (with me/entire class)

November 28
THANKSGIVING HOLIDAY, NO CLASS

XIV.

December 1
WRITING CONFERENCE GROUP 1 (Outline and main point)

December 3
WRITING CONFERENCE GROUP 2 (Outline and main point, refined and developed)

December 5
WRITING CONFERENCE GROUP 3 (Introduction, outline, and main point further refined)

December 8
LAST CLASS, LAST WRITING GROUP (Comprehensive, paragraph form, Introduction, outline, and main point OR First Draft)

FINAL PAPERS DUE MONDAY DECEMBER 15 BY 4pm.
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): INTS

2. Course prefix and number: INTS 211

3. Texas Common Course Number:

4. Complete course title: FOUNDATIONS IN CULTURAL STUDIES

5. Semester credit hours: 3

6. Frequency the class will be offered: 1-2 times per year

7. Number of sections per semester: 1

8. Number of students per semester: 50

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

10. Statement on how this course meets the criteria for International and Cultural Diversity:
    Since the 1960s, cultural studies has identified popular or mass culture as a transformative site, and has studied cultural products across the globe as a means to critique social problems, understand social forces, and challenge the implicit and explicit modes of economic power. Today — in Latin America; across Europe; the United States, Australia and China — cultural studies signifies a space for scholarly dialogues that draw on theory and methods from several disciplines (especially anthropology, history, literary studies, philosophy, political economy, and sociology) to analyze culture in relationship to power or to better understand how and why culture is constrained and contested, and how it may operate as a site of conflict and change. In this course, students will be introduced to the new and influential field of cultural studies as a global topic. They will be introduced to its history, influences, major ideas, regional and (inter)national variations, major studies, and cultural studies’ focus on youth subcultures.

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.

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Texas A&M University
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11. Course Instructor ____________________________ Date 9/23/2014

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Foundations in Cultural Studies
INTS/ENGL 211
Fall 2015

Dr. Robert Carley
carley@tamu.edu
Office Hours: Thursday, 10am-11:30 or by appointment ONLY

ACAD 226
MWF 10:20-11:10
Office: Academic 105a

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Cultural Studies began in Britain, in the 1960s, as a project where literary scholars and sociologists could study popular culture in collaboration. It grew, rapidly, into attempt to understand class in Britain through its "expressive" or cultural forms. Across the course of its life, cultural studies' attention to class extended to race and gender and by the late 80s, to sexuality. Popular or mass culture ("low" culture) was quickly identified as a transformative site, a space and place where ordinary people could "produce" their own culture and, in some cases, use it as a means to critique social problems, understand social forces, and challenge the implicit and explicit morays economic power or class society. In specific, cultural studies focused on youth cultures, subcultures, and how the relationship between new media forms and daily life intervened in and transformed how people practiced culture or, in short, how they lived.

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3. NOTES 'N' QUOTES

INTS/ENGL 211: FOUNDATIONS IN CULTURAL STUDIES Course Reader

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   • On week twelve of this semester, November 17th, you will begin to determine what aspect of culture you want to study. It can be an object, a group, a practice—more likely than not, it will be some combination of these.

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     o How does the subculture help its participants define themselves?

     o How does the subculture define non-participants?

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   • Using a text in class answer the following for yourself:

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Grading Scale
90-100 A
80-89 B
70-79 C
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Discussion Day

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Visual Methods/Culture and Representation: What We See When We Look at the World through a Cultural Studies Lens
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September 24

September 26
QUIZ 1
V. The Stuart Hall Project
September 29
Film: The Stuart Hall Project
October 1
Film: The Stuart Hall Project
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Discussion Day

VI. Teen Aged Riot in a Public Station: Precarious Youth and Social Panic
October 6
• The Accidental Youth Club: Skateboarding in Newcastle-Gateshead READER
October 8
• 'Bower' Books of the 1970s: Subcultures, Crisis and 'Youth-Sploitation' Novels READER
October 10
• Bring to class two examples of cultural objects associated with a particular subculture. What significance do these objects have in this subculture? How does the subculture identify itself? (10 points. IN PLACE OF QUIZ 2)

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October 13
• "Authority" Chapter 2, The Theory Toolbox
October 15
• "Reading" Chapter 3 The Theory Toolbox
October 17
Discussion Day

VIII.
October 20
• "Subjectivity" Chapter 4, The Theory Toolbox
October 22
• "Culture" Chapter 5, The Theory Toolbox
October 24
Discussion Day

IX.
October 27
• "Culture" Chapter 6, The Theory Toolbox
October 29
• "Ideology" Chapter 7, The Theory Toolbox
October 31
QUIZ 3

X.
November 3
• "Ideology" and "History" Chapter 7 & 8, The Theory Toolbox
November 5
• "History and Space/Time" Chapter 8 & 9, The Theory Toolbox
November 7
Discussion Day
XI. Cultural Studies In Practice (or Method)
November 10
• John Clarke, Stuart Hall, Tony Jefferson, Brian Roberts “Subcultures, Cultures, and Class” in Resistance through Ritual: Youth Subcultures in Postwar Britain. Sections. A., C., and D. HANDOUT

November 12
• John Clarke “The Skinheads and the Magical Recovery of Community” in Resistance through Ritual: Youth Subcultures in Postwar Britain READER

