Creative Arts
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

New Course

CCC 118

Approved 8.5.13

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

2. Course prefix and number: MUSC 228

3. Texas Common Course Number:


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

Current Core: No

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

9. Number of class sections per semester: 1

10. Number of students per semester: 100

11. Historic annual enrollment for the last three years: 0 0 0

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.


Course Instructor

Approvals:
Claudia Nelson 3/29/13

13. Date

14. Department Head

Date 4/24/13

15. College Dean/Designee

Date

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

MUSC 228 History of Electronic Music:
This course focuses on an appreciation and analysis of electronic music. By the end of the course, students will be able to synthesize their knowledge and skills in the interpretation and creation of electronic music works. They will also be able to creatively communicate about electronic music in an informed, critical manner.

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 synthesize the ideas and techniques of the course in the interpretation and creation of sonic art works. They will write reports on their explorations into well-known key works. Additionally, the students will work in groups and create sound projects through inquiry into the methods of key practitioners via analysis and evaluation. They will write reports on their pieces.

The assessment of the reports (on pre-existing works and on the students' original works) will include the following items:

[Note: Criteria with an "*" are especially relevant to the particular core objective of each section]

- *Factual accuracy and high-quality writing (y/n)
- *Historical context (including people, dates, equipment, theories, and techniques) (y/n)
- *Connections between the piece and other well-known works in terms of theory and practice (y/n)
- *A description of the specific technologies and theories used in the piece (y/n)
- *A description of the innovations present in the piece (y/n)
- *A subjective and objective critique of the innovations' impact on society (or possible impact, in the case of the student works) (y/n)
- A description of the students' specific contribution to the creation of the piece (only assessed on the student-generated works) (y/n)
- *An objective and a subjective critique of the piece (y/n)

The assessment of the original pieces will include the following items:

- *Completion of the piece (y/n)
- *Significant personal contribution to the creation of the piece (y/n)
- Personally took part in the group presentation of the piece to the rest of the class (y/n)
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

- Aural and visual elements in the group presentation (y/n)
- *Personally answer at least one question about the piece during the group presentation in a coherent and thoughtful manner (y/n)

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

Students will individually prepare written reports on well-known pieces. Students will also work together in groups of four to five people in order to complete two original sonic art works with accompanying individually written reports. They will provide oral presentations of their group's creative work to the rest of the class, which will include both aural and visual supporting elements. The students will receive feedback from the instructor in order to develop their skills in all these areas.

The assessment of the reports (on pre-existing works and on the students' original works) will include the following items:
- *Factual accuracy and high-quality writing (y/n)
- *Historical context: (including people, dates, equipment, theories, and techniques) (y/n)
- *Connections between the piece and other well-known works in terms of theory and practice (y/n)
- *A description of the specific technologies and theories used in the piece (y/n)
- *A description of the innovations present in the piece (y/n)
- *A subjective and objective critique of the innovations' impact on society (or possible impact, in the case of the student works) (y/n)
- A description of the students' specific contribution to the creation of the piece (only assessed on the student-generated works) (y/n)
- *An objective and a subjective critique of the piece (y/n)

The assessment of the original pieces and the oral presentations will include the following items:
- *Completion of the piece (y/n)
- *Significant personal contribution to the creation of the piece (y/n)
- *Personally took part in the group presentation of the piece to the rest of the class (y/n)
- *Aural and visual elements in the group presentation (y/n)
- *Personally answer at least one question about the piece during the group presentation in a coherent and thoughtful manner (y/n)

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 together in teams of four to five people in order to obtain the shared purpose of completing two original electronic music works. Students will work together in their teams to generate oral presentations of their group's creative work to the rest of the class. These oral presentations will include both aural and visual supporting elements.

The assessment of the original pieces and the oral presentations will include the following items:
- *Completion of the piece (y/n)
- *Significant personal contribution to the creation of the piece (y/n)
- *Personally took part in the group presentation of the piece to the rest of the class (y/n)
- *Aural and visual elements in the group presentation (y/n)
- Personally answer at least one question about the piece during the group presentation in a coherent and thoughtful manner (y/n)
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

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

Students will increase in intercultural competence and knowledge of civic responsibility as they engage in classroom discussions and readings about the social impact of creators and thinkers from a variety of cultures throughout the world. The students’ resulting knowledge and understanding of these topics will be assessed through quizzes. Additionally, the students will analyze and evaluate internationally renowned works, as well as on their own works, in order to critique the works’ impact on society (or possible impact, in the case of the student works). The students will compile the results of these endeavors into written reports.

Planned social responsibility topics include (but are not limited to):
- Works that deal with social interaction with the audience
- Compositions that include social commentary
- Pieces that highlight elements of a specific culture
- Dissemination of content (lossy audio compression, file sharing via the Internet)
- Conservation (acoustic ecology, artistic work preservation)
- Legal/ethical issues (copyright, digital rights management, intellectual property)

The quizzes will be graded on the number correct.

The assessment of the reports (on pre-existing works and on the students’ original works) will include the following items:
- *Factualy accurate and high-quality writing (y/n)
- Historical context (including people, dates, equipment, theories, and techniques) (y/n)
- Connections between the piece and other well-known works in terms of theory and practice (y/n)
- *A description of the specific technologies and theories used in the piece (y/n)
- *A description of the innovations present in the piece (y/n)
- *A subjective and objective critique of the innovations’ impact on society (or possible impact, in the case of the student works) (y/n)
- A description of the students’ specific contribution to the creation of the piece (only assessed on the student-generated works) (y/n)
- *An objective and a subjective critique of the piece (y/n)

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Course ...................... MUSC 228—History of Electronic Music
Term ...................... Fall 2013
Meeting Times .......... Twice a week (days and times TBA)
Meeting Location ...... TBA

Course Description and Prerequisites

Historical survey of electronic music, including key technological advancements, people, places, and musical works; exploration of electronic music from different genres and countries.

Prerequisites: None.

Learning Outcomes

Remembering—Describe equipment, theories, and techniques used in electronic music.
Understanding—Give examples of key figures and works in the field of electronic music from around the world.
Applying—Trace and discuss threads of theory and practice in the field of electronic music from the past to the present day.
Analyzing—Distinguish and discuss the various elements of an electronic music composition.
Evaluating—Critique the elements of an electronic music composition.
Creating—Synthesize all the previous skills to successfully produce original, innovative electronic music.

Instructor Information

Instructor ..................... Dr. John Moeller
Telephone .................... 1-979-458-0941 (office)
Email .......................... jdmoeller@tamu.edu
Office Hours .................. Generally 3:00 PM to 3:55 PM Fridays
Office Location ............... LAAH 224
Music Computer Lab ........ LAAH 242
Student Technician's Office  LAAH 232
Materials

- i>clcker+ or i>clcker2
- Portable data storage media (e.g., USB flash drive, optical media) for transporting and backing up your work.

Grading Policies

Quizzes

There will be a quiz most class sessions. They will be taken with an i>clcker. The quizzes enable me to assess your retention and understanding of the topics covered during the course. The quizzes are also opportunities for me to assess your ability to apply, analyze, and evaluate the information presented during the course.

Listening Reports

Each time we study a chapter in Holmes’ *Electronic and Experimental Music*, you will listen to a piece of your choice from the current reading (from a *Listen* playlist or a *Listening Guide* found in the chapter). You will then type a 1-2 page document (in the form of a list) that addresses the following items:

- Historical context (including people, dates, equipment, theories, and techniques).
- Connections between the piece and other well-known works in terms of theory and practice.
- A description of the specific technologies and theories used in the piece.
- A description of the innovations present in the piece.
- A subjective and objective critique of the innovations’ impact on society.
- An objective and a subjective critique of the piece.

Electronic Music Projects

You will synthesize the skills and knowledge you have obtained during the course by completing two electronic music projects. You will work together in groups of four to five students.

---

1 See the Calendar below.
Each group must present the piece they create to the rest of the class via audio recording, audio and video recording, or live performance (note: a recording must be made of a live performance in order to turn it in). The presentation must include aural and visual elements. You must also be prepared to personally answer questions about your group’s piece. Questions will deal with the six elements contained in the electronic music project report (detailed in the next section).

Electronic Music Project Reports

Each person in the electronic music project group must turn in their own written report on the project. The report must be at least two pages long. The report must be in prose and contain the following things:

- Historical context (including people, dates, equipment, theories, and techniques).
- Connections between your group’s piece and other well-known works in terms of theory and practice.
- A description of the specific technologies and theories used in the piece.
- A description of the innovations present in your group’s piece.
- A subjective and objective critique of the innovations’ possible impact on society.
- A description of your specific contribution in the creation of the piece.
- An objective and a subjective critique of the piece.

Midterm and Final Exam

The electronic music projects and electronic music project reports are considered the midterm and final exam of the course. You and your group will present your projects during our midterm and final exam times. The written reports for each project can be used as a reference during the presentation. The written report and the recording of the piece will be due after your group presents their project to the class.

Attendance, Tardiness, and Late Work

"The university views class attendance as an individual student responsibility. Students are expected to attend class and to complete all assignments." All assignments are to be turned in on the date due, by the end of the class period. Late work will not be accepted, except under the conditions found in the Texas A&M University Student Rules, found at: http://student-rules.tamu.edu/rule07.

---

2 12 point, Times New Roman font; 1.0 inch borders on every side; 1.5 line spacing.
Grading Policies

A = 302-336
B = 269-301
C = 235-268
D = 202-234
F = <202

24 quizzes ...................... 4 points each (96 points of final grade)
14 listening reports ............. 6 point each (84 points of final grade)
2 electronic music projects ... 50 points each (100 points of final grade)
2 electronic music reports .... 28 points each (56 points of final grade)

How Work Will be Graded

• The quizzes will be graded on the number correct out of four questions (4 points total for each quiz).
• The listening reports will be graded on the accuracy of information and quality of writing (i.e., creativity, thoughtfulness, punctuation, grammar, spelling, and usage) in addressing the six items listed above (6 points total for each listening report).
• The electronic music projects will be graded as follows: (50 points total for each electronic music project)
  o Whether or not your group completed a piece (10 points).
  o Whether or not you contributed significantly to the creation of the piece (10 points).
  o Whether or not you took part in the group presentation of the piece (10 points).
  o Whether or not your presentation included both aural and visual elements (10 points).
  o Whether or not you could personally answer at least one question (during the group presentation) in a coherent, thoughtful manner pertaining to one of the seven items contained in the electronic music project report (10 points).
• The electronic music project reports will be graded on the accuracy of information and quality of writing (i.e., creativity, thoughtfulness, punctuation, grammar, spelling, and usage) in addressing the seven items listed above (28 points for each electronic music project report).
Americans with Disabilities Act (ADA) Policy Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit: http://disability.tamu.edu.

Academic Integrity Statement and Policy

"An Aggie does not lie, cheat, or steal, or tolerate those who do." For additional information please visit: http://aggiehonor.tamu.edu.
## Calendar

<table>
<thead>
<tr>
<th>Wk</th>
<th>Date</th>
<th>Topic</th>
<th>Details</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>T 8/27</td>
<td>Introduce course</td>
<td>Review syllabus</td>
<td></td>
</tr>
<tr>
<td></td>
<td>R 8/29</td>
<td>Listening day</td>
<td>Well-known key works</td>
<td>pp. i-xxii</td>
</tr>
<tr>
<td>2</td>
<td>T 9/3</td>
<td>Early History of Electronic Music</td>
<td>Before 1945</td>
<td>Quiz 1</td>
</tr>
<tr>
<td></td>
<td>R 9/5</td>
<td>Europe</td>
<td>pp. 43-96</td>
<td>Listening report 1</td>
</tr>
<tr>
<td>3</td>
<td>T 9/10</td>
<td>The Americas</td>
<td>pp. 97-136</td>
<td>Quiz 3</td>
</tr>
<tr>
<td></td>
<td>R 9/12</td>
<td>Asia</td>
<td>pp. 137-140</td>
<td>Listening report 3</td>
</tr>
<tr>
<td>4</td>
<td>T 9/17</td>
<td>Analog Synth and Instruments</td>
<td>Tape and Fundamental concepts</td>
<td>Quiz 5</td>
</tr>
<tr>
<td></td>
<td>R 9/19</td>
<td></td>
<td>pp. 151-174</td>
<td>Listening report 5</td>
</tr>
<tr>
<td>5</td>
<td>T 9/24</td>
<td>Early synth and experimenters</td>
<td>pp. 175-204</td>
<td>Quiz 7</td>
</tr>
<tr>
<td></td>
<td>R 9/26</td>
<td>Early synth and experimenters (continued)</td>
<td>Quiz 8</td>
<td>Listening report 6</td>
</tr>
<tr>
<td>6</td>
<td>T 10/1</td>
<td>Analog Synth and Voltage control</td>
<td>pp. 205-238</td>
<td>Quiz 9</td>
</tr>
<tr>
<td></td>
<td>R 10/3</td>
<td>Analog Synth and Voltage control (continued)</td>
<td>Quiz 10</td>
<td>Listening report 7</td>
</tr>
<tr>
<td>7</td>
<td>T 10/8</td>
<td>Listening day</td>
<td>Students present their pieces</td>
<td>Midterm project/report</td>
</tr>
<tr>
<td></td>
<td>R 10/10</td>
<td>Listening day</td>
<td>Students present their pieces</td>
<td>Midterm project/report</td>
</tr>
<tr>
<td>8</td>
<td>T 10/15</td>
<td>Voltage-controlled Synth</td>
<td>pp. 239-268</td>
<td>Quiz 11</td>
</tr>
<tr>
<td></td>
<td>R 10/17</td>
<td>Voltage-controlled Synth (continued)</td>
<td>Quiz 12</td>
<td>Listening report 8</td>
</tr>
<tr>
<td></td>
<td>R 10/24</td>
<td>1953-1985 (continued)</td>
<td>Quiz 14</td>
<td>Listening report 9</td>
</tr>
<tr>
<td>10</td>
<td>T 10/29</td>
<td>1975-2011</td>
<td>pp. 296-320</td>
<td>Quiz 15</td>
</tr>
<tr>
<td></td>
<td>R 10/31</td>
<td>1975-2011 (continued)</td>
<td>Quiz 16</td>
<td>Listening report 10</td>
</tr>
<tr>
<td>11</td>
<td>T 11/5</td>
<td>Principles</td>
<td>pp. 321-346</td>
<td>Quiz 17</td>
</tr>
<tr>
<td></td>
<td>R 11/7</td>
<td>Principles (continued)</td>
<td>Quiz 18</td>
<td>Listening report 11</td>
</tr>
<tr>
<td>12</td>
<td>T 11/12</td>
<td>Music</td>
<td>Classical and Experimental</td>
<td>Quiz 19</td>
</tr>
<tr>
<td></td>
<td>R 11/14</td>
<td>Classical and Experimental (continued)</td>
<td>Quiz 20</td>
<td>Listening report 12</td>
</tr>
<tr>
<td>13</td>
<td>T 11/19</td>
<td>Jazz, Live Electronic, Ambient</td>
<td>pp. 399-441</td>
<td>Quiz 21</td>
</tr>
<tr>
<td></td>
<td>R 11/21</td>
<td>Jazz, Live Electronic, Ambient (continued)</td>
<td>Quiz 22</td>
<td>Listening report 13</td>
</tr>
<tr>
<td>14</td>
<td>T 11/26</td>
<td>Thanksgiving</td>
<td>Rock, Pop, and Turntablism</td>
<td>Quiz 23</td>
</tr>
<tr>
<td></td>
<td>R 11/28</td>
<td></td>
<td>pp. 442-457</td>
<td></td>
</tr>
<tr>
<td></td>
<td>T 12/3</td>
<td>Redefine Day</td>
<td>Rock, Pop, and Turntablism</td>
<td>Quiz 24</td>
</tr>
<tr>
<td></td>
<td>R 12/5</td>
<td>Reading day</td>
<td>Quiz 24</td>
<td>Listening report 14</td>
</tr>
<tr>
<td></td>
<td>TBA</td>
<td>Final Exam</td>
<td>Students present their pieces</td>
<td>Final project/report</td>
</tr>
</tbody>
</table>

