January 26, 2015

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 January 26, 2015, the following course was approved for addition to the Texas A&M University Core Curriculum. We recommend that his addition to the Core Curriculum, effective fall 2015, should be considered and approved by the Texas A&M University Faculty Senate.

Creative Arts

KINE 210 Dance Appreciation: The Art of Movement (Galveston)

In addition, the following course was 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

ENGR 410 Global Engineering Design
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): General Academics

2. Course prefix and number: KINE 210

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

4. Complete course title: Dance Appreciation: The Art of Movement

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

11. Historic annual enrollment for the last three years: Enter text. Enter text. Enter text.

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.

13. Submitted by:
   [Signature]
   Course Instructor

   [Signature]
   Date: Oct 21, 2014

14. Department Head
   [Signature]
   Date: 10-21-2014

15. College Dean/Designee
   [Signature]
   Date: 10-24-14

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 2015 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?

Dance Appreciation: The Art of Movement
This course focuses on an appreciation and analysis of basic and creative movement. By the end of the course, the student will develop an awareness of personal space and group space while manipulating the basic elements of dance. An appreciation of various genre, artists, techniques, and styles will be fostered through research and discovery. The students will be able to create and objectively critique movement. They also will be able to have informed opinions and knowledgeable discussions about dance.

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 will interpret and synthesize the elements of dance: space, time, and energy to create movement sequences. They will compare and contrast the variations within each element and write a report comparing their creative piece with the work of a Modern Dance pioneer and also the work of an artist from the Post-Modern era. They will work in groups and write oral presentations for class discussion.

The assessment of the reports will include:

* Historical context (including names, dates, techniques, and styles).
* Reasoning behind their choice of artists; favorable technique, style.
* Critique the artist’s impact on society and dance during their respective era.
* A description of the elements of the students’ creation as compared to the historical artist’s choreographic choices.
* Include theoretical staging, costuming, and accompaniment choices of the students’ work and that used by the historical artists.

The assessment of the creative piece will include:

* Completion of the piece.
* Significant contribution to the creation of the piece.
* Personally took part in the oral discussion with the rest of the class.
Texas A&M University  
Core Curriculum  
Initial Request for a Course Addition to the Fall 2015 Core Curriculum
Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Students will choose a dance genre and write a report on a well-known piece, to include its intended communication/interpretation between the dancer/choreographer and the audience.

The assessment of the reports will include:

* Historical context (including dates, performing artists, genre, styles)
* The student’s logic/reasoning for choosing the historic piece, artist, genre
* An objective critique of the piece
* Interpretation of the choreographer’s meaning and message
* Describe and assimilate the audiences active role as a participant is the performance; developing a communication between artist and audience
* Oral presentation with class discussion and visual clip of artists’ work

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

Students will work in couples in groupings of 6 or 8 in order to obtain the shared purpose of completing a ballroom dance sequence and prepare an oral report on the historical background of the ballroom step chosen. Through the use of teamwork, the students are encouraged to contribute constructively and work cooperatively while creating a group composition.

The assessment of the reports will include:

* Historical context (including country of origin of the step, dates, the evolution of the step).
* Personally answer at least one question about the step, rehearsal process, or piece during the group presentation.

The assessment of the ballroom dance sequence will include:

* Completion of the piece incorporating at least 6 variations of the basic step.
* Significant personal contribution to the creation of the piece.
* Design an entrance and exit to and from the dance space for each couple.
* Each student will respect others, accepting successes and performance limitations of each participant in the group.
* Demonstrate a rehearsed and well-planned piece.

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

Students will gain intercultural knowledge and sensitivity by participating in traditional/ritualistic global dance styles. They will increase their civic responsibility by researching a particular culture (possibly their own) and sharing their findings and showing a visual clip of a folk dance relevant to that culture to the rest of the class. They will work in groups of 2 and collect information to report/discuss with the class.

The assessment of the report/class discussion:

* Historical context (country of origin of the dance, dates, accompaniment, intended participants).
* Include the ritualistic purpose, intent, social event portrayed.
* The evolution of the dance.
* The impact of the dance on the culture.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2015 Core Curriculum

*Describe typical costuming associated with the dance.