November 14
QUIZ 4

XII. Cultural Studies of Race
November 17

November 19

November 21
Discussion Day

XIII. Cultural Studies Collaborations: Writing and Collaborative Exercises
November 24
In-Class Collaborative Exercise 1 (with students and me)

November 26
In-Class Collaborative Exercise 2 (with me/entire class)

November 28
THANKSGIVING HOLIDAY, NO CLASS

XIV.
December 1
WRITING CONFERENCE GROUP 1 (Outline and main point)

December 3
WRITING CONFERENCE GROUP 2 (Outline and main point, refined and developed)

December 5
WRITING CONFERENCE GROUP 3 (Introduction, outline, and main point further refined)

December 8
LAST CLASS, LAST WRITING GROUP (Comprehensive, paragraph form, Introduction, outline, and main point OR First Draft)

FINAL PAPERS DUE MONDAY DECEMBER 15 BY 4pm.
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): INTS

2. Course prefix and number: INTS 301

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

4. Complete course title: Theories of Globalization

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: 50

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:

   In this course, students study diverse global and international cultural processes in their economic and political contexts; they engage in analyses of theoretical lenses on transnationalism including diaspora, hybridity, liminality, marginality, cyborgism, nomadism, scapes and flows, and others; and they learn to understand the relationship between the period pertaining to "modernity" and the period known today as "globalization." Faculty draw on case studies of global cultures depending on their area of expertise. At least two-thirds of the course material addresses theoretical and cultural movements of the last five decades.

11. Course Instructor

12. Department Head

13. College Dean/Designee

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 301 • Theories of Globalization

Dr. Robert Carley                       Texas A&M University  
Office: ACAD 105a                       Fall 2015            
Office hours: Thursday, 10:00-11:30    Class meeting: MWF 3:00-3:50  
carley@tamu.edu                         PETR 106 
phone: 845-2124 (INTS main office)    

Course description
Examination of diverse global and international cultural processes in their economic and political contexts; analyses of theoretical lenses on transnationalism including diaspora, hybridity, liminality, marginality, cyborgism, nomadism, scapes and flows, and others; case studies of global cultures.

Prerequisites
Junior or senior classification, or approval of instructor.

Learning outcomes
Upon completion of the course, students will be able to:
• articulate the relationship between the period pertaining to “modernity” and the period known today as “globalization;”
• identify and explain substantively the role of disciplines informing the field of global studies;
• differentiate and discuss theoretical perspectives pertaining to globalization;
• analyze critically academic and other texts.

Required course materials
• Readings will be made available from Notes ‘n’ Quotes in the form of a course reader.

Course requirements and evaluation
Weekly responses (8 responses total, 5 points each: 40 points
Final exam: 60 points

Grading scale: 90-100 = A; 80-89 = B; 70-79 = C;60-69 = D; 0-59 =F

Complete all assigned readings prior to class (see calendar).

Weekly responses/Write-up (40 points total)
Students must bring in a printed weekly response to the week’s readings and/or films to their Friday class meeting. Late responses will receive no points, except in the case of university-approved excused absence (see statement on absences below). Responses should reflect your engagement with the readings by describing and explaining the significance of an important term, concept, idea, and/or position presented in the material.
• Each response paper must include a discussion question that you would like to hear addressed in class. Responses should be at least 300 words (equivalent to 1 full double-spaced typewritten page).

• Monday lectures will take up select questions. Weekly responses will each be worth a possible 5 points, awarded on the basis of how they exhibit student’s understanding of and engagement with the course material.

Examinations: Final Exam
(60 points)
• The Final exam will be held on the date and at the time set in the official TAMU academic calendar.
• Exams will test material covered in readings, films (where appropriate), and lectures, and will consist of multiple choice and short essay questions.
• Exams are cumulative.
• Exams cannot be made-up, except in the case of university-approved absence.

Absences
Attendance in class is mandatory. For each unexcused absence in excess of two, student’s final grade will be reduced 5 full percentage points. The University views class attendance as the responsibility of the student; attendance is essential to complete the course successfully. For illness- or injury-related absences of fewer than three days, 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, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1 and 7.1.6.2). University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu/rule07.

Academic integrity

Disabilities
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.
Semester Calendar

FOUNDATIONS TO THE THEORY OF GLOBALIZATION (WEEKS 1-3)

WEEK 1 • Sociological Roots of Theories of Globalization
Introduction to the Course/Discussion of Syllabus
Reading: Karl Marx, “Basic concepts in Marxism” (Historical Materialism, Forces and Relations of Production, Base and Superstructure, Ideology and the State)

WEEK 2 • Sociological Roots of Theories of Globalization, Part 2
Reading: Max Weber “On Bureaucracy”; excerpts from The Protestant Ethic and The Spirit of Capitalism  
Thorstien Veblen, excerpts from Theory of the Leisure Class
Weekly Write-up 1

WEEK 3 • Cultural Roots of Globalization
Reading: Claude Levi-Strauss excerpts from The Elementary Structures of Kinship  
Marcel Mauss excerpts from The Gift  
Karl Polanyi, excerpts from The Great Transformation (Chapters 4 and 5),
Weekly Write-up 2

