International and Cultural Diversity (ICD)
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

2. Course prefix and number: FILM/ENGL 251

3. Texas Common Course Number: COMM 2366

4. Complete course title: Introduction to Film Analysis

5. Semester credit hours: 03

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

   This course should also be considered for International and Cultural Diversity (ICD) designation:
   - Yes (28 ENGL)
   - 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? Once per year

9. Number of class sections per semester: 1

10. Number of students per semester: 110-120

11. Historic annual enrollment for the last three years: 110 73 102

   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

   Approvals:

14. Department Head

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?

FILM/ENGL 251: Film is not only entertainment, it is an art form which has developed for over 100 years and which has dramatically impacted society. Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce students to the methods of film analysis. The focus of the class will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. Students will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mise-en-scène, and acting; students will investigate how these elements come together to create film aesthetics and the production of meaning. Students will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. The class will also pay close attention to the concept of genre and the evolution of genre within social contexts. While the focus will be narrative fiction films, the class will also dip into documentary and experimental cinema, since these are also significant art forms.

Core Objectives

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

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

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

The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics. The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

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

The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation. Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

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

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

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

The course enhances social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film as a documenter of history, and film an active participant in social transformation. The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

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

FILM 251—Introduction to Film Analysis

Request for International and Cultural Diversity (ICD) Designation:

Throughout the course, students will explore the social contexts of film production. These social contexts include the depiction for race and ethnicity in the cinema, from the silent Westerns to contemporary films by different racial and ethnic groups. Students will also be introduced to the emergence of genres and their influence on and commentary upon cultural and social diversity. Finally, FILM 251 will explore the contributions of one or more national cinema traditions (examples include Japanese cinema, Indian Cinema, and Latin American cinema).
Introduction to Film Analysis—Fall 20xx
FILM / ENGL 251-500
Description, Policies and Requirements

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Th 8**  
"Film as Language" EC 29-69  
"Writing and Speaking" EC 435-39  
**Screening: Modern Times** (Charles Chaplin, 1936, USA) 7:15 p.m. HECC 209

**T 9/4**  
"Principles of Film Form," LM 27-57

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

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

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

**T 9/18**  
"Elements of Narrative," LM 113-54

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

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

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

**T 10/2**  
"Editing," LM 319-66

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

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

Part II: Approaches to and Styles of Film; Exploring Genres; The Social Context

T 10/16  “Three Fundamental Styles: Realism, Modernism, Postmodernism,” EC 175-208

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

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

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

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

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

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

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

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

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

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

Th 11/22 Thanksgiving Holiday

T 11/27 Readings TBA

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

T 12/4 Last Day of class
Final Essay Due
Texas A&M University
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): General Academics (Texas A&M at Galveston)

2. Course prefix and number: ENGL 253

3. Texas Common Course Number: N/A

4. Complete course title: Introduction to Cultural Studies & Popular Culture

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? Typically every other Spring

9. Number of class sections per semester: 1

10. Number of students per semester: 20

11. Historic annual enrollment for the last three years: 13 10 11 *see attachment 10/24/13

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: ________ Date: 07/15/2013

   Dave Johnson
   Course Instructor

   Approvals:
   ________ Date: 07/12/2013
   Department Head

   ________ Date: 8/13/13
   College Dean/Designee

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.org/texas/corecurriculum2014 See form instructions for submission/approval process.
We have every expectation with the reduction of courses in the new core curriculum that this course will meet the minimum student enrollment.

Dr. Donna Callenius Lang  
Vice President  
Texas A&M University at Galveston  
409.740.4419

Great. We only ask that you provide a short statement indicating your expectation that the course will reach the 15 minimum student enrollment. It will be included with the proposal so the Council has full disclosure on why it is being resubmitted. If we get your statement by Friday, July 26th, it will make the deadline for the August 5th meeting.

CJ

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Yes please. We would very much like to include this course.
Dr. Donna Callenius Lang  
Vice President  
Texas A&M University at Galveston  
409.740.4419

From: Chantrey J. Murphy [mailto:cmurph38@exchange.tamu.edu]  
Sent: Wednesday, June 26, 2013 3:11 PM  
To: Donna Lang  
Subject: Regarding ENGL 253

Good afternoon Dr. Lang,

The attached proposal was submitted to the CCC on May 6th and tabled due to low enrollment. This was prior to the ruling on May 29th that Galveston and Qatar minimum enrollment be set at 15 as opposed to the 30 at College Station. Do you expect the enrollment for this course to increase; and with that, would you want the course to be resubmitted for the Council to consider it for the Core?

CJ

Chantrey J. Murphy

Graduate Assistant, Doctoral Student  
Office of the Associate Provost for Undergraduate Studies  
Texas A&M University | Commons Basement

@: cmurph38@exchange.tamu.edu  
#: 979.845.3210
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Language, Philosophy and Culture

In the box below, describe how this course meets the Foundational Component Area description for Language, Philosophy and Culture. Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.

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?

ENGL 253 surveys the history, theories, and methods of contemporary cultural studies, with particular emphasis on the encoded messages in mass entertainment to teach students about the social uses and political implications of popular culture. The impact and affect of popular culture on the beliefs and ideologies which inform societies, nations, and groups around the globe is undeniable if only because its reach is so broad and deep in all our lives. Thus, it is imperative that students be trained in cultural theory—and understand it as a practice with its own history and concepts—so as to examine the meanings that are produced and circulated through the processes, products and practices of everyday life.

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):

Critical thinking is the primary objective of this course because students are actively engaged in the critical analysis and interpretation of texts drawn from popular culture. They must not only consider the potential "message" of a text but how it is created and disseminated to an audience. Moreover, they must take into consideration its "cultural function" as an object informed by ideology. The students learn to construct the right questions that enable one to reach answers that can be defended—such is the basic process of inquiry.

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

This objective is achieved through two medium-sized essays, several short essays and an oral presentation made by each student to the class over their final essay topic. There is dialogue after the presentation between the presenter and the class as they ask questions and push the student to defend the critical position taken in the essay. The short essays allow me to monitor their development as writers and communicators which will be evaluated in the longer essays.

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

The students will be exposed to a spectrum of philosophies and theories concerned with society, culture and the interaction between the two. There are political and ideological foundations to these concepts which necessitate the
students make constant assessments about their own moral positions throughout the semester. Since no one theory is given absolute dominance the students are free to develop their thoughts about their beliefs and notions of social duty as we progress through different theories and the varied texts used as examples. There is an emphasis on diversity in terms of both the mediums we can consider and the context of the texts with regards to history, region, racial and ethnic communities, etc. The students study the topics of transnationalism and internationalism in popular culture via separate class days devoted to charting the half century long history and global uses of the Caribbean pop music called ska as well as specific examples drawn from Japanese cultural production (anime, manga and noise rock bands) that have entered the global marketplace of culture. In thinking about how different groups at different times have used these productions they learn about their own (possibly) unconscious integration into an international community composed of pop markets. This also accounts for why ENGL 253 should be granted the international and cultural diversity (ICD) designation.

Personal Responsibility (to include the ability to connect choices, actions and consequences to ethical decision-making):

Students cannot help but learn about social responsibility because all the theories studied in ENGL 253 have roots in politically charged consequences. The main lesson of the class is that even the most innocent seeming "entertainment" has political reverberations for which it is our duty as citizens to be cognizant. Likewise, if we are to be cognizant we have to understand our own potential complicity with the ideas of a text. Students do not get to hide behind the statement, "It is just a movie," or "It is just a pop song." Ethical decision-making requires an ethics, ENGL 253 does not prescribe a singular morality to its students but it does teach them how we must all be held accountable for the one we support, even if unconsciously, through our pop text choices.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Request for International Cultural Diversity (ICD) Designation for ENGL 253: Introduction to Cultural Studies and Popular Culture

ENGL 253 is a course that in its very purpose emphasizes diversity. There is plurality in terms of the theories under study, the varied artistic mediums used to consider these theories as praxis, as well as the context of the texts with regards to history, region, racial and ethnic communities.

Non-western examples are used throughout the semester; however, there is a more deeply concentrated focus once the class arrives at the sections on transnationalism and internationalism in popular culture. Alongside students reading pieces drawn from recent postcolonial theorists -- Edward Said (orientalism), Gayatri Spivak (the subaltern) and Homi Bhabha (hybridity and cosmopolitanism) -- on separate days the course will turn to two different cultural locales from opposite sides of the world. We first chart the half-century history of the postwar Caribbean pop music called ska. In examining the form's evolution from 1959 to the present, as it is taken up by new generations of kids all around the world. Second, we turn to contemporary Japanese cultural production through the anime animation films, manga graphic novels and the avant-garde populism of noise rock bands like The Boredoms. We find a cosmopolitan attitude toward cultural sharing that embraces the international aspect of culture within a global marketplace. In thinking about how different groups at different times have used these productions they learn about their own (possibly) unconscious integration into an international community composed of pop markets.
ENGLISH 253: INTRODUCTION TO CULTURAL STUDIES AND POPULAR CULTURE

Instructor: Dr. Daniel Traber
Office: CLB 108A
Phone: 741-4382
E-Mail: traberd@tamug.edu

COURSE DESCRIPTION
An introduction to the history, theories and methods of contemporary cultural studies. The course will explore key concepts in cultural theory to examine specific aspects of popular culture as well as cultural sites and practices so as to expand upon the analytical and critical thinking skills learned in ENGL 104 and 203. Prerequisite: ENGL 104.

COURSE OBJECTIVES
The course is structured to develop your critical ability concerning the social uses and political implications of texts drawn from popular culture (film, music, television, clothing, etc.). In honing the analytical and theoretical tools necessary for a critical perspective, the ultimate goal is to help you interrogate the textual material that saturates your lives in a critical, self-conscious manner, and to then express your ideas in written form. A larger goal, then, is working toward an understanding of how the knowledge, values, and ideals used to define a culture, thus our notions of personal selfhood, are instilled and debated via a forum that transmits its messages to millions of people.

REQUIRED TEXTS
(I) An Introductory Guide to Cultural Theory and Popular Culture, John Storey
(R) Cultural Theory and Popular Culture: A Reader, John Storey, ed.
(CC) Common Culture: Reading and Writing about American Popular Culture, Petracca & Sorapure
(SUB) Subculture: The Meaning of Style, Dick Hebdige
(H) Handouts

CLASS POLICIES
Attendance: Since participation in class discussion and workshops is crucial to your success in this class, you must attend regularly and be prepared to participate. Excessive absences will negatively affect your grade. You are allowed 3 unexcused absences. Information concerning absences are contained in the University Student Rules Section 7.<http://www.tamug.edu/stulife/student%20rules/Rule7.htm>. The university views class attendance as an individual student responsibility. All students are expected to attend class and to complete all assignments. Please consult the University Student Rules for reasons for excused absences, detailed procedures, deadlines, and student grievance procedures (Part III, Section 45).

Paper Deadlines: In order to pass this course, you must complete and submit all work. Grades on late papers will drop one letter grade (e.g. A to A-, B+ to B) each DAY (including the weekend) after the due date.

Essay preparation: All drafts (including revisions) must be typed using a standard typeface (e.g., 12 point Courier or 12 Times). Type the draft on white letter size (8.5" x 11") paper, using one side per page. Use 1" margins on all four sides (not 1.25", the Microsoft Word default setting) and double space to allow for comments. If you use a word processor, be sure to save your essay on a disk (do not expect your files to be safe if left on TAMUG public-use computers).
Academic Integrity: For many years Aggies have followed a Code of Honor: "Aggies do not lie, cheat, or steal, nor do they tolerate those who do." Upon accepting admission to Texas A&M University at Galveston, 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 TAMUG community from the requirements or the processes of the TAMUG Honor System. For additional information: <http://www.tamug.edu/honorsystem/>.

It is the responsibility of students and faculty members to help maintain scholastic integrity at the University by refusing to participate in or tolerate scholastic dishonesty (including plagiarism, broadly defined as passing off somebody else’s work as your own, so make sure to cite all sources whose words or ideas you use in your own work [this includes web pages]). The Aggie Code of Honor and the Scholastic Dishonesty sections in the TAMUG University Rules handbook will be the standard upon which scholastic integrity is maintained in this course. Academic dishonesty infractions could result in failure of this course. On all course work, assignments, or examinations, the following Honor Pledge shall be pre-printed and signed by the student “On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work.”

Americans with Disabilities Act of 1990: 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 the Counseling Office, Northen Student Center, or call (409)740-4587.

Family Educational and Rights to 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.

ASSIGNMENTS AND GRADE DISTRIBUTION

• 20% Essay 1
  A 5-7 page paper that discusses and analyzes the cultural function of a pop text. You’ll need to make sense of the text (what it may intend to achieve/say), how a consumer/fan may use it and how it is positioned in the culture, consciously or unconsciously. Let me know what you have chosen before starting the essay.

• 30% Essay 2
  A 7-10 page analytical research paper of a pop text. Basically, it is the same as Essay 1; however, this time you must use at least five (5) scholarly secondary sources (either studies of your chosen text or theoretical works related to the topic). Non-academic sources taken from the internet, while allowed, will not count as one of the five sources. At this stage, your analysis should be informed by the theories we will study during the semester. You may have to order the sources through interlibrary loan so don’t put off doing the research until the last minute.

• 20% 10 Pop Reports (PR)
  A 2 page critical reflection on a pop culture text (broadly defined). This is not a personal reading journal, you are not writing about whether you like/dislike the object under study. I want to see a brief argument presenting a mixture of formal analysis and critical evaluation; it should also show a growing theoretical acumen as the
semester progresses. Try examining different mediums (e.g., film, music, TV, etc.) in each PR to avoid repeating yourself. The report will be graded with a check (4) or check minus (4-). Each one is worth 10 points (a total of 100); the lower grade (5 pts.) will be given to poorly developed or less substantive work, especially those that simply explain, summarize or catalog details at the expense of analysis.

• **10% Final Paper Presentations**
  A five minute presentation on your final paper topic discussing the subject or object you will examine and the argument you will make about it. You will also turn in a 250-word abstract for the final paper. The presentations will be organized alphabetically. The grade is a score out of 100.

• **20% Participation**
  This is defined as attendance, taking part in class discussion and any in-class collaborative assignments. Low attendance will negatively affect this grade.

**Grading:**

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**Schedule**

**WEEK 1: Defining the Popular**
IG: "What is Popular Culture?" (pp. 1-19)
Handouts:
- Alison Schneider, "At Chicago Meeting, Defenders of Traditional Curriculum Assume Embattled Air"
- Michael Berube, "The 'Elvis Costello Problem' in Teaching Popular Culture"
- Rita Felski, "Those Who Disdain Cultural Studies Don't Know What They're Talking About"
R: "Introduction: The Study of Popular Culture and Cultural Studies" (x-xvii); CC: "Why Study Popular Culture?" (1-6)

**WEEK 2: On Reading and Writing**
CC: "Active Reading" (6-27)
CC: "The Writing Process" (27-46)
PR/PR #1

**WEEK 3: "Culture and Civilization" Tradition**
IG: Matthew Arnold & F.R. Leavis (21-35); R: Arnold, "Culture and Anarchy" & Leavis, "Mass Civilisation and Minority Culture" (7-21)
IG: "Mass Culture in America" (35-44); R: Dwight Macdonald, "A Theory of Mass Culture" (22-36)

**WEEK 4: Television**
CC: "The Cultural Influences of Television" (156-83)
CC: "Interpreting Television" (217-43)
PR/PR #2

**WEEK 5: Culturalism**
IG: "Culturalism"(45-63); R: Raymond Williams, "The Analysis of Culture" (48-56)
IG: "CCCS and the Birmingham School" (63-71); R: Stuart Hall, "Notes on Deconstructing the Popular" (442-53)
R: Michael Shadson, "The New Validation of Popular Culture" (495-503); Lawrence Grossberg, "Cultural Studies vs. Political Economy" (613-24)

**WEEK 6: Popular Music**
CC: Simon Frith, "Rock and Sensuality" & David Samuels, "The Rap on Rap" (265-88)
CC: Alan Wells, "Popular Music: Emotional Use and Management" & John Lewis, "Punks in LA" (296-328)
PR/PR #3
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): Performance Studies

2. Course prefix and number: MUSC 201

3. Texas Common Course Number: MUSI 1306

4. Complete course title: Music & The Human Experience

5. Semester credit hours: 3 SCH

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

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

   Current Core - Yes
   Current ICD - 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? Fall, Spring

9. Number of class sections per semester: 8

10. Number of students per semester: 1000

11. Historic annual enrollment for the last three years: 1267 1369 2004

   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] Date 19 March 2013

   Course Instructor

13. Approvals:

   [Signature] Date 3/26/13

   Department Head

   Date 3/20/13

   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 Language, Philosophy and Culture. Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.

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 201: Music is considered within its cultural context, exploring both parallel and conflicting movements in the visual and literary arts, the composer’s own situation, political movements, technological changes, and other events which have an affect on the creation, performance and reception of the particular compositions selected for study in a given semester. The interchange of ideas and styles from other cultures has been a staple of European culture from the days of the crusades (the Arabic oud becomes the ubiquitous Renaissance lute; shawms as predecessor of oboes and bassoons), and these influences are noted throughout the course.

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):

Critical Thinking is addressed through group projects and concert reports. The group project/presentation consists of researching a topic of the group’s choice and presenting it to the class (p. 2). Concert reports (p. 7) require the student to observe, analyze and comment upon such factors as the surroundings in which the concert take place, audience makeup and reaction, performer/audience interaction, analysis of the music itself, and synthesis of the experience as a whole. Students unable to participate in a group project may complete other projects (p. 8), including essays, creative writing, analysis of music in a movie, etc.