The assessment of the student presentation:

*Significant personal contribution to the collaborative research of the culture studied by the group to present to the class.
*Impart the cultural significance of the dance.
*Each student should take an active role in the oral discussion/presentation of visual clip of cultural piece.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Texas A&M University at Galveston
KINE 210
Dance Appreciation: The Art of Movement
Fall 2015

Instructor: Debra Maceo
Office: PE 118
Tel. No.: 740-4915
E-mail: maceod@tamug.tamu.edu
Office hours: tba
Prerequisite: none
Required Text: Learning About Dance. An Introduction to Dance as an Art Form and Entertainment.
CLASS MEETING SITE(S): Physical Education Facility Rm. 111/ P.E. 107 classroom

DESCRIPTION OF CLASS: Dance Appreciation: The Art of Movement is an introductory course that
examines and appreciates movement as expressed by every culture since the dawn of humanity. Movement is a
function driven by context, whether practical or artistic. This course examines how dance is used to advance
personal and social expression via design and patterning, its connoted meaning, and the interconnectivity of
form. In addition to in-class discussions, applications, and presentations, students will critique dance
performance to further enhance perspective, experience, and appreciation of dance as movement.

LEARNING OUTCOMES/CORE OBJECTIVES: By the end of the semester, students will be able to
demonstrate the following core objectives:
Critical Thinking:
- Analyze the works of dance pioneers comparing/contrasting styles, form, and technique.
- Discover creative choices in movement through manipulation of space, time, and energy.
Communication:
- Discover and interpret the work of an artist/choreographer; revealing the intended message/meaning.
Teamwork:
- Create work in order to obtain the shared purpose and reward of creative collaboration
Social Responsibility:
- Reveal intercultural significance by participation in traditional/ritualistic global dance styles.

GRADING POLICY:
*Skill testing is NOT a component of this course. This class is designed to build an appreciation for
creative movement; it is not a course to train dancers. It was created with the non-dancer in mind.

Modern Dance group project and report 20%
Ballroom Dance group project and oral report 20%
Written Report Interpretation/Communication 20%
Cultural Dance Research Assignment 10%
Active participation 10%
Written Final 20%

GRADING SCALE:
A 100-90
B 89-80
C 79-70
D 69-60
F Below 60
ATTENDANCE
The university views class attendance as an individual student responsibility. All students are expected to attend class and to complete all assignments.

The student is responsible for providing satisfactory evidence to the instructor to substantiate reason for absence. Among the reasons absences are considered excused by the university are the following:
1. Participation in an activity appearing on the university authorized activity list.
2. Death or major illness in a student’s immediate family.
3. Illness of a dependent family member.
4. Participation in legal proceedings or administrative procedures that require a student’s presence.
5. Religious holy day.
6. Illness that is too severe or contagious for the student to attend class (to be determined by campus contract clinic or off-campus physician)
   An absence for a non acute medical service does not constitute an excused absence.
7. Required participation in military duties.
8. Mandatory admission interviews for professional or graduate school, which cannot be rescheduled.

http://www.tamu.edu/stulife/Academie%20Rules/Rule%207.pdf

ABSENCES
Attendance is a critical component of all KINESIOLOGY classes and is essential to learning a skill. Additionally due to the skill progressions found in teaching activities, it is crucial, for safety reasons, to require regular attendance.

A student shall be allowed 2 unexcused absences without penalty. For each unexcused absence beyond the first two unexcused absences, 15 points will be deducted from the final grade.

PLEASE NOTE: A student will automatically fail upon receiving the 4th unexcused absence. Excused absences, as defined in Rule 7 of the Texas A&M University Student Rules will not result in any point deduction, however written documentation will be required to receive an excused absence. Any combination of excused and unexcused absences totaling 7 or more, where no more than 3 absences are unexcused will require a grade of Incomplete to be issued in the class.

After 10 minutes the student will be considered absent.