MODERNITY: PRECURSORS TO GLOBALIZATION AND CULTURE (WEEKS 4-6)

WEEK 4 • Nationalism, Modernity, and Globalization
Reading: Rowthrow and Huntington, selections  
“Theorists of Modernization” after WWII  
Discussion of Dependency Theorists, Import Substituted Industrialization and Import Lead Industrialization

WEEK 5 • Contemporary Structural Theory, Totalization, and Globalization
Reading: Althusser and Poulantzas, “Ideology,” “Ideological State Apparatus,” and “Class Position,” “Class Place” and “Isolation Effects”  
Pierre Bourdieu, “Symbolic Domination” “Fields and Habitus”
Weekly Write-up 3

WEEK 6 • Globalization, Culture, and Politics: Not so Strange Bedfellows
Reading: Niza Yanay and Tamar Rappoport, “Ritual Impurity and Religious Discourse on Women and Nationality”
CONTEMPORARY TRANSDISCIPLINARY LENSES ON GLOBALIZATION (WEEKS 7-12)

WEEK 7 • Globalization and Cultural Shifts: Diaspora, Hybridity, Imaginaries
Reading: Arjun Appadurai, excerpts from Modernity at Large
  Nestor García Canclini, excerpts from Hybrid Cultures: Strategies for Entering and Leaving Modernity
  Nestor García Canclini, excerpts from Imagined Globalization

WEEK 8 • Theories of Globalization: Critical Perspectives
Reading: Doug Kellner, “Theorizing Globalization”
Weekly Write-up 4

WEEK 9 • Theories of Globalization: World Systems
Reading: Immanuel Wallerstein, “Three Instances of Hegemony”
  Immanuel Wallerstein, World Systems Analysis, Chaps. 1-5

WEEK 10 • Theories of Globalization: Hardt and Negri
Readings: Michael Hardt and Antonio Negri, excerpts from Empire
  Short Article on Empire
  Francis Fukuyama, “An Antidote to Empire” (Review of Hardt and Negri’s Multitudes)
Weekly Write-up 5

WEEK 11 • Theories of Globalization: Hardt and Negri
Readings: Michael Hardt and Antonio Negri, excerpts from Multitudes
  Michael Hardt and Antonio Negri, excerpts from Commonwealth
Weekly Write-up 6

WEEK 12 • New Critical Theories of Globalization
Readings: New Critical Globalization Studies 1 From the Critical Globalization Studies Reader
  New Critical Globalization Studies 2 From the Critical Globalization Studies Reader
Weekly Write-up 7

GLOBALIZATION AND SPACE (weeks 13 & 14)

WEEK 13 • Globalization and Theories of Space
Readings: Chris Hesketh, “The Clash of Spatializations: Geopolitics and Class Struggles in Southern Mexico”

WEEK 14 • Latin America: Contemporary Predominant Theories
Readings: Bill Robinson, “The Crisis in Global Capitalism: How it Looks from Latin America”
  Beasley-Murray, “Latin America’s Left Turns: An Introduction”
Weekly Write-up 8

FINAL EXAM will be administered on the date and time set in the published schedule on the 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): Marine Sciences (Galveston)

2. Course prefix and number: MARS 432

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

4. Complete course title: Peak Oil, Global Warming & Resource Scarcity

5. Semester credit hours: 3

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

7. Number of sections per semester: 1 (Fall semester)

8. Number of students per semester: 20

9. Historic annual enrollment for the last three years:
   2013-2014: 16
   2012-2013: 13
   2011-2012: 18

10. Statement on how this course meets the criteria for International and Cultural Diversity:
    POGWARS looks at the three issues of Peak Oil, Global Warming and Resource Scarcity from a global perspective. The United Nations projects global population to reach 11 billion by 2100. Over 80% of that increase from today's 7.2 billion will be in the least developed countries of the world. Less than 5% of the current world population is in the United States yet the US consumes nearly 30% of the world's resources. This course looks at non-renewable/renewable energy resources through multiple lenses (e.g. the energy-rich vs energy poor nations, the wealthy vs the poor countries, the rapidly growing population countries vs those declining in population). There are more people in India without access to electricity (almost 400 million) than the entire population of the United States (320 million). From the Global Warming perspective this course addresses the issues of who are the major greenhouse gas emitters (i.e. US and China) vs who "pays the price" of those emissions vis-à-vis sea level rise (i.e. Bangladesh and the Pacific Island nations), changes in rainfall (i.e. Sub-Saharan Africa), etc. From the Resource Scarcity perspective the course covers issues such as are there enough resources such as copper and lithium to allow the transition to renewables and who has the raw resource and who needs it. Feeding the world's growing population and the need for phosphorus, etc. The entire class revolves around the three big POGWARS issues and how those issues can be or will be addressed both globally and regionally. With emphasis on comparing "have" nations and "have not" nations.

11. Course Instructor
    [Signature]
    [Date]

12. Department Head
    [Signature]
    [Date]

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

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

See form instructions for submission/approval process.
Peak Oil, Global Warming and Resource Scarcity
MARS 432 – Fall 2014

Text: There is no text book for the course, rather there will be three readers comprising key papers on the three topics (Peak Oil, Global Warming, and Resource Scarcity). The first reader will be ready by Wednesday (9/03) or Friday (9/05) at the latest.