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

Communication is of vital importance in a successful group project (p. 2), as each group member is to speak to the class as part of the presentation, in addition to the communication necessary to conduct the research as a group. Effective use of visual aids and video clips is addressed encouraged. Concert reports (p. 7) are to be written in prose form, covering the aspects mentioned under Critical Thinking. Several of the alternate projects (p. 8) require personal interaction and communication (interviews, surveys).

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

Attendance at several concerts is a requirement of the course. These may include “classical” concerts, music of other cultures, popular styles and staged musical works. Students are expected to behave respectfully at the concert and
observe the conventions of the particular genre. Although it is not the focus of Music 201, some musics of other world cultures are studied, and part of the discussion is the social context of performances within that culture, the regard in which creators and practitioners are held, and various customs/taboos (such as removing one's shoes and not stepping over the instruments in an Indonesian gamelan).

Personal Responsibility (to include the ability to connect choices, actions and consequences to ethical decision-making):

Assigned readings, class discussions, projects, and exams address ethical decision-making in the lives of musicians. This includes:

- Personal dilemmas facing composers and musicians throughout history in the face of political events, for example the appropriation of music and musicians for political reasons (Wagner's music in Nazi Germany); satisfying the needs of patrons and employers despite one's own proclivities and preferences (Catholic William Byrd finding it necessary to write Protestant church music); Soviet composers' "Drawer Music"—music written for their own emotional or intellectual expression that was not in styles approved by Soviet authorities, and hence had to be hidden away from public view.
- Evolving issues surrounding intellectual property that reach back to the 18th century and greatly impact modern musicians, including the advent of recording technology and the internet, copyright laws, theft of intellectual property and royalties, the founding of royalty-collecting organizations like ASCAP, BMI, etc.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Music is considered within its cultural context, exploring both parallel and conflicting movements in the visual and literary arts, the composer's own situation, political movements, technological changes, and other events which have an affect on the creation, performance and reception of the particular compositions selected for study in a given semester. The interchange of ideas and styles from other cultures has been a staple of European culture from the days of the crusades (the Arabic oud becomes the ubiquitous Renaissance lute; shawms as predecessor of oboes and bassoons), and these influences are noted throughout the course.

MUSC 201 covers a wide range of vernacular and art music including those of different cultures, within the West and around the world. Additionally, the study of Western European concert repertoire enables students to contextualize music from past eras that regularly surfaces in contemporary media and popular culture -- movies, ringtones, television, video games, and advertisements.

The world music unit in this course consists of modern representations of other cultures, the jazz unit on jazz (an amalgamation of African and European traditions used to define and challenge cultural identities within the United States) is primarily focused on the last 50 years, and student projects are all focused on contemporary issues, totaling 5 out of 14 weeks in the course schedule, over 30% of content addressing the last 50 years.
MUSIC 201 MUSIC AND HUMAN EXPERIENCE FALL 2012
Instructor: Laurine Elkins-Marlow, Ph.D.

MUSC 201.501 meeting Tuesdays & Thursdays 8:00 – 9:15 a.m. in HECC 100
MUSC 201.502 meeting Tuesdays & Thursdays 9:35 – 10:50 a.m. in HECC 100
MUSC 201.505 meeting Tuesdays & Thursdays 12:45 – 2 p.m. in HECC 100

Office: Academic Building 406B, telephone 845-8697 email l-marlow@tamu.edu
Office hours 2 – 3:30 p.m. Tuesdays & Thursdays, and by appointment

COURSE DESCRIPTION
An introduction to music and related issues; designed to enhance the student’s knowledge and perception of music; selected works in various styles within historical, psychological and aesthetic contexts.

PREREQUISITES: None

OBJECTIVES OF THIS COURSE:
1) To demonstrate an understanding of the creation and performance of music in cultural context.
2) To develop and apply listening skills and a working knowledge of basic music terminology.
3) To apply these skills in live listening experiences and to evaluate the concert or event in a written report.
4) To demonstrate an understanding of music of other cultures and "popular" musics (jazz, musical theatre, etc.).
5) To demonstrate knowledge of composers, specific compositions, instruments and forms associated with the various style periods in the history of the "Western art music" tradition.
6) To communicate with the class your research on a musical topic of special interest, working with a group of fellow students.

TEXT: Mark Evan Bonds, Listen to This, Second Edition, Prentice Hall, 2011. You will need both the text and the CDs or downloads. Bonds offers the class materials in a variety of formats, both printed and electronic. You may choose which is most convenient for you. Listening selections on the exams will come from musical selections in Bonds.

It is highly recommended that you also acquire access to Bonds’ MyMusicLab, which offers valuable learning experience through animated listening guides, chapter highlights and quizzes, and many supplemental learning activities.

Bonds’ Listen to This is structured with emphasis on "classical" music of the Western European art music tradition, presented in 6 historical periods, and within these also covers some American popular music, jazz, and musics of other cultures. This text will provide the basic framework for the course to fulfill the objectives given above, and will be supplemented with videos, handouts and additional readings.

Attending a live music performance offers a range of experience and insight not possible when listening to a recording. Students will attend two concerts of "classical" or other music studied in class which are available on campus and in the community and submit reports on their observations. A list of such concerts is included in the class schedule.

DETAILED GUIDELINES FOR WRITING CONCERT REPORTS ARE FOUND AT THE END OF THE SYLLABUS, ALSO AVAILABLE PRINTED AS "THE PINK SHEET."
COURSE REQUIREMENTS:
3 Examinations @ 100 pts each ................. 300
2 concert reports from list in Schedule @ 25 pts each .... 50
Student Group Project/Presentation @ 55 pts ........... 55
Regular class attendance .................................. 45
TOTAL POINTS ........................................... 450

GRADING SCALE: A = 450-405  B = 404-360  C = 359-315  D = 314-270  F = 269 and below

YOUR NAME AND YOUR MUSIC 201 SECTION NUMBER MUST BE ON ALL PAPERS. YOU MUST INITIAL AND RETURN GRADED PAPERS. THESE MUST BE IN YOUR FILE AT THE END OF THE SEMESTER TO RECEIVE CREDIT

EXAMINATIONS
are multiple-choice, to be taken on the 150-question grey Scantron form #0-01607. They will contain both factual information and listening selections from the text and CDs and additional material covered in class lectures and videos. One week before the exam, you will receive a review sheet outlining the material to be covered on the exam, and the listening selections for which you are responsible.

STUDENT GROUP PROJECT/PRESENTATION
Groups of 5 - 10 students will research musical styles of particular interest which may not be covered in detail in our textbook. Each group will present its findings to the class as a group, using Power Point, live performance, video clips, etc. as appropriate to the topic and agreed upon by the group. The class is expected to regard these reports as part of the course content and may expect examination questions on the basic content of the reports. (Students who are unable to participate in this activity due to excessive course load and work commitments may complete two individual projects instead, with the permission of the instructor.)

To receive credit for the group project/presentation
1) the group as a whole must submit an outline or a copy of their Power Point slides, including the names of all group members
   AND
2) each student must submit a brief explanation of his/her part in the project and an evaluation of the experience, specifying beneficial of detrimental aspects, problems and solutions, etc.

CLASS ATTENDANCE
Regular class attendance is expected. Students are expected to sign in each class on the attendance sheet which will be passed around during class. If for some reason the sheet does not get to you, it is your responsibility to see that your name is on a sheet of paper (which you can leave on the instructor's desk as you are leaving). It is expected that you will sign in with your own handwriting, not to have a kind friend sign in for you. One unexcused absence is permitted. Each additional unauthorized absence will result in a 5 point deduction from your point total for the class. YOU MUST SUBMIT WRITTEN DOCUMENTATION FOR ABSENCES as per http://student-rules.tamu.edu/rule07
DUE DATES FOR CONCERT REPORTS AND PROJECTS

Concert reports and projects may be completed and submitted at any time during the semester. In most cases these will be graded and returned to you within two weeks. INITIAL AND RETURN the graded reports to go in your file.

If you are not pleased with your grade on a concert report, you may correct it, or attend another concert and correct the shortcomings of the first report in the subsequent report.

ONE concert report is DUE BY THURSDAY, OCTOBER 11, before Midsemester grades must be submitted.

ALL REPORTS AND PROJECTS ARE TO BE TURNED IN BY THE LAST WEEK OF CLASS, LAST CLASS DAY DECEMBER 4, with the exception of concerts occurring at the very end of the semester.

In most cases these will be graded and returned at your final exam so you can see your grade.

I WILL ACCEPT PAPERS AND PROJECTS AT THE FINAL EXAM BUT THESE WILL BE GRADED AND GO DIRECTLY INTO YOUR FILE.

NOTE WELL ----- YOU CANNOT CORRECT OR CHANGE ANY MISTAKES OR OMISSIONS, OR CONTEST A GRADE RECEIVED ON A PAPER OR PROJECT SUBMITTED ON THE LAST CLASS DAY OR AT THE FINAL EXAM.

ADA POLICY STATEMENT

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

ACADEMIC INTEGRITY STATEMENT

"An Aggie does not lie, cheat, or steal, or tolerate those who do." Please consult the Honor council Rules and Procedures on the web at http://aggiehonor.tamu.edu In Music 201 this refers not only to cheating on exams, but copying or unduly collaborating on concert reports or downloading materials from the web for other reports. If any two papers are too similar, neither will receive credit. DO YOUR OWN WORK!!

PUT YOUR NAME AND SECTION NUMBER ON EVERY PAPER YOU TURN IN.
INITIAL AND RETURN GRADED PAPERS TO GO IN YOUR FILE
IF PAPERS ARE NOT FOUND IN YOUR FILE AT SEMESTER'S END, YOU MAY NOT RECEIVE CREDIT FOR THEM
SCHEDULE OF CLASS TOPICS AND CONCERTS
as of August 2012. Subject to Change due to Guest Lecturers, Residencies, and Concerts which have not been scheduled this early in the semester.

More details on concerts will be available on fliers distributed later in the semester and on the websites of sponsoring organizations. Expect to have more possibilities added to this list. Most concerts offer reduced ticket prices for students, and many are free.

Be sure to Doublecheck the times and locations on organization websites before you go! Times and venues have been known to change!!!!

Abbreviations of Sponsoring Organizations:
AGO American Guild of Organists
BVC Brazos Valley Chorale
BVSO Brazos Valley Symphony Orchestra
CCC/FCM Community Chamber Concerts
CCC/FPC Concerts on Carter Creek, First Presbyterian Church
OPAS – TAMU MSC Opera and Performing Arts Society
TAMU PERF TAMU Department of Performance Studies
TC BCS Theatre Company of Bryan/College Station

**Counts for “Classical” concert credit – one of the two required concerts must be one of these
* May be used for the second required concert, or you may have have two ** concerts

WEEK 1 Aug 28, 30 Introduction, Overview, ELEMENTS OF MUSIC (Bonds pp 4-15)

WEEK 2 Sept 4, 6 MORE ELEMENTS, MIDDLE AGES Bonds PT 1
9 Sep Sun at 6 PM *Vocalist Karen Chavez, St. Thomas Episcopal Church, CS

WEEK 3 Sept 11, 13 MIDDLE AGES/RENAISSANCE PT 2

WEEK 4 Sep 18, 20 INSTRUMENTS OF THE ORCHESTRA, BAROQUE PT 3
20 Sep Thur at 7:30 PM *OPAS “The Midtown Men,” Rudder Aud $
21 Sep Fri at 7:30 PM *OPAS “The Midtown Men,” Rudder Aud $
21 Sept Fri at 7 pm *Theatre Company musical “The Music Man,” Tejas Center (Texas Ave & Villa Maria) $
22 Sep Sat at 2 PM and 7 PM *Theatre Company musical “The Music Man,” Tejas Center
23 Sep Sun at 2 pm *Theatre Company musical “The Music Man,” Tejas Center (Texas Ave & Villa Maria) $
23 Sep Sun at 3 PM **Concerts Carter Creek, organist Niko Tchoelker, First Presbyterian Church, Bryan, free
24 Sep Mon at 7:30 PM **Friends of Chamber Music: A Far Cry, First Presbyterian Church, free

WEEK 5 Sept 25, 27 BAROQUE PT 3
25 Sep Tues at 7:30 PM **TAMU Perf Music Faculty Recital, Rudder Theatre
28 Sept Fri at 7 pm *Theatre Company musical “The Music Man,” Tejas Center (Texas Ave & Villa Maria) $
29 Sep Sat at 2 PM and 7 PM *Theatre Company musical “The Music Man,” Tejas Center
30 Sep Sun at 2 pm *Theatre Company musical “The Music Man,” Tejas Center (Texas Ave & Villa Maria) $
30 Sep Sun at 3 PM **TAMU Bands Wind Symphony and Symphonic Winds, Rudder Theatre
30 Sep Sun at 6 PM *Concerts on Carter Creek: David Stevens, First Presbyterian Church, free
30 Sep Sun at 6 PM **TAMU Bands Symphonic Band and Concert Band, Rudder Theatre
WEEK 6 Oct 2, 4  EXAM #1 on TUESDAY, CLASSICAL ERA PT 4 Thursday

5 Oct Fri at 7 pm  *Theatre Company musical “The Music Man,” Tejas Center (Texas Ave & Villa Maria) $
6 Oct Sat at 2 PM and 7 PM  *Theatre Company musical “The Music Man,” Tejas Center $
7 Oct Sun at 2 pm  *Theatre Company musical “The Music Man,” Tejas Center (Texas Ave & Villa Maria) $
7 Oct Sun at 5 PM  **Brazos Valley Symphony Orchestra, Rossini, Saint-Saens Piano concerto, Brahms Symphony No. 4, Rudder Theatre $

WEEK 7 Oct 9, 11  MORE CLASSICAL ERA

11 Oct Thurs at 8 PM  *TAMU Perf James Luna, Rudder Theatre
11 Oct Thurs at 7:30 PM  *OPAS IG Ray Benson, Rudder Theatre $
12 Oct Fri  *Century Singers Showcase, A&M United Methodist Church. Variety show & dessert $
13 Oct Sat at 11:55 CST  **Met in HD Donizetti’s L’Elisir d’Amore, Cinemark Theatre, $
13 Oct Sat at 3 PM  **TAMU Bands University Jazz Ensembles, Rudder High School
13 Oct Sat at 6 PM  **TAMU Bands University String Orchestra, Rudder High School
Oct 15 Midsemester grades due

WEEK 8 Oct 16, 18  THE NINETEENTH CENTURY PT 5

WEEK 9 Oct 23, 25  MORE 19th C, OPERA PT 5

23 Oct Tues at 7:30 PM  *OPAS Martha Graham Dance Company, Rudder Aud $
24 Oct Wed at 7:30 PM  **TAMU Perf Texas Guitar Quartet concert, Texas A&M International Guitar Festival and Symposium, Rudder Theatre
25 Oct Thurs at 7:30 PM  **TAMU Perf Friends of Chamber Music- Los Angeles Guitar Quartet Concert, Texas A&M International Guitar Festival and Symposium, Rudder Theatre
26 Oct Fri at 7:30 PM  **TAMU Perf Grisha Goryachev Concert, Texas A&M International Guitar Festival and Symposium, Rudder Theatre
26 Oct Fri at 8 PM  Theatre Company **The Rocky Horror Show,” Tejas Center (Texas Ave & Villa Maria) $
27 Oct Sat at 8 PM and 11:45 PM  Theatre Company **“The Rocky Horror Show,” Tejas Center (Texas Ave & Villa Maria) $
27 Oct Sat at 11:55 AM  **Met in HD Verdi’s Othello, Cinemark Theatre, $
29 Oct Mon at 7:30 PM  *OPAS musical Catch Me if You Can, Rudder Aud $

WEEK 10 Oct 30 Nov 1  WORLD MUSIC (selections from Bonds, handouts, videos)

30 Oct Tues at 7:30 PM  *OPAS musical Catch Me if You Can, Rudder Aud $
1 Nov Thurs at 7:30 PM  fyi TAMU Perf Music No Exit, Rudder Theatre
1 Nov Thurs at 7:30 PM  fyi OPAS IG LA Theatre Works Pride and Prejudice, Rudder Theatre $ FYI = For your information, Not for concert credit!!!
2 Nov Fri at 7 PM  ExCr AGO Presentation on Beethoven’s 9th Symphony, Our Saviour’s Lutheran Church, CS
4 Nov Sun at 5 PM  **BVSO BVCC TAMU Century Singers – Beethoven’s Symphony No. 9, Mozart Eine Kleine Nachtmusik, Rudder Auditorium $
WEEK 11 Nov 6, 8  EXAM #2 ON TUESDAY, 20th Century PT 6 Thursday

7 Nov Wed at 6:30 PM  **Met in HD  Donizetti's opera L'Elisir d'Amore, Cinemark Theatre, $
7 Nov at 7:30 PM  **TAMU Perf  Pablo Salcedo, Andean flutes, Rudder Theatre
10 Nov Sat at 11:55 AM  **Met in HD  Ade's opera The Tempest, Met Premiere, Cinemark Theatre, $
11 Nov Sun at 6 PM  **Texas Early Music Project: Hildegard of Bingen Concert, St. Thomas Episcopal Church

WEEK 12 Nov 13, 15  MORE 20th CENTURY, JAZZ  PT 6

13 Nov Tues at 7:30 PM  OPAS Laughter and Reflection with Carol Burnett, Rudder Aud  $  FYI not for concert credit!!!!
14 Nov Wed at 6:30 PM  *Met in HD  Verdi's Othello, Cinemark Theatre, $
15 Nov Thur at 7:30 PM  **Friends of Chamber Music: Canadian Brass, Christ United Methodist, free
18 Nov Sun at 3 PM  **Concerts on Carter Creek: The Marian Anderson String Quartet, First Presbyterian, free

WEEK 13 Nov 20  STUDENT PRESENTATIONS  (November 22 Thanksgiving holiday)