---

3 T = Tuesday, R = Thursday

Last updated: March 28, 2013
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Department of Architecture

2. Course prefix and number: ARCH 350

3. Texas Common Course Number: History & Theory of Modern & Contemporary Architecture

4. Complete course title: Contemporary Architecture

5. Semester credit hours: 3

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

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

8. How frequently will the class be offered? Fall and Spring Semesters

9. Number of class sections per semester: Fall: 2, Spring: 2

10. Number of students per semester: Fall: 140, Spring: 100


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:
   Course Instructor
   [Signature]
   [Date: 06/07/13]

14. Department Head
   [Signature]
   [Date: 06/19/13]

15. College Dean/Designee
   [Signature]
   [Date: 04/14/13]

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at Associate Provost for Undergraduate Studies.

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

Core Curriculum: ARCH 350

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

Foundational Component Area: Creative Arts

Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

How does the proposed course specifically address the Foundational Component Area definition above?

ARCH 350 examines the development of modern and contemporary architecture in the 20th and 21st century. This includes ideas (theories), movements, architects and monuments, and also modern materials, structural systems, social, political, and economic developments. This course aims to encourage the formulation of well-grounded opinions upon built environment by referring the concepts, the visual and social consequences, the technology employed, and the cultural and historical context of their creation. Upon successful completion of this course, students will be able to

- Visually recognize architectural illustrations (plans, elevations, sections) and identify main characteristics of modern architecture, recognizing influences and major concepts - identify buildings, ideas, and architects that portray Modern and Contemporary Architecture.
- Describe, using formal and technical vocabulary, the defining characteristics of Modern and Contemporary buildings.
- Distinguish significant developments in construction and design: concepts, architects and movements that shaped architecture into what it is today and how their ideas affect current design.
- Interpret motivation and societal forces behind the design, and the process of creating relevant forms.
- Build a chronological framework for understanding the development of construction techniques.
- Apply critical thinking to theories in the history of architecture.

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.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information): ARCH 350 addresses the Core Critical Thinking Objective through the critical examination of factual data and theories related to the development of the built environment, the origins and the evolution of ideas related to creativity in art and architecture, and important innovations in architectural form, material and technique from the early 20th century to the present.
The following critical thinking skills will be assessed on exams and through in-class writing activities and discussions.

- Students will analyze architectural illustrations and make inferences concerning the essential elements, relationships, and organizing principles of design.
- Students will analyze and evaluate data concerning architectural precedents and concepts that have impacted the form of the built environment in the 20th and 21st century.
- Students will investigate and interpret evidence for the transmission of modern style and innovations across time and cultures and evaluate the strengths and weaknesses of different theories concerning cultural diffusion and/or parallel developments in architecture.
- Students will think creatively about symbolic communication in art and architecture, synthesize information from diverse historical/cultural precedents, and formulate innovative sets of relationships or guidelines that could be applied to other contexts.

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

ARCH 350 addresses the Core Communication Objective by teaching students how to examine and interpret architecture and architectural illustrations (formal visual analysis) and how to describe defining characteristics using accurate and technical vocabulary.

The following aspects of communication skills will be assessed on exams and through in-class writing activities and discussions.

- Students will learn methods of visual communication, analysis and interpretation through work with architectural illustrations (plans, elevations, sections), photographs, and other visual media. [Visual communication]
- Students will present analytical reports and/or build analytical models of modern and contemporary buildings with selections of contemporary writings to interpret architectural design and its relationship to culture, context, climate, philosophical traditions, and political and social circumstances. The reports should consider concept and connections to style; how it came to be designed and/or built in a certain way, Architect’s philosophy regarding design or architecture. [Written, oral, and visual communication]
- Students will summarize in approximately 200 words the main points of lecture, video, and reading assignments and discuss what they found particularly interesting and what they were in disagreement with. [Written and oral communication]
- Students will access relevant multi-media resources and explain in class what they have learned as the most important architectural concepts reflected in a building’s design. [Oral communication]
- Students will engage in class discussions to formulate accurate and appropriate responses and questions during lectures. [Oral communication]
- Students will share individual and small group responses orally with the larger class, receiving feedback and commentary both from other students and the instructor. [Oral communication]
Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

ARCH 350 addresses the Core Social Responsibility Objective by considering the parallel and divergent canons and traditions of architecture from around the world. It teaches students to appreciate, understand, and respect the built environment of the diverse cultures and belief systems that form the foundations of the modern world. The following aspects of the social responsibility skills will be assessed on exams and through in-class activities and discussions.

- Students will demonstrate intercultural competence by explaining how the human-designed and built environment can be understood as expressions of culture at local, regional, national and global scales, and how the culturally encoded meanings of art and architecture can change over time.
- Students will summarize and explain the roles and responsibilities of individuals, societies, local governments, and international organizations concerning our built environment.
- Students will compare the societal roles and responsibilities of architects and patrons in their own and other cultures.
- Students will learn about the history and theory of sustainable architecture, the most recent architectural theories related to adaptive reuse, industrial heritage, and sustainable principles.

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

ARCH 350 will address the Core Teamwork Objective through in-class and online activities, including minute papers, discussion in small groups, and analytical exercises. These activities will provide models for students to share individual perspectives with each other and develop more effective answers to questions that may appear on formal examinations. The following learning objectives will be developed using teamwork skills:

1. Describe the defining characteristics of modern and contemporary buildings using formal and technical vocabulary
2. Discuss different observations and points of view about the character of modern and contemporary architecture.
3. Analyze and interpret the motivation and societal forces behind the design, and the process of creating relevant forms.

Statement on International and Cultural Diversity

ARCH 350 surveys important aspects of the 20th and 21st century architecture in both Western and Non-Western traditions. In this culture-historical approach to architectural history and theory, students develop an awareness of the modern and contemporary architecture in different contexts and the transmission of design principles and technology across cultures and over time, and an understanding of how cultural identity is expressed in the visual arts and urban settings. The examination of current design theories, urban planning and sustainability principles provides an opportunity to discuss issues of social memory, identity, globalization, adaptive
reuse, and historic preservation. By learning how to appreciate, understand, and respect the built environment of different cultures and circumstances, students are able to develop an understanding of how the architecture of diverse contemporary cultures reflects identity and cultural values.
ARCH 350 surveys important aspects of the 20th and 21st century architecture in both Western and Non-Western traditions; materials, structure, social and economic changes as well as architectural theory. This course aims to encourage the formulation of well-grounded opinions upon built environment by referring the concepts, the visual and social consequences, the technology employed, and the cultural and historical context of their creation. In this culture-historical approach to architectural history and theory, students develop an awareness of the modern and contemporary architecture in different contexts and the transmission of design principles and technology across cultures and over time, and an understanding of how cultural identity is expressed in the visual arts and urban settings. The examination of current design theories, most recent history of architecture, urban design and sustainable design principles provides an opportunity to discuss issues of social memory, identity, globalization, sustainability, adaptive reuse, and historic preservation. By learning how to appreciate, understand, and respect the built environment of different cultures and circumstances, students will gain insights into how the world we build has always reflected who we are.
"To be modern is not a fashion, it is a state. It is necessary to understand history, and he who understands history knows how to find continuity between that which was, that which is, and that which will be" – Le Corbusier

Course Description

History and Theory of Modern and Contemporary Architecture (3-3). Credit 3. Development of modern and contemporary architecture in the 20th and 21st centuries; materials, structure, social and economic changes as well as architectural theory. Prerequisites: Junior or senior classification or approval of degree coordinator or instructor.

Objectives and Learning Outcomes

This course surveys important aspects of the 20th and 21st century architecture. This includes ideas (theories), movements, architects and monuments, and also modern materials, structural systems, social, political, and economic developments. Students from outside the Department of Architecture are welcome in this class. This course aims to encourage the formulation of well-grounded opinions upon built environment by referring the concepts, the visual and social consequences, the technology employed, and the cultural and historical context of their creation. This course is designed to:

• Provide students with a sort of "cultural literacy" in modern and contemporary architecture and urban design.
• Foster the analytical and critical potential of the student on the built environment.
• Promote interdisciplinary approaches.

Every student will have the opportunity to develop an understanding of architecture through analysis of form, function, and context. By exploring the built environment, students will develop a critical approach to understanding elements of design, construction, and theory. Students who successfully complete this course will be able to:

• Visually recognize architectural illustrations (plans, elevations, sections) and identify main characteristics of modern architecture, recognizing influences and major concepts. Identify buildings, ideas, and architects that portray Modern and Contemporary Architecture. (Knowledge).
• Describe, using formal and technical vocabulary, the defining characteristics of Modern and Contemporary buildings. (Knowledge).
• Respond, verbally and in writing, to questions regarding architectural history, design, and significance (Communication).
• Distinguish significant developments in construction and design; concepts, architects and movements that shaped architecture into what it is today and how their ideas affect current design. (Comprehension).
• Interpret motivation and societal forces behind the design, and the process of creating new relevant forms. (Application).
• Build a chronological framework for understanding the development of construction techniques (Application).
• Apply critical thinking to theories in the history of architecture (Evaluation).

Reading and Resources

It is very important that you complete reading assignments prior to coming to class so that you will be prepared to ask questions and participate in class discussions.

Textbook – available at the bookstore and on reserve in the library


Recommended Reading


**ARCH 350 WebCT**

Study images, outlines, syllabus, review, grades, etc: [https://elearning.tamu.edu](https://elearning.tamu.edu)

Videos: [https://mediamatrix.tamu.edu](https://mediamatrix.tamu.edu)

**Performance Evaluation**

Grades will be based on four required exams and optional extra-credit communication assignments (writing, graphically/visual, and oral).

**Exams:** There will be four scantron-based exams during the semester (4 X 25%= 100%). The questions on each exam will consist of slide identification and objective questions of different types (multiple-choice, true/false, fill in the blank). Each exam will cover approximately three to four weeks of material presented in class, assigned reading, and in-class discussions. You must bring a full-page (8.5" x 11") scantron sheet and two #2 pencils to each exam. Grades will be posted on elearning (WebCT) after each exam.

The grading breakdown is as follows:

<table>
<thead>
<tr>
<th>Exam 1</th>
<th>25%</th>
<th>Exam 2</th>
<th>25%</th>
<th>Exam 3</th>
<th>25%</th>
<th>Exam 4</th>
<th>25%</th>
</tr>
</thead>
</table>

**Important:** I ask you to read pertinent sections of the texts prior to coming to class. It is very important that you do this reading so that you will be prepared to ask questions and to work on in-class problems with your peers. I also ask to complete pertinent readings and video assignments associated with discussion topics. Questions related to in-class activities may appear in the exams.

**Bonus Points:** Video/reading/communication assignments, unannounced quizzes, class participation, and extra-credit questions on the exams may count as extra-credit towards the grade. Maximum bonus point: 5% total.

**Extra-credit assignments:** There will be seven extra-credit/homework optional assignments during the semester (3% extra-credit total). See attached for instruction.

**Honors students:** see Assignment 8 attached.

**Grading Policy**

Percentage grades, given for each examination, are self-explanatory. By University standards, a letter grade of A requires an average of at least 90%, a B at least 80%, a C at least 70%, a D at least 60%. Honors students: see attachments.

**Your grade in this class is earned, not awarded.** I will consider rounding up percentages of 9.5 and higher ONLY if there is a consistent trend of improvement, attendance, and class participation throughout the course.