Instructor: Dr. Glenn A. Jones (email: jonesg@tamug.edu; office phone: 741-4360; cell phone 409-392-1665).

Office Hours: Formal: MWF 12N to 2pm. Informal: we can meet after class in the Sea Aggie Center, or we can meet in my office (OCSB 356), after making prior arrangements after class, through email or by phone.

Class: MWF 11:00-11:50 am, SAGC 401.

Learning Outcomes:
In addition to the facts/content related to the specifics of this course, by the end of the semester you should have been exposed to and learned the following broader skills: 1) Apply knowledge from a wide range of courses to solve problems and make decisions. 2) Evaluate, analyze, and integrate information from a variety of sources including peer-reviewed publications, newspapers, opinion pieces, and blog-type sites. 3) Effectively communicate original and creative ideas through the writing of "white papers" and active debate with your peers. 4) Recognize an ethical dilemma and apply rational decision-making in order to address it. 5) Recognize diverse economic, political, and cultural opinions and practices. 6) Exhibit the skills necessary to acquire, organize, reorganize and interpret new knowledge. 7) Participate effectively in teams.

Course Description:
This course reviews the latest thinking about peak oil (energy), resource depletion, and human-induced climate change. Peak Oil (energy) is the point of historic maximum global non-renewable energy production. Climate Change is the alteration of established climate systems due to anthropogenic (human-induced) global warming. The 21st century will be one of unprecedented change and challenge. World population is projected to increase to 11 billion by 2100 from the 7.2 billion today, and over 80% of that increase will occur in the less developed countries of the world. Today, the United States comprises 5% of the world’s population and uses nearly 30% of the world’s resources. In contrast, 1.2 billion of the world’s population do not have access to electricity (50% of those are in sub-Saharan Africa and 30% are in India). Within the first third of the course, we will compare how the developed countries and the least developed countries of the world will gain access to, and use the non-renewable energy sources which are projected to peak by mid-century.

In the second third of the course we review the Intergovernmental Panel on Climate Change (IPCC) projections of increasing greenhouse gases and resultant changes in global temperature, sea-level rise, and regional patterns of drought/rainfall. Here we review how the developed vs. non-developed countries are projected to deal with the issues of global warming (e.g. response to sea-level rise in New York vs. Bangladesh, response to rainfall changes in Southern California.
vs. sub-Saharan Africa, and the ethical responsibility of developed countries, who are responsible for increased greenhouse gas emissions, to help the least-developed countries who face the brunt of the consequences of global warming.

In the final third of the course we discuss the resource constraints to feeding, and providing renewable energy to a world with 11 billion. Specific programs such as the UN’s Energy for All and USAID’s Power Africa are discussed in light of resource limitations in available phosphorus for fertilization and food production, copper and lithium availability to provide the resources needed for wind turbines and rare-earth elements for solar panels to replace/supplement the non-renewable energy sources. The extent of these resource limitations will have important consequences in how the world develops in the latter half of the 21st century.

This course is designed to bring an increased awareness of the issues of Peak non-renewable energy, global warming and resource scarcity; the scientific/social/political debates surrounding them; review the individual/local/national/global options for living in a globally-warmed world with declining non-renewable energy and other natural resources; the issues raised in Hardin’s Lifeboat Ethics and how the developed, developing and least developed countries of the world will either become more homogeneous (e.g. Energy for All) or more heterogeneous (e.g. the have nations garner more of the world’s resources at the expense of the have not nations).

Note: Two documentaries will be shown. The documentary “A Crude Awakening” will be shown sometime in late September. This will be shown outside of class at a day/time agreed to by the class. For the outside-of-class documentary pizza will be supplied if a nighttime slot is chosen. “Earth: The Operator’s Manual” will be shown in class sometime in late-October.

Tentative Schedule:

Sep 01–Sep 05: The age of petroleum and Hubbert’s Peak.

Sep 08–Sep 12: The Peak Oil debate: Pros and Cons.

Sep 15–Sep 19: Peak Oil and the United States.

Sep 22–Sep 26: Peak Oil and China, India and the third world.

Sep 29-Oct 01: Modeling depletion after the peak

Oct 03: First exam. From class material, the Peak Oil reader, the Crude Awakening documentary and info obtained as part of your group project.


Oct 13–Oct 17: The evidence for (and against) human-induced climate change.


**Nov 07:** Second exam. From class material, the Global Warming reader, the “Operator’s Manual” documentary, and info obtained as part of your group project.

Nov 10–Nov 14: Alternative energy sources: Prospects and limitations

Nov 17–Nov 21: Reaching the peak for non-petroleum resources

Nov 24–Nov 26 (?): Political and economic implications of peak resources and global warming

Dec 01–Dec 03: Sustainability and the mitigation of a global economic collapse.

**Dec 05:** Third exam. From class material, the Resource Scarcity reader, and info obtained as part of your group project.

**Dec 16 (11a – 1p): This is the final exam time slot. It will be used for group presentations.**

Grading:

Final grade assessment: There are 400 assignable points. A = 360-400, B = 320-359, C = 280 – 319, D = 240–279, F = below 240.