WEEK 14 Nov 27, 29  STUDENT PRESENTATIONS

28 Nov Wed at 6:30 PM  **Met in HD  Ade's opera The Tempest, Met Premiere, Cinemark Theatre, $
29 Nov Thurs at 7:30 PM  **Trombonanza, trombone choirs concert, Our Saviour's Lutheran Church, free
30 Nov Fri at 7 pm  **Theatre Company  musical "A Christmas Carol," Tejas Center $
1 Dec Sat at 2 PM and 7 PM  **Theatre Company  musical "A Christmas Carol," Tejas Center $
1 Dec Sat at 11:55 AM  Met in HD  **Mozart's opera La Clemenza di Tito, Cinemark Theatre, $
2 Dec Sun at 2 PM  **Theatre Company  musical "A Christmas Carol," Tejas Center (Texas Ave & Villa Maria)  $
2 Dec Sun at 2 PM  **TAMU Bands Symphonic Winds and Orchestra, Rudder Theatre
2 Dec Sun at 4 PM  **TAMU Choral Organizations "Holiday Spirit of Aggieland" concert, Rudder Aud
2 Dec Sun at 6:30 PM  **TAMU Bands Symphonic Band and Concert Band, Rudder Theatre

LAST CLASS DAY  Dec 4  STUDENT PRESENTATIONS

4 Dec Tues at 7 PM  **TAMU Perf  Guitar Studio Recital, St. Thomas Episcopal Church
5 Dec Wed at 7 PM  **TAMU Perf  Piano Studio Recital, St. Mary Catholic Church
5 Dec Wed at 7 PM  **TAMU Perf  Voice Studio Recital, St. Mary Catholic Church
6 Dec Thur at 12:30 PM  **AGO Advent Recital, St. Thomas Episcopal Church, free
7 Dec Fri at 7 pm  **Theatre Company  musical "A Christmas Carol," Tejas Center (Texas Ave & Villa Maria)  $
8 Dec Sat at 2 PM and 7 PM  **Theatre Company  musical "A Christmas Carol," Tejas Center $
9 Dec Sat at 2 pm  **Theatre Company  musical "A Christmas Carol," Tejas Center (Texas Ave & Villa Maria)  $
8 Dec Sat at 7:30 pm  **BVC "Christmas Cheer," First Presbyterian Church, $
8 Dec Sat at 11:55 AM  **Met in HD  Verdi's opera Un Ballo in Maschera, Cinemark Theatre $
9 Dec Sun at 5 PM  **BVSO Holiday Brass and Organ Spectacular, with choirs, Christ United Methodist  $
EXAM SCHEDULE (as set by the university)

8 am TR class (501) 10 DEC MONDAY at 1 PM
9:35 TR class (502) 7 DEC FRIDAY at 12:30 PM
12:45 TR class (505) 12 DEC WEDNESDAY at 8 AM

After the Semester is over, FYI (most Cinemarks carry the Met in HD series)
12 Dec Wed at 7:30 PM **OPAS IG The Romeros and Concerto Malaga, classical guitar, Rudder Theatre $
13 Dec Thur at 12:30 PM **AGO Advent Recital, St. Thomas Episcopal Church, free
14 Dec Fri at 7 pm *Theatre Company musical "A Christmas Carol," Tejas Center $
15 Dec Sat at 2 PM and 7 PM *Theatre Company musical "A Christmas Carol," Tejas Center $
15 Dec Sat at 11:55 AM **Met in HD Verdi's opera Aida, Cinemark Theatre $
16 Dec Sun at 2 pm *Theatre Company musical "A Christmas Carol," Tejas Center (Texas Ave & Villa Maria)
16 Dec Sun at 7:30 PM **St. Cecilia Consort early music Christmas Cantate, St. Thomas Episcopal Church, free
19 Dec Wed at 6:30 PM Met in HD Mozart's opera La Clemenza di Tito, Cinemark Theatre, $
20 Dec Thur at 12:30 PM AGO Advent Recital, St. Thomas Episcopal Church, free

*****To keep up with Performance Studies events, please join the Texas A&M Department of Performance Studies' Facebook group.

***** Students are encouraged to listen to KAMU-FM (90.9 FM) which offers a wide variety of programming in "classical," jazz, and various other styles we study in this class. Other sources of noncommercial music are local KEOS (89.1 FM) and A&M student radio KANM (1690 AM), Houston KUHF (91.7 FM) and Austin KMFA (89.5 FM)

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PUT YOUR NAME AND SECTION NUMBER ON EVERY PAPER YOU TURN IN
INITIAL AND RETURN GRADED PAPERS TO GO IN YOUR FILE
IF PAPERS ARE NOT FOUND IN YOUR FILE AT SEMESTER'S END,
YOU MAY NOT RECEIVE CREDIT FOR THEM

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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): Performance Studies

2. Course prefix and number: THAR 156

3. Texas Common Course Number: n/a

4. Complete course title: Dress, Culture, and Society

5. Semester credit hours: 3

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

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

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

   - Yes
   - No

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

9. Number of class sections per semester: 1

10. Number of students per semester: 100

11. Historic annual enrollment for the last three years: n/a (new course) n/a n/a

   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

   Date

   Approvals:

   Date

14. Department Chair

   Date

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: Language, Philosophy and Culture

In the box below, describe how this course meets the Foundational Component Area description for Language, Philosophy and Culture. Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.

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?

Every day humans the world over make decisions about how to dress. Humans use dress as a means of communication and personal expression. This course explores the social, psychological, and cultural aspects of dress and appearance, including the relationship of dress to physical and social environments, aesthetic and personal expression, and cultural ideals and values. Dress cannot be isolated from the political, economic and social surroundings of the time. We will explore sources of information of dress from a wide range of disciplines such as anthropology, sociology, psychology, politics, economics, biology, chemistry, art history and history.

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 use critical thinking skills when employing the scientific language of the classification system of dress, evaluating the strengths and weakness of sources of information about dress, analyzing how variations in human appearance affect choices in dress, and investigating the relationship between costume and the lighting, staging and content of the performance they are required to attend. This is applied in the assigned Production Response.

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

Effective written communication is critical to course assignments including the “Understanding Race” Response Paper and Production Response Paper. These written assignments are graded based on the following criteria: writing – organization, clear communication of ideas and meaning; mechanics – grammar and punctuation; correct use of course concepts and vocabulary; and citation of sources.

The Course Concept Collage assignment requires groups of students to translate knowledge of course concepts into images and communicate comprehension in a visual manner.

In-class discussions of reading assignments, as well as group assignments, such as Rules for Dress, require students to verbally express course concepts and relate those concepts to their own experiences.
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 are challenged to develop intercultural competence through the recognition that the meanings of dress vary from society to society, regionally, nationally, and globally. They explore the impact of the fashion industry and technology on humans, animals, and the environment and how the fashion industry is introducing sustainability. In conjunction with attendance at a performance of the Department of Performance Studies Theatre Arts production, class discussion covers appropriate audience behavior and etiquette in order to effectively engage in the performance. This assignment also aids in the discovery of dress as an art form and an integral part of visual, performing, and literary arts.

Personal Responsibility (to include the ability to connect choices, actions and consequences to ethical decision-making):

Students make connections between their personal choices in dress and the consequences for the global community through topics such as the second-hand clothing trade and technology and sustainability in dress and fashion. Reading and discussing “Helping or Hindering?” helps students see that donating unwanted clothing is actually a political act with economic ramifications in a global economy. Students discuss the costs (including natural resources, labor, and transport) to produce the clothing they wear and a variety of fashion designers embracing sustainability and green practices in “EcoFashion”.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
THAR 156 Dress, Culture, and Society

Request for International and Cultural Diversity (ICD) Designation

This course presents the relationship of dress to humans as biological, aesthetic, and social beings. Everyday humans around the globe make decisions about how to dress. Humans use dress as a means of communication and personal expression. Both wearers and observers of dress make many assumptions about the meanings involved in what they perceive, but do not always think consciously about these assumptions because they are enculturated. We perceive similarities and differences between groups of humans, whether it is social cliques on a college campus, or between peoples of different religions and lifestyles, based on appearance and dress.

This course introduces tools, such as the classification system of dress and the scale of world cultures, that enable students to explore the phenomenon of dress more objectively. Each scale of culture influences a person’s dress, both as individuals and as members of a group. The concepts of social and cultural scale offer tools for limiting ethnocentric bias in the study of dress and in the cross-cultural interaction that is inevitable in today’s global-scale society.
Instructor: Rayna Middleton Dexter, M.F.A.
E-mail: rdexter@tamu.edu
Phone: (979) 845-5001 (no voicemail)
Office: 259 LAAH
Office Hours: TBA
Class Meeting Times: TBA
Class Meeting Location: TBA

Course Description
Relationship of dress to humans as biological, aesthetic, and social beings; dress as cultural performance. There are no prerequisites for this course.

Course Introduction
Every day humans the world over make decisions about how to dress. Humans use dress as a means of communication and personal expression. This course explores the social, psychological, and cultural aspects of dress and appearance, including the relationship of dress to physical and social environments, aesthetic and personal expression, and cultural ideals and values. Dress cannot be isolated from the political, economic and social surroundings of the time. We will explore sources of information of dress from a wide range of disciplines. Dress is a distinctive art form. Dress is also used as an integral part of a wide variety of art forms, and a means of expression for many artists.

Course Outcomes
Through this course students will:
• Identify dress as a behavioral process involving all the senses of perception.
• Recognize that the meanings of dress vary from society to society and analyze these variations.
• Describe the ways in which affinities and conflicts are expressed, in part, in dress when people of different cultures come in contact.
• Develop skill in the use of data sources for research and analysis of dress.
• Evaluate the differing strengths and weaknesses of dress evidence found in dress artifacts, representations of dress, and written documentation of dress.
• Relate dress and specific physical and social environments.
• Explore how dress can alter or enhance the form of the physical body to meet personal or cultural needs.
• Discover dress as an art form and an integral part of visual, performing, and literary arts.
• Analyze the differences and similarities between costume and everyday dress.

To successfully complete this course you must:
• Attend and participate in all class meetings.
• Attend and review the Department of Performance Studies’ semester production (multiple dates TBA).
• Complete all reading and written assignments.
• Become familiar with the eLearning website as important course information and communication will be posted there.

Resources and Required Materials:
• *The Visible Self: Global Perspectives on Dress, Culture, and Society, 3rd edition*, Joanne B. Eicher, Sandra Lee Evanson and Hazel A. Lutz
• An 8 ½ x 11 gray scantron sheet and a number 2 pencil for each test

Assignments and Grading
All grades will be posted on the eLearning website. Please review your grade throughout the semester. If you have grade related questions or concerns, please see me during office hours or make an appointment. In accordance with The Family Education Rights and Privacy Act (FERPA) I will not discuss grades in the classroom or via e-mail.

Grade Breakdown:
Written Assignments 25%
(Includes homework and In-class assignments)
Production Response 5%
Online Quizzes 25%
Test 1 15%
Test 2 15%
Test 3 15%

• A (90-100) – Excellent. Your work is turned in on time, complete, appropriate to the assignment, and demonstrates thoughtful application of the materials covered in class. Your work demonstrates thoughtful preparation, and presentation.
• B (80-89) – Good. Your work is turned in on time, complete, appropriate to the assignment, and demonstrates application of the materials covered in class.
• C (70-79) – Satisfactory. Your work is turned in on time and complete. Your work meets the requirements of the course work.
• D (60-69) - Passing. Your work is turned in on time, but is incomplete or does not meet the requirements of the course work.
• F (0-59) - Failing. Your work is not turned in on time or does not meet the requirements of the course work.

Reading Assignments: Please complete all assigned reading before the next class so you will be familiar with the general information to be covered.

Written Assignments: Detailed instructions for homework assignments will be posted on eLearning. All homework assignments are due at the beginning of the class session and must be submitted online through eLearning. In-class assignments must be turned in at the end of the class session. Late assignments will not be accepted except in the case of an excused absence.
The following is a list of written assignments:

• Library Scavenger Hunt
• Classifications of Dress Bingo
• Sources of Information Worksheet
• Preliminary Research Worksheet
• "Understanding Race" Response Paper
• Rules for Dress
• Concept Collage

Production Response: You are required to attend a performance of the Department of Performance Studies semester production. You will then write a 2-3 page essay discussing the role of dress in supporting the characters and actors as well as the similarities and differences between costumes in the performing arts and dress in everyday life.

Assessments:
You will be responsible for taking online quizzes through the Assessments tab on eLearning. You are welcome to use your course packet and notes from class while taking quizzes, but these are the only approved resources. Please adhere to the Aggie Honor Code and refrain from using any unauthorized materials or assistance from classmates.

In addition to online quizzes there will be a total of three tests taken in class. The final exam is not comprehensive, but simply the third test. You will need the gray 8.5"x11" scantron form (Form no.: NCS MP90051, NCS Pearson MM90051-2 or Scantron form No.0-101607-TAMU) and a No. 2 pencil for each test. Your textbook and notes may not be used during in-class tests. Tests and quizzes will cover the assigned reading as well as lecture material.

Campus Resources:
I would like to introduce you to some useful campus resources which may enhance your learning experience. Items are listed by topic/content area, and corresponding resource units are hyperlinked.

• Study Skills: Student Learning Center, Student Counseling Service
• Tutoring: Student Learning Center, University Writing Center, Department of Multicultural Services
• Career/Major: Student Counseling Service, Career Center
• Crisis: Student Assistance Services

Policies
Classroom Atmosphere
Please respect your fellow students and the instructor by arriving to class on time. Please silence your cell phones before class begins. For more information regarding classroom behavior please see Student Rule 21.

In this course, each voice in the classroom has something of value to contribute to class discussion. We will often engage difficult and controversial issues and it will be our collective responsibility to make sure that our classroom interaction is respectful and supportive of the views, experiences and expertise of others at all times. Please respect the different experiences,
beliefs and values expressed by your fellow students and instructor, and refrain from derogatory comments about other individuals, cultures, groups, or viewpoints. I reserve the right to remove anyone from class who acts in a rude or disruptive manner.

The Texas A&M University Commitment to Diversity Statement

Attendance
The best way to be successful in this course is to attend class. The University views class attendance as the responsibility of an individual student. I will not accept late assignments without an excused absence. If you do miss a class for any reason you are responsible for obtaining notes and information regarding assignments from your classmates. As per University policy, a student must notify me in writing (an acknowledged e-mail is acceptable) prior to the absence if possible, but no later than the end of the second working day after the absence in order to be excused. In most cases I will ask for documentation substantiating the reason for the absence. You must provide the documentation within one week of the last day of absence in order to be excused. See http://student-rules.tamu.edu/rule07

Academic Integrity
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. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. See http://aggiehonor.tamu.edu

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

If you believe that you have a disability that is affecting your level of participation or success in this course, please do not hesitate to see me. I will be happy to help you find the resources you need to help you succeed in this course.
COURSE SCHEDULE
The following is a tentative outline of the course activities and project due dates. The instructor reserves the right to adjust the schedule as needed to enhance learning opportunities. If any changes are necessary, they will be clearly communicated in advance.

<table>
<thead>
<tr>
<th>Date</th>
<th>Class Topic</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Course Introduction and Syllabus Defining Dress</td>
<td>Reading Assignment:</td>
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<td>1. course syllabus</td>
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<td>Motivations for Dress</td>
<td>Reading Assignment:</td>
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<td>1. <em>The Visible Self</em> Ch. 1</td>
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<td>Week 2</td>
<td>Library Presentation</td>
<td>Syllabus Quiz Due</td>
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<td>Library Scavenger Hunt Due</td>
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<td>The Classification System of Dress</td>
<td>Reading Assignment:</td>
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<td>In class: <em>Classifications of Dress Bingo</em></td>
<td>1. <em>The Baths</em></td>
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<td>2. <em>Many Disciplines, Many Rewards</em></td>
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<td>Week 3</td>
<td>Records of Dress</td>
<td>Reading Assignment:</td>
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<td>In class: <em>Sources of Information Worksheet</em></td>
<td>1. <em>The Visible Self</em> Ch. 3</td>
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<td>2. <em>Many Disciplines, Many Rewards</em></td>
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<td>Written Interpretations of Dress</td>
<td>Quiz 1 Due</td>
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<td>In class: <em>Sources of Information Worksheet</em></td>
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<td>Week 4</td>
<td>Dress, Culture and Society</td>
<td>Reading Assignment:</td>
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<td>1. <em>The Visible Self</em> Ch. 2</td>
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<td>Dress, Culture and Society</td>
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<td>Week 5</td>
<td>Dress in Domestic-scale Cultures</td>
<td>Reading Assignment:</td>
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<td>1. <em>Documenting the Origins of Somali Folk Dress</em></td>
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<td>Dress in Political-scale Cultures</td>
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<td>Week 6</td>
<td>Dress in Commercial-scale Cultures</td>
<td>Reading Assignment:</td>
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<td>1. <em>In Service of the Dragon Throne</em></td>
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<td>Test 1</td>
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<td>Week 7</td>
<td>Physical Appearance and Dress</td>
<td>Reading Assignment:</td>
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<td>1. AAA Statement on &quot;Race&quot;</td>
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<td>The Body in Cultural Context</td>
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<td>Week</td>
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<td>8</td>
<td>1. <em>The Visible Self</em> Ch. 5 “Understanding Race” Response Due</td>
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<td><strong>Achieving Ideals of Beauty by Illusion</strong></td>
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<td><strong>Conformity and Individuality</strong> In class: Rules for Dress</td>
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<td><strong>Dress and the Arts</strong></td>
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<td><strong>Quiz 3 Due</strong></td>
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<td><strong>Reading Assignment:</strong></td>
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<td>1. <em>The Visible Self</em> Ch. 11</td>
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<td><strong>Reading Assignment:</strong></td>
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<td>1. <em>Look Like a Lady; Act Like a Man; Work Like a Dog</em></td>
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<td><strong>Reading Assignment:</strong></td>
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<td>1. <em>The Visible Self</em> Ch. 13</td>
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<td>2. <em>Signature Style</em></td>
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<td><strong>Reading Assignment:</strong></td>
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<td><strong>Test 2</strong></td>
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<td><strong>Reading Assignment:</strong></td>
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<td>1. *Size Matters: “Man in His Perfection”</td>
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<td>2. <em>Becoming a Gendered Body: Practices of Preschools</em></td>
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<td><strong>Effects of Dress on the Body</strong></td>
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<td><strong>Reading Assignment:</strong></td>
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<td>1. <em>Feminist Dress Reform</em></td>
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<td>2. <em>Pressure of Menswear</em></td>
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<td><strong>Quiz 4 Due</strong></td>
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<td>12</td>
<td><strong>Body, Dress, and Environment</strong></td>
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<td><strong>Reading Assignment:</strong></td>
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<td>1. <em>The Visible Self</em> Ch. 6</td>
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<td>2. <em>Innerskins/Outerskins</em></td>
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<td><strong>Production Response Due</strong></td>
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<td><strong>Body, Dress, and Environment</strong></td>
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<td><strong>Reading Assignment:</strong></td>
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<td>1. <em>Wardrobe for Space</em></td>
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<td><strong>Reading Assignment:</strong></td>
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<td>1. <em>The Visible Self</em> Ch. 14</td>
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<td>2. <em>Cyborgs, New Technology, and the Body</em></td>
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<td>13</td>
<td><strong>Dress and Technology</strong></td>
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<td><strong>Reading Assignment:</strong></td>
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<td>1. “<em>Green Is the New Black</em>”</td>
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<td><strong>Quiz 5 Due</strong></td>
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<td>Week 14</td>
<td>Sustainable Dress</td>
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<td>Course Conclusion and Final Exam Review</td>
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<td>In class: Course Concept Collages</td>
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<td>Finals Week</td>
<td>Test 3</td>
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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): Sociology

2. Course prefix and number: SOCI 217

3. Texas Common Course Number: NA

4. Complete course title: Introduction to Race and Ethnicity

5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester: 2

10. Number of students per semester: 100

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

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]

14. Department Head
   [Signature]
   [Date]

15. College Dean/Designee
   [Signature]
   [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.
Foundational Component Area: Social and Behavioral Sciences

In the box below, describe how this course meets the Foundational Component Area description for Social and Behavioral Sciences. Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.