**Bonus Points:** Unannounced quizzes, homework assignments, attendance, class participation, and extra-credit questions on the exams may count as extra-credit towards the final grade. Maximum bonus point: 5% total.

**In-Class Assessment:**

**ARCH 350** will develop teamwork skills through in-class activities, including minute papers, discussion in small groups and analytical exercises. These activities will provide models for students to share individual perspectives with each other and to develop more effective answers to questions that may appear on formal examinations.

**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). The University’s approval of this course is contingent on covering the subjects outlined in the syllabus. You must be in class to receive the information. Borrowing notes or meeting with the instructor during office hours is not equivalent to being in class. Excessive absences may result in failing the class. Roll may be taken periodically; credit may be given for attendance, and attendance may be influential in determining borderline grades.

**Makeup Policy**

Makeup exams will be given without question for excused absences as defined by University regulations. If a student is unable to provide the documentation required for an excused absence, the instructor is under no obligation to provide a makeup the exam. However, the instructor may offer a makeup exam but this may have a different format from that given in class and there will be a 5% penalty. The make-up exam must be taken within one week of the originally scheduled exam (barring extenuating circumstances). After the one-week limit, grades will be lowered five points for each regular ARCH 350 lecture day that passes without the student having taken the examination.
Late Work Policy: Late assignments will be accepted without question for excused absences as defined by University regulations. Any late assignments without an excused absence will be accepted for a period of three days after the due date and will be assessed a 10% penalty.

Academic Integrity- Aggie Honor Code
"An Aggie does not lie, cheat, steal or tolerate those who do." Upon accepting admission to Texas A&M University, a student automatically assumes a commitment to uphold the Honor Code, to accept responsibility for learning and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements or the processes of the Honor System. For additional information about the Aggie Honor Code please visit: http://aggiehonor.tamu.edu.

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 believe you have a disability requiring accommodation, please contact Disabilities Services, in Cain Hall, Room B118, or call 845-1637. (Please let me know as soon as possible if this applies to you.)

Decorum
In order to foster an environment in which all students can succeed, please observe the following guidelines:
- Please arrive a few minutes before each lecture session begins. Please leave aisle seats open for late arrivals. If you arrive after the class has begun, please move into the first available seat as quietly as possible.
- Please remain seated until the instructor signals that the class has ended. If you know beforehand that you must leave early, please sit in an aisle seat and depart as quietly as possible.
- Please silence and stow all cell phones before the lecture begins. Please do not make or receive calls or send or receive text messages and emails during class. Laptops only for notes and research.
- Please turn off and stow all other electronic devices (iPods, MP3 players, PDA, portable gaming devices, etc.) before the session begins and keep them stowed until the instructor ends the session. Please remove and stow all headphones, headsets, and earbuds before the lecture session begins and keep them stowed until the instructor ends the class.
- Please refrain from any and all behavior that distracts fellow students or otherwise disrupts the class.
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M 08.26 Week 1 The idea of the modern architecture</td>
<td>Frampton: pp. 8-19</td>
</tr>
<tr>
<td></td>
<td>W 08.28 Technical transformations</td>
<td>Frampton: pp. 20-40</td>
</tr>
<tr>
<td></td>
<td>F 08.30 Chicago School: Adler and Sullivan</td>
<td>Frampton: pp. 42-56</td>
</tr>
<tr>
<td>2</td>
<td>M 09.02 Week 2 Frank Lloyd Wright</td>
<td>Frampton: pp. 57-63</td>
</tr>
<tr>
<td></td>
<td>F 09.06 Gaudi &amp; Art Nouveau continued</td>
<td>Frampton: pp. 64-68</td>
</tr>
<tr>
<td>3</td>
<td>M 09.09 Week 3 Arts and Crafts, Mockintosh and Glasgow School</td>
<td>Frampton: pp. 42, 50, 74-77</td>
</tr>
<tr>
<td></td>
<td>W 09.11 Vienna, Adolf Loos' Ornament and Crime</td>
<td>Frampton: pp. 78-85</td>
</tr>
<tr>
<td></td>
<td>F 09.13 Assignment 1 due</td>
<td>Adolf Loos' Ornament and Crime Frampton: pp. 100-108</td>
</tr>
<tr>
<td>4</td>
<td>M 09.16 Week 4 Exam One</td>
<td>Frampton: pp. 100-108</td>
</tr>
<tr>
<td></td>
<td>W 09.18 Early Modernism: The Deutsche Werkbund and Expressionism</td>
<td>Frampton: pp. 109-115</td>
</tr>
<tr>
<td></td>
<td>F 09.20 Early Modernism: Bauhaus</td>
<td>Frampton: pp. 116-129</td>
</tr>
<tr>
<td></td>
<td>F 09.22 Assignment 2 due</td>
<td>Torn Wolfe &quot;From Bauhaus...&quot;</td>
</tr>
<tr>
<td>5</td>
<td>M 09.23 Week 5 Early Modernism: New Objectivity and De Stijl</td>
<td>Frampton: pp. 130-138</td>
</tr>
<tr>
<td></td>
<td>W 09.25 Assignment 3 due</td>
<td>Frampton: pp. 149-160</td>
</tr>
<tr>
<td></td>
<td>F 09.27 Le Corbusier and the Esprit Nouveau</td>
<td>Frampton: pp. 178-185, 224-230</td>
</tr>
<tr>
<td></td>
<td>F 09.27 Le Corbusier continued</td>
<td>Le Corbusier: Towards a new architecture</td>
</tr>
<tr>
<td>6</td>
<td>M 10.02 Week 6 Mies van der Rohe</td>
<td>Frampton: pp. 161-166</td>
</tr>
<tr>
<td></td>
<td>W 10.04 Soviet Union; Le Corbusier; Ville-Rocleuse</td>
<td>Frampton: pp. 167-186</td>
</tr>
<tr>
<td></td>
<td>F 10.04 Frank Lloyd Wright</td>
<td>Frampton: pp. 186-191</td>
</tr>
<tr>
<td>7</td>
<td>M 10.07 Week 7 Alvar Aalto and the Nordic tradition</td>
<td>Frampton: pp. 192-202</td>
</tr>
<tr>
<td></td>
<td>W 10.09 Le Corbusier 1930-69</td>
<td>Frampton: pp. 224-230</td>
</tr>
<tr>
<td></td>
<td>F 10.11 Mies van der Rohe 1933-67</td>
<td>Frampton: pp. 231-237</td>
</tr>
<tr>
<td>8</td>
<td>M 10.14 Week 8 Exam Two</td>
<td>Frampton: pp. 238-246</td>
</tr>
<tr>
<td></td>
<td>W 10.16 Eclipse of the New deal; Buckminster Fuller, Philip Johnson and Louis Kahn</td>
<td>Assignment 5 due</td>
</tr>
<tr>
<td></td>
<td>F 10.18 Assignment 5 due</td>
<td>Frampton: pp. 248-261</td>
</tr>
<tr>
<td>9</td>
<td>M 10.21 Week 9 College of Architecture Research Symposium (no class)</td>
<td>Frampton: pp. 254-261</td>
</tr>
<tr>
<td></td>
<td>W 10.23 Modernism in Brazil</td>
<td>Frampton: pp. 254-261</td>
</tr>
<tr>
<td></td>
<td>F 10.25 Oscar Niemeyer and the construction of Brasilia, Brazil</td>
<td>Frampton: pp. 254-261</td>
</tr>
<tr>
<td>10</td>
<td>M 10.28 Week 10 Urban visions; collective housing, CIAMs</td>
<td>Frampton: pp. 262-279</td>
</tr>
<tr>
<td></td>
<td>W 10.29 Megastructures, Metabolism</td>
<td>Frampton: pp. 286-290</td>
</tr>
<tr>
<td></td>
<td>F 11.01 Post-Modernism</td>
<td>Frampton: pp. 298-313</td>
</tr>
<tr>
<td>11</td>
<td>M 11.04 Week 11 Exam Three</td>
<td>Frampton: pp. 313-327</td>
</tr>
<tr>
<td></td>
<td>W 11.06 Critical Regionalism: Barragan and Lina Bo Bardi</td>
<td>See elearning folder</td>
</tr>
<tr>
<td></td>
<td>F 11.08 Assignment 6 due (in class presentation)</td>
<td>Frampton: pp. 328-343</td>
</tr>
<tr>
<td>12</td>
<td>M 11.11 Week 12 Deconstructivism and beyond</td>
<td>See elearning folder</td>
</tr>
<tr>
<td></td>
<td>F 11.15 1990s Architecture continued - Piana and Koolhaas</td>
<td>Puglii: pp. 28-34</td>
</tr>
<tr>
<td>13</td>
<td>M 11.18 Week 13 1990s Pluralism</td>
<td>See elearning folder</td>
</tr>
<tr>
<td></td>
<td>W 11.20 World Architecture and Reflective Practice</td>
<td>Frampton: pp. 344-351</td>
</tr>
<tr>
<td></td>
<td>F 11.22 Globalization and beyond</td>
<td>Frampton: pp. 344-351</td>
</tr>
</tbody>
</table>
Week 14
11.25 M  Sustainability, Materiality, Habitat, Civic Form
11.27 W  Sustainability, Materiality, Habitat, Civic Form continued
11.29 F  Thanksgiving Break

Week 15
12.02 M  Industrial Wasteland and Adaptive Reuse
           Assignment 7 due

Week 16
12.09 M  Exam Four (Final) as scheduled by Registrar (10:30am-12:30pm) - Bring scantron

Arch 350 Extra-credit Assignments Guidelines (12 points - 3% total)

Assignment 1 (1 point - 0.25%): Critical Summary: Adolf Loos. Ornament and Crime
Write a critical summary of Adolf Loos's article Ornament and Crime (pdf is available on eLearning).

Assignment 2 (1 point - 0.25%): Tom Wolfe. From Bauhaus to our House
Read Tom Wolfe's Chapter 1-4: From Bauhaus to our House and answer the questions:
1. Who was Silver Prince? Who invented his name?
2. What were the hallmarks of the Bauhaus style?
3. What determined purity among the various art compounds?
4. How did the art compounds baffle the bourgeoisie?
5. What term did the artists and architects become enamored of?
6. According to the author, why was it not okay for the architect to declare his independence from the bourgeoisie?
7. Why did Le Corbusier dress the way he did?
8. Who were the patrons of the art compound architects?
9. What did the workers think of the worker housing? And what did the architects think of workers?
10. Why did the concept of 'worker housing' not apply to America?
11. Who were the American architects influenced by the Bauhaus?
12. What do you think of the author's opinion of modern architecture?

Assignment 3 (1 point - 0.25%): Short essay - Abstraction
Research and briefly explain (in no more than one page double space) Abstraction/abstract as concept in art and architecture (Abstract Art). You may debrief a short case study (one to three paragraphs) that applies this concept (art or architecture). You may try to answer: What is the definition(s)? What is the theoretical reference(s)? How was the concept translated/interpreted into Art/Architecture?

Assignment 4 (2 points - 0.5%): Critical Summary of Le Corbusier's Towards a new architecture
Write a critical summary of Le Corbusier's book Towards a new architecture.

Arch 350 Extra-credit Assignments Guidelines (12 points - 3% total)

Assignment 1 (1 point - 0.25%): Critical Summary: Adolf Loos. Ornament and Crime
Write a critical summary of Adolf Loos's article Ornament and Crime (pdf is available on eLearning).

Assignment 2 (1 point - 0.25%): Tom Wolfe. From Bauhaus to our House
Read Tom Wolfe's Chapter 1-4: From Bauhaus to our House and answer the questions:
1. Who was Silver Prince? Who invented his name?
2. What were the hallmarks of the Bauhaus style?
3. What determined purity among the various art compounds?
4. How did the art compounds baffle the bourgeoisie?
5. What term did the artists and architects become enamored of?
6. According to the author, why was it not okay for the architect to declare his independence from the bourgeoisie?
7. Why did Le Corbusier dress the way he did?
8. Who were the patrons of the art compound architects?
9. What did the workers think of the worker housing? And what did the architects think of workers?
10. Why did the concept of 'worker housing' not apply to America?
11. Who were the American architects influenced by the Bauhaus?
12. What do you think of the author's opinion of modern architecture?

Assignment 3 (1 point - 0.25%): Short essay - Abstraction
Research and briefly explain (in no more than one page double space) Abstraction/abstract as concept in art and architecture (Abstract Art). You may debrief a short case study (one to three paragraphs) that applies this concept (art or architecture). You may try to answer: What is the definition(s)? What is the theoretical reference(s)? How was the concept translated/interpreted into Art/Architecture?

Assignment 4 (2 points - 0.5%): Critical Summary of Le Corbusier's Towards a new architecture
Write a critical summary of Le Corbusier's book Towards a new architecture.
Assignment 5 (1 point - 0.25%): Video questions: Louis Kahn “My Architect: A Son's Journey” (DVD)
Watch the video entitled “My Architect: A Son's Journey” online at mediamatrix.tamu.edu. Fill out the question sheet pertaining to the documentary.
The question sheet will be given IN CLASS on Friday October 11. The question sheet will be due on Wednesday October 16, 2013, IN CLASS. This assignment is worth 2 points.

Assignment 6 (4 points - 1%): Critical analysis (Model, video, poster, or Ppt presentation)
- Select a project or theme of your interest from the given list.
- Choose a media (model, video, power point/pdf) to present in class.
- This semester we will be focusing on adaptive reuse and sustainable projects.
- Team presentation of 2 to 3 students per team. Teams should be defined during the first week of class.
- Presentation should last between 2 to 3 minutes. Include exterior/interior views; plans; historic photos; rendering, etc...
- Important: Presentation coherent with the theme. The student’s works -- in part -- will be evaluated for how completely the visual and oral presentation demonstrates the analysis.