1. In-class exams (300 pts)
   There will be three exams (3 x 100 pts), and no comprehensive final. Exams will consist of approximately 6 in-class essay questions, and possibly one take-home question, that if asked will be handed out one week before the scheduled in-class exam.

2. Group project (total 100 points)
   Project is worth 25% of your final grade, do not think that you can get by without contributing to you group’s overall effort. If you do not pull your own weight the entire group will suffer.
   
   This project is designed to get you comfortable working collaboratively with others, expose you to research, and give you a chance to teach others about what you have learned. Specific instructions will be handed out during the second week of classes.

   There will be seven groups of 3 each and you will be in your group for the entire semester. You will choose a POGWARS topic/problem that is timely and important both locally and nationally/internationally. There must be at least 2 groups addressing a peak oil issue, at least two groups addressing a climate change issue, and at least 2 groups addressing a resource
scarcity issue. Of course a cleverly chosen topic can address two or three of the main issues discussed in this class. There will be milestones to be met during the semester where you will have to submit your topic with rationale for its choice, Submit a literature search using Web of Science to review the published literature. This is a very powerful tool for researchers in identifying the peer-reviewed literature. Submit a detailed outline of how you will be presenting your project. Submit a tightly written 200 word abstract as if you are proposing to present at the January 2015 NCSE meeting in Washington, D.C. Submit a first draft of your paper. Submit a final paper and make an approximate 12-15 minute (about 4-5 minutes from each member of your group) power point presentation to the class on December 16th. About 20 minutes will be reserved at the end for an open discussion and critique of the presentations and to identify the best mitigation and the best adaptation strategies for society as it progresses through the 21st century.

Note: Kevin Warner (IDP graduate student) will be assisting and we will work with you in organizing your project and helping to make the logistics as smooth as possible. Please feel free to contact him, or me, at any time while working on the project. Kevin’s email address is kewarner@tamu.edu and his desk is on the 3rd floor in Office Suite 340-366, graduate student desk #1.

Institutional Policy Statements

THE AMERICANS WITH DISABILITIES ACT: 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 have a disability requiring an accommodation, please contact the Counseling Office, Seibel Student Center. For additional information visit http://www.tamug.edu/counsel/services/dssprocedures.htm.

ACADEMIC DISHONESTY: For many years Aggies have followed a Code of Honor, which is stated in this very simple verse: "Aggies do not lie, cheat, or steal, nor do they tolerate those who do." Please refer to the Honor Council Rules and Procedures on the web http://www.tamug.edu/HonorSystem for more information.

ABSENCES: Information concerning absences can be found in the University Student Rules Section 7 (http://www.tamug.edu/stulife/Academic%20Rules/Rule%207.pdf). The university views class attendance as an individual student responsibility. All students are expected to attend class and to complete all assignments. For a University excused absence, the student should contact the Counseling Office to request a letter for the instructor stating that the Associate Vice President for Student Affairs, or his or her designee has verified the student's absence as excused. Please consult the University Student Rules for reasons for excused absences, detailed procedures and deadlines. If the absence is excused in the process as outlined in the University
Student Rules, the student must be given the opportunity to make up the work. The instructor is under no obligation to provide an opportunity for the student to make up work missed because of an unauthorized absence. See Part III, Student Grievance Procedures, Section 49, Unexcused Absences, for more information on appealing an instructor's decision.

FAMILY EDUCATIONAL AND RIGHTS TO PRIVACY ACT (FERPA): FERPA is a federal law designed to protect the privacy of educational records, to establish the right of students to inspect and review their educational records and to provide guidelines for the correction of inaccurate and misleading data through informal and formal hearings. To obtain a listing of directory information or to place a hold on any or all of this information, please consult the Admissions & Records Office. Items that can never be identified as public information are a student's social security number or institutional identification number, citizenship, gender, grades, GPR or class schedule. All efforts will be made in this class to protect your confidentiality.
Introduction to Film Analysis—Fall 20xx
FILM / ENGL 251-500
Description, Policies and Requirements

Dr. Juan J. Alonzo, Associate Professor
Bolton Hall 303, 845-2786
LAAH 540, 845-8302
jjalonzo@tamu.edu
Office Hours: T, Th 3:30-5:00

Catalogue Description: Fundamental aspects of film analysis and criticism. Cross-listed with ENGL 251.

Fall 2012 Description: Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce you to the methods of film analysis. Our focus will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. We will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mis-en-scène, and acting; we will investigate how these elements come together to create film aesthetics and the production of meaning. We will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. We will pay close attention to the concept of genre and the evolution of genre within social contexts. While our focus will be narrative fiction films, we will also dip into documentary and experimental cinema.

The ultimate goal of the class is to help you understand that movies are not merely entertainment to be passively consumed. Film is an art form that produces meaning and is worthy of aesthetic analysis.

Learning Outcomes. At the end of the course, students will be able to:
1. Identify the discrete formal elements that define film as an art from in short and long essays, quizzes, and the midterm exam.
2. Apply an understanding of the elements of film form to critical analysis of movies.
3. Demonstrate the connection between individual works and their social, cultural, and historical contexts in the midterm exam and in an extended critical essay.
4. Make distinctions among the variety of film genres and the particular aesthetic principles that define these genres and produce meaning.
5. Apply critical reading skills to the writing of analytical essays.