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?

This lower division undergraduate course is an introduction to sociological perspectives on race and ethnicity designed to provide the student with both an understanding of the concepts of race and ethnicity and the effective use of sociological theories and methods in their study; covers sociological theories and perspectives on race and ethnicity, their influence on individual and group identities, and their influence on the institutions that organize community life.

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):

By the end of the course, students will have produced 1) several short analytic pieces (reading responses), 2) two medium-length pieces of analytical written work (concept papers), and 3) be capable of critically engaging with social science data pertaining to race and ethnicity. These require that students combine different perspectives and different types of information from different sources.

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

Students are required to produce two (2) medium length papers, at least ten (10) short reading responses posted in a class blog addressing their own reactions and interpretations of course materials, and engage in substantive class participation in at least five (5) ongoing class discussions and one (1) class presentation including a memo and Power Point slides that depict statistical information. The goal is to develop effective communication skills through speaking and writing and visual representations.

Empirical and Quantitative Skills (to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions):

Students are required to reflect upon information gleaned from course readings about racial/ethnic populations in the United States. In so doing they will demonstrate their understanding of and ability to apply critical theoretical frameworks and engage with methodological practices in the study of race and ethnicity. Emphasis will be upon assessing how different sources of data might be assessed for accuracy. This is assessed through papers and in-class presentations.
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 are required to consider how large-scale social problems distinctly impact racial and ethnic communities in the United States using information gleaned from population histories, theoretical frameworks and readings on methods with an eye towards assessing policy interventions. This is assessed through in-class discussions and written short responses.

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 Sociology
SOC 217: Introduction to Race and Ethnicity
Request for International and Cultural Diversity Designation

This course focuses on the sociological analysis of race and ethnicity. Issues of race and ethnicity are explored from many different perspectives and include cultural and historical variation in how race is defined and experienced. Cross-cultural variations race and ethnicity are emphasized. While historical analysis is considered, emphasis is upon race/ethnicity scholarship in the last 20 years.
Introduction to Race and Ethnicity
SOCI 217
TR 11:10-12:25 pm

Instructor: Dr. Joseph O. Jewell
Office: 419 Academic
Office Phone: 979.458.0491
E-mail: jjewell@tamu.edu
Office Hours: Wednesdays, 12-5pm and by app’t.

COURSE DESCRIPTION

Welcome to Sociology 217: Introduction to Race and Ethnicity. As its title suggests, this lower division undergraduate course is an introduction to the sociological examination of race and ethnicity in social life. Its purpose is to provide the student with both an understanding of the concepts of race and ethnicity and the effective use of sociological theories and methods in their study.

The specific topics to be covered in this course include: sociological theories and perspectives on race and ethnicity, their influence on individual and group identities, their influence on the institutions that organize community life, and their relationship to politics and social change. Among the questions to be addressed are: What are race and ethnicity? How and why do we construct racial and ethnic identities? How do race and ethnicity function simultaneously as identities and as systems of inequality? In the process of answering these questions, we will touch on larger issues in the field of sociology, such as: the significance of race for other social identities such as gender, sexuality, and class; how the experiences of minority groups with key social institutions differ from those of majority groups; and how race as a stratifying principle in our society shapes our understandings of social phenomena. Along the way, this course will introduce you to important sociological perspectives and tools that researchers have used to answer such questions, both historically and presently.

As the weeks progress, you will find this course academically challenging and intellectually provocative. Keeping in mind that it is the task of sociology as a discipline to question everyday assumptions about social life using scientific inquiry, this course has one major goal: to challenge you to take a step back from “common sense” explanations and think critically and theoretically about race and ethnicity as well as other forms of difference.

The amount of readings will average between 50 to 100 pages per week. Note: Your success in this class will be determined by the amount of time and attention you devote to completing assigned readings, attending lectures, participating in classroom discussion and completing other assignments.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Office of Support Services for Students with Disabilities in Cain Hall, Room B118 (979-845-1637; http://disability.tamu.edu/).
REQUIRED TEXTS & READINGS

Additional readings marked (e) will be made available to you electronically through E-Learning. If you have difficulties accessing them, let me know immediately via e-mail. Please put “Readings for SOCI 217” in the subject line.


GRADING & EXAMS

Letter grades will be assigned based on the percent of total points possible. The grading scale is as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>90-100</td>
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<td>B</td>
<td>80-89</td>
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<td>C</td>
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<tr>
<td>D</td>
<td>60-69</td>
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<tr>
<td>F</td>
<td>0-59</td>
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</tbody>
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Final grades will be calculated as follows:

- Class Attendance & Participation: 10%
- Reading Quizzes: 10%
- Midterm #1: 20%
- Midterm #2: 20%
- Group Presentation: 15%
- Final Exam: 25%

Students should expect reading and writing assignments appropriate for a lower division course. The final grade will be computed based on the assignments described on the following page.
STUDENT LEARNING OBJECTIVES

CONTENT:
• An introduction to the various theoretical and methodological approaches employed in the sociological study of race and ethnicity
• An introduction to the comparative study of racial/ethnic communities in the United States including a brief survey of the population histories of racial/ethnic communities.
• The impacts of race and ethnicity as principles of social organization.

SKILLS:
• The use of theoretical concepts and frameworks as tools for critical thinking about the self, society, social problems and public policies.
• Critical thinking, analytic reading, and their use in the evaluation and production of scholarly research.
• Effective communication through speaking, writing, and other forms of expression.

MODES OF ASSESSMENT:
• Reading assignments: scholarly journal articles, excerpts from research monographs and textbooks, from 75 to 125 pages per week
• Take-home writing assignments (5-7 pages per question)
• Weekly online quizzes (Short Answers)
• One in-class group presentation
• One in-class essay examination

LEARNING OUTCOMES:
At the conclusion of this course, the student should be able to...
• Identify and explain sociological theories of race and ethnicity.
• Apply an understanding of the significance of race and ethnicity as social forces that impact human populations and the societies they create.
• Identify and use appropriate social science data as the primary means of answering sociological questions about the significance of race and ethnicity among human populations and the societies they create.
ASSIGNMENTS

Class Participation (10%)
All students are expected to attend class regularly, to have completed the assigned readings before class, and to be prepared to offer thoughtful commentary and/or questions. Students will begin the semester with 50 points. Students can add to their points by participating substantively in class discussions. If you’re reluctant to speak up, please talk to me and we’ll figure out a way for you to participate.

TOTAL POINTS 100

Reading Quizzes (10%)
Reading quizzes are assigned for each week noted with an asterisk (*). All students are expected to complete weekly online quizzes over the week’s reading in the time allotted. Any quizzes not completed by the deadline will automatically receive a score of zero (0). In order to avoid the inconvenience caused by technical difficulties or last-minute submissions, students are strongly advised to take the quiz at the earliest possible time.

TOTAL POINTS 100 (each online quiz is worth 10 points, maximum)

Midterm Examination #1 (20%)
Your first midterm examination will be a take-home exam in which you will be expected to answer questions using the course readings and lectures. If you wish you may use additional material to questions, but your grade will be based upon your grasp of the concepts presented in assigned readings and class lectures.

TOTAL POINTS- 100

Midterm Examination #2 (20%)
Your second midterm examination will be a take-home exam in which you will be expected to answer questions using the course readings and lectures. If you wish you may use additional material to questions, but your grade will be based upon your grasp of the concepts presented in assigned readings and class lectures.

TOTAL POINTS- 100

Group Presentation (15%)
You will be assigned to a group and asked to collaborate on leading discussion on one of the last five classes in weeks 12-14. Your group will be responsible for providing an informational handout, PowerPoint presentation, and facilitating Q&A on the day’s topic. Your group will be evaluated on how well you organize and present the material. You will receive a peer evaluation from the class as well as an assessment from the instructor.

TOTAL POINTS- 100

Final Exam (25%)
The final examination for this course is a 2-hour, in-class final examination. Students will please bring a Blue Book and a pencil or pen.

TOTAL POINTS- 100

Please note that all exams will be cumulative, meaning that you are responsible for *all* material covered up until that point.
GENERAL COURSE GUIDELINES

1. **WEBSITE:** Students are required to register with the course website at http://elearning.tamu.edu. The site is designed for you to have a readily accessible resource for any concerns or questions about the course, such as contacting the instructor, checking grades, and keeping up with any changes to the course schedule. It is your responsibility to utilize the site for these purposes.

2. **READING:** There is a substantial amount of reading required for this course. It is your responsibility to keep up and be prepared for each class meeting. If you are having difficulty with a concept, or with reading comprehension, I am available for consultation during office hours, or by appointment. However, I would strongly encourage you to form study groups for this purpose.

3. **ATTENDANCE:** The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. Students are expected to attend class regularly and to arrive on time. If you cannot make it to class, it is your responsibility to find out what was discussed. Do not give “private lectures,” so you must obtain missing lecture notes from another student. **Again, I strongly encourage you to form study groups for this purpose.**

   Rescheduled exams will be given only to those students who have excused absences. University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu/rule07. It is also your responsibility to reschedule missed exams in a timely fashion. As a rule, exams should be rescheduled within **no more than 24 hours** of your return to classes, and must be taken within a week’s time.

4. **CONSULTATION ABOUT GRADES:** Students desiring a consult should make use of office hours or schedule an appointment. **I absolutely do not give “extra credit” so please do not ask!!!** In accordance with university policy, students who fail to complete all of the assigned work before the end of the semester will receive an “F” for their final grade. Incompletes (“I” grades) can only be given to those students who present a university-approved excuse and have completed all coursework with the exception of a major quiz, final examination or other work. For more information see http://student-rules.tamu.edu/rule10.

5. **ACADEMIC DISHONESTY:** “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://aggiehonor.tamu.edu
Course Schedule & Assigned Readings

Week 1: Course Introduction and Orientation*

Tuesday, August 27th: Course Introduction
  • Introductory Lecture: "Race and Ethnicity as Sociological Topics"

Thursday, August 29th:
  • *Race: The Power of An Illusion—"The Difference Between Us" (FILM)

Week 2: Race and Ethnicity as a Field of Inquiry*
Here we will begin our introduction to the course and start by posing important questions. What are race and ethnicity? Are they more than just ways of classifying people? Why do we study race and ethnicity? What impact do they have on social life? Why are they of such interest to sociologists and others?

Tuesday, September 3rd
  • Schaefer, Ch. 1: Exploring Race and Ethnicity
  • Cornell and Hartman, Ch. 2, "Mapping the Terrain: Definitions" (e)

Thursday, September 5th
  • Marger, "Introduction: Some Basic Concepts" from Race & Ethnic Relations: American and Global Perspectives (e)

Week 3: Studying Race & Ethnicity—Sociological Frameworks & Methods*
What frameworks do sociologists use to study race and ethnicity in societies? What are some of the different ways that they conceptualize "race" and "ethnicity?" How do they understand the relationship between race, ethnicity and other hierarchical structures like class, gender and sexuality?

Tuesday, September 10th
  • Schaefer, Ch. 2: Prejudice
  • Schaefer, Ch. 3: Discrimination

Thursday, September 12th
  • Feagin & Feagin, "Theoretical Perspectives in Race and Ethnic Relations" (e)
  • Omi & Winant, "Racial Formations" (e)

Week 4: Studying Race & Ethnicity-- Sociological Frameworks & Methods (cont'd)*
Tuesday September 17th
  • Andersen & Collins, "Conceptualizing Race, Class, and Gender" (e)
  • Bonilla-Silva, "Racialized Social Systems Approach to Racism" (e)

Thursday, September 19th
  • Yang, "Methodologies of Ethnic Studies" pp. 19-35 in Ethnic Studies: Issues and Approaches (e)
Week 5: Racial and Ethnic Identities in America*
What are the major racial and ethnic groups in the United States? How have race and ethnicity shaped the identities and social experiences of Americans, both past and present? What is contemporary significance of race and ethnicity in the United States?

Tuesday, September 24th
- Schaefer, Ch. 6: Native Americans
- Midterm Exam #1 Distributed in Class

Thursday, September 26th
- Nagel, "American Indian Ethnic Renewal: Politics and the Resurgence of Identity" (e)
- Cornell, "Transformations of the Tribe: Organization and Self-Concept in Native American Ethnicities" (e)

Week 6: Racial and Ethnic Identities in America (cont'd)*
Tuesday, October 1st
- Schaefer, Ch. 5: Ethnicity & Religion
- Midterm Exam #1 Due in Class

Thursday, October 3rd
- Jacobson, "Free White Persons in the Republic, 1790-1840" from Whiteness of a Different Color: European Immigrants and the Alchemy of Race (e)
- Jacobson, "Anglo-Saxons and Others, 1840-1924" from Whiteness of a Different Color: European Immigrants and the Alchemy of Race (e)

Week 7: Racial and Ethnic Identities in America (cont'd)*
Tuesday, October 8th
- Schaefer, Ch. 14: Jewish Americans-Quest to Maintain Identity

Thursday, October 10th
- Brodkin, "How Did Jews Become White Folks?" (e)
- Waters, "Class, Neighborhood, and Ethnicity" Ch. 4 from Ethnic Options: Choosing Identities in America (e)

Week 8: Racial and Ethnic Identities in America (cont'd)*
Tuesday, October 15th
- Schaefer, Ch. 7: The Making of African Americans in a White America
- Zinn, "Drawing the Color Line" (RTHCL)
Thursday, October 17th
- Schaefer, Ch. 8: African Americans Today
- Lacy, “Race and Class Based Identities: Strategic Assimilation in Middle Class Suburbia” from Blue Chip Black: Race, Class, and Status in the New Black Middle Class (e)

Week 9: Racial and Ethnic Identities in America (cont’d)*
Tuesday, October 22nd
- Schaefer, Ch. 9: Hispanic Americans

Thursday, October 24th
- Schaefer, Ch. 10: Mexican Americans and Puerto Ricans
- Davila, “Here Comes the Latino Middle Class” from Latino Spin: Public Image and the Whitewashing of Race (e)

Week 10: Racial and Ethnic Identities in America (cont’d)*
Tuesday, October 29th
- Schaefer, Ch. 12: Asian Americans –Growth and Diversity

Thursday, October 31st
- Schaefer, Ch. 13: Chinese Americans and Japanese Americans
- Tuan, “Cars, Girls, and Baseball--but with an Asian Twist: Growing up Asian Ethnic” from Forever Foreigners or Honorary Whites?: The Asian Ethnic Experience Today (e)
- Midterm Exam #2 Distributed in Class

Week 11: Racial and Ethnic Identities in America (cont’d)*
Tuesday, November 5th
- Schaefer Ch. 11: Muslim and Arab Americans-Diverse Minorities

Thursday, November 7th
- Midterm Exam #2 Due in Class
**Week 12: The Difference Race Makes-- Race and the Social Structure**
Here we will revisit some of our initial questions about the salience of racial and ethnic identities with an eye on social structures (the economy, housing, health and environmental justice). How have race and ethnicity shaped the experiences of groups and individuals with these institutions? What steps can we take as individuals and as a nation toward a more equitable future?