A. For Architecture/ Environmental Design majors:
Model and Critical analysis:
At the beginning of the class period, each group (2-3 students) will hand in a model and present the analysis of a work of architecture.
- Prepare an analytical model, in adequate scale;
- Prepare one page containing (Arial font): Architect’s name; title of the building; local, and date/s of construction; scale of the model; and description in no more than 150 words.
- You should consider the following:
  - Short history (the “story” of the building). Concept and connections to style; how it came to be designed and/or built in a certain way; Architect’s philosophy regarding design or architecture;
  - Site: what was important about the site that may have led to the design process and solution.
  - Organization: how is the building arranged? Unique considerations: light, color, material, and symbolism.
  - The importance of the building in the whole of the architect’s production.

B. For non-Arch/Environmental Design majors and/or Grad students:
Analytical/Critical presentation of an architectural project:
- Prepare an analysis that succinctly and critically describes the chosen design project. Please include inspiration; problems, theoretical perspectives and objectives; explain the parti; what it is and how it resolves programmatic and structural requirements. Include diagrams of images (interior and exterior views), plans and sections, as appropriate.
- Presentation should last between 2 to 3 minutes. Include exterior/interior views; plans; historic photos; rendering, etc...

Assignment 7 (2 points - 0.5%): Beyond Modernism - "Architectures" DVD series summary
Watch the documentaries about emblematic architectural projects from the "Architectures" DVD series (available on mediamatrix.tamu.edu). Pick two projects. You are asked to briefly summarize the main points of the projects and discuss what you found particularly interesting and what you were in disagreement with; highlight significant ideas that influenced the projects, as well as any other relevant information. Each summary should be approximately 200 words (1 summary per project).

The architecture projects that are options for this assignment are:
- The George Pompidou Center
- Municipal Center Saynatsalo
- The Jewish Museum Berlin
- The Convent of La Tourette
- The Johnson Wax Building (mediamatrix.tamu.edu)
- Sagot-ToPV (mediamatrix.tomu.edu)
- Stone Thermal Baths (mediamatrix.tamu.edu)
- Koolhaas’s Villa Dalì’Ava
- Gehry’s Guggeheim Museum in Bilbao

This assignment is due on Monday December 02. Submissions can be done on elearning. The assignment is worth 2 points.
Assignment 8 (ARCH 350 - 200) Honor students only: Research Project Guidelines

Credit: 10% of final course grade
Written Proposal Due Date: Friday, 27 September 2013 (3%)
Complete Project Final Submissions Monday, 02 December 2013 at noon - electronically (7%)

Select a topic, theme, image, object, structure, medium, period, method, technique, practice, reign or narrative that most interests you. Prepare an analysis of your chosen topic to present in a format that is most relevant and/or useful to your own field of study. You might select one of the following topics related to modern and contemporary architecture: An Architect, a City; Living and Dead Industrial Landscapes; Adaptive Reuse: Preservation and Sustainability; Adaptive Reuse of Industrial Buildings: A Case Study; Regeneration Through Heritage: Reuse of Industrial Environments.

Grading will be based on the following criteria, ranked on a scale of 0 (not attempted) to 5 (superior):

<table>
<thead>
<tr>
<th>Clarity and specificity of written project topic proposal</th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevance of the topic to the course material</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Relevance of the topic to the student's chosen field</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Bibliography</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Research documentation</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Clarity, vigor, correctness and conciseness of expression</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Degree of completion as compared to proposal</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Guidelines for Written Proposal

- Submit a one-paragraph description of your project that includes the following information:
- Specific topic, theme, image, object, structure, medium, period, practice, technique, reign or narrative
- Statement of relevance of the topic to the course material
- Statement of relevance of the topic to the student’s chosen field of study or professional practice
- Form or medium of presentation
- Statement of objective(s) to be achieved by completion and submission of project
- List of references (scholarly works)

Guidelines for Completed Research Paper (Analytical or Argumentative) – If you decide to write a paper

- A machine-printed, double-spaced paper of 1,000 to 1,500 words (approximately 4 to 6 pages), Times New Roman font size 11, presented in this order:
  - Creative title;
  - Abstract of the beginning of the paper. In no more than 150 words, it should summarize the argument and define the methodological approach of the article. The abstract should be written in the third person.
  - Text and accompanying endnotes;
  - Bibliography
- Chicago Style Citation: http://www.chicagomanualofstyle.org/tools_citationguide.html

Note: ANALYTICAL (uses evidence to analyze facets of an issue) or ARGUMENTATIVE (uses evidence to attempt to convince the reader of your particular stance on a debatable topic). For more information see:
http://writingcenter.tamu.edu/how-to/academic/ and http://owl.english.purdue.edu/owl/resource/545/01/

Important! Be clear, concise and specific! Grade is based on quality and not quantity! A bibliography must be included; you must use at least two scholarly references; avoid "com" references; include web site if used; include the title of the paper

- Do not download text information directly on your report. Plagiarism is non-professional. Images, plans, photos are acceptable.
# Texas A&M University Core Curriculum Cover Sheet

*Initial Request for a course to be considered for the Fall 2014 Core Curriculum*

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

2. Course prefix and number: **CARC 311**

3. Texas Common Course Number: **NA**

4. Complete course title: **Field Studies in Design Communication**

5. Semester credit hours: **3.0**

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? **Fall Semester, Spring Semester, Summer Terms.**

9. Number of class sections per semester: **Fall, Spring and Summer: 3-4**

10. Number of students per semester: **Fall: 55-70, Spring: 55-70, Summer: 48-50**


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

12. Submitted by: **[Signature]**

   **Course Instructor**

   **Date: 8/7/13**

   **Approvals:**

   **Department Head**

   **Date: 8/22/13**

   **College Dean/Designee**

   **Date: 8/22/13**

   *For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at [www.thecb.state.tx.us/corecurriculum2014](http://www.thecb.state.tx.us/corecurriculum2014) See form instructions for submission/approval process.*
Texas A&M University

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

CARC 311 – Field Studies in Design Communication is open to majors throughout the University. The College of Architecture offers the course in locations abroad – primarily Italy, Spain and Germany. Bachelor of Environmental Design students in the College of Architecture take the class during their required study away semester. The CARC 311 course introduces design communication in international environments away from the Texas A&M campus. The making of art and the communication of artistic ideas requires the ability to synthesize and interpret ones own artistic expression and the artistic expression of others. Historic and present works of art/architecture and conditions in the local environment serve as inspiration, providing a vehicle through which students gain the ability to communicate their ideas and understanding of artistic works and the built environment. Students learn to interpret and communicate a multitude of scales and perspectives.

Core Objectives

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

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

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

The making of and communication of ideas requires a sensitivity to appropriate tools and methods. Students will gain the ability to translate ideas into physical realities. This ability requires creative thinking and innovation about how to best represent and communicate ideas through form and materials.

Students will learn by practice. Students will be exposed to a wide variety of tools and processes. Regardless of media, all artistic endeavors require the ability to represent. Students will practice graphic skills with sketches. Sketches will be encouraged as a communication tool through which individuals (instructors, peers, and invited reviewers) can critically analyze and evaluate in-progress and final works of art.

Students will learn by observation. In-class and on-site demonstrations will be given. Examples of master works will be presented through in class lectures and on site visits. The information observed will be discussed by the class as a whole so that students can better develop their own projects.

Students will learn by reflection. Each project assignment will be reviewed by the class as a whole. Students will learn to provide constructive criticism to others. This constructive criticism provides new insights, heightening inquiry and analysis.

Students are required to select, analyze and evaluate the appropriateness of processes and materials. Students will
Texas A&M University
Core Curriculum

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

understand that materials must be evaluated given perspectives beyond the aesthetic (the physical constraints of the materials, cultural implications of the work, etc.)

Students develop critical thinking skills through consideration and reflection of the lecture material, in-class discussions and interactions with guest lecturers.

Information gained on the site visits is discussed in class. Creative thinking and innovation are encouraged as the information presented is discussed as being pertinent to student projects.

Guest speakers who are practicing artists and/or architects in the local community present insights related to the material presented in class. The guest speakers provide opportunities for students to interact and discuss perspectives unique to their own.

Throughout the semester students are required to discuss and formulate ideas in order to discover processes which lead to coherent works of art.

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

Students are required to keep a journal presenting personal interpretations. The journals enable students to express themselves through written text and drawings.

The nature of the design studio demands an open expression of ideas. Students will understand the importance of self-reflection and reflexive judgment with respect to the development one's own work and the work of others. They will gain the ability to apply critical thinking to the creation of artistic works, while being open and responsive to the suggestions of others.

Students will practice and learn to effectively present their work and comment on the work of others in a multitude of settings and to various groups. Desk critiques are conducted periodically throughout the class. The desk critiques are reviews conducted between the instructor and the student or small groups of students.

Three major reviews of student work are also conducted. During the major reviews, students present their work to the instructor, peers and invited reviewers.

The final end of the semester exhibit requires each student to provide written intent statements for each piece of work exhibited.

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

The CARC 311 class is a studio based class. Teamwork is an integral part of this type of classroom setting. Reviews of student work in the form of desk critiques are conducted periodically throughout the class. Preliminary class reviews and final class reviews major reviews of student work are also conducted. Students constantly present their work to the instructor and peers in both formal and informal settings.

Desk Critiques and Small Group Critiques
Throughout the semester critiques will take place either between an individual student and instructor or between small groups of students (2-3) and the instructor. These are opportunities to collectively discuss design ideas. This consistent feedback loop allows projects to develop to their fullest potential over time.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Preliminary Class Reviews of Student Work
Preliminary reviews of student projects allow comments and critiques to be expressed and articulated so that students can incorporate appropriate feedback into their designs. All students are expected to comment on the projects as presented during preliminary class reviews. During preliminary reviews, students are assigned one of their peers projects to verbally review. Students are expected to constructively critique and lead a class discussion about the project as it was presented.

Final Class Reviews of Student Work
All students are expected to comment on the projects as presented during final reviews. During final reviews, one student will be assigned as a “note taker” for a student presenting. These notes will provide a record of comments and suggestions that may have been missed or misinterpreted by those presenting.

Final Exhibition
The final exhibit is a team project. Everyone in class is expected to participate. The exhibit is to show a comprehensive, all-inclusive presentation of class efforts. An exhibition statement, proposed floor plans of the exhibit, a flyer or booklet for the exhibit, a written press release, and individual intent statements for each piece exhibited are required.

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

Students will be exposed to and will learn the significant impacts art plays in our lives and the lives of others. Students will come to understand that these impacts are driven by the surrounding social, cultural, and economic forces.

The students will demonstrate intercultural competence by working and interacting with artists and architects who are engaged in defining and contributing to the enrichment of their communities.

Students will learn that people react to art, and because of this reaction, the creation of art carries responsibilities at multiple levels (regionally, nationally, and globally). This notion of art extends the definition from one of being simply a reflection of personal values. Students will be able to understand art as a conduit for culture. The students understanding is maximized by knowing that art makes significant contributions to transmitting ideas, values, attitudes, power, etc.

Students are exposed to aspects of European art and art movements that are markedly different from their U.S. counterparts. Issues impacting art are not universal, and there are important lessons to be learned from each culture and each context.

Adjunct professors local to the area and select lecturers who live and practice in the area give students insights into the local perspective, allowing them to better engage in the community in which they will be temporarily living.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Department of Architecture

CARC 311. Field Studies in Design Communication (2-4) Credit 3

Request for International and Cultural Diversity (ICD) Designation

CARC 311 offers an introduction to methods and techniques for design communication. When the course is in an approved international setting it provides significant cultural immersion through directed experience in contexts outside of the United States. This course is most often taken during the student's study away semester in Italy or Spain, and enables students to develop an understanding of global influences and specific traditions in that context. The course combines a series of lectures and accompanied site visits encouraging exercises in communication: observing, analysing, recording, mapping and analysing. The course is most often taught by adjunct faculty who work and practice in the specific international context.

TAMU Undergraduate Catalog 135, 2012-2013
Courses taken abroad, which are conducted in another country by a Texas A&M University faculty member, completed as reciprocal education exchange programs (REEP), or completed in another country through direct enrollment in another institution, can be used to satisfy the Core Curriculum requirement for International and Cultural Diversity. Note that currently credits earned through 285, 291, 485, 484 and 491 courses conducted abroad for which grades are determined by a Texas A&M University faculty member.
Texas A&M University
Department of Architecture


CATALOG DESCRIPTION

Design communication in international and domestic environments away from the Texas A&M University campus; emphasis on the tools, methods and techniques for design communication. May be taken up to two times in the same semester. Prerequisite: For environmental design majors: ENDS 116; For landscape architecture majors: LAND 318, 319, 39, 330.

PREREQUISITES

For environmental design majors: ENDS 116; For landscape architecture majors: LAND 318, 319, 39, 330.

INSTRUCTOR INFORMATION

Professor: Supervising Professor Elton Abbott (various studio instructors)
Information contact – Santa Chiara office
Office Number: 055 – 657470
Email: stachiara@gmail : rabbott@tamu.edu

CORE OBJECTIVES AND LEARNING OUTCOMES

Students will be exposed to techniques, processes and theories that shape artistic works in specific contexts. They will be able to identify key artists, works of art and movements within the local context. Students will investigate and understand the role of art and the artist in the expression of human experiences and the human condition. Each media holds similarities, differences and relationships to one another and students will learn the visual language of art as related to the various media. This language is critical to the articulation of ideas as related to the final products.

Students will develop an appreciation of art as craft. Traditional and contemporary techniques of expression will be explored so that students can draw of precedent to examine creative and appropriate solutions to design problems. Site visits will enable relationships between form and context to be explored.