ATTENTION STUDENTS:
1. It is the responsibility of the student to inform his/her instructor if they have a condition that may impair or influence participation in an activity class (e.g. physical handicap, allergies, use of medications, etc.)
2. Should you become unable to participate in your regular activity class, contact your instructor immediately.
3. The courses in which you have elected to participate are either required as a part of your major or elected.
   Regardless of the case, you must realize that there is a certain assumption of risk in which you engage when you participate in activity classes such as these. You must be aware of this assumption.

AMERICANS WITH DISABILITIES ACT
The Americans with Disabilities Act (ADA), is a federal anti-discrimination statute that provides comprehensive civil rights protection for person 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 Counseling Office, Seibel Student Center or call 409/740-4587. For additional information visit
http://www.tamug.edu/counsel/services/dssprocedures.htm
ACADEMIC INTEGRITY STATEMENT AND POLICY

“Aggies do not lie, cheat, or steal, nor do they tolerate those who do.” Refer to the student honor code at http://aggiehonor.tamu.edu

STATEMENT ON THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

FERPA is a federal law designed to protect the privacy of educational records by limiting access to these 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 privacy and to ensure confidential treatment of information associated with or generated by your participation in the class.

Dance Appreciation: THE ART OF MOVEMENT/ COURSE CALENDAR

*Please have the assigned chapter read/reviewed in preparation for the days lecture and discussion.

Week 1

Tues: Lecture: **Chapter 6, Modern Dance.** Lecture and class discussion; compare Modern Dance to its predecessor, Ballet. Provide pictures and additional information on Modern pioneers and post-Modern personalities; comparing styles.

Thurs: Activity: Teach basic locomotor skills and rhythms. As activity occurs, compare and contrast the simplicity and commonalities of Modern Dance movement to everyday modalities.

Week 2

Tues: Lecture: Finish chapter 6 lecture/discussion. **Chapter 7, Improvisation and Creative Movement.** Explain/discuss that ch. 7 is dependent on self-expression and self-exploration.

Thurs: Activity: Review basic locomotor skills and rhythms previously taught so students experience greater success; communicating about their developmental experience/feelings. Guide students through basic improvisational activities that will foster creative thinking and movement possibilities. Discuss and analyze their choices.

Week 3

Tues: Lecture: **Chapter 2, The Creative Process.** Lecture and class discussion. Emphasize that the creative process may be spontaneous for some or it may be a longer period to allow for thinking and planning for others. Once the variables of space, energy and time are added to the creative process, the quality of choreography increases.

Thurs: Activity: Apply the simplistic Modern Dance movement to the creative process by adding choices of space, energy and time. As this activity unfolds, have students share their interpretation. Compare/contrast the first taught pattern with the second. Have students analyze how the changes in space/energy or time made them feel. Allow time for students to explore/create with a partner....fun, lighthearted play.

Week 4

Tues: Lecture: Make Modern Dance Appreciation assignment. Divide students into teams of 4. Allow time for students to choose the pioneer and post-Modern figure to be studied and encourage group discussion on strategies/plans for their research and oral presentation and dance sequence. The majority of this assignment is intended to compare the styles of the past artists, so be sure students choose people they (as a group/team) find interesting. During oral presentation each student must speak and present their written contribution.
Thurs: **Activity:** Review movement taught last activity class. Discuss with students the large amount of choices that are available in creative movement (provide examples). The instructor will prescribe a movement sequence (8 counts) allowing continued creative thinking, synthesizing into movement. Compare/contrast 8 ct. sequences as several are executed simultaneously.

**Week 5**  
Tues: **Activity:** Discuss and review the Modern Dance Appreciation assignment made last Week 4. Allow creative group work; teacher monitored/help/critique. Create a “creative atmosphere.”

Thurs: **Activity:** Continue the creative group work; moving from group to group discussing their process/success/struggles. This project is to be completed as homework (written and rehearsal time) and is due Tues. of Week 7.

**Week 6**  
Tues: **Lecture:** Chapter 10, Social Dance. Lecture and discuss Ballroom dancing past and present. Provide video clips of professional dancers dancing the waltz, tango and swing. Inquire which genre interests the students and why.

Thurs: **Activity:** Begin today’s activity with a discussion of where each step (waltz, tango, swing) came from and it’s relevance to American culture. Teach each basic step, providing simplistic variations of each. Today the waltz and its variations will be covered.