**Tuesday, November 12th:** Group 1 Presentation-Race & The Economy
- Shapiro, “Transformative Assets, the Racial Wealth Gap, and the American Dream” (RTCL)

**Thursday, November 14th:** Group 2 Presentation-Race & The Media
- Lewis & Jhally, “Television and the Politics of Representation” (RTCL)
- Klein & Naccarato, “Broadcast News Portrayal of Minorities: Accuracy in Reporting” (RTCL)

**Week 13: The Difference Race Makes-- Race and the Social Structure (cont’d)**
**Tuesday, November 19th:** Group 3 Presentation-Race & Housing
- Massey, “Residential Segregation and Neighborhood Conditions in U.S. Metropolitan Areas (RTCL)

**Thursday, November 21st:** Group 4 Presentation-Race & Health
- Zenk, et al., “Why Are There No Supermarkets in My Neighborhood?: The Long Search for Fresh Fruit, Produce, and Healthy Food (RTCL)
- Williams & Collins, “The Color of Health in the United States” (RTCL)

**Week 14: The Difference Race Makes-- Race and the Social Structure (cont’d)**
**Tuesday, November 26th:** Group 5 Presentation
- Gallagher, “Ten Things You Can Do to Improve Race Relations” (RTCL)

**Thursday, November 28th**
* NO CLASS MEETING - THANKSGIVING

**Week 15: Reading Week**
**Tuesday, December 3rd**
- Reading day

**FINAL EXAMINATION: TBA**
1. This request is submitted by (department name): Africana Studies Program

2. Course prefix and number: AFST 327  
   Cross-list: MUSC 327 + PERF 327

3. Texas Common Course Number: __________

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

5. Semester credit hours: 3

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

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

   □ Yes □ No APPROVED FOR ICD 9/2/15

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

9. Number of class sections per semester: 1

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 0 11 26

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

12. Submitted by: ____________________________
   Course Instructor
   Date ____________________________

   Approvals: ____________________________
   ____________________________

13. Department Head: ____________________________
   Date 4/3/13

14. College Dean/Designee: ____________________________
   Date ____________________________

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

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

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Core Objectives

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

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

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

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

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

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

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

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

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

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

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

The course will address the learning objective of social responsibility by promoting intercultural competence, knowledge of civic responsibility and the capacity for regional, national and global engagements. Intercultural competence—students will not only interact with and across music of diverse cultures of the African Diaspora, but will also be encouraged to think with an open mind across alternative cultural systems/thoughts and to recognize their own cultural assumptions as they do so. Knowledge of civic responsibility—the critical and cultural engagements of the course will assist students to develop an informed set of values, ethics and beliefs; to seek an intellectual and social climate that favors civility and respect; and to promote civil discourse and the treatment of all with dignity and respect regardless of personal or other differences. Regional, national and global engagements—a key focus of the course is to understand Africa and its Diaspora as a regional, national but also global manifestation. By helping students to analyze, understand, and communicate critically and sensitively about the music of these diversely manifested communities students will develop the ability to engage with these communities in their regional, national and global dimensions. Students social responsibility will be evaluated on the basis of how they understand and communicate the importance of popular music in the African Diaspora as, among other things, an opportunity to engage with the world outside the classroom.
The course, which examines popular music among diverse cultures of African descent on at least three continents (African, United States and the Caribbean), entails not just a sense of geographic diversity but also an understanding of diverse political, social and cultural circumstances that have shaped the music. It highlights not only the international/global diversity of the music and people/cultures that make it but also connections both among these cultures and with cultures outside it. A hundred percent of the content of the course comes from the last 50 years.
SPRING 2011
AFST/MUSC/PERF 327: POPULAR MUSICS IN THE AFRICAN DIASPORA
PROFESSOR: David Donkor. dadonkor@tamu.edu
Office Hours: Wed 2pm-4pm or by appointment
Office: Academic. 105B Phone: 862 8531

CATALOG DESCRIPTION

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

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

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

INTRODUCTION

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

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

REQUIREMENTS

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

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

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

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

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

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

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

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

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

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

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<tr>
<th>WEEK ONE</th>
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<td>Thu 1/20</td>
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<td>• Introduction/Syllabus, etc.</td>
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| MAPPING THE FIELD: AREAS AND KEY CONCEPTS |

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<tr>
<th>WEEK TWO</th>
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<tbody>
<tr>
<td>Tue 1/25</td>
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<tr>
<td>• View (IC) <em>The Language You Cry: Story of a Mende song</em>, Inko Productions; produced and directed by Alvaro Toepke and Angel Serrano; written by Alvaro Serrano. San Francisco, Calif.: California Newsreel [1999]</td>
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| Thu 1/27         |

| THE AFRICAN HERITAGE |

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<tr>
<th>WEEK THREE</th>
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<tr>
<td>Tue 2/1</td>
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<td>• View (IC) <em>Dance at court (Section on Ghana)</em>, story by Rhoda Grauer; a production of Thirteen/WNET in association with RM Arts and BBC-TV. West Long Branch, NJ: Kultur, [1993]</td>
</tr>
<tr>
<td>• View (IC) <em>West African Instruments</em>, directed by David R. Hopfer; produced by</td>
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</table>
WWVU-TV in co-operation with the Creative Arts Center, West Virginia University.
Lincoln, NE: GPN Educational Media, [1978].

**Thu2/3**


**THE MAKING OF A DIASPORA**

**WEEK FOUR**

**Tue 2/8**


**Thu 2/10**


**AFRICAN AMERICAN BLUES: THE BEGINNINGS**

**WEEK FIVE**

**Tue 2/15**


**Tue 2/17**

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

**WEEK SIX**

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

**Thu 2/24**

### APPROPRIATIONS/“MAINSTREAMING?”

**WEEK SEVEN**

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

**Thu 3/3**

### CARIBBEAN CRUCIBLE

**WEEK EIGHT**

**Tue 3/8**

**Thu 3/10**
- View (IC) *Caribbean Crucible* Third Eye Productions for Channel Four in association with RM Arts; producer, Penny Corke; directed by Dennis Marks. Publisher: Princeton, NJ: Films for the Humanities & Sciences, [2003]
<table>
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<th>SPRING BREAK—NO CLASSES</th>
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<tr>
<td><strong>Tue 3/15</strong> No Class</td>
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<td><strong>Thu 3/17</strong> No Class</td>
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<th>REGGAE, RASTAS AND THE GLOBAL MARLEY</th>
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<td><strong>WEEK NINE</strong></td>
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<tr>
<td><strong>Tue 3/22</strong></td>
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<tr>
<td>View: <em>Land of Look Behind</em></td>
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<th><strong>Thu 3/24</strong></th>
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<th>HIGHLIFE—WEST AFRICAN REPERCUSSIONS</th>
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<td><strong>WEEK TEN</strong></td>
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<td><strong>Tue 3/29</strong></td>
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<th><strong>Thu 3/31</strong></th>
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<th>GLOBAL HIP-HOP: AFRICAN REINVENTIONS</th>
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<tr>
<td><strong>WEEK ELEVEN</strong></td>
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<td><strong>Tue 4/5</strong></td>
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<td><em>View (IC) Living the Hiplife</em>, Coltan Media; Evidence Films; producer-director, Jesse Weaver Shipley. Ed New York: Third World Newsreel [2007].</td>
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<td>Thu 4/7</td>
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**SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS**

**WEEK TWELVE**

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

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

**MUSIC AFTER APARTHEID: KWAITO!**

**WEEK THIRTEEN**

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

**Thu 4/21**

**BLACK POWER: FELA’S AFROBEAT**

**WEEK FOURTEEN**

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

**Thu 4/28**

**EXAM WEEK**
**Tue 5/3**
- TBA
Texas A&M University
Core Curriculum

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

3. Texas Common Course Number: FREN 425

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
- [x] Life and Physical Sciences
- [ ] Language, Philosophy and Culture
- [x] Creative Arts
- [x] 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? 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. 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:
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 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](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](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 I.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](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](http://www.tamu.edu/aggiehonor).

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### 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.
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 435

3. Texas Common Course Number: 435

4. Complete course title: German 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: 11/12: 37 10/11: 0 09/10: 33

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] 5-31-13

15. College Dean/Designee: [signature] 10-4-13

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?

GERM/FILM 435 introduces students to the history of German cinema through the study of individual directors and films, and with an emphasis on the period after 1945. Topics studied include the "rubble films" of the immediate post-WWII period, the separate histories of West and East German film, the export of New German Cinema, women's film, cinematic representations of the Holocaust, post-wall cinema, and contemporary transnational cinema. Upon successful completion of the course, students will be able to identify major directors and film movements in German cinema, be familiar with cultural and social issues of the period, and be proficient in the analysis of formal and thematic elements of film. Students will develop their analytic and interpretive skills through a variety of communicative forms, including class discussion, weekly online written reflections, written exams, and a multi-media group project.

Core Objectives

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

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

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

The course enhances critical thinking through students' multi-faceted, active engagement with course materials (films and supplemental readings), lectures, and group discussions. German cinema after 1945 is particularly, although not exclusively, concerned with the legacies of WW2 in the development of artistic production. Creative and critical thinking in the course therefore concerns both interpretation and analysis of the filmic texts, as well as synthesis of the socio-political conditions of film production and questions concerning the role of artistic production in the development of cultural and national identity. Students must post weekly response essays online that show the development of their analytic skills and indicate their understanding of the evolution of the history of creative cinematic production over six decades. Examination questions on the midterm and final exams test students' comprehension of the material and require analysis through comparative questions. Students demonstrate their synthesis of the course materials through the production of a multi-media group project on a selected film that the group researches and analyzes together.
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, weekly written essays, written examinations, and the production of a multi-media group project. Course materials include films and supplementary 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 assigned to 4-person groups or teams. Each team is tasked with becoming an “expert” on a supplementary film not directly assigned in the class. Films selected for the project are drawn from a list of films recommended by the instructor, which are not directly analyzed in course lecture, so that the group’s work is independent research conducted as a team. These recommended films are either from one of the directors studied in the class, another example of a film that engages with one of the course topics, or in some other way related to the primary films studied. Groups create detailed web-based presentations that provide background on the film and include general film analysis, close-readings of 4 scenes in the film, and links to other films and readings from the course. Teams will document how they arrived at their collective interpretation of the film, including development of their ideas through the interaction of the team. Completed projects will be available to all students in order to broaden their knowledge of German film beyond the films directly addressed during the course.

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

The course enhances students' intercultural competence through sustained engagement with diverse films and critical texts from Germany. A primary learning element of the course is the ability to formulate the relationship between German cinema (or creative production more generally) and the social, historical, and political context of its production. German film serves as a vehicle not only for learning about German culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own. Class discussions, weekly short essays, written exams, and a multi-media group project 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

GERM/FILM 435 – German Film

Request for International and Cultural Diversity (ICD) Designation

The course examines diverse aspects of German cinematic production, with an emphasis on films produced after 1945 (all of the material from Week 5 forward concerns films produced 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. German film serves as a vehicle not only for learning about German culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, and to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world.
GERM/FILM 435-500 – German Film

Dr. Stefanie Harris
office: ACAD 229c
phone: 845-2124 (department main office)
e-mail: stefanieharris@tamu.edu
office hours: TR 11:00-12:00, or by appt.

Texas A&M University
Spring 2014

Course description
Consideration and analysis of major works and directors of German film; interpretation of culture through film; relationship of film to history, literature, and other arts; taught in English.

The course is designed to introduce students to the history of German cinema after World War II. Course focuses on film production in the immediate post-war era, the cinema of East and West Germany, and contemporary film since the unification of Germany in 1990. Students will be able to identify major directors and film movements in German cinema from 1945 to the present; be familiar with cultural and social issues of the period; and be proficient in the analysis of formal and thematic elements of film.

Learning outcomes
Upon successful completion of the course students will be able to:
• Identify major directors and film movements in German cinema;
• Interpret and analyze thematic and formal aspects of visual communication in film form; and
• Formulate the relationship between German cinema and the socio-political context of its production.

Prerequisites
Junior or senior classification, or approval of instructor.

Required course materials
• Hake, Sabine, German National Cinema, 2nd ed. (London: Routledge, 2008).
• Essays on electronic course reserve.

Film screenings
Film screenings will be held every Monday evening from 6:00-8:00 p.m. in the Library Annex, 4th Floor.
Attendance at screenings is mandatory. You should plan on taking notes during the screening, to remind you of particular scenes, questions, and ideas you want to discuss in the following class meeting; these notes will also help you prepare your online posts, essay, and exams. All of the films have been placed on reserve for you to review as necessary.

Course requirements and evaluation
Online posts 30%
Midterm 25%
Final 25%
Group project 20%

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

Online posts
I have created an open discussion forum on our course eLearning site. Students must post a weekly response to the week’s film and readings by Wednesday at 5:00 p.m. Late responses will receive no points, except in the case of a university-approved excused absence (see statement on absences below). Responses can be informal but should reflect your engagement with the film and the readings and not simply state whether or not you liked the film. Responses should be approximately 300 words (equivalent to 1 full doublespaced typewritten page). Weekly posts (10 total) will each be worth a possible 3 points, awarded on the basis of how they exhibit your understanding of and
engagement with the material due to be discussed. Posts must engage the film and at least one of the week’s readings to be awarded full points. No online posts are due during Weeks 1 and 7.

**Group project**

Students will be assigned to 4-person groups during the first week of class. Each group will sign up to become "experts" on one of the recommended films listed on the course syllabus under each week. These recommended films are either from one of the directors studied in the class, another example of a film that engages with one of the course topics, or in some other way related to the primary films studied. Groups will create detailed web-based, multi-media presentations (on eCampus) that provide background on the film and include general film analysis, close-readings of 4 scenes, and links to other films and readings from the course. These presentations will serve to showcase what the group has learned about German film during the semester and to broaden students’ knowledge of German film. A detailed grading rubric will be distributed during the first week of classes.

**Midterm and Final Exams**

Exams will test material covered in screenings, readings, lectures, and class discussions, and will consist of short answer and essay questions. Exams cannot be made up except in the case of a university-approved excused absence (see statement on absences below).

**Absences**

Attendance in class lectures is mandatory. For each unexcused absence in excess of 3, student’s final course grade will be reduced 5 full percentage points. 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](http://student-rules.tamu.edu/rule07).

**Academic Integrity**

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

**Disabilities**

The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information, visit [http://disability.tamu.edu](http://disability.tamu.edu).
Week 1  Introduction: German National Cinemas, Post-War to Post-Wall

Reading: Hake 92-106
Witte, “The Indivisible Legacy of Nazi Cinema”**
Patalas, “On German Postwar Film”**

Week 2  Rubble Film
Die Mörder sind unter uns (The Murderers are Among Us) – Wolfgang Staudte, 1946

Reading: KAES, “Images of History”*
Baer, “How Do You Solve a Problem Like Susanne?”*

Recommended films: Germania anno zero (dir., Rossellini, 1947)
Irgendwo in Berlin (dir., Lamprecht, 1947)

Week 3  Reconstruction of the Film Industry: DEFA
Der Untertan (The Kaiser’s Lackey) – Wolfgang Staudte, 1951

Reading: Allan, “DEFA: An Historical Overview”*
Naughton, “Film Production at DEFA Studios”*

Recommended films: Rotation (dir., Staudte, 1949)

Week 4  Film in the GDR (I) – Rebels with a Cause
Berlin—Ecke Schönhauser (Berlin Schönhauser Corner) – Gerhard Klein, 1957

Reading: Hake, 106-112
Kohlhaase, “DEFA: A Personal View”*
Feinstein, “The Discovery of the Ordinary”*

Recommended films: Eine Berliner Romance (dir., Klein, 1956)

Week 5  Film in the GDR (II) – Eleventh Plenary and Banned Films
Das Kaninchen bin ich (I am the Rabbit) – Kurt Maetzig, 1965

Reading: Hake, 127-140
Feinstein, “The Eleventh Plenum and Das Kaninchen bin ich.”*
Soldovieri, “Censorship and the Law”*

Recommended films: Spur der Steine (dir., Beyer, 1966)
Ich war neunzehn (dir., Wolf, 1968)

Week 6  New German Cinema: Herzog
Jeder für sich und Gott gegen alle (The Enigma of Kasper Hauser) – Werner Herzog, 1974

Reading: Hake, 112-122, 153-163
“The Oberhausen Manifesto”*
Kluge, “What do the ‘Oberhauseners’ Want?”*
Herzog, “Athletics and Aesthetics”
Elsaesser, “Herzog’s Germany”*

Recommended films: Aguirre der Zorn Gottes (dir., Herzog, 1972)
Grizzly Man (dir., Herzog, 2005)
Week 7  New German Cinema: Fassbinder
**MIDTERM**
Angst essen Seele auf (Ali Fear Eats the Soul) – Rainer Werner Fassbinder, 1974

Reading:  Hake, 163-178
Knight, “Achievements: Counter Myths of Germany Identity”*
Elsaesser, excerpt from Fassbinder’s Germany*

Recommended films:  Die Ehe der Maria Braun (dir., Fassbinder, 1979)
All that Heaven Allows (dir., Sirk, 1955)
Far from Heaven (dir., Haynes, 2002)

Week 8  New German Cinema: Women directors
Die allseitig reduzierte Persönlichkeit, REDUPERS (The All-Round Reduced Personality) – Helke Sander, 1978

Reading:  Knight, “Feminism, The Authentic Experience of Women, and German History”*
Sander, “Feminism and Film”*
Silberman, “Interview with Helke Sander”*
Rich, “She Says, He Says”*

Recommended films:  Das zweite Erwachen der Christa Klages (dir., von Trotta, 1977)

**SPRING BREAK**

Week 9  Gendered Histories
Deutschland bleiche Mutter (Germany Pale Mother) – Helma Sanders-Brahms, 1980