Students will understand the importance of self-reflection and reflexive judgment with respect to the development one’s own work and the work of others. They will gain the ability to apply critical thinking to the creation of artistic works while being open and responsive to the suggestions of others. Students will appreciate that artistic works contribute to the enrichment of community. This notion of art extends its bounds beyond being a reflection of only personal values. Students will be able to understand art as conduits for culture. The students understanding is maximized with an understanding that art makes significant contributions to transmitting ideas, values, attitudes, power, etc.
TOPICS

Week 1: Course introduction; the creative process
Week 2: Slide lecture
Week 3: Desk critiques
Week 4: Project presentations
Week 5: Desk critiques; journal submitted for review
Week 6: Slide lecture; Guest lecture
Week 7: Desk critiques
Week 8: Project presentations
Week 9: Desk critiques
Week 10: Slide lecture; Guest lecture
Week 11: Desk critiques; journal submitted for review
Week 12: Slide lecture
Week 13: All final projects due; Project presentations
Week 14: Work on final exhibit

Note: Field trips will be announced and listed on the course calendar.

Final Exhibition – Date to be announced

Note: The final exhibit is a class project. Everyone is expected to participate. An exhibition statement, proposed floor plans of the exhibit, a flyer or booklet for the exhibit, a written press release, and individual intent statements for each piece exhibited are required.

GRADING

Final grades will be calculated using the following criteria:

- Productive in-class studio work – 40%
- Team presentation – 10%
- Successful completion of projects assigned – 45%
- Organization of the final exhibit – 5%

100%-90% = A; 89%-80% = B; 79% - 70% = C; 69%-60% = D; 59% & below = F

ASSIGNMENTS

Depending on the media selected, final projects include:

For Black and White Photography - a portfolio of the ten best photos
For Mixed Media – a portfolio of three best prints or collage
For Stone Carving – a portfolio of proposal sketches and one stone relief carving
For Jewelry - three small pieces or one large bronze piece
For Watercolor – a portfolio of the ten best compositions

TEXTBOOK

Select readings will be provided in digital format.

AMERICANS WITH DISABILITY ACT (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other
things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B318, or call 845-1637 or the International Programs Office on campus coordinating the Study in Italy Program.

SCHOLASTIC DISHONESTY

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

AGGIE HONOR CODE

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

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

CARE OF FACILITIES

The use of spray paint or other surface-altering materials is not permitted in the Langford Complex, except in designated zones. Students who violate this rule will be liable for the expenses associated with repairing damaged building finishes and surfaces. At the end of the semester, your area must be clean of all trash.

STUDIO CULTURE POLICY

All students, faculty, administration and staff of the Department of Architecture at Texas A&M University are dedicated to the principle that the Design Studio is the central component of an effective education in architecture. They are equally dedicated to the belief that students and faculty must lead balanced lives and use time wisely, including time outside the design studio, to gain from all aspects of a university education and world experiences. They also believe that design is the integration of many parts, that process is as important as product, and that the act of design and of professional practice is inherently interdisciplinary, requiring active and respectful collaboration with others.

Students and faculty in every design studio will embody the fundamental values of optimism, respect, sharing, engagement, and innovation. Every design studio will therefore encourage the rigorous exploration of ideas, diverse viewpoints, and the integration of all aspects of architecture (practical, theoretical, scientific, spiritual, and artistic), by providing a safe and supportive environment for thoughtful innovation. Every design studio will increase skills in professional communication, through drawing, modeling, writing and speaking.

Every design studio will, as part of the syllabus introduced at the start of each class, include a clear statement on time management, and recognition of the critical importance of academic and personal growth, inside and outside the studio environment. As such it will be expected that faculty members and students devote quality time to studio activities, while respecting the need to attend to the broad spectrum of the academic life. Every design studio will establish opportunities for timely and effective review of both process and products. Studio
reviews will include student and faculty peer review. Where external reviewers are introduced, the design studio instructor will ensure that the visitors are aware of the Studio Culture Statement and recognize that the design critique is an integral part of the learning experience. The design studio will be recognized as place for open communication and movement, while respecting the needs of others, and of the facilities.
Department of Architecture
Texas A&M University

CARC 311 – Field Studies in Design Communication

Changes to prerequisites approved by UCC July 12, 2013

Attached
Texas A&M University
Core Curriculum Cover Sheet

Initial Request for a course to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by: General Academics / Kinesiology TAMUG

2. Course prefix and number: KINE 210

3. Texas Common Course Number: NA

4. Complete course title: 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? Fall and spring

9. Number of class sections per semester: One or two

10. Number of students per semester: 20-25

11. Historic annual enrollment for the last three years: Not applicable

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: Debra Searcy
   Date: 6/11/13

14. Department Head: John Coburn
   Date: 6/11/13

15. College Dean/Designee: John Coburn
   Date: 6/11/13

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

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

The Art of Movement will develop an awareness of personal space and group space while moving, changing speeds, directions and dynamics. It will encourage improvisation, creativity and spontaneity in responding to challenges posed in the class. Students will work on spatial designs and patterns in relation to others and will learn to perform movement and dances in an interconnected, flowing, meaningful presentations which will be critiqued by classmates, revised and recreated. Students will also attend and critique an off-campus, "professional" presentation to further enhance their experience and appreciation of "dance/movement".

Core Objectives

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

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

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

The Art of Movement will challenge the students to explore varied directions and pathways using locomotor and non-locomotor movements. The students will also be asked to create different uses of energies for movement expression, varieties of tempos and accent changes; manipulate space, time and energy in movement sequences; apply learned skills to create a compositional form; perform with a group using proper dynamics and movement qualities. Evaluation will be based on written movement analysis, critique and synthesis of performances, followed by student/teacher dialogue.

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

The Art of Movement will challenge the students to develop an awareness of the body's movement, using sensory information while dancing, both alone, with partners and in groups. Constant feedback between classmates and the instructor, in both written and oral forms will be used to activate creative processes and stimulate thinking and moving "outside the box". Class discussions and exchanging of ideas/viewpoints will be a frequent component of the daily activities. Students will complete movement analysis charts so to interpret a performance of their peers and of a professional piece.

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

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

The Art of Movement will encourage an awareness of relationships within groups; recognize that all students have an important role in the creation of a production or informal venue; develop a sensitivity, consideration and respect for others; accept successes and performance limitations of others. Also, the class will encourage students to contribute constructively and work cooperatively while creating a group composition. Students will provide written evidence of project contributions. Class discussion will foster a productive exchange of personal views, group goals and accomplishments.

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

The Art of Movement will recognize that movement/dances are representative of local and global cultural heritage. Through assigned readings, videos and performances, students will look at the relationships between local/folk and world dances and their cultural significance as communicated through dance movement. Students will demonstrate inter-dependence and responsibility while performing cultural dances with a partner and in small groups. Completion of a written test will reflect the students knowledge of how Western dance evolved.

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

Foundational Component Area: Creative Arts  

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

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

The Art of Movement will develop an awareness of personal space and group space while moving, changing speeds, directions and dynamics. It will encourage improvisation, creativity and spontaneity in responding to challenges posed in the class. Students will work on spatial designs and patterns in relation to others and will learn to perform movement and dances in an interconnected, flowing, meaningful presentations which will be critiqued by classmates, revised and recreated. Students will also attend and critique an off-campus, “professional” presentation to further enhance their experience and appreciation of “dance/movement”

Core Objectives  

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

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

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

The Art of Movement will challenge the students to explore varied directions and pathways using locomotor and non-locomotor movements. The students will also be asked to create different uses of energies for movement expression: varieties of tempos and accent changes; manipulate space, time and energy in movement sequences; apply learned skills to create a compositional form: perform with a group using proper dynamics and movement qualities

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

The Art of Movement will challenge the students to develop an awareness of the body’s movement, using sensory information while dancing, both alone, with partners and in groups. Constant feedback between classmates and the instructor, in both written and oral forms will be used to activate creative processes and stimulate thinking and moving "outside the box". Class discussions and exchanging of ideas/viewpoints will be a frequent component of the daily activities

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

The Art of Movement will encourage an awareness of relationships within groups; recognize that all students have an important role in the creation of a production or informal venue; develop a sensitivity, consideration and respect for others; accept successes and performance limitations of others. Also, the class will encourage students to contribute constructively and work cooperatively while creating a group composition
The Art of Movement
Fall 2014

Instructor: Debra Maceo
Office: PE 118
Tel. No.: 740-4915
E-mail: maceod@tamug.tamu.edu
Office hours: tba
Prerequisite: none


CLASS MEETING SITE(S): Physical Education Facility Rm. 111

DESCRIPTION OF CLASS: Develop an awareness of personal space and group space while moving, changing speeds, directions and dynamics; encourage improvisation, creativity and spontaneity in responding to challenges posed; work on spatial designs and patterns in relation to others; learn to perform movement and dances in interconnected, flowing, meaningful presentations that will be critiqued by classmates, revised and recreated; attend and critique off campus professional presentations to further enhance student's experience and appreciation of dance/movement.

LEARNING OUTCOMES: By the end of the semester students will be able to:
- Employ increased coordination and utilize of spatial concepts without fear or embarrassment to move rhythmically.
- Utilize space, time and energy to develop creativity, individualism and confidence in movement and improvisation.
- Demonstrate and incorporate the Principles of Movement in each of their movement experiences.
- Illustrate performer training techniques and kinesthetic sensibility.
- Analyze both a professional dance performance and a class performance.
- Create and perform a group performance incorporating a beginning, middle and end.
- Appraise his or her aesthetic awareness of movement/dance while viewing a live professional performance.
- Identify local and global cultural significance as communicated through dance movement.

DRESS: Wear clothes suitable for movement and flexibility. Black top, black pant and barefoot. Keep hair secured back and out of face/eyes.

GRADING POLICY:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily participation</td>
<td>40%</td>
</tr>
<tr>
<td>Group production</td>
<td>20%</td>
</tr>
<tr>
<td>Movement Analysis Charts</td>
<td>20%</td>
</tr>
<tr>
<td>Written exam</td>
<td>20%</td>
</tr>
</tbody>
</table>

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.tamug.edu/stulife/Academic%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.

THE ART OF MOVEMENT/ COURSE CALENDAR

Week 1  Introduction, Body/Self awareness experiences and exercises
Week 2  Basic warm-up activities adding new movement form each week
         Locomotor movements/rhythmic development
Week 3  Continue daily conditioning/Locomotor movement
         Distribute and discuss the Principles of Movement
         Teach concept of Space/Time/Energy
Week 4  Continue daily conditioning adding new movement form each week
         Introduce Partner local folk and global dances
Week 5  Continue
Week 6  Continue daily conditioning
         Introduce Modern/Jazz dance form
Week 7  Continue
Week 8  Continue daily conditioning
         Introduce Basic Ballet principles, positions, and basic barre
Week 9  Continue
Week 10 Partner/or small group project with choreography piece using the dance styles presented
         Attend a professional dance performance/Houston
         Assign: Movement Analysis Chart #1 (10 pts. of final grade)
Week 11 Create group performance (20 pts. of final grade)
         Select accompaniment
Week 12
- Rehearse group performance
- Create costume

Week 13
- Group performance/Video
- Students complete Movement Analysis Chart #2 (10 pts. of final grade)

Week 14
- Discuss and critique video performances
- Review for final exam
Texas A&M University
Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum to be considered for the Fall 2014 Core Curriculum

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

2. Course prefix and number: FILM 425/ FREN 425  
3. Texas Common Course Number:

4. Complete course title: French Film
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/Poliical 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? one time per year

9. Number of class sections per semester: one

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 12/13: 35  
    11/12: 39  
    10/11: 41

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

12. Submitted by:      
    Course Instructor
    for R. Schelskraft
    Date:

    Approvals:
    Date: 5-31-13

13. Department Head
    Date: 6-6-13

14. College Dean/Designee

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

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

Foundational Component Area: Creative Arts  

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

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

**FREN/FILM 425** introduces students to the history of French cinema through the study of individual directors and films. While the course unfolds chronologically, students will be provided with conceptual tools: exposure to the technological origins of cinema, critical concepts specific to the study of film as an art form, and a survey of pre-WWII classics. The majority of the course focuses on works produced after 1945. Topics include: French decolonization, class and race conflicts in suburban housing projects, responses to cultural Americanization, and the arrival of minority and women cinematographers. A successful student will be able to identify major French directors and cinematic schools, be familiar with sociopolitical issues, and be proficient in formal and thematic film analysis. These analytic and interpretive skills will be honed through a variety of communicative forms, including class discussion, weekly online written reflections, group project, quizzes, and written exams.  

**Core Objectives**  

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

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

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

The approach is two-pronged: explore the evolution of film as an art form with its own techniques and visual "language"; and explore the evolution of French society as it undergoes one of the fastest and most far-reaching transformations of its 1,000-year history in the decades following the 1950s. Critical thinking on both portions of this curriculum is fostered through students' multi-faceted, active engagement with the films, supplemental readings, study guides, and group work. On the formal level, students will learn to detect how cinema creates its effects (camera placement and movement, editing, staging, visual narrative vs. screenplay, casting, technological gadgetry, etc.). On the content level, students will explore how French national and cultural identity was renegotiated on nearly every significant relational level: urban vs. rural; changing roles for women and thus for men; an emergent youth culture challenging older generations; the arrival of new immigrant cultures; the retreat of major Institutions such as the church, traditional political parties, and the army; and reconfigurations of social classes. Students thus are led to use these films to reflect upon nearly all of the effective cornerstones of a contemporary society. Students have weekly analytical questions to complete in writing, which provides an opportunity to apply concepts and arrive at an articulate, critical expression of their reactions. Study guides for each of the exams help identify and organize key areas of reflection on exams which require synchronic and diachronic comparisons. The exams open with an identification section that tests their mastery of specific concepts before moving to essay questions which require an application of said notions.
Texas A&M University  
Core Curriculum  
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

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

The course enhances students' skills in written, oral, and visual communication, through in-class discussions, written answers to weekly analytical questions, written examinations, and group debate projects (defense or critique of a given film). Course materials include films and supplementary historical, technical, and theoretical readings.