Core Curriculum Objectives:

Critical Thinking Skills (CTS): The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics.

Communication Skills (CS): The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation.
Teamwork (TW): The course will enhance students' ability to consider different points of view and to integrate the ideas of others into a cohesive work product.

Social Responsibility (SR): The course enhances social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film as a documenter of history, and film an active participant in social transformation.

Evaluation of Core Objectives
CTS: The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

CS: Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.

TW: The course will enhance students' ability to consider different points of view and to work collaboratively with others to create a team project. Each student in a team will have a particular role and students will be required to document individual contributions to the team project. The project will consist of a short narrative film demonstrating elements of film form.

SR: The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

Required Texts
Barsam and Monahan, Looking at Movies: An Introduction to Film (3rd Ed., includes DVDs)
Nichols, Engaging Cinema: An Introduction to Film Studies
(Additional Readings made available via Moodle or web links)

Course Work
Attendance and Moodle Participation 10%
Quizzes (5-7 unannounced quizzes) 10%
Mid-Term Exam 20%
Four 300-word Short Analyses (4 x 5%) 20%
3-5 minute narrative film (collaborative) 20%
5-page Film Analysis Essay 20%

Film Screenings: This course requires your attendance at regularly scheduled film screenings throughout the semester. While many (though not all) of the films can be rented or streamed, the best way to see these movies is on the big screen with your peers. Attendance at film screenings will count toward your overall attendance grade.

Class Attendance: Students are expected to attend every class and to arrive promptly. Because your understanding of the concepts of the course depend on diligent participation and group collaboration, more than three unexcused absences will result in a grade penalty. Excessive unexcused absences (more than seven in a T/Th class) will result in failure from the course.
Refer to http://student-rules.tamu.edu/rule07 for regulations on excused/unexcused absences due to illness, observation of religious holidays, and for the list of university-authorized activities.

**Moodle:** Moodle is a Virtual Learning Environment that will extend your learning outside the classroom and provide you opportunities for informal writing and discussion. You are required to enroll and participate in the ENGL 251 / FILM 251 Moodle class page. Login information is forthcoming via email. **Moodle assignments will be emailed for maximum flexibility (they are not on the syllabus).**

**Collaboration:** Consistent with the art of filmmaking, which is a strongly collaborative process, you will be required to work in teams of 4 students to create a short narrative film (3-5 minutes). Each student will have a significant role: screenwriter, director, cinematographer, and editor.

**Computers:** You may bring a computer to class only if you are to take notes on it; however, you must disable the wireless network, refrain from sending email, opening web pages, playing games, or doing things that will distract your classmates.

**Cell Phones** and other electronic devices: Please turn off your cell phones and other devices before the beginning of class and keep them off your desk.

**Email Communication:** Check your mail every day for announcements, assignments, and other updates to the class syllabus. Maintaining informed and in communication via e-mail is a university requirement, per Rule 61, which “establishes e-mail as an official means of communication (equivalent to the U.S. Postal Service) at Texas A&M University. It also establishes student responsibilities for use of official TAMU e-mail accounts and official e-mail correspondence.” Please refer to http://student-rules.tamu.edu/rule61, particularly sections 61.2.3 and 61.2.4.

**Scholastic Honesty:** “An Aggie does not lie, cheat or steal, or tolerate those who do.” Turning in work that is not your own or any other form of scholastic dishonesty will result in a major course penalty, including failure. Visit http://aggiehonor.tamu.edu/ for a full discussion of scholastic dishonesty, as well as student rights and responsibilities, procedures, and disciplinary consequences.

**Students with Disabilities:** The Americans with Disabilities Act (ADA) 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, Cain Hall, rm. B118, phone number 845-1637. For additional information visit http://disability.tamu.edu.

**Grading Scale/Rubric for the Short Paper and Essays**

A This essay contains few, if any, errors in sentence structure and coherence; it develops an interesting, insightful, tightly focused argument. The argument is complex and fully developed, and the essay provides the reader with clear, well-researched support; argumentation fully justifies the author’s conclusions. The style of the paper is eloquent and sophisticated.
B. This essay contains few errors in sentence structure, and develops a clear, coherent argument. Support and explanation of that argument, however, are either insufficient to convince the reader completely or do not make clear how the author reaches his or her conclusions.

C. This essay is fundamentally sound at the level of sentence structure and diction, but its arguments rely too heavily on assertion, not research. Specific support is either unclear or missing, and the focus of the essay may stray from its stated argument to make a more general or unrelated point. There may also be problems of coherence, complexity, or in the overall development of the argument.

D. This essay contains serious problems at the level of sentence structure and diction. It is marred by repeated mechanical errors and/or awkward constructions that obscure meaning. The argument relies almost completely on assertion, with no clear support, development, or analysis.