Reading:  Kaplan, “The Search for the Mother/Land in Sanders-Brahms’ Germany, Pale Mother”*
Kaes, “Our Childhoods, Ourselves”*
McCormick, “Women’s Discourse and the Germany Past”*

Recommended films:  Die bleierne Zeit (dir., von Trotta, 1981)
Rosenstrasse (dir., von Trotta, 2003)

Week 10  Berlin Stories
Himmel über Berlin (Wings of Desire) – Wim Wenders, 1987

Reading:  Wenders, “Talking About Germany”*
Wenders, “An Attempted Description of an Indescribable Film”*
Cooke, “Angels, Fiction, and History in Berlin”*

Recommended films:  In Lauf der Zeit (dir., Wenders, 1976)
Der amerikanische Freund (dir., Wenders, 1977)
Alice in den Städten (dir., Wenders, 1978)
City of Angels (dir., Silberling, 1998)

Week 11  Representation of/and the Holocaust
Mutter Courage (My Mother’s Courage) – Michael Verhoeven, 1995

Reading:  Hake, 178-185
Tautz, “The Effects of Transformations”*
Brecht, “From The Three Penny Trial”*

Recommended films:  Das schreckliche Mädchen (dir., Verhoeven, 1990)
Week 12    Coming to Terms with the Past  
\textit{Der Untergang} (Downfall) – Oliver Hirschbiegel, 2004

Reading:  Hake, 190-216  
Krimmer, "More War Stories"*  
Rentschler, "From New German Cinema to the Post-Wall Cinema of Consensus"*

Recommended films:  
\textit{Valkyrie} (dir., Singer, 2008)

Week 13    Post-unification Germany: The Berlin School  
\textit{Die innere Sicherheit} (The State I am In) – Christian Petzold, 2000

Reading:  Abel, "Imaging Germany"*  
Abel, "‘The Cinema of Identification Gets on My Nerves’: An Interview with Christian Petzold"*

Recommended films:  
\textit{Yella} (dir., Petzold, 2007)  
\textit{Die Stille nach dem Schuss} (dir., Schlöndorff, 2000)  
\textit{Der Baader Meinhof Komplex} (dir., Edel, 2008)

Week 14    Globalized Communities  
**GROUP PROJECTS DUE**

\textit{Gegen die Wand} (Head-On) – Fatih Akin, 2004

Reading:  Hake, 216-221  
Göktürk, "Beyond Paternalism"*  
Senocak and Greve, "Coming to Life"*  
Hüttmann, "Country Code TR"*  
Nicodemus, "Getting Real"*

Recommended films:  
\textit{Auf der anderen Seite} (dir., Akin, 2007)

**FINAL EXAM TBA according to Final Exam schedule**

*All readings marked with an asterisk (*) are available through online Course Reserves or over eLearning.
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 455/ITAL 455
3. Texas Common Course Number: 
4. Complete course title: Italian Cinema
5. Semester credit hours: 3
6. This request is for consideration in the following Foundational Component Area:
   - Communication
   - Mathematics
   - Life and Physical Sciences
   - Language, Philosophy and Culture
   - Creative Arts
   - American History
   - Government/Political Science
   - Social and Behavioral Sciences
7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - Yes
   - No
   - APPROVED FOR ICD 9/2/2015
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: 11/12: 35 10/11: 0 09/10: 23
    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. 
13. Submitted by: 
   Course Instructor: 
   Date: 5/28/2013
   Approvals:
   Date: 5-31-13
14. Department Head:
   Date: 6/1/13
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?

ITAL/FILM 455 introduces students to the history of Italian cinema through the study of individual directors in the period after 1945. Topics studied include the idiosyncratic features typical of Italian society; national identity shaping; the spaghetti Western, comedy Italian Style, and the giallo genres; plus other examples of geographical and ethical displacement of current “Italianità.” While honoring the distinctive legacy of Italian cinematic auteurs such as Rossellini, Antonioni, Fellini, and Pasolini, the course will query the creative drive of the Nineties and of today. Upon successful completion of the course, students will be able to identify major directors and film movements in Italian cinema, be familiar with cultural and social issues of the period, and be proficient in the analysis of formal and thematic elements of film. Students will develop their analytic and interpretive skills through a variety of communicative forms, including class discussion, written in-class and take-home exams, and a multi-media group project.

Core Objectives

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

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

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

The course enhances critical thinking through students' multi-faceted, active engagement with course materials (films and supplemental readings), lectures, and group discussions. The contributions of Italian cinema to cinema as an art form and as a means of socio-cultural commentary to Italy's recent past and present times are the course's main objectives. To achieve those goals, students will apply and expand their analytic skills and critical thinking not only with regards to the filmic medium but also to the provided samples of critical literature. Besides the in-class discussions and tests, plus the open answer take-home exam, the multi media group project will provide an opportunity for students to synthesize and debate the acquired information, and present it in an academic format to peers and instructor alike.

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 (in class and take-home) examinations, and the production of a multi-media group project/presentation. Course materials include films and supplementary readings.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

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

Groups of 3 students each will be created during the first week of instruction. Those groups will select one of the films listed in the course syllabus, and will be responsible for it for the duration of the meetings devoted to that film (usually one week). Each group will present the historically and culturally relevant background of the film; they will select two relevant scenes for a close reading analysis and relate them to the assigned critical reading concerning that film (as per syllabus); they will offer three precise expanders/pointers to the questions/issues addressed by the film in question (this may be in the forms of links to other films or to different media). These presentations will showcase what the group has learned about Italian film up to that moment and will broaden students' knowledge of Italian film.

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

The course enhances students' intercultural competence through sustained engagement with diverse films and critical texts from Italy. A primary learning element of the course is the ability to formulate the relationship between Italian cinema (or creative production more generally) and the social, historical, and political context of its production. Italian film serves as a vehicle not only for learning about Italian culture from 1945 to the present day, but more broadly as an opportunity to explore questions on how creative artworks supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own. Class discussions, written exams, and a multi-media group project/presentation 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

ITAL/FILM 455 – Italian Film

Request for International and Cultural Diversity (ICD) Designation

The course examines diverse aspects of Italian cinematic production, with an emphasis on films produced after 1945 (more than 80% of all of the material concerns films produced 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. Italian film serves as a vehicle not only for learning about Italian culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, and to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world.
Texas A & M University
Department of International Studies

ITAL/FILM 455
Italian Cinema: From Neorealism to the Present

Fall 2013
TR 11:10-12:25 • ACAD 130
Film screenings: M 6:00-8:00 pm – Library annex, 4th floor
(Movies are also streamed to mediamatrix.tamu.edu)

Dr. Manuela Marchesini
office: ACAD 230 B
office hours: TR 12:30-1:30, or by appt.
email: mmarchesini@tamu.edu
phone: (979) 845-2124 (department main office)

Course description
This course focuses on movies for their contributions to cinema as an art form and as a means of socio-cultural commentary on Italy’s recent past and the present. Its objectives are to identify the different stages of the art of filmmaking in Italy, its most prominent artists, and the societal changes they bear witness to, in the period ranging from post WWII Neorealism to the present. A sample of topics covered by lectures and discussions include: the idiosyncratic features typical of Italian society; national identity shaping; the spaghetti Western, comedy Italian Style, and the giallo genres; other examples of geographical and ethical displacement of current “italianità.” While honoring the distinctive legacy of Italian cinematic auteurs such as Rossellini, Antonioni, Fellini, and Pasolini, the course will query the creative drive of the 1990s and of today. Taught in English.

Learning outcomes
Upon successful completion of the course students will be able to:
• Identify major directors and film movements in Italian cinema from Neorealism to the present;
• Interpret and analyze thematic and formal aspects of visual communication in film form;
• Analyze different examples of film criticism; and
• Formulate the relationship between Italian cinema and the socio-political context of its production.

Prerequisites
Junior or senior classification, or approval of instructor.

Films:
Roberto Rossellini, Open City (Roma città aperta) (1945)
Pier Paolo Pasolini, Mamma Roma (Mamma Roma) (1962)
Federico Fellini, White Sheik (Lo sceicco bianco) (1952)
Michelangelo Antonioni, L’Avventura (L’avventura) (1960)
Pietro Germi, Divorce Italian Style (Divorzio all’italiana) (1961)
Michelangelo Antonioni, Red Desert (Deserto rosso) (1964)
Federico Fellini, 8½ (8 ½) (1963)
Nanni Moretti, Dear Diary (Caro diario) (1993)
Dario Argento, Deep Red (Profondo rosso) (1975)
Sergio Leone, Fistful of Dollars (Per un pugno di dollari) (1964)
Matteo Garrone, Gomorrah (Gomorra) (2009)
Pier Paolo Pasolini, Theorem (Teorema) (1968)
Ferzan Ozpetek, Sacred Heart (Cuore sacro) (2004)
Luca Guadagnino, I Am Love (Io sono l’amore) (2009)
Texts
Online course pack available on electronic reserve at: http://library-reserves.tamu.edu/ares/

Selections from:
- Forgacs & Lumley, ed., Italian Cultural Studies (1996)
- Bondanella, A History of Italian Cinema (2009)
- Bondanella, Italian Cinema from Neorealism to the Present (1999)
- Calvino, "Preface" to The Path to the Nest of Spiders (Il sentiero dei nodi di ragno) (1947)
- Landy, Italian Film (2000)
- Viano, A Certain Realism: Making Use of Pasolini's Film Theory and Practice (1993)
- Roberto Saviano, Gomorrah (2007)

The course has its own website at http://elearning.tamu.edu. Check it at least two times per week for occasional extra material and notes.

Grading Policy

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Group project</td>
<td>20%</td>
</tr>
<tr>
<td>3 Tests (in class)</td>
<td>45% (15% each)</td>
</tr>
<tr>
<td>Take home final exam</td>
<td>20%</td>
</tr>
</tbody>
</table>

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

**Participation** means regular attendance in class, offering active contribution to class discussion and displaying a clear familiarity with the assigned material. Discussion in class will not grade students' "opinions" of the films but will again verify that they are familiar with the material and can apply the concepts presented in class. Class participation evaluation criteria:

- 100-90 = "A" – student is always well prepared, answers readily when called upon, initiates interactions, volunteers, participates actively in discussions and group activities,
- 89-80 = "B" – student is prepared but reluctant to take initiative, answers questions only when asked, participates actively in group activities but passively in discussions,
- 79-70 = "C" – student is not fully prepared, does not take initiative and often is not able to answer questions when called upon, participates scarcely in group activities and in discussions,
- 69-60 = "D" – student is inadequately prepared and has difficulty answering questions when called upon, his/her contribution to group activities and to discussions is minimal or does not cooperate at all,
- 59 and below = "F" – student is frequently absent from class without a university excuse and/or asleep during class activities and discussion and s/he fails to meet participation requirements stated above.

**Group project.** Groups of 3 students each will be created during the first week of instruction. Those groups will select one of the films listed in the course syllabus, and will be responsible for it for the duration of the meetings devoted to that film (usually one week). Each group will present the historically and culturally relevant background of the film; they will select two relevant scenes for a close reading analysis and relate them to the assigned critical reading concerning that film (as per syllabus); they will offer three precise expanders/pointers to the questions/issues addressed by the film in question (this may be in the form of links to other films or to different media). These presentations will showcase what the group has learned about Italian film up to that moment and will broaden students' knowledge of Italian film. A detailed grading rubric will be distributed during the first week of classes.
Tests will cover material in screenings, readings, lectures, and class discussions, and will consist of short answer questions. Tests cannot be made up except in the case of university-approved excused absence (see statement on absences below).

Final exam will consist of essay questions addressing the cultural and ideological content of the films and material covered in class. Final exam (double spaced, 12 point font, 1 inch margins all sides) must be uploaded to turnitin (in our course page on elearning) and also sent to me as an email attachment (.doc or .pdf file), before the due date. Assignment must include the following signed statement: “On my honor as an Aggie, I have neither given nor received unauthorized aid on this academic work.”

Attendance and Late Assignments
Attendance at regular classes and film screenings is obligatory. For each absence without a documented University excuse, your term grade will be lowered by 3 full percentage points. Final exams handed in past the due date will be penalized 3 full percentage points per day, except in the case of university-approved excused absence.

Tardiness and early departures: three significant tardy arrivals (20 mins. late) and/or three early departures (20 mins. early) will be considered as one class absence, except in the case of university-approved excuse.

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). The form must be printed and signed. Electronic copies will not be accepted. 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 7.3.

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

Disabilities:
The American with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protections 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 the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637). For additional information visit http://www.disability.tamu.edu.

Turnitin
As your professor in this course, I chose to use Turnitin.com, an Internet-based service, which serves as a tool to help detect plagiarism. Plagiarism is one of the worst academic sins, because it destroys the trust among colleagues; and without trust research cannot be safely communicated, and consequently there would be no advancement of science. Turnitin.com reduces plagiarism by comparing course papers to on line resources and against turnitin. To protect your intellectual property rights no one will have access to your work except your professor.
Week 1
The Masters of Neorealism and National Identity Building after WWII
Film: Roberto Rossellini, Open City (1945)

Reading:
- Forgacs & Lumley, Geographies, 15-17
- Dickie, Imagined Italiies, 19-33
- Celli-Cottino Jones, World War II, 39-42
- Calvino, "Preface" to The Path to the Nest of Spiders, read only pp 7-10
- Wood, Italian Cinema ("Cinema under Fascism 1933-43."); "Structures of the Film Industry after WWII", "1945-50: The Period of Reconstruction"), 7-14
- Celli-Cottino Jones, Cultural and Literary Roots of Neorealism, 42-45

Week 2
Film: Pierpaolo Pasolini, Mamma Roma (1962)

Reading:
- Celli-Cottino Jones, Roberto Rossellini and Open City, 45-52
- Bondanella, "Masters of Neorealism Rossellini," 61-71 (in A History of Italian Cinema)
- Landy, on Pasolini's Mamma Roma, 278-83
- Viano, Mamma Roma, 84-98

Week 3
The Break with Neorealism: Fellini and Early Antonioni
Film: Federico Fellini, White Sheik (1952)

Reading:
- Picchietti, "When in Rome Do as Romans Do?" 92-106 (in Burke & Waller)
- Bondanella, on "White Sheik," in Italian Cinema, 118-124

Week 4
Film: Michelangelo Antonioni, L'Avventura (1960)

Reading:
- Arrowsmith, The Adventure, 31-48
- Bondanella, "Antonioni and the New Way of Seeing," 268-75 (in Bondanella, History)

Week 5 — IN-CLASS TEST #1
The Maturity of Auteurs: New Dimensions in Film Narrative
Film: Michelangelo Antonioni, Red Desert, (1964)

Reading:
- Bondanella, on Red Desert, in Italian Cinema, 218-222
- Brunette, Red Desert, 153-162 (in Bertellini The Cinema of Italy)

Week 6
Film: Federico Fellini 8½, (1963)

Reading:
- Bondanella, 8 ½ The Celebration of Artistic Creativity, 93-116
- Reich, 8 ½, 143-152 (in Bertellini The Cinema of Italy)

Week 7
Comedy Italian Style
Film: Pietro Germi, Divorzio all'italiana (Divorce Italian Style) (1961)

Reading:
- Bondanella, "Comedy Sicilian Style: PG," 188-93 (in Bondanella History of Italian Cinema)
- Rhodes, "Divorce Italian Style," 113-120 (in Bertellini, The Cinema of Italy)
Week 8 — IN-CLASS TEST #2
New Auteurs of the Nineties: Italian Youth: Revolution and Reflux
Film: Nanni Moretti, Dear Diary. (1993)
Reading: Marcus, "Caro Diario and the Cinematic Body of Nanni Moretti," 285-99 (in Marcus, After Fellini)
Rascaroli, Dear Diary, 235-244 (in Bertellini Cinema of Italy)

Week 9
SCARY!
Film: Dario Argento, Deep Red (1975)
Reading: Bertellini, Deep Red, 213-222 (in Bertellini, Cinema)
Bondanella, "Mystery, Gore, and Mayhem The Italian Giallo," 372-376 (in Bondanella, A History)
Landy, on Deep Red, 356-59

Week 10
Italy by Displacement: The Fictional West of the Spaghetti Western
Film: Sergio Leone For a Fistful of Dollars (1964)
Reading: Bondanella, "A Fistful of Pasta: Sergio Leone and the Spaghetti Western," 338-49 (in Bondanella, A History)
Frayling, A Fistful of Dollars, 163-171 (in Bertellini, The Cinema); and Appendix on Fistful at the Box Office

Week 11
(New) Organized Crime in Italy: Reality and Fiction
Film: Matteo Garrone, Gomorrah (2009)

Week 12 — IN-CLASS TEST #3
Film: Pasolini, Teorema [Theorem] (1968)
Italian society from the late Sixties to today through a single question: What If...? Pasolini’s theorematic postulate
Reading: Viano, 198-213
Bondanella, on Theorem (in A History), 420-22

Week 13
Answer One: Ozpetek. Integrity, Faith, and the Other
Film: Ferzan Ozpetek, Cuore sacro [Sacred Heart] (2004)
Reading: Bondanella, Ozpetek: “Un Turco in Italia,” 548-52 (in Bondanella, A History)

Week 14
Answer Two: Guadagnino. Integrity, Sex, and the Ego
Film: Guadagnino, I Am Love (2009)
Reading: Romney, "The Food of Love,"16-21

Take-home Final Exam due Monday, December 9, 5:00 p.m.
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: GERM 435

3. Texas Common Course Number:

4. Complete course title: German 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

   Approved for ICD 9/2/13

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: 11/12: 37 10/11: 09/10: 33

   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.


   Approvals:

   [Signature] 5/28/2013

13. Department Head

   [Signature] 6/4/13

14. College Dean/Designee

   [Signature] 6/4/13

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?