**Week 7**  
Tues: **Lecture:** Group Modern Dance presentation/class discussion.
Thurs: **Lecture:** Group Modern Dance presentation/class discussion.

**Week 8**  
Tues: **Activity:** Review the basic waltz step and variations; continue with the tango step and a basic variation. Repeat the same process for the swing step. Compare/contrast these basic steps: their rhythms, aesthetic appeal, personal appeal.

Thurs: **Activity:** Review basic ballroom steps taught; allow for repetition/rehearsal of basic steps and variations to ensure student confidence and sense of accomplishment.

**Week 9**  
Tues: **Lecture:** Make a Ballroom Dance Appreciation assignment. Divide students into groups of 4 or 6. They are to choose one of the steps taught, prepare a movement sequence using 2-3 variations of the basic step. Allow time for students to choose the step they wish to research. Encourage group discussions on strategies and step variations. An oral report will be given by each group on the basic step, its background, the rehearsal process, team work experience; each student in the group will speak and a typed outline is required. This project is to be completed as homework (oral report preparation and rehearsal time) and is due Tues. of Week 11.

Thurs: **Activity:** Briefly review variations taught in last activity class. Allow time for creative team work; teacher monitored/help/critique. Create a “creative atmosphere.”

**Week 10**  
Tues: **Lecture:** Chapter 5, Ballet. Provide and discuss video clips of past and present Ballet dancers. Include in chapter discussion the structure/codification of Ballet.

Thurs: **Lecture:** Chapter 9, Jazz Dance, Musical Theatre, and Tap Dance. Discuss basic information on each genre, provide video clips of outstanding performers of each genre. Assign a 2-3 page written report on the genre of their choice from chapters 5 or 9. This research should be centered on the genre, not necessarily one artist. This paper is due Tues. of week 13.

**Chapter 4, The Audience.** Discuss pgs. 45 & 46 only, establishing their role as an active audience member.
Week 11
Tues: Lecture: Group Ballroom presentation/class discussion.
Thurs: Lecture: Group Ballroom presentation/class discussion.

Week 12
Tues: Lecture: Chapter 8, Dance in World Cultures. Lecture and discuss the difference between ritual dance and folk dance and the purposes of both. In groups of 2 have students choose a culture (possibly their own) and secure a short video of the dance to share with the class on Thurs. of week 13. Begin review for final exam.
Thurs: Activity: Teach 3 or 4 dances from different parts of the world. During the class the teacher will provide a meaningful background on the short dances taught.

Week 13
Tues: Lecture: Complete review for written final.
Thurs: Activity: Students share researched cultural dances via video/discussion.

Week 14
Tues: Lecture: Final exam.
Thurs: Lecture: Grade check in.

Course requirements:

I. Modern Dance
   • Create a Modern Dance sequence (group work)
   • Write a report comparing their piece with a Modern Dance pioneer and an artist from the post-modern era.
   • Give oral presentation of report, each student must speak; turn in typed outline.

II. Ballroom Dance
   • Ballroom Dance piece (couple) in groups of 4 or 6. Choosing a ballroom step, prepare a ballroom sequence using several variations of the basic step.
   • Oral report given by group (each group member speaking) on basic step, its background, rehearsal process, group work experience, etc.; turn in typed outline.

III. Report
   • Write a report/choosing a genre, artist, style.
   • Write on their interpretation of what is being communicated in this genre.
   • Include the audiences role as active participant.

IV. Folk/Cultural Dance.
   • Learning 3 to 4 dances of different cultures.
   • In groups of 2, choose a culture and share the researched dance with the class via video/discussion.
   • Discuss the background/purpose of the dance with the class.
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): Dwight Look College of Engineering

2. Course prefix and number: ENGR 410

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

4. Complete course title: Global Engineering Design

5. Semester credit hours: 3 hours

6. Frequency the class will be offered: Every fall

7. Number of sections per semester: 1

8. Number of students per semester: 10 - 20 students

9. Historic annual enrollment for the last three years:
   2013-2014: 8 students
   2012-2013: Not offered
   2011-2012: Not offered

10. Statement on how this course meets the criteria for International and Cultural Diversity:

    This course exposes students to intercultural models and their applications to engineering design in diverse, multinational and multidisciplinary settings. Students carry out an engineering design project working in international teams of students, faculty and industry experts. In addition to applying engineering skills in the project, class topics also include the study and application of intercultural models, global enterprise fundamentals, and remote collaboration technologies.