Grading Rubric for Quizzes, Exams, and Final Grades
95-100 A+
90-94 A
85-89 B+
80-84 B
75-79 C+
70-74 C
65-69 D+
60-64 D
0-59 F
NOTES: *Looking at Movies* appears as *LM*; *Engaging Cinema* appears as *EC*. Some readings and films are to be announced (TBA) or subject to change. Changes or substitutions to the syllabus will be emailed. **All readings are due by the date assigned.**

**Part I: The Formal Elements; Types of Movies; Narrative Structure**

T 8/28 Introduction to the course, policies and assignments

Th 8 "Introduction: Some Basic Issues and Concepts," EC 3-25
“Film as Language” EC 29-69
“Writing and Speaking” EC 435-39
Screening: *Modern Times* (Charles Chaplin, 1936, USA) 7:15 p.m. HECC 209

T 9/4 “Principles of Film Form,” LM 27-57

Th 9/6 “Types of Movies,” LM 59-111
Screening: *Citizen Kane* (Orson Welles, 1941, USA) 7:15 p.m. HECC 209

T 9/11 “Forms of Cinematic Engagement and the Avant-Garde,” EC 70-98
“Documentary,” EC 99-135
*Short Analysis #1 Due* (online via turnitin.com)

Th 9/13 “Narrative and Fiction,” EC 136-72
Screening: documentaries and experimental films, 7:15 p.m. HECC 209

T 9/18 “Elements of Narrative,” LM 113-54

Th 9/20 “Mis-en-Scène,” LM 155-206
Screening: *Searching for Sonny* (Andrew Disney, 2011, USA) 7:15 p.m. HECC 209 [Special guest: Andrew Disney]

T 9/25 “Cinematography,” LM 207-68
*Short Analysis #2 Due* (online via turnitin.com)

Th 9/27 “Acting,” LM 269-318
Screening: *Touch of Evil* (Orson Welles, 1958, USA) 7:15 p.m. HECC 209

T 10/2 “Editing,” LM 319-66

Th 10/4 “Sound,” LM 367-409
Screening: *Yojimbo* (Akira Kurosawa, 1961, Japan) 7:15 p.m. HECC 209

T 10/9 Class Canceled. Prepare for Midterm Exam
*Short Analysis #3 Due* (online via turnitin.com)
Th 10/11  MIDTERM EXAM

Part II: Approaches to and Styles of Film; Exploring Genres; The Social Context
T 10/16  "Three Fundamental Styles: Realism, Modernism, Postmodernism," EC 175-208

Th 10/18  "Genre Films," EC 248-86
Screening: Sironia (Brandon Dickerson, 2011, USA) 7:15 p.m. HECC 209
[Special guest: Wes Cunningham, actor]

T 10/23  "Ideology and the Cinema," EC 287-324

Th 10/25  Reading TBA
Screening: Blade Runner (Ridley Scott, 1982, USA) 7:15 p.m. HECC 209

T 10/30  "Race and Ethnicity," EC 325-58
Short Analysis #4 Due (online via turnitin.com)

Th 11/1  Reading TBA
Screening: Do the Right Thing (Spike Lee, 1989, USA)

T 11/6  "Gender and Masculinity," EC 359-394

Th 11/8  "Feminism and Film," 395-431
Screening: The Virgin Suicides (Sophia Coppola, 1999, USA)
7:15 p.m. HECC 209

T 11/13  "Filmmaking Technologies...," LM 459-93

Th 11/15  "Writing and Speaking," EC 441-76
Screening: Man on a Mission: Richard Garriott's Road to the Stars (Mike Woolf, 2010, USA) 7:15 p.m. HECC 209 [Special guest: Mike Woolf]

"Film History," LM 411-57
Short Narrative Film Due (Collaborative Project)

Th 11/22  Thanksgiving Holiday

T 11/27  Readings TBA

Th 11/29  Readings TBA
Screening: Gomorrah (Matteo Garone, 2008, Italy)

T 12/4  Last Day of class
Final Essay Due
TEXAS A&M UNIVERSITY
Department of Horticultural Sciences

HORT 335
Sociohorticulture

SOCIOHORTICULTURE – HORT 335
Fall 2013 Syllabus
https://www.horticulture.tamu.edu/courses/
Enrollment Key: 

INSTRUCTOR:
Dr. Jayne Zajicek
HFSB 422
jzajicek@ag.tamu.edu

Office Hours by appointment

REQUIRED TEXT: Green Nature/Human Nature (Charles A. Lewis)

OBJECTIVES:
1. Students will be able to evaluate the role plants play in urban landscapes and how green space affects human well-being.
   a. Define sociohorticulture and its role in urban horticulture.
   b. Recognize the importance of gardening and personal connections with nature in our modern culture.
2. Students will be able to compare and evaluate garden characteristics and attributes related to various garden environments including:
   a. School gardens and their importance in fostering the interaction between children and nature.
   b. Community gardens and their importance in relationship to social problems such as neighborhood restoration, poverty, hunger and homelessness.
   c. Prison gardens and their importance in rehabilitation and job placement opportunity for inmates.
   d. Public and estate gardens and their role in the restorative value of nature and educational programs offered to local residents.
   e. Gardens for special populations and the mental and physical benefits of these gardens.
3. Students will be able to explain the importance of volunteerism and community involvement from both a management and participant perspective
4. Students will be able to explain the importance of urban horticulture in commercial and local production systems including the modern local food movement and rural/urban interface in obtaining "healthier" food.
5. Students will be able to discuss the benefits of sociohorticulture to the horticulture industry as a whole.