GERM/FILM 435 introduces students to the history of German cinema through the study of individual directors and films, and with an emphasis on the period after 1945. Topics studied include the “rubble films” of the immediate post-WWII period, the separate histories of West and East German film, the export of New German Cinema, women’s film, cinematic representations of the Holocaust, post-wall cinema, and contemporary transnational cinema. Upon successful completion of the course, students will be able to identify major directors and film movements in German cinema, be familiar with cultural and social issues of the period, and be proficient in the analysis of formal and thematic elements of film. Students will develop their analytic and interpretive skills through a variety of communicative forms, including class discussion, weekly online written reflections, written exams, and a multi-media group project.

Core Objectives

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

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

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

The course enhances critical thinking through students' multi-faceted, active engagement with course materials (films and supplemental readings), lectures, and group discussions. German cinema after 1945 is particularly, although not exclusively, concerned with the legacies of WWII in the development of artistic production. Creative and critical thinking in the course therefore concerns both interpretation and analysis of the filmic texts, as well as synthesis of the socio-political conditions of film production and questions concerning the role of artistic production in the development of cultural and national identity. Students must post weekly response essays online that show the development of their analytic skills and indicate their understanding of the evolution of the history of creative cinematic production over six decades. Examination questions on the midterm and final exams test students' comprehension of the material and require analysis through comparative questions. Students demonstrate their synthesis of the course materials through the production of a multi-media group project on a selected film that the group researches and analyzes together.
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, weekly written essays, written examinations, and the production of a multi-media group project. Course materials include films and supplementary 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 assigned to 4-person groups or teams. Each team is tasked with becoming an "expert" on a supplementary film not directly assigned in the class. Films selected for the project are drawn from a list of films recommended by the instructor, which are not directly analyzed in course lecture, so that the group's work is independent research conducted as a team. These recommended films are either from one of the directors studied in the class, another example of a film that engages with one of the course topics, or in some other way related to the primary films studied. Groups create detailed web-based presentations that provide background on the film and include general film analysis, close-readings of 4 scenes in the film, and links to other films and readings from the course. Teams will document how they arrived at their collective interpretation of the film, including development of their ideas through the interaction of the team. Completed projects will be available to all students in order to broaden their knowledge of German film beyond the films directly addressed during the course.

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

The course enhances students' intercultural competence through sustained engagement with diverse films and critical texts from Germany. A primary learning element of the course is the ability to formulate the relationship between German cinema (or creative production more generally) and the social, historical, and political context of its production. German film serves as a vehicle not only for learning about German culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own. Class discussions, weekly short essays, written exams, and a multi-media group project 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

GERM/FILM 435 – German Film

Request for International and Cultural Diversity (ICD) Designation

The course examines diverse aspects of German cinematic production, with an emphasis on films produced after 1945 (all of the material from Week 5 forward concerns films produced 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. German film serves as a vehicle not only for learning about German culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, and to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world.
Course description
Consideration and analysis of major works and directors of German film; interpretation of culture through film; relationship of film to history, literature, and other arts; taught in English.

The course is designed to introduce students to the history of German cinema after World War II. Course focuses on film production in the immediate post-war era, the cinema of East and West Germany, and contemporary film since the unification of Germany in 1990. Students will be able to identify major directors and film movements in German cinema from 1945 to the present; be familiar with cultural and social issues of the period; and be proficient in the analysis of formal and thematic elements of film.

Learning outcomes
Upon successful completion of the course students will be able to:
• Identify major directors and film movements in German cinema;
• Interpret and analyze thematic and formal aspects of visual communication in film form; and
• Formulate the relationship between German cinema and the socio-political context of its production.

Prerequisites
Junior or senior classification, or approval of instructor.

Required course materials
• Essays on electronic course reserve.

Film screenings
Film screenings will be held every Monday evening from 6:00-8:00 p.m. in the Library Annex, 4th Floor. Attendance at screenings is mandatory. You should plan on taking notes during the screening, to remind you of particular scenes, questions, and ideas you want to discuss in the following class meeting; these notes will also help you prepare your online posts, essay, and exams. All of the films have been placed on reserve for you to review as necessary.

Course requirements and evaluation
Online posts 30%
Midterm 25%
Final 25%
Group project 20%

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

Online posts
I have created an open discussion forum on our course eLearning site. Students must post a weekly response to the week’s film and readings by Wednesday at 5:00 p.m. Late responses will receive no points, except in the case of a university-approved excused absence (see statement on absences below). Responses can be informal but should reflect your engagement with the film and the readings and not simply state whether or not you liked the film. Responses should be approximately 300 words (equivalent to 1 full doublespaced typewritten page). Weekly posts (10 total) will each be worth a possible 3 points, awarded on the basis of how they exhibit your understanding of and
engagement with the material due to be discussed. Posts must engage the film and at least one of the week's readings to be awarded full points. No online posts are due during Weeks 1 and 7.

**Group project**
Students will be assigned to 4-person groups during the first week of class. Each group will sign up to become "experts" on one of the recommended films listed on the course syllabus under each week. These recommended films are either from one of the directors studied in the class, another example of a film that engages with one of the course topics, or in some other way related to the primary films studied. Groups will create detailed web-based, multi-media presentations (on eCampus) that provide background on the film and include general film analysis, close-readings of 4 scenes, and links to other films and readings from the course. These presentations will serve to showcase what the group has learned about German film during the semester and to broaden students' knowledge of German film. A detailed grading rubric will be distributed during the first week of classes.

**Midterm and Final Exams**
Exams will test material covered in screenings, readings, lectures, and class discussions, and will consist of short answer and essay questions. Exams cannot be made up except in the case of a university-approved excused absence (see statement on absences below).

**Absences**
Attendance in class lectures is mandatory. For each unexcused absence in excess of 3, student's final course grade will be reduced 5 full percentage points. 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/ru107](http://student-rules.tamu.edu/ru107).

**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://aggiehonor.tamu.edu/](http://aggiehonor.tamu.edu/).

**Disabilities**
The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information, visit [http://disability.tamu.edu](http://disability.tamu.edu).
Week 1
Introduction: German National Cinemas, Post-War to Post-Wall

Reading: Hake 92-106
Witte, "The Indivisible Legacy of Nazi Cinema"
Patalas, "On German Postwar Film"

Week 2
Rubble Film
*Die Mörder sind unter uns* (The Murderers are Among Us) – Wolfgang Staudte, 1946

Reading: Kaes, "Images of History"
Baer, "How Do You Solve a Problem Like Susanne?"

Recommended films: 
*Germania anno zero* (dir., Rossellini, 1947)
*Irgendwo in Berlin* (dir., Lamprecht, 1947)

Week 3
Reconstruction of the Film Industry: DEFA
*Der Untertan* (The Kaiser’s Lackey) – Wolfgang Staudte, 1951

Reading: Allan, "DEFA: An Historical Overview"
Naughton, "Film Production at DEFA Studios"

Recommended films: *Rotation* (dir., Staudte, 1949)

Week 4
Film in the GDR (I) – Rebels with a Cause
*Berlin—Ecke Schönhauser* (Berlin Schönhauser Corner) – Gerhard Klein, 1957

Reading: Hake, 106-112
Kohlhaase, "DEFA: A Personal View"
Feinstein, "The Discovery of the Ordinary"

Recommended films: *Eine Berliner Romanze* (dir., Klein, 1956)

Week 5
Film in the GDR (II) – Eleventh Plenary and Banned Films
*Des Kaninchen bin ich* (I am the Rabbit) – Kurt Maetzig, 1965

Reading: Hake, 127-140
Feinstein, "The Eleventh Plenum and Des Kaninchen bin ich"
Soldovieri, "Censorship and the Law"

Recommended films: *Spur der Steine* (dir., Beyer, 1966)
*Ich war neunzehn* (dir., Wolf, 1968)

Week 6
New German Cinema: Herzog
*Jeder für sich und Gott gegen alle* (The Enigma of Kasper Hauser) – Werner Herzog, 1974

Reading: Hake, 112-122, 153-163
"The Oberhausen Manifesto"
Fluge, "What do the ‘Oberhäuserers’ Want?"
Herzog, "Athletics and Aesthetics"
Elsaesser, "Herzog’s Germany"

Recommended films: *Aguirre der Zorn Gottes* (dir., Herzog, 1972)
*Grizzly Man* (dir., Herzog, 2005)
Week 7  New German Cinema: Fassbinder

* * * MIDTERM * * *

Angst essen Seele auf (Ali Fear Eats the Soul) – Rainer Werner Fassbinder, 1974

Reading: Hake, 163-178
Knight, “Achievements: Counter Myths of Germany Identity”*
Elsaesser, excerpt from Fassbinder’s Germany*

Recommended films: Die Ehe der Maria Braun (dir., Fassbinder, 1979)
All that Heaven Allows (dir., Sirk, 1955)
For from Heaven (dir., Haynes, 2002)

Week 8  New German Cinema: Women directors

Die allseitig reduzierte Persönlichkeit, REDUPERS (The All-Round Reduced Personality) – Helke Sander, 1978

Reading: Knight, “Feminism, The Authentic Experience of Women, and German History”*
Sander, “Feminism and Film”*
Silberman, “Interview with Helke Sander”*
Rich, “She Says, He Says”*

Recommended films: Das zweite Erwachen der Christa Klages (dir., von Trotta, 1977)

* SPRING BREAK **

Week 9  Gendered Histories

Deutschland bleiche Mutter (Germany Pale Mother) – Helma Sanders-Brahms, 1980

Reading: Kaplan, “The Search for the Mother/Land in Sanders-Brahms’ Germany, Pale Mother”*
Kaes, “Our Childhoods, Ourselves”*
McCormick, “Women’s Discourse and the Germany Past”*

Recommended films: Die bleierne Zeit (dir., von Trotta, 1981)
Rosenstrasse (dir., von Trotta, 2003)

Week 10  Berlin Stories

Himmel über Berlin (Wings of Desire) – Wim Wenders, 1987

Reading: Wenders, “Talking About Germany”*
Wenders, “An Attempted Description of an Indescribable Film”*
Cooke, “Angels, Fiction, and History in Berlin”*

Recommended films: Im Lauf der Zeit (dir., Wenders, 1976)
Der amerikanische Freund (dir., Wenders, 1977)
Alice in den Städten (dir., Wenders, 1978)
City of Angels (dir., Sæther, 1998)

Week 11  Representation of/and the Holocaust

Mutter Courage (My Mother’s Courage) – Michael Verhoeven, 1995

Reading: Hake, 178-185
Tautz, “The Effects of Transformations”*
Brecht, “From The Three Penny Trial”*

Recommended films: Das schreckliche Mädchen (dir., Verhoeven, 1990)
Week 12  Coming to Terms with the Past
Der Untergang (Downfall) – Oliver Hirschbiegel, 2004

Reading:  Hake, 190-216
  Krimmer, “More War Stories”*
  Rentschler, “From New German Cinema to the Post-Wall Cinema of Consensus”**

Recommended films:  Valkyrie (dir., Singer, 2008)

Week 13  Post-unification Germany: The Berlin School
Die innere Sicherheit (The State I am In) – Christian Petzold, 2000

Reading:  Abel, “Imaging Germany”*
  Abel, “‘The Cinema of Identification Gets on My Nerves’: An Interview with Christian
  Petzold”*

Recommended films:  Yella (dir., Petzold, 2007)
  Die Stille nach dem Schuss (dir., Schlöndorff, 2000)
  Der Baader Meinhof Komplex (dir., Edel, 2008)

Week 14  Globalized Communities
**GROUP PROJECTS DUE**
Gegen die Wand (Head-On) – Fatih Akin, 2004

Reading:  Hake, 216-221
  Göktürk, “Beyond Paternalism”*
  Senocak and Greve, “Coming to Life”*
  Hüttmann, “Country Code TR”*
  Nicodemus, “Getting Real”*

Recommended films:  Auf der anderen Seite (dir., Akin, 2007)

**FINAL EXAM TBA according to Final Exam schedule**

*All readings marked with an asterisk (*) are available through online Course Reserves or over eLearning.
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: ITAL 455 / Film 455

3. Texas Common Course Number: 

4. Complete course title: Italian Cinema

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? 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: 11/12: 35 10/11: 0 09/10: 23

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
    
    Date

14. Department Head
    
    Date

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?

ITAL/FILM 455 introduces students to the history of Italian cinema through the study of individual directors in the period after 1945. Topics studied include the idiosyncratic features typical of Italian society; national identity shaping; the spaghetti Western, comedy Italian Style, and the giallo genres; plus other examples of geographical and ethical displacement of current “Italianità.” While honoring the distinctive legacy of Italian cinematic masters such as Rossellini, Antonioni, Fellini, and Pasolini, the course will query the creative drive of the Nineties and of today. Upon successful completion of the course, students will be able to identify major directors and film movements in Italian cinema, be familiar with cultural and social issues of the period, and be proficient in the analysis of formal and thematic elements of film. Students will develop their analytic and interpretive skills through a variety of communicative forms, including class discussion, written in-class and take-home exams, and a multi-media group project.

Core Objectives

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

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

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

The course enhances critical thinking through students’ multi-faceted, active engagement with course materials (films and supplemental readings), lectures, and group discussions. The contributions of Italian cinema to cinema as an art form and as a means of socio-cultural commentary to Italy’s recent past and present times are the course’s main objectives. To achieve those goals, students will apply and expand their analytic skills and critical thinking not only with regards to the filmic medium but also to the provided samples of critical literature. Besides the in-class discussions and tests, plus the open answer take-home exam, the multi media group project will provide an opportunity for students to synthesize and debate the acquired information, and present it in an academic format to peers and instructor alike.

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 (in-class and take-home) examinations, and the production of a multi-media group project/presentation. Course materials include films and supplementary readings.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

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

Groups of 3 students each will be created during the first week of instruction. Those groups will select one of the films listed in the course syllabus, and will be responsible for it for the duration of the meetings devoted to that film (usually one week). Each group will present the historically and culturally relevant background of the film; they will select two relevant scenes for a close reading analysis and relate them to the assigned critical reading concerning that film (as per syllabus); they will offer three precise expanders/pointers to the questions/issues addressed by the film in question (this may be in the forms of links to other films or to different media). These presentations will showcase what the group has learned about Italian film up to that moment and will broaden students' knowledge of Italian film.

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

The course enhances students' intercultural competence through sustained engagement with diverse films and critical texts from Italy. A primary learning element of the course is the ability to formulate the relationship between Italian cinema (or creative production more generally) and the social, historical, and political context of its production. Italian film serves as a vehicle not only for learning about Italian culture from 1945 to the present day, but more broadly as an opportunity to explore questions on how creative artworks supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own. Class discussions, written exams, and a multi-media group project/presentation 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

ITAL/FILM 455 -- Italian Film

Request for International and Cultural Diversity (ICP) Designation

The course examines diverse aspects of Italian cinematic production, with an emphasis on films produced after 1945 (more than 80% of all of the material concerns films produced 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. Italian film serves as a vehicle not only for learning about Italian culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, and to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world.
Texas A & M University
Department of International Studies

ITAL/FILM 455
Italian Cinema: From Neorealism to the Present

Fall 2013
TR 11:10-12:25 • ACAD 130
Film screenings: M 6:00-8:00 pm – Library annex, 4th floor
(Movies are also streamed to medianatrix.tamu.edu)

Dr. Manuela Marchesini
office: ACAD 230 B
office hours: TR 12:30-1:30, or by appt.
email: mmarchesini@tamu.edu
phone: (979) 845-2124 (department main office)

Course description
This course focuses on movies for their contributions to cinema as an art form and as a means of socio-cultural commentary on Italy’s recent past and the present. Its objectives are to identify the different stages of the art of filmmaking in Italy, its most prominent artists, and the societal changes they bear witness to, in the period ranging from post WWII Neorealism to the present. A sample of topics covered by lectures and discussions include: the idiosyncratic features typical of Italian society; national identity shaping; the spaghetti Western, comedy Italian Style, and the giallo genres, other examples of geographical and ethical displacement of current “italianità.” While honoring the distinctive legacy of Italian cinematic auteurs such as Rossellini, Antonioni, Fellini, and Pasolini, the course will query the creative drive of the 1990s and of today. Taught in English.

Learning outcomes
Upon successful completion of the course students will be able to:
• Identify major directors and film movements in Italian cinema from Neorealism to the present;
• Interpret and analyze thematic and formal aspects of visual communication in film form;
• Analyze different examples of film criticism; and
• Formulate the relationship between Italian cinema and the socio-political context of its production.

Prerequisites
Junior or senior classification, or approval of instructor.

Films:
- Roberto Rossellini, Open City [Roma cità aperta] (1945)
- Pier Paolo Pasolini, Mamma Roma [Mamma Roma] (1962)
- Federico Fellini, White Sheik [Lo sceicco bianco] (1952)
- Michelangelo Antonioni, L’Avventura [L’avventura] (1960)
- Pietro Germi, Divorce Italian Style [Divorzio all’italiana] (1961)
- Michelangelo Antonioni, Red Desert [Deserto rosso] (1964)
- Federico Fellini, 8½ [8 ½] (1963)
- Nanni Moretti, Dear Diary [Caro diario] (1993)
- Dario Argento, Deep Red [Profondo rosso] (1975)
- Sergio Leone, Fistful of Dollars [Per un pugno di dollari] (1964)
- Pier Paolo Pasolini, Theorem [Teorema] (1968)
- Luca Guadagnino, I Am Love [Io sono l’amore] (2009)
Texts
Online course pack available on electronic reserve at: http://library-reserves.tamu.edu/ares/
Selections from:
- Calvino, "Preface" to *The Path to the Nest of Spiders* [*Il sentiero dei nidi di ragno*] (1947)

The course has its own website at http://elearning.tamu.edu. Check it at least two times per week for occasional extra material and notes.