    Student in this class learn to identify cultural differences and understand those cultural differences in ways that enables them to interact effectively with others from different racial, ethnic, or social identity groups. This concept supports the viewpoint of providing the tools for students for lifelong learning.

    Students interact with students from another country in a virtual engineering context. By presenting the Intercultural concepts to the students in the engineering setting will allow them to grasp the importance of the concept and how it applies in the real world and to engineering.

11. Course Instructor

12. Department Head

13. College Dean/Designee

Date 12/10/14

Date 12/10/14

Date 12/12/14

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

See form instructions for submission/approval process.
ENGR 410 - Global Engineering Design (Proposed)

Instructors:
- Dr. Jorge Leon, ETID & ISEN, Texas A&M University; +1 (979) 845-4993, jleon@tamu.edu.
- Dr. Marcelo Savi, Professor, Mechanical Engineering, Federal University of Rio de Janeiro (UFRJ), Brazil, savi@mecanica.ufrj.br.
- Alan Labes, Innovation Manager, South America Technology Center, FMC Technologies, Brazil.

Course Description: A study of intercultural models and their application to engineering design in diverse, multinational and multidisciplinary settings. Students carry out an engineering design project working in international teams of students, faculty and industry experts. In addition to applying engineering skills in the project, topics also include the study and application of intercultural models, global enterprise fundamentals, and remote collaboration technologies.

Learning Outcomes: To learn to work effectively (professional, productive, culturally sensitive) as an engineer in multicultural and multidisciplinary work environments. The student will learn to:
- Integrate and apply skills required to solve an engineering design problem (Design and cognitive competence).
- Be aware of intercultural differences and similarities, and their relevance to effectiveness in the workplace (Cognitive competence).
- Apply intercultural knowledge for self-improvement (Intrapersonal competence).
- Apply intercultural knowledge for effective teamwork (Interpersonal competence).
- Apply synchronous and asynchronous technologies for remote and web-based collaboration (communication competence).

Course Activities:
- A challenging design project serves as the common application context for the class.
- Students will organize in international teams.
- Topics relevant to work in intercultural/international settings will be covered in parallel and integrated with the project.
- The course content will be delivered combining traditional face-to-face, video-conference, and web-based lectures and readings.
- Routine structured and unstructured meetings will provide opportunities for routine interactions between the international participants; students will be required to document these interactions in weekly journals.
- Invited guest speakers.

Grading:

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<td>Attendance and Participation</td>
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<td>Assignments</td>
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<td>Final Project</td>
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Attendance is as per university regulations: http://student-rules.tamu.edu/rule07; absences from any graded activity require a medical confirmation note containing the date and time of the illness and medical professional’s confirmation of needed absence. Your participation in remote collaboration activities, online lectures, online discussions, and related tasks will count as part of your attendance and participation grade.

Course Website:
The course will use eCampus, http://eCampus.tamu.edu as the course website. Within eCampus, students will be able to locate reference materials, communicate with the instructors, and submit electronic assignments. To access eCampus go to, http://eCampus.tamu.edu, click the login button the left side of the screen and then enter your TAMU credentials. If you have problems login in or using eCampus, please contact support at itshelp@tamu.edu or 979-458-3417.

Reference Materials:
The following is a list of reference materials for the course. These materials and additional links will be provided within eCampus.