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 are given group work. The composition of the groups changes regularly to enable students to collaborate with the greatest variety of students possible. Group work consists of two steps: building a speculative response to analytical questions provided by the instructor; and transforming these individual responses into a critical argument demonstrating the film's success or failure in achieving its artistic goals. Students thus are led to develop their interpersonal skills as they work toward a common goal, as each improves on their public speaking. The groups are not graded upon their opinion but on their ability to express that opinion articulately and to provide concrete evidence for their position. The first stage (building a speculative response in writing) allows the instructor to monitor how they arrived at their collective interpretation of the film; the class presentation and ensuing debate allow other students to see strategies applied by their peers.

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

The changes in French society after the 1950's are unusual for their speed and depth. New models of social ethics are thus devised for nearly every key element of daily existence—family, work place, community identity, sexuality, race relations, France's historical mission, etc. These films explore a broad spectrum of responses to these sociopolitical challenges, and enhance students' intercultural competence through a sort of layering effect (as we address the same questions decade by decade). A constant backdrop is the students' growing awareness of how the French respond differently to problems experienced by American society as well—our historical trajectories and cultural models lead us to develop new paths. Successful students thus come to re-examine their own social expectations while developing a more nuanced awareness of what is specific to French society. Social responsibility is also broached through exploration of film as a medium, one which has completely revolutionized how our culture sees itself and represents itself. Having discussed the sociohistorical content of the narratives, we turn our attention to what we term "lessons in looking"—the analysis of specific portions of a given film to show how a viewer is led to react a particular way to a scene or character (i.e., spotting what position we are assigned as viewers, use of speed or close-ups to hamper critical distance, etc.). The objective is to heighten an awareness of how visual media can seek to manipulate audiences. Class discussions, weekly questions sheets, written exams, and group debate projects are used to assess students' development in these areas.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Department of International Studies

FREN/FILM 425 – History of French Film

Request for International and Cultural Diversity (ICD) Designation

The course examines diverse aspects of French cinematic production, with the final seven (7) weeks of the course dedicated to works released after 1960. The course facilitates analysis of different forms of cultural expression, through critical analysis of films, as well as written histories of film and film criticism. French film serves as a vehicle not only for learning about Francophone national and cultural identities after WWII, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and understand how visual media create emotional and cognitive effects by very different means from other arts. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world, and to foster a more critical relation to the motion images (film but also television and internet) they see.
FREN/FILM 425: French Film

Spring 2013: 130 ACAD Bldg.
Lectures: Tues-Thurs 12:45 to 2:00 p.m. Viewings: Tues 6:00 to 8:00 p.m.

Instructor: Dr. Ralph Schoolcraft III
Office: ACAD 230-D
Hours: Tues-Thurs: 11:30 a.m. to 12:30 p.m.
Phone: 845-2124 (main office; faculty have no individual office phones)
Email: rschoolcraft@tamu.edu

Course Description: This course on the history of French film focuses on movies not primarily for their entertainment value but for their contributions to cinema as an art form and a means of commentary upon human society. This includes technological developments, industry transformations, and theoretical discourses. An emphasis is placed on films of the last 50 years.

Learning Outcomes:
--Identify different stages of film-making in France
--Recognize the use of cinematographic techniques and their effects
--Apply theoretical concepts gleaned from readings to concrete examples
--Analyze the interplay of word and image to produce thematic content
--Identify France's principal directors, movements, and actors

Prerequisites: Junior or senior classification, or approval of instructor.

Required Text:
Supplementary photocopies distributed by instructor.

Grading Policy:
The final grade is calculated according to the following percentages:

Weekly quizzes . 5%
Written homework . 5%
Class participation . 10%
Group project (original reading of film + classroom debate) . 15%
3 Tests (each worth 15% of total course grade) . 45%
Final examination . 20%
(A = 90-100, B = 80-89, C = 70-79, D = 60-69, F = 59 and below)

Weekly quizzes, each Thursday, will verify that students have watched the films by the relevant class discussion date. Written homework consists of weekly question sheets on the films; responses posted to eLearning. Evaluation of class participation in discussion will not grade students' opinions of the films but, again, seek to verify that students are familiar with the material and can apply the concepts presented in readings and lectures. Group projects will require students to work together to produce an original interpretation of a film; this
interpretation will then be transformed into a critique arguing for the film's success or failure in achieving its artistic project. Groups will then proceed to a classroom debate of opposing positions. A detailed rubric will be distributed during the first week of classes that details how points are awarded for each student based on written and oral contributions. Study guides are provided for each test; the final examination is cumulative.

Absences: Please see http://student-rules.tamu.edu/rule07 for current policy on university-excused absences. 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). For university-excused absences not related to illness, please provide a Texas A&M University Explanatory Statement of Absence from Class (available at http://attendance.tamu.edu). No penalty or grading disadvantage may accrue from any University-approved absence; make-up exams and late submission of assignments (or a satisfactory alternative) are permitted for University-excused absences within 30 calendar days from the last day of the absence, in accordance with Student Rule 1.7.3.

Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute providing 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 that you have a disability requiring an accommodation, please contact Disability Services, Room B-118 Cain Hall (845-1637). For additional information, visit http://disability.tamu.edu.

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 http://www.tamu.edu/aggiehonor.

Calendar of Assignments

Week I: Jan. 15 & 17
Tuesday. Introduction to class. Origins of Film-making.
   Reading: Lanzoni, pp. 23-36
Thursday. Viewing early film; discussion.
   Reading: Lanzoni, pp. 36-52.

Week II: Jan. 22 & 24
Tuesday. Presentation of early French avant-garde cinema.
   Viewing: Fernand Léger, Ballet mécanique (1924); René Clair, Entr’acte (1924); Luis Buñuel/Sal. Dali, Un Chien andalou (Andalusian Dog, 1929)
   Reading: photocopies on Léger, Buñuel
Thursday. Discussion.
   Reading: Lanzoni, pp. 53-82.
Week III: Jan. 29 & 31
Tuesday. Presentation of Jean Vigo and 1930s cinema.
*Viewing:* Vigo, *L'Atalante* (1934)
*Reading:* Lanzoni, pp. 97-98; photocopy on *L'Atalante*
Thursday. Discussion.
*Reading:* Lanzoni, pp. 86-88; 92-96.

Week IV: Feb. 5 & 7
Tuesday. Presentation of Jean Renoir.
*Reading:* Lanzoni, pp. 88-90; photocopies on *The Great Illusion.*
Thursday. Discussion.

Week V: Feb. 12 & 14
Tuesday. Test 1
*Viewing:* Carné, *Le quai des brumes* (Port of Shadows, 1938)
*Reading:* Lanzoni, pp. 82-83
Thursday. Discussion of *Port of Shadows*
*Reading:* Lanzoni, pp. 98-117; 124-42.

Week VI: Feb. 19 & 21
Tuesday. Presentation of “Occupation”-era cinema and Henri-Georges Clouzot
*Viewing:* Clouzot, *Le Corbeau* (The Raven, 1943)
*Reading:* Lanzoni, pp. 118-24; photocopy on Clouzot
Thursday: Discussion of *The Raven*
*Reading:* Lanzoni, pp. 143-53; 157-94.

Week VII: Feb. 26 & 28
Tuesday. Presentation of Jean Cocteau
*Viewing:* Cocteau, *Orphée* (Orpheus, 1950)
*Reading:* Lanzoni, pp. 154-57; photocopy on Cocteau and Orpheus
Thursday. Discussion
*Reading:* Lanzoni, pp. 262-68.

Week VIII: March 5 & 7
Tuesday. Presentation of detective movies and Jean-Pierre Melville
*Reading:* Lanzoni, 195-238.

Week IX: March 19 & 21
Tuesday. Presentation of New Wave cinema and Jean-Luc Godard
*Viewing:* Godard, *Bande à part* (Band of Outsiders, 1964)
*Reading:* photocopy on Godard
Thursday. Discussion.
*Reading:* Lanzoni, pp. 239-44.
Week X: March 26 & 28
Tuesday. Test 2
  Viewing: Tati, Playtime (1967)
  Reading: photocopy on Tati's Playtime
Thursday. Lecture and discussion.
  Reading: Lanzoni, pp. 245-61; 269-348.

Week XI: Apr. 2 & 4
Tuesday. Presentation of France's colonial empire and its cinema
  Viewing: Claire Denis, Chocolat (1988)
Thursday. Discussion of Chocolat
  Reading: photocopy from Powrie and Reader, French Cinema. A Student's Guide;
           articles on France's urban suburbs.

Week XII: Apr. 9 & 11
Tuesday. Presentation of Mathieu Kassovitz
  Viewing: Kassovitz, La Haine (Hate, 1995)
  Reading: Lanzoni, pp. 405-14.
Thursday. Discussion.
  Reading: Lanzoni, pp. 349-65; 376-405.

Week XIII: Apr. 16 & 18
Tuesday. Presentation of contemporary popular French cinema
Thursday. Discussion of Les Visiteurs

Week XIV: Apr. 23 & 25
Tuesday. Test 3
  Viewing: Jean-Pierre Jeunet, Le Fabuleux destin d'Amélie Poulain (Amélie, 2001)
  Reading: Lanzoni, pp. 365-76; 414-18; articles debating the “message” of Amélie
Thursday. Discussion of Amélie.

Final exam: Wednesday May 8, 8-10 a.m. in ACAD 130.
Texas A&M University
Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

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

2. Course prefix and number: FREN 425/FILM 425 3. Texas Common Course Number:

4. Complete course title: French Film 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? one time per year

9. Number of class sections per semester: one

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 12/13: 35 11/12: 39 10/11: 41

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.


14. Department Head: [Signature]  Date: 5/28/2013

15. College Dean/Designee: [Signature]  Date: 6/27/13

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

FREN/Film 425 introduces students to the history of French cinema through the study of individual directors and films. While the course unfolds chronologically, students will be provided with conceptual tools: exposure to the technological origins of cinema, critical concepts specific to the study of film as an art form, and a survey of pre-WWII classics. The majority of the course focuses on works produced after 1945. Topics include: French decolonization, class and race conflicts in suburban housing projects, responses to cultural Americanization, and the arrival of minority and women cinematographers. A successful student will be able to identify major French directors and cinematic schools, be familiar with sociopolitical issues, and be proficient in formal and thematic film analysis. These analytic and interpretive skills will be honed through a variety of communicative forms, including class discussion, weekly online written reflections, group project, quizzes, and written exams.

Core Objectives

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

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

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

The approach is two-pronged: explore the evolution of film as an art form with its own techniques and visual "language"; and explore the evolution of French society as it undergoes one of the fastest and most far-reaching transformations of its 1,000-year history in the decades following the 1950s. Critical thinking on both portions of this curriculum is fostered through students' multi-faceted, active engagement with the films, supplemental readings, study guides, and group work. On the formal level, students will learn to detect how cinema creates its effects (camera placement and movement, editing, staging, visual narrative vs. screenplay, casting, technological gadgetry, etc.). On the content level, students will explore how French national and cultural identity was renegotiated on nearly every significant relational level: urban vs. rural; changing roles for women and thus for men; an emergent youth culture challenging older generations; the arrival of new immigrant cultures; the retreat of major institutions such as the church, traditional political parties, and the army; and reconfigurations of social classes. Students thus are led to use these films to reflect upon nearly all of the effective cornerstones of a contemporary society. Students have weekly analytical questions to complete in writing, which provides an opportunity to apply concepts and arrive at an articulate, critical expression of their reactions. Study guides for each of the exams help identify and organize key areas of reflection on exams which require synchronic and diachronic comparisons. The exams open with an identification section that tests their mastery of specific concepts before moving to essay questions which require an application of said notions.
Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The course enhances students' skills in written, oral, and visual communication, through in-class discussions, written answers to weekly analytical questions, written examinations, and group debate projects (defense or critique of a given film). Course materials include films and supplementary historical, technical, and theoretical readings.

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 are given group work. The composition of the groups changes regularly to enable students to collaborate with the greatest variety of students possible. Group work consists of two steps: building a speculative response to analytical questions provided by the instructor; and transforming these individual responses into a critical argument demonstrating the film's success or failure in achieving its artistic goals. Students thus are led to develop their interpersonal skills as they work toward a common goal, as each improves on their public speaking. The groups are not graded upon their opinion but on their ability to express that opinion articulately and to provide concrete evidence for their position. The first stage (building a speculative response in writing) allows the instructor to monitor how they arrived at their collective interpretation of the film; the class presentation and ensuing debate allow other students to see strategies applied by their peers.

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

The changes in French society after the 1950’s are unusual for their speed and depth. New models of social ethics are thus devised for nearly every key element of daily existence—family, work place, community identity, sexuality, race relations, France's historical mission, etc. These films explore a broad spectrum of responses to these sociopolitical challenges, and enhance students' intercultural competence through a sort of layering effect (as we address the same questions decade by decade). A constant backdrop is the students' growing awareness of how the French respond differently to problems experienced by American society as well—our historical trajectories and cultural models lead us to develop new paths. Successful students thus come to re-examine their own social expectations while developing a more nuanced awareness of what is specific to French society. Social responsibility is also broached through exploration of film as a medium, one which has completely revolutionized how our culture sees itself and represents itself. Having discussed the sociohistorical content of the narratives, we turn our attention to what we term "lessons in looking"—the analysis of specific portions of a given film to show how a viewer is led to react a particular way to a scene or character (i.e., spotting what position we are assigned as viewers, use of speed or close-ups to hamper critical distance, etc.). The objective is to heighten an awareness of how visual media can seek to manipulate audiences. Class discussions, weekly questions sheets, written exams, and group debate projects are used to assess students' development in these areas.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Department of International Studies

FREN/FILM 425 -- History of French Film

Request for International and Cultural Diversity (ICD) Designation

The course examines diverse aspects of French cinematic production, with the final seven (7) weeks of the course dedicated to works released after 1960. The course facilitates analysis of different forms of cultural expression, through critical analysis of films, as well as written histories of film and film criticism. French film serves as a vehicle not only for learning about Francophone national and cultural identities after WWII, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and understand how visual media create emotional and cognitive effects by very different means from other arts. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world, and to foster a more critical relation to the motion images (film but also television and internet) they see.
FREN/FILM 425: French Film

Spring 2013: 130 ACAD Bldg.
Lectures: Tues-Thurs 12:45 to 2:00 p.m.  Viewings: Tues 6:00 to 8:00 p.m.