COURSE GRADE:
Each student’s grade will be based on a total of 495 points for the semester. A standard grading scale will be utilized. However, the instructor reserves the right to curve individual exam or course grades upward if an individual or the class performance warrants such action. In no case will the curving of grades result in a worse grade than was earned using the standard scale enumerated herein. Do not count on a curved grading scale for the course. Extra credit may not be assigned, so put your efforts into assigned work.

Exams, Quizzes, and Assignments:
Exams 1, 2, 3, & 4 @ 100 pts each 400 pts
Reading Quizzes 1 - 8 @ 10 pts each 80 pts
Service Learning Project @ 15 pts 15 pts
(Service Learning Project @ 15 Bonus Points)
Total Points: 495 pts

Final Grade:
A = 445-495 pts
B = 396-444 pts
C = 346-395 pts
D = 297-345 pts
F = 296 and below

LECTURE:
No electronic devices (laptop computers, cell phones, headphones, etc.) may be used during any lectures, exams, or quizzes unless specifically requested in advance by student services on the student’s behalf or approved by the instructor. Cell phones should be off during lecture periods. If your cell phone rings, you are expected to turn it off immediately or leave.

Attendance:
Students are expected to attend all classes, complete assignments on time, and participate fully in class discussions. Absences may be excused and missed assignments completed in accordance with the TAMU student rules on attendance (http://student-rules.tamu.edu/rule7.htm.)

AGGIE HORTICULTURE ONLINE:
Aggie Horticulture is available online from any computer having Internet client software (e.g., Internet Explorer, Firefox). Aggie Horticulture is a tool for accessing electronic database of horticultural information. Some lectures may be posted on the HORT 335 website, as well as other important information needed for reading assignments and assignment completion. You are responsible for checking the website regularly and obtaining all posted information.

TENTATIVE LECTURE SCHEDULE

Session 1 Course Outline, Syllabus and Expectations, Use of the Web
Session 2 Overview of Sociohorticulture
Reading Quiz #1 Due
Reading: Green Nature/Human Nature (Charles Lewis).
Ch. 1 Introduction - PG. 1-9, Conclusion - PG. 129-134.
Reading: Human Issues in Horticulture (Lohr and Reif). ONLINE.

Session 3 Areas in Sociohorticulture
Bring diagram for Quiz #2 to be completed in class
Reading Quiz #2 Due

Session 4 Introduction to Gardening
Reading: Green Nature/Human Nature (Charles Lewis).
Ch. 4 on Gardening - PG. 49-54.
Reading Quiz #3 Due

Session 5 History of Gardening, Part 1
Session 6 History of Gardening, Part 2
Ethnic Gardening

Session 7 Children's Garden
Reading: Excerpt from Last Child in the Woods (Richard Law). ONLINE

Session 8 Review
Session 10  Volunteerism

Session 11  Community Gardens
Reading: Green Nature/Human Nature (Charles Lewis).
Ch. 4 on Gardening - PG. 54-65
Reading: Garden Works - Benefits of Community Gardening. ONLINE
Reading Quiz #4 Due

Session 12  Public & Estate Gardens
Reading: Green Nature/Human Nature (Charles Lewis).
Ch. 3 Green Nature Observed - PG. 25-48.

Session 13  Prison Gardens
Reading: Green Nature/Human Nature (Charles Lewis).
Ch. 5 "Correctional Institutions" - PG. 99-103.
Reading Quiz #5 Due

Session 14  Zoos, Aquariums, Conservatories, and Amusement Parks
Reading: Disney World: The Magic Behind the Plants. ONLINE.

Session 15  Keep America Beautiful

Session 16  Keep Brazos Beautiful

Session 17  Educational Programs

Session 18  Review

Session 20  Urban Forestry
Reading: Green Nature/Human Nature (Charles Lewis).
Ch. 4 "Urban and Community Forestry" - PG. 65-73.

Session 21  Urban Ecology
Reading Quiz #6 Due

Session 22  Horticulture Industry and the Local Food Transition

Session 23  Local Food Communities
Reading: Excerpt from Farm City (Novella Carpenter) ONLINE
Reading Quiz #7 Due

Session 24  Review

Session 26  Overview of Horticultural Therapy
Reading: Green Nature/Human Nature (Charles Lewis).
Ch. 5 Intro - PG. 74-80, Ch. 5 "Qualities of Plants" - PG. 103-105.

Session 27  Horticultural Therapy & Developmental Disabilities
Reading: Green Nature/Human Nature (Charles Lewis).
Ch. 5 "Physical Rehabilitation Centers" and "Developmental Disabilities" - PG. 80-87.
Reading Quiz #8 Due

Session 28  Horticultural Therapy & Older Adults
Reading: Green Nature/Human Nature (Charles Lewis).
Ch. 5 "Geriatric Centers" and "Psychiatric Centers" - PG. 88-98
Reading: Eden Alternative Fact Sheet - ONLINE

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.

Issues of Academic Integrity
This course is taught with the expectation that all students will adhere to the Aggie Honor Code: "Aggies do not lie, cheat, or steal nor do they tolerate those who do." Violations will be dealt with in accordance with the guidelines posted on the TAMU Aggie Honor System Office site at http://aggiehonor.tamu.edu. Plagiarism will not be tolerated. Be sure to consult the Aggie Honor System Website that defines the boundaries of plagiarism.