A. Project related references:
1. Technical references to be provided by the instructor.
   b. http://www.youtube.com/watch?v=pVZ8pmkg1do
   c. http://www.youtube.com/watch?v=nyugyrCQTuw
4. Video: Creativity by Catherine Courage: http://www.youtube.com/watch?v=01Y7qLPQqw

B. Global engineering & culture:
6. M. Bennett
   b. Video: Bennett’s Developmental Model of Intercultural Sensitivity (DMIS): https://www.youtube.com/watch?v=6vKRFH2Wm6Y
7. Geert Hofstede
   b. Video: culture model: https://www.youtube.com/watch?v=wdh40kgYYOY
   c. Video: World map with dimensions: https://www.youtube.com/watch?v=U-XdlbgFxZo
   d. Dimensions per country: http://geert-hofstede.com/countries.html
   e. Sample applications: http://geert-hofstede.com/applications.html
8. Deborah Swallow
   a. Video – Intercultural Communication Adventure with Little Pilot: https://www.youtube.com/watch?v=PSI_op3fQck&list=UU5Fhj5TFtvGw2fqGI3rlo5Q
   b. Video – what is cross cultural communication?: https://www.youtube.com/watch?v=nT3Adjs3rGM&list=UU5Fhj5TFtvGw2fqGI3rlo5Q

C. Remote collaboration and virtual meetings:
Within ENGR 410, instructors and students will use a variety of technologies to interact with each other. These technologies include:

1. Bb Collaborate
   a. Collaborate will be used as the official communication between instructors and students within the course. Collaborate can be accessed within the eCampus website, under the Bb Collaborate link located within the menu on the left. Before the first collaborate session, you will need to visit http://blackboard.force.com/publickArticleView?id=kA770000000ChlW to check your system requirements.
   b. Here are some tips for using collaborate for these virtual meetings:
      i. Join Early – get in habit of joining your session at least 10 minutes early, which gives you a chance to make sure that your computer configured correctly
         1. Run the Audio Wizard as soon as you join the session to ensure that your audio is working correctly.
      ii. Ensure that there are not other programs running in the background while using Collaborate. This not only helps you focus at the task at hand, but using websites with large bandwidth like YouTube, Facebook, and other websites can interfere with the Collaborate session.
      iii. Ask questions within the chat box or virtually raise your hand if you have any questions during the virtual session. There will be times when the instructors will call on participants during these sessions.

2. Google Drive & Hangouts:
   a. If you have not already authorized your Google Apps for Education account, please go to http://google.tamu.edu/.
   b. Groups will have a Google Drive folder created for them by the instructors (using your @tamu.edu email address), which will allow groups to interactively work together on assignments and projects. Groups can create any type of drive document (i.e. document, presentation, spreadsheet, etc.) as well as use this as common document storage for all team assignments and projects. If you do not see the folder within your Google drive folder, click on “Shared with me” in the left hand menu. Here are some tips for using Google drive:
      i. File Sharing – any document that is uploaded or created into the group folder will be shared with the group. Make sure that you are uploading content to the correct drive folders.
      ii. Be considerate of others work – determine how the team would like to handle corrections and revisions to Google files. Google tracks the history of the document, but some may not be done with their thoughts when exiting the document. Determine what works best for everyone in the group.
      iii. Multiple users – when multiple users are in the same Google files, you will see different colored cursors indicating the area in which that user is editing. When using Google Spreadsheets, the cell will be grayed out when another person is editing a cell.
c. Google Hangouts can be used to communicate with group members, this will not be used to formally communicate with instructors within the course. Additional information about Google Hangouts can be found at https://www.google.com/+/learnmore/. Feel free to use other technologies to communicate with your groups and share your experiences with your classmates and instructors.

3. Managing a remote workforce:
http://thefutureofwork.net/assets/Managing_a_Remote_Workforce_Proven_Practices_from_Successful_Leaders.pdf

**Important Policies:**

**Academic Integrity Statement & Policy:**
"An Aggie does not lie, cheat or steal, or tolerate those who do." For more information on the TAMU academic integrity policies, please visit http://aggiehonor.tamu.edu.