Instructor: Dr. Ralph Schoolcraft III
Office: ACAD 230-D
Hours: Tues-Thurs: 11:30 a.m. to 12:30 p.m.
Phone: 845-2124 (main office; faculty have no individual office phones)
Email: rschoolcraft@tamu.edu

Course Description: This course on the history of French film focuses on movies not primarily for their entertainment value but for their contributions to cinema as an art form and a means of commentary upon human society. This includes technological developments, industry transformations, and theoretical discourses. An emphasis is placed on films of the last 50 years.

Learning Outcomes:
--Identify different stages of film-making in France
--Recognize the use of cinematographic techniques and their effects
--Apply theoretical concepts gleaned from readings to concrete examples
--Analyze the interplay of word and image to produce thematic content
--Identify France’s principal directors, movements, and actors

Prerequisites: Junior or senior classification, or approval of instructor.

Required Text:
LANZONI, Rémi Fournier, French Cinema. From Its Beginnings to the Present
Supplementary photocopies distributed by instructor.

Grading Policy:
The final grade is calculated according to the following percentages:

Weekly quizzes 5%
Written homework 5%
Class participation 10%
Group project (original reading of film + classroom debate) 15%
3 Tests (each worth 15% of total course grade) 45%
Final examination 20%

(A = 90-100, B = 80-89, C = 70-79, D = 60-69, F = 59 and below)

Weekly quizzes, each Thursday, will verify that students have watched the films by the relevant class discussion date. Written homework consists of weekly question sheets on the films; responses posted to eLearning. Evaluation of class participation in discussion will not grade students’ opinions of the films but, again, seek to verify that students are familiar with the material and can apply the concepts presented in readings and lectures. Group projects will require students to work together to produce an original interpretation of a film; this
interpretation will then be transformed into a critique arguing for the film’s success or failure in achieving its artistic project. Groups will then proceed to a classroom debate of opposing positions. A detailed fabric will be distributed during the first week of classes that details how points are awarded for each student based on written and oral contributions. Study guides are provided for each test; the final examination is cumulative.

Absences: Please see http://student-rules.tamu.edu/rule07 for current policy on university-excused absences. 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). For university-excused absences not related to illness, please provide a Texas A&M University Explanatory Statement of Absence from Class (available at http://attendance.tamu.edu). No penalty or grading disadvantage may accrue from any University-approved absence; make-up exams and late submission of assignments (or a satisfactory alternative) are permitted for University-excused absences within 30 calendar days from the last day of the absence, in accordance with Student Rule 1.7.3.

Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute providing 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 that you have a disability requiring an accommodation, please contact Disability Services, Room B-118 Cain Hall (845-1637). For additional information, visit http://disability.tamu.edu.

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 http://www.tamu.edu/aggiehonor.

-------------------------------

Calendar of Assignments

Week I: Jan. 15 & 17
  Tuesday. Introduction to class. Origins of Film-making.
    Reading: Lanzoni, pp. 23-36
  Thursday. Viewing early film; discussion.
    Reading: Lanzoni, pp. 36-52.

Week II: Jan. 22 & 24
  Tuesday. Presentation of early French avant-garde cinema.
    Viewing: Fernand Léger, Ballet mécanique (1924); René Clair, Entr'acte (1924); Luis Buñuel/Sal. Dalí, Un Chien andalou (Andalusian Dog, 1929)
    Reading: photocopies on Léger, Buñuel
  Thursday. Discussion.
    Reading: Lanzoni, pp. 53-82.
Week III: Jan. 29 & 31
Tuesday. Presentation of Jean Vigo and 1930s cinema.
Viewing: Vigo, *L'Atalante* (1934)
Reading: Lanzoni, pp. 97-98; photocopy on *L'Atalante*
Thursday. Discussion.
Reading: Lanzoni, pp. 86-88; 92-96.

Week IV: Feb. 5 & 7
Tuesday. Presentation of Jean Renoir.
Reading: Lanzoni, pp. 88-90; photocopies on The Great Illusion.
Thursday. Discussion.

Week V: Feb. 12 & 14
Tuesday. Test 1
Viewing: Marcel Carné, *Le quai des brumes* (Port of Shadows, 1938)
Reading: Lanzoni, pp. 82-83
Thursday. Discussion of *Port of Shadows*
Reading: Lanzoni, pp. 98-117; 124-42.

Week VI: Feb. 19 & 21
Tuesday. Presentation of “Occupation”-era cinema and Henri-Georges Clouzot
Viewing: Clouzot, *Le Corbeau* (The Raven, 1943)
Reading: Lanzoni, pp. 118-24; photocopy on Clouzot
Thursday. Discussion of *The Raven*
Reading: Lanzoni, pp. 143-53; 157-94.

Week VII: Feb. 26 & 28
Tuesday. Presentation of Jean Cocteau
Viewing: Cocteau, *Orphée* (Orpheus, 1950)
Reading: Lanzoni, pp. 154-57; photocopy on Cocteau and *Orpheus*
Thursday. Discussion
Reading: Lanzoni, pp. 262-68.

Week VIII: March 5 & 7
Tuesday. Presentation of detective movies and Jean-Pierre Melville
Reading: Lanzoni, 195-238.

Week IX: March 19 & 21
Tuesday. Presentation of New Wave cinema and Jean-Luc Godard
Viewing: Godard, *Bande à part* (Band of Outsiders, 1964)
Reading: photocopy on Godard
Thursday. Discussion.
Reading: Lanzoni, pp. 239-44.
Week X: March 26 & 28

Tuesday. Test 2
Viewing: Tati, Playtime (1967)
Reading: photocopy on Tati’s Playtime

Thursday. Lecture and discussion.
Reading: Lanzoni, pp. 245-61; 269-348.

Week XI: Apr. 2 & 4

Tuesday. Presentation of France’s colonial empire and its cinema
Viewing: Claire Denis, Chocolat (1988)

Thursday. Discussion of Chocolat
Reading: photocopy from Powrie and Reader, French Cinema. A Student’s Guide; articles on France’s urban suburbs.

Week XII: Apr. 9 & 11

Tuesday. Presentation of Mathieu Kassovitz
Viewing: Kassovitz, La Haine (Hate, 1995)
Reading: Lanzoni, pp. 405-14.

Thursday. Discussion.
Reading: Lanzoni, pp. 349-65; 376-405.

Week XIII: Apr. 16 & 18

Tuesday. Presentation of contemporary popular French cinema

Thursday. Discussion of Les Visiteurs

Week XIV: Apr. 23 & 25

Tuesday. Test 3
Viewing: Jean-Pierre Jeunet, Le Fabuleux destin d’Amélie Poulain (Amélie, 2001)
Reading: Lanzoni, pp. 365-76; 414-18; articles debating the “message” of Amélie

Thursday. Discussion of Amélie.

Final exam: Wednesday May 8, 8-10 a.m. in ACAD 130.
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

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

2. Course prefix and number: MUSC 386 / THAL 386

3. Texas Common Course Number:


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
   - [x] No

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

9. Number of class sections per semester: 1

10. Number of students per semester: 100

11. Historic annual enrollment for the last three years:

    0 0 0

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

12. Submitted by:
    [Signature]
    Course Instructor
    [Date]

    Approvals:
    [Signature]
    Department Head
    [Date]

    [Signature]
    College Dean/Designee
    [Date]

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

See form instructions for submission/approval process.
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.

How does the proposed course specifically address the Foundational Component Area definition above?

The Evolution of the American Musical offers the student exposure to an array of musicals varying from operetta to concept musicals, from classics written in the 1940’s and 50’s to newer classics that reflect a much-changed understanding of both the musical theatre form and the world that it reflects. By listening to, watching and reading these musicals (and with exposure in class to selections from many others), students will gain insight into the social forces the musical was created by and, in turn, helped to shape. Additionally, students will group together and share in the process of creating a musical by crafting the synopsis, soundtrack and in-class performance of their own jukebox musical (a plot-driven musical that features already existant music by a popular artist), encouraging both an understanding of the form and engagement in the creative process.

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.

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

Throughout the semester, the student will continually be engaging new material that will work into the overall narrative of musical theatre's evolution. We will discuss these works in class, challenging the student to place the work in its chronological and contextual surroundings. We will examine the trends set by musical theatre - the creation of the 'American songbook', for example - as well as the trends that musical theatre struggled to keep up with - rock and roll proved to be a particularly difficult sound for the musical to adapt to. In each of these cases, the student will be exposed to information and expected to contribute to the discussion surrounding the work and why it is considered significant within the musical theatre canon.

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

Students will be expected to take part in the discussions during class, demonstrating that they have read for more than just comprehension. The in-class presentation at the end of the semester will be another opportunity for students to demonstrate their verbal and non-verbal communication skills - verbally by connecting with their audience as they tell the story, non-verbally in their acting out of the story. In addition, students will be required to view and review a live performance during the semester, encouraging them to express themselves in the written word from a critical perspective. There will also be a written exam in essay form, further requiring the students to use both their critical thinking and written communication skills.

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

Core Curriculum

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

While creating the in-class presentation, students will be grouped into 5 member units. Each unit will work together to create a cohesive project that will be shared with the class at large. All 5 members must be a part of both the creation and the presentation of the material. Students will also work individually, throughout the semester, at considering others points of view as they experience the variety of musical scores and performances. It is my hope that the students will enjoy listening to and watching these works, and implicit in enjoyment is an opening of awareness to other's perspectives- an awareness that we will then make explicit in class discussion.

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

The musicals that the students will experience each work into the cultural landscape in different ways and at different times. They will hopefully challenge and/or highlight any number of perspectives across social, political, and generational spectrums, and give students the opportunity to confront previously-held ideas about their own identity as it relates to our shared history as a national community. As students explore these works, they will become aware of the forces at play on the characters and the people that created them, and how those forces impact humanity at large.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Department of Performance Studies

MUSC/THAR 386 Evolution of the American Musical

Request for International and Cultural Diversity (ICD) Designation

The Evolution of the American Musical explores the rich blending of sounds and cultural traditions, a heterogeneous art emerging and becoming the driving force in popular culture. A synthesis of European operetta, American indigenous entertainment and jazz (itself a syncretic phenomenon), the musical has expressed and shaped cultural identities. It continues to develop, incorporating new perspectives and seeking constantly to redefine its place in society. With stories and sounds that continue to diversify, the musical is our proud heritage and a trademark of the American experience.
Course title and number: The Evolution of The American Musical MUSC/THAR 386
Term: Fall 2013
Meeting times and location: 12:40-2:00 Tuesday/Thursday HECC108

Course Description and Prerequisites

Catalog Description: Examination of the American musical from its heterogeneous origins to a thriving and diverse expression of the human condition; analysis and critical discourse on the development of the American musical through text, audio and visual recordings.

Prerequisites: Junior or senior classification or approval of instructor.

Learning Outcomes

- Identify the major movements and developments of the American musical as a form.
- Examine and explain the social relevance of the musical and its place in the American identity.
- Create and execute a final project demonstrating an understanding of the material covered over the course of the semester.

Instructor Information

Name: Aaron Glover
Telephone number: 979 458 9252
Email address: acglover@tamu.edu
Office hours: 11:00-12:20 Tuesday/Thursday
Office location: 278 LA AH

Textbook and/or Resource Material

Texts:
Bogart, Joanne and Rockwell, Eric. Musical of Musicals (Samuel French)
Hudes, Quiara Alegria and Miranda, Lin-Manuel. In The Heights (Applause Theatre & Cinema Books)

Recordings:
Showboat 1992 Lincoln Center Cast Recording
Company Original Broadway Cast Recording
Rent Original Broadway Cast Recording
Musical of Musicals: The Musical Off-Broadway Cast Recording
In The Heights Original Broadway Cast Recording

Film:
The Mikado 1939
Ziegfield Follies 1946
Oklahoma! 1999 London Stage Revival
West Side Story
Company A Musical Comedy 2008 New York Stage Revival
Grading Policies

Grading scale:
A=900-1000  B=800-899  C=700-799  D=600-699  F=599 or below

Grades are valued:

Attendance quizzes (4) at 100 points
Live performance attendance and review (1) at 100 points
Exam (1) at 250 points
In-class presentation (1) at 250 points

Attendance: You are expected to attend every class listed on this syllabus, promptly. While attendance will not be taken, there will be 4 unscheduled "attendance quizzes," each worth 100 points, during which I will ask you to write your name and date on an index card and answer a simple question about the content of the day's class. You must turn in a 3x5 index card for credit. I will not accept index cards of other sizes. I will not accept torn/folded notebook paper. As a result of the surprise nature of these quizzes, it would behoove you to attend every class, fully prepared (with the readings completed and ready to take engage in discussion), and remain in class until you are dismissed. If, for some reason, you are unable to attend class, you are still responsible for all of the material covered during that class. I would recommend obtaining the notes from a fellow student, and if you have a particular question, see me. I will not provide notes on an individual basis. In the event that you are unable to attend an exam due to an excusable circumstance (per TAMU Student Rule 7), please notify via email before or by the end of the second working day after the exam. For policy on excused absences, see http://student-rules.tamu.edu/rule07.

Live performance attendance and review: You will attend a performance produced by the Performance Studies department and then write a review (between 1000 and 1200 words) of the show focusing on the following- who the best and worse actors were and why you thought so, the direction, the set design, the costume design, the lighting and sound design, the relevance of the performance to material we are covering in class, and turn this review in via elearning. Posts that will earn full credit will indicate that you saw the production and gave it more than glancing attention. Tell me if you liked it or not and why. I am more interested in your opinions than in a bloodless report about the production. I already know the plot, so please do not include it in your review. Points will be deducted for excessive errors in syntax and grammar. This review will be worth 75 of the 100 points possible for the assignment. You will staple a ticket stub to your program and turn it in during class. This will be worth the remaining 25 of the 100 total points of the assignment.

Exam: There will be one exam worth 250 points. The exam will cover material discussed during class and video or recordings watched or heard outside of class. It will be in essay form. For this exam, you will need a Bluebook and a pen.

In-class presentation: You will be assigned into groups of 5 and over the course of the semester, each group will create the frame work of "jukebox musical" (a traditional plot-based musical featuring music by a contemporary musical artist). Each group will create a plot, with songs placed in dramatically appropriate locations. At the end of the semester, the group will present the class with a staged synopsis of their musical, in addition to a typed version of the synopsis and a "cast recording" of the songs in the musical to be turned in to me.
# Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Syllabus/Introduction</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>European &amp; Indigenous Origins</td>
<td>Listen/Watch: The Mikado</td>
</tr>
<tr>
<td>3</td>
<td>The Musical Revue/ Le Jazz Hot!</td>
<td>Watch: Ziegfeld Follies</td>
</tr>
<tr>
<td>4</td>
<td>Operetta/ Musical Comedies</td>
<td>Listen: Show Boat</td>
</tr>
<tr>
<td>5</td>
<td>Rodgers&amp;Hammerstein/ The Golden Age</td>
<td>Watch: Oklahoma</td>
</tr>
<tr>
<td>6</td>
<td>The Golden Age (cont.)/ Off B'Way &amp; Rock&amp;Roll</td>
<td>Watch: West Side Story</td>
</tr>
<tr>
<td>7</td>
<td>The Concept Musical/British Invasion</td>
<td>Listen/Watch: Company</td>
</tr>
<tr>
<td>8</td>
<td>Rebirth of B'Way/AIDS Impact</td>
<td>Read/Listen: Rent</td>
</tr>
<tr>
<td>9</td>
<td>Self Referential Musicals/Current Trends</td>
<td>Read/Listen: Musical of Musicals</td>
</tr>
<tr>
<td>10</td>
<td>New Voices/ Women in MT</td>
<td>Read/Listen: In The Heights</td>
</tr>
<tr>
<td>11</td>
<td>Sexuality on the Musical Stage/ Race in MT performance</td>
<td>Watch: Hedwig &amp; The Angry Inch</td>
</tr>
<tr>
<td>12</td>
<td>EXAM/In Class Presentations</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>In Class Presentations</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>In Class Presentations</td>
<td></td>
</tr>
</tbody>
</table>

## Other Pertinent Course Information
Theatre has been and will continue to be at times controversial. This means that we will cover topics and issues that may prove uncomfortable—issues such as sexuality, religion, gender, race, politics, violence, and often times, combinations of these issues—are going to come up in class lectures and in the readings. I expect (and encourage) each of you to have an opinion on some, if not all, of these topics and an open exchange of ideas in class is welcome provided that those ideas are shared in a constructive, respectful way that is relevant to the discussion. Regardless of opinion, no one is excused from reading, attending or discussing a play because of content. If you are concerned about the content of this class and your ability to complete the required assignments, please see me.

## Americans with Disabilities Act (ADA)
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit [http://disability.tamu.edu](http://disability.tamu.edu)

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

"An Aggie does not lie, cheat, or steal, or tolerate those who do."
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Department of Performance Studies
2. Course prefix and number: THAR 386/MUSC 386
3. Texas Common Course Number:
5. Semester credit hours: 3
6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [x] Language, Philosophy and Culture
   - [x] 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:
   - [x] Yes
   - [ ] No
8. How frequently will the class be offered? Every fall
9. Number of class sections per semester: 1
10. Number of students per semester: 100
11. Historic annual enrollment for the last three years: 0 0 0

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
   [Date]
   [Signature]
   Approvals:
   [Date]
   [Signature]
   Department Head
   [Date]
   [Signature]
   College Dean/Designee
   [Date]

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

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

Foundational Component Area: Creative Arts

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

How does the proposed course specifically address the Foundational Component Area definition above?

The Evolution of the American Musical offers the student exposure to an array of musicals varying from operetta to concept musicals, from classics written in the 1940’s and 50’s to newer classics that reflect a much-changed understanding of both the musical theatre form and the world that it reflects. By listening to, watching and reading these musicals (and with exposure in class to selections from many others), students will gain insight into the social forces the musical was created by and, in turn, helped to shape. Additionally, students will group together and share in the process of creating a musical by crafting a synopsis, soundtrack and in-class performance of their own jukebox musical (a plot-driven musical that features already existant music by a popular artist), encouraging both an understanding of the form and engagement in the creative process.

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.

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

Throughout the semester, the student will continually be engaging new material that will work into the overall narrative of musical theatre’s evolution. We will discuss these works in class, challenging the student to place the work in it’s chronological and contextual surroundings. We will examine the trends set by musical theatre- the creation of the ‘American songbook’, for example- as well as the trends that musical theatre struggled to keep up with- rock and roll proved to be a particularly difficult sound for the musical to adapt to. In each of these cases, the student will be exposed to information and expected to contribute to the discussion surrounding the work and why it is considered significant within the musical theatre canon.

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

Students will be expected to take part in the discussions during class, demonstrating that they have read for more than just comprehension. The in-class presentation at the end of the semester will be another opportunity for students to demonstrate their verbal and non-verbal communication skills- verbally by connecting with their audience as they tell the story, non-verbally in their acting out of the story. In addition, students will be required to view and review a live performance during the semester, encouraging them to express themselves in the written word from a critical perspective. There will also be a written exam in essay form, further requiring the students to use both their critical thinking and written communication skills.

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

Core Curriculum

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

While creating the in-class presentation, students will be grouped into 5 member units. Each unit will work together to create a cohesive project that will be shared with the class at large. All 5 members must be a part of both the creation and the presentation of the material. Students will also work individually, throughout the semester, at considering others points of view as they experience the variety of musical scores and performances. It is my hope that the students will enjoy listening to and watching these works, and implicit in enjoyment is an opening of awareness to other’s perspectives - an awareness that we will then make explicit in class discussion.

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

The musicals that the students will experience each work into the cultural landscape in different ways and at different times. They will hopefully challenge and/or highlight any number of perspectives across social, political, and generational spectrums, and give students the opportunity to confront previously-held ideas about their own identity as it relates to our shared history as a national community. As students explore these works, they will become aware of the forces at play on the characters and the people that created them, and how those forces impact humanity at large.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
The Evolution of the American Musical explores the rich blending of sounds and cultural traditions, a heterogeneous art emerging and becoming the driving force in popular culture. A synthesis of European operetta, American indigenous entertainment and jazz (itself a syncretic phenomenon), the musical has expressed and shaped cultural identities. It continues to develop, incorporating new perspectives and seeking constantly to redefine its place in society. With stories and sounds that continue to diversify, the musical is our proud heritage and a trademark of the American experience.
Course title and number: The Evolution of The American Musical MUSC/THAR 386
Term (e.g., Fall 200X): Fall 2013
Meeting times and location: 12:40-2:00 Tuesday/Thursday HECC108

Course Description and Prerequisites

Catalog Description: Examination of the American musical from its heterogeneous origins to a thriving and diverse expression of the human condition; analysis and critical discourse on the development of the American musical through text, audio and visual recordings.

Prerequisites: Junior or senior classification or approval of instructor.

Learning Outcomes

- Identify the major movements and developments of the American musical as a form.
- Examine and explain the social relevance of the musical and its place in the American identity.
- Create and execute a final project demonstrating an understanding of the material covered over the course of the semester.

Instructor Information

Name: Aaron Glover
Telephone number: 979 458 9252
Email address: acglover@tamu.edu
Office hours: 11:00-12:20 Tuesday/Thursday
Office location: 278 LAAH

Textbook and/or Resource Material

Texts:
Bogart, Joanne and Rockwell, Eric. Musical of Musicals (Samuel French)
Hudes, Quiara Alegria and Miranda, Lin-Manuel. In The Heights (Applause Theatre & Cinema Books)

Recordings:
Showboat 1992 Lincoln Center Cast Recording
Company Original Broadway Cast Recording
Rent Original Broadway Cast Recording
Musical of Musicals: The Musical Off-Broadway Cast Recording
In The Heights Original Broadway Cast Recording

Film:
The Mikado 1939
Ziegfeld Follies 1946
Oklahoma! 1999 London Stage Revival
West Side Story
Company A Musical Comedy 2008 New York Stage Revival
Grading Policies

Grading scale:
A=900-1000  B=800-899  C=700-799  D=600-699  F=599 or below

Grades are valued:

Attendance quizzes (4) at 100 points
Live performance attendance and review (1) at 100 points
Exam (1) at 250 points
In-class presentation (1) at 250 points

Attendance: You are expected to attend every class listed on this syllabus, promptly. While attendance will not be taken, there will be 4 unscheduled ‘attendance quizzes,’ each worth 100 points, during which I will ask you to write your name and date on an index card and answer a simple question about the content of the day’s class. You must turn in a 3x5 index card for credit. I will not accept index cards of other sizes. I will not accept torn/folded notebook paper. As a result of the surprise nature of these quizzes, it would behoove you to attend every class, fully prepared (with the readings completed and ready to take engage in discussion), and remain in class until you are dismissed. If, for some reason, you are unable to attend class, you are still responsible for all of the material covered during that class. I recommend obtaining the notes from a fellow student, and if you have a particular question, see me. I will not provide notes on an individual basis. In the event that you are unable to attend an exam due to an excusable circumstance (per TAMU Student Rule 7), please notify via email before or by the end of the second working day after the exam. For policy on excused absences, see http://student-rules.tamu.edu/rule07.

Live performance attendance and review: You will attend a performance produced by the Performance Studies department and then write a review (between 1000 and 1200 words) of the show focusing on the following- who the best and worst actors were and why you thought so, the direction, the set design, the costume design, the lighting and sound design, the relevance of the performance to material we are covering in class- and turn this review in via elearning. Posts that will earn full credit will indicate that you saw the production and gave it more than glancing attention. Tell me if you liked it or not and why- I am more interested in your opinions than in a bloodless report about the production. I already know the plot, so please do not include it in your review. Points will be deducted for excessive errors in syntax and grammar. This review will be worth 75 of the 100 points possible for the assignment. You will staple a ticket stub to your program and turn it in during class. This will be worth the remaining 25 of the 100 total points of the assignment.

Exam: There will be one exam worth 250 points. The exam will cover material discussed during class and video or recordings watched or heard outside of class. It will be in essay form. For this exam, you will need a Bluebook and a pen.

In-class presentation: You will be assigned into groups of 5 and over the course of the semester, each group will create the framework of ‘jukebox musical’ (a traditional plot-based musical featuring music by a contemporary musical artist). Each group will create a plot, with songs placed in dramatically appropriate locations. At the end of the semester, the group will present the class with a staged synopsis of their musical, in addition to a typed version of the synopsis and a “cast recording” of the songs in the musical to be turned in to me.
Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Syllabus/Introduction</td>
<td>Listen/Watch: The Mikado</td>
</tr>
<tr>
<td>2</td>
<td>European &amp; Indigenous Origins</td>
<td>Watch: Ziegfeld Follies</td>
</tr>
<tr>
<td>3</td>
<td>The Musical Revue/ Le Jazz Hot!</td>
<td>Listen: Show Boat</td>
</tr>
<tr>
<td>4</td>
<td>Operetta/ Musical Comedies</td>
<td>Watch: Oklahoma!</td>
</tr>
<tr>
<td>5</td>
<td>Rodgers&amp;Hammerstein/ The Golden Age</td>
<td>Watch: West Side Story</td>
</tr>
<tr>
<td>6</td>
<td>The Golden Age (cont)./ Off B’Way &amp; Rock&amp;Roll</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>The Concept Musical/British Invasion</td>
<td>Listen/Watch: Company</td>
</tr>
<tr>
<td>8</td>
<td>Rebirth of B’Way/AIDS Impact</td>
<td>Read/Listen: Rent</td>
</tr>
<tr>
<td>9</td>
<td>Self Referential Musicals/Current Trends</td>
<td>Read/Listen: Musical of Musicals</td>
</tr>
<tr>
<td>10</td>
<td>New Voices/ Women in MT</td>
<td>Read/Listen: In The Heights</td>
</tr>
<tr>
<td>11</td>
<td>Sexuality on the Musical Stage/ Race in MT performance</td>
<td>Watch: Hedwig &amp; The Angry Inch</td>
</tr>
<tr>
<td>12</td>
<td>EXAM/In Class Presentations</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>In Class Presentations</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>In Class Presentations</td>
<td></td>
</tr>
</tbody>
</table>

Other Pertinent Course Information

Theatre has been and will continue to be at times controversial. This means that we will cover topics and issues that may prove uncomfortable - issues such as sexuality, religion, gender, race, politics, violence - and often times, combinations of these issues - are going to come up in class lecture and in the readings. I expect (and encourage) each of you to have an opinion on some, if not all, of these topics - and an open exchange of ideas in class is welcome provided that those ideas are shared in a constructive, respectful way that is relevant to the discussion. Regardless of opinion, no one is excused from reading, attending or discussing a play because of content. If you are concerned about the content of this class and your ability to complete the required assignments, please see me.

Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu

Academic Integrity

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

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