**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.
COURSE CONTENT – Please check eCampus for updates and assignment details.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Readings, meetings &amp; assignments</th>
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<tbody>
<tr>
<td><strong>L1. Course introduction</strong>&lt;br&gt;• Description&lt;br&gt;• Procedures</td>
<td>• Check remote collaboration technology (web based audio- and video-conferencing)</td>
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<tr>
<td><strong>L2. Intercultural maturity</strong>&lt;br&gt;• Bennett’s intercultural sensitivity developmental model&lt;br&gt;  o Ethnocentric developmental phase&lt;br&gt;  o Ethnorelative developmental phase</td>
<td>• Read articles on remote collaboration, “Five Tips for Better Virtual Meetings”&lt;br&gt;• Complete practice assignments</td>
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<tr>
<td>• Intercultural maturity model&lt;br&gt;  o Cognitive dimension&lt;br&gt;  o Intrapersonal dimension&lt;br&gt;  o Interpersonal dimension&lt;br&gt;  o Examples</td>
<td>• View video on Bennett’s model.&lt;br&gt;• Complete written assignment</td>
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<tr>
<td><strong>L3. Culture</strong>&lt;br&gt;• Hofstede cultural dimensions</td>
<td>• Read Hofstede’s handouts&lt;br&gt;• Watch Hofstede’s videos&lt;br&gt;• Complete written assignment</td>
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<tr>
<td><strong>L4. Selected topics in global engineering</strong>&lt;br&gt;• Global engineering framework&lt;br&gt;• Global supply chains&lt;br&gt;• International trade and agreements&lt;br&gt;• The effect of foreign exchange&lt;br&gt;• Global human resources&lt;br&gt;• Property and IP rights</td>
<td>• Read Global Engineering Model chapter (Acosta et al., 2010)&lt;br&gt;• Experts talk about similarities and differences in cultures (Brazil &amp; USA)&lt;br&gt;• Student SCHEDULED self-study by watching short videos and readings on each topic&lt;br&gt;• Scheduled online discussions&lt;br&gt;• Complete written assignment</td>
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### Course content (continued)

<table>
<thead>
<tr>
<th>P1. Project description</th>
<th>• Read reference articles</th>
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<tr>
<td>• Problem description</td>
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<td>• Expected deliverables</td>
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<tr>
<th>P2. Individual research</th>
<th>• Assignment:</th>
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<tr>
<td></td>
<td>o Research topic of interest related to project (Individually)</td>
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<td>o Write 1-2 page summary; sketch ideas</td>
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<tr>
<th>Design Process</th>
<th>• Presentations of main topics learned by individual students</th>
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<tr>
<td>P3. The voice of the customer</td>
<td>• View Deep Dive videos</td>
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<td>• Form International Market research GROUPS</td>
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<td>• Groups get the “voice of the customer”</td>
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<td>o Write 1-2 page summary; sketch ideas</td>
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|                               | • Groups report what users/customers say (all)                 |
|                               | o Write 1-2 page summary; sketch ideas                        |
|                               | o Large meeting prioritize customer/user needs                |
|                               | • Complete written assignment                                 |

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<thead>
<tr>
<th>P4. Idea generation</th>
<th>• Virtual brainstorming meetings (2x, or as needed) (All)</th>
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<tbody>
<tr>
<td></td>
<td>• Team ranks top ideas</td>
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<td>• Complete written assignment</td>
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<tr>
<th>P5. Synthesis of best ideas: design solution</th>
<th>• Virtual Team meets as necessary</th>
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<tr>
<td></td>
<td>o Discuss merit of top ideas</td>
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<td>o Integrate into solution</td>
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<td>• Complete written assignment</td>
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<tr>
<th>P6. Prototyping: students organize in teams to build prototype, additional research/engineering, and documentation – prototype must be built in 4 weeks</th>
<th>• Virtual team meetings as necessary:</th>
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<tr>
<td></td>
<td>o Organize in teams</td>
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<td>o Working meetings as necessary</td>
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<td>• Complete written assignment</td>
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<tr>
<th>P7. Final Report and presentations (industry, faculty, users)</th>
<th>• Prepare presentations and reports to stake holders</th>
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<tr>
<td></td>
<td>o Working meetings as necessary</td>
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<td>• Give presentations and gather feedback</td>
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### ENGR 410 - Schedule of topics

**Fall 2014 (updated 9/11/14)**

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- Lecture, meetings, short video, readings, local and remote meetings
- Lecture, local and remote meetings

Page 7 of 7