Grading Policy

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Group project</td>
<td>20%</td>
</tr>
<tr>
<td>3 Tests (in class)</td>
<td>45% (15% each)</td>
</tr>
<tr>
<td>Take home final exam</td>
<td>20%</td>
</tr>
</tbody>
</table>

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

**Participation** means regular attendance in class, offering active contribution to class discussion and displaying a clear familiarity with the assigned material. Discussion in class will not grade students' "opinions" of the films but will again verify that they are familiar with the material and can apply the concepts presented in class. Class participation evaluation criteria:

100-90 = "A" → student is always well prepared, answers readily when called upon, initiates interactions, volunteers, participates actively in discussions and group activities;
89-80 = "B" → student is prepared but reluctant to take initiative, answers questions only when asked, participates actively in group activities but passively in discussions;
79-70 = "C" → student is not fully prepared, does not take initiative and often is not able to answer questions when called upon, participates scarcely in group activities and in discussions;
69-60 = "D" → student is inadequately prepared and has difficulty answering questions when called upon, his/her contribution to group activities and to discussions is minimal or does not cooperate at all;
59 and below = "F" → student is frequently absent from class without a university excuse and/or asleep during class activities and discussion and s/he fails to meet participation requirements stated above.

**Group project.** Groups of 3 students each will be created during the first week of instruction. These groups will select one of the films listed in the course syllabus, and will be responsible for it for the duration of the meetings devoted to that film (usually one week). Each group will present the historically and culturally relevant background of the film; they will select two relevant scenes for a close reading analysis and relate them to the assigned critical reading concerning that film (as per syllabus); they will offer three precise expanders/pointers to the questions/issues addressed by the film in question (this may be in the form of links to other films or to different media). These presentations will showcase what the group has learned about Italian film up to that moment and will broaden students' knowledge of Italian film. A detailed grading rubric will be distributed during the first week of classes.
Tests will cover material in screenings, readings, lectures, and class discussions, and will consist of short answer questions. Tests cannot be made up except in the case of university-approved excused absence (see statement on absences below).

Final exam will consist of essay questions addressing the cultural and ideological content of the films and material covered in class. Final exam (double spaced, 12 point font, 1 inch margins all sides) must be uploaded to turnitin (in our course page on elearning) and also sent to me as an email attachment (.doc or pdf file), before the due date. Assignment must include the following signed statement: "On my honor as an Aggie, I have neither given nor received unauthorized aid on this academic work." ___________________________ (Signature of student).

Attendance and Late Assignments
Attendance at regular classes and film screenings is obligatory. For each absence without a documented University excuse, your term grade will be lowered by 3 full percentage points. Final exams handed in past the due date will be penalized 3 full percentage points per day, except in the case of university-approved excused absence.

Tardiness and early departures: three significant tardy arrivals (20 mins. late) and/or three early departures (20 mins. early) will be considered as one class absence, except in the case of university-approved excuse.

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). The form must be printed and signed. Electronic copies will not be accepted. 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 7.3.

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

Disabilities:
The American with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protections 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 the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637). For additional information visit http://www.disability.tamu.edu.

Turnitin
As your professor in this course, I chose to use Turnitin.com, an Internet-based service, which serves as a tool to help detect plagiarism. Plagiarism is one of the worst academic sins, because it destroys the trust among colleagues; and without trust research cannot be safely communicated, and consequently there would be no advancement of science. Turnitin.com reduces plagiarism by comparing course papers to on-line resources and against turnitin. To protect your intellectual property rights no one will have access to your work except your professor.
Week 1
The Masters of Neorealism and National Identity Building after WWII
Film: Roberto Rossellini, Open City (1945)

Reading: Forgacs & Lumley, Geographies, 15-17
Dickie, Imagined Itaies, 19-33
Celli-Cottino Jones, World War II, 39-42
Calvino, "Preface" to The Path to the Nest of Spiders, read only pp 7-10
Wood, Italian Cinema ("Cinema under Fascism 1933-43."); "Structures of the Film Industry after WWII"; "1945-50: The Period of Reconstruction"), 7-14
Celli-Cottino Jones, Cultural and Literary Roots of Neorealism, 42-45

Week 2
Film: Pierpaolo Pasolini, Mamma Roma (1962)

Reading: Celli-Cottino Jones, Roberto Rossellini and Open City, 45-52
Bondanella, "Masters of Neorealism Rossellini," 61-71 (in A History of Italian Cinema)
Landy, on Pasolini's Mamma Roma, 278-83
Viano, Mamma Roma, 84-98

Week 3
The Break with Neorealism: Fellini and Early Antonioni
Film: Federico Fellini, White Sheik (1952)

Reading: Picchetti, "When in Rome Do as Romans Do?," 92-106 (in Burke & Waller)
Bondanella, on “White Sheik,” in Italian Cinema, 118-124

Week 4
Film: Michelangelo Antonioni, L'Avventura (1960)

Reading: Arrowsmith, The Adventure, 31-48
Bondanella, "Antonioni and the New Way of Seeing," 268-75 (in Bondanella, History)

Week 5 — IN-CLASS TEST #1
The Maturity of Auteurs: New Dimensions in Film Narrative
Film: Michelangelo Antonioni, Red Desert, (1964)

Reading: Bondanella, on Red Desert, in Italian Cinema, 218-222
Brunette, Red Desert, 153-162 (in Bertellini The Cinema of Italy)

Week 6
Film: Federico Fellini 8½, (1963)

Reading: Bondanella, 8½ The Celebration of Artistic Creativity, 93-116
Reich, 8½, 143-152 (in Bertellini The Cinema of Italy)

Week 7
Comedy Italian Style
Film: Pietro Germi, Divorzio all'italiana [Divorce Italian Style] (1961)

Reading: Bondanella, "Comedy Sicilian Style: FG," 138-93 (in Bondanella History of Italian Cinema)
Rhodes, "Divorce Italian Style," 113-120 (in Bertellini, The Cinema of Italy)
Week 8 — IN-CLASS TEST #2

New Auteurs of the Nineties. Italian Youth: Revolution and Reflux
Film: Nanni Moretti, Dear Diary, (1993)

Reading: Marcus, "Caro Diario and the Cinematic Body of Nanni Moretti," 285-99 (in Marcus, After Fellini)
Rascaroli, Dear Diary, 235-244 (in Bertellini Cinema of Italy)

Week 9

SCARY!
Film: Dario Argento, Deep Red (1975)

Reading: Bertellini, Deep Red, 213-222 (in Bertellini, Cinema)
Bondanella, "Mystery, Gore, and Mayhem The Italian Giallo," 372-376 (in Bondanella, A History)
Landy, on Deep Red, 356-59

Week 10

Italy by Displacement: The Fictional West of the Spaghetti Western
Film: Sergio Leone For a Fistful of Dollars (1964)

Reading: Bondanella, "A Fistful of Pasta: Sergio Leone and the Spaghetti Western," 338-49 (in Bondanella, A History)
Fraying, A Fistful of Dollars, 163-171 (in Bertellini, The Cinema); and Appendix on Fistful at the Box Office

Week 11

(New) Organized Crime in Italy: Reality and Fiction
Film: Matteo Garrone, Gomorrah (2009)

Reading: Saviano, "The Port & Angiolina Jolie," 283-301; "Land of Fires," 282-301 (in Saviano, Gomorrah, the book)

Week 12 — IN-CLASS TEST #3

Film: Pasolini, Teorema [Theorem] (1968)
Italian society from the late Sixties to today through a single question: What If...? Pasolini’s theorematic postulate

Reading: Viano, 198-213
Bondanella, on Theorem (in A History), 420-22

Week 13

Answer One: Ozpetek. Integrity, Faith, and the Other
Film: Ferzan Ozpetek, C i p r e s a c r o [Sacred Heart] (2004)

Reading: Bondanella, Ozpetek: "Un Turco in Italia," 548-52 (in Bondanella, A History)

Week 14

Answer Two: Guadagnino. Integrity, Sex, and the Ego
Film: Guadagnino, I Am Love (2009)

Reading: Romney, "The Food of Love," 16-21

Take-home Final Exam due Monday, December 9, 5:00 p.m.
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: MUSC 327

3. Texas Common Course Number: C 327

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

5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [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 spring

9. Number of class sections per semester: 1

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 0 11 26

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

13. Submitted by:

   Course Instructor

   Approvals:

   Claudia Nelson

   Department Head

   College Dean/Designee

   Date

   Date

   Date

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

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

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

broadth, logic and fairness of a student’s arguments, evidence, conclusions and solutions.

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

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

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

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

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

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

AFST/MUSC/P REF 327 Popular Musics in the Africa Diaspora

Request for International and Cultural Diversity (ICD) Designation

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

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

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

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

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

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

**REQUIREMENTS**

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

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

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

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

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

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

Percentage Distribution

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

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

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

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

OVERVIEW

WEEK ONE
Thu 1/20
- Introduction/Syllabus, etc.

MAPPING THE FIELD: AREAS AND KEY CONCEPTS

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

Thu 1/27

THE AFRICAN HERITAGE

WEEK THREE
Tue 2/1
- View (IC) Dance at court (Section on Ghana), story by Rhoda Grauer; a production of Thirteen/WNET in association with RM Arts and BBC-TV. West Long Branch, NJ: Kultur, [1993]
- View (IC) West African Instruments, directed by David R. Hopfer; produced by
WWVU-TV in co-operation with the Creative Arts Center, West Virginia University. Lincoln, NE: GPN Educational Media, [1978].

**Thu 2/3**


### THE MAKING OF A DIASPORA

**WEEK FOUR**

**Tue 2/8**


**Thu 2/10**


### AFRICAN AMERICAN BLUES: THE BEGINNINGS

**WEEK FIVE**

**Tue 2/15**


**Tue 2/17**

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

**WEEK SIX**

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

**Thu 2/24**

**WEEK SEVEN**

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

**Thu 3/3**

**WEEK EIGHT**

**Tue 3/8**

**Thu 3/10**
- View (IC) *Caribbean Crucible* Third Eye Productions for Channel Four in association with RM Arts; producer, Penny Corke; directed by Dennis Marks. Publisher: Princeton, NJ: Films for the Humanities & Sciences, [2003]
## SPRING BREAK—NO CLASSES

<table>
<thead>
<tr>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue 3/15</td>
<td>No Class</td>
</tr>
<tr>
<td>Thu 3/17</td>
<td>No Class</td>
</tr>
</tbody>
</table>

## REGGAE, RASTAS AND THE GLOBAL MARLEY

### WEEK NINE

**Tue 3/22**
- View: *Land of Look Behind*

**Thu 3/24**

### WEEK TEN

**Tue 3/29**

**Thu 3/31**

## GLOBAL HIP-HOP: AFRICAN REINVENTIONS

### WEEK ELEVEN

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

**Tuesday, April 12**
- View: *Soul to Soul*

**Thursday, April 14**
- View: *A History of Soul*
  - Attend My Children My Africa

### Week Thirteen

**Tuesday, April 19**
- View/Listen: TBA

**Thursday, April 21**

### Week Fourteen

**Tuesday, April 26**
- View: *Music is the Weapon*

**Thursday, April 28**

### Exam Week

**Tuesday, May 3**
- TBA
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: 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  ☐ 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

[Signature]
Date

14. Department Head

[Signature]
Date

15. College Dean/Designee

[Signature]
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 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 specturms, 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 Alegría 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 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 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>
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<tbody>
<tr>
<td>1</td>
<td>Syllabus/Introduction</td>
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<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>
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<tr>
<td>5</td>
<td>Rodgers&amp;Hammerstein/ The Golden Age</td>
<td>Watch: Oklahoma!</td>
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<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>
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<tr>
<td>10</td>
<td>New Voices/ Women in MT</td>
<td>Read/Listen: In The Heights</td>
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<tr>
<td>11</td>
<td>Sexuality on the Musical Stage/ Race in MT performance</td>
<td>Watch: Hedwig &amp; The Angry Inch</td>
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<tr>
<td>12</td>
<td>EXAM/In Class Presentations</td>
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<tr>
<td>13</td>
<td>In Class Presentations</td>
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<tr>
<td>14</td>
<td>In Class Presentations</td>
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### 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](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: PERF 327
3. Texas Common Course Number: cross-listed APST 327 + MUEC 327
4. Complete course title: Popular Musics in the African Diaspora
5. Semester credit hours: 3
6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [ ] Language, Philosophy and Culture
   - [x] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] Social and Behavioral Sciences
   - [ ] Current core - no
   - [ ] Current ICD - no
7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - [x] Yes
   - [ ] No
   - [ ] Approved for ICD 9/2/15
8. How frequently will the class be offered? Every spring
9. Number of class sections per semester: 1
10. Number of students per semester: 40
11. Historic annual enrollment for the last three years: 0 11 26
   - This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.
12. Submitted by:
   - Course Instructor
   - Date
13. Approvals:
   - Department Head
   - Date
   - College Dean/Designee
   - Date
   - [ ] Cross-listed

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

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

Core Objectives

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

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

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

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

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

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

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

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

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

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

Request for International and Cultural Diversity (ICD) Designation

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

CATALOG DESCRIPTION

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

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

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

INTRODUCTION

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

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

**REQUIREMENTS**

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

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

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

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

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

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

**Percentage Distribution**

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

**EVALUATION and ACADEMIC INTEGRITY**

<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>909–1000 POINTS</td>
<td>A</td>
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<tr>
<td>800–899 POINTS</td>
<td>B</td>
</tr>
<tr>
<td>700–799 POINTS</td>
<td>C</td>
</tr>
<tr>
<td>600–699 POINTS</td>
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*An Aggie does not lie, cheat, steal or tolerate those who do.*
*(See [http://aggiehonor.tamu.edu](http://aggiehonor.tamu.edu) )*
EMAIL POLICY
In all cases I shall strive towards, but cannot assure, a response to your emails in 24 hours. Barring unforeseen circumstances I will respond to your emails within 2 days of receipt.

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

OVERVIEW

WEEK ONE

Thu 1/20
- Introduction/Syllabus, etc.

MAPPING THE FIELD: AREAS AND KEY CONCEPTS

WEEK TWO

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

Thu 1/27

THE AFRICAN HERITAGE

WEEK THREE

Tue 2/1
- View (IC) Dance at court (Section on Ghana), story by Rhoda Grauer; a production of Thirteen/WNET in association with RM Arts and BBC-TV. West Long Branch, NJ: Kultur, [1993]
- View (IC) West African Instruments, directed by David R. Hopfer; produced by
WWWU-TV in co-operation with the Creative Arts Center, West Virginia University.
Lincoln, NE: GPN Educational Media, [1978].

Thu2/3


THE MAKING OF A DIASPORA

WEEK FOUR

Tue 2/8


Thu 2/10


AFRICAN AMERICAN BLUES: THE BEGINNINGS

WEEK FIVE

Tue 2/15


Tue 2/17

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

**WEEK SIX**

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

**Thu 2/24**

## APPROPRIATIONS/ “MAINSTREAMING?”

**WEEK SEVEN**

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

**Thu 3/3**

## CARIBBEAN CRUCIBLE

**WEEK EIGHT**

**Tue 3/8**

**Thu 3/10**
- View (IC) *Caribbean Crucible* Third Eye Productions for Channel Four in association with RM Arts; producer, Penny Corke ; directed by Dennis Marks. Publisher: Princeton, NJ: Films for the Humanities & Sciences, [2003]
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<td><strong>SPRING BREAK—NO CLASSES</strong></td>
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<td><strong>REGGAE, RASTAS AND THE GLOBAL MARLEY</strong></td>
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<td>View (IC) <em>Living the Hiplife</em>, Coltan Media; Evidence Films; producer-director, Jesse Weaver Shipley. Ed New York: Third World Newsreel [2007].</td>
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### SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS

**WEEK TWELVE**

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

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

**MUSIC AFTER APARTHEID: KWAITO!**

**WEEK THIRTEEN**

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

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

**WEEK FOURTEEN**

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

**Thu 4/28**
1. Grass, Randall “Fela Anikulapo-Kuti: The Art of an Afrobeat Rebel”  
2. Veal, Micahel E. “Jazz Music Influences on the Work of Fela Anikulapko Kuti”  

**EXAM WEEK**

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

Core Curriculum Cover Sheet

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

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

2. Course prefix and number: THAR 386

3. Texas Common Course Number: 


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? 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

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]

[Instructor Name]

Date 4/1/13

Approvals:

[Signature]

[Instructor Name]

Date 4/1/13

14. Department Head

[Signature]

Date 4/24/13

15. College Dean/Designee

[Signature]

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 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 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 specturms, 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 Alegría 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 part 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

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

2. Course prefix and number: ALEC 450

3. Texas Common Course Number: N/A

4. Complete course title: Global Social Justice Issues in Agriculture

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
   Current ICD: 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? Fall and Spring semesters

9. Number of class sections per semester: 1

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 2012-2013 (30) 2011-2012 (34)

   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. Date

13. Submitted by: [Signature]

   Course Instructor

   27 March 13

14. Department Head

   [Signature]

   27 March 13

15. College Dean/Designee

   [Signature]

   July 1, 2013

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: Social and Behavioral Sciences

In the box below, describe how this course meets the Foundational Component Area description for Social and Behavioral Sciences. Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.

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?

ALEC 450 - Global Social Justice Issues in Agriculture provides students with a forum to analyze local and global social justice issues that affect, and are affected by U.S.-based cultural beliefs and consumerism; students engage in data analyses, critical thinking, and intercultural competency building exercises to advance their communication and social responsibility skills. ALEC 450 requires students to develop global and culturally-sensitive perspectives through examination of two central questions: (1) what social justice issues exist in agriculture, and (2) how do U.S. tastes, preferences, and consumer demands promote social injustices in non-U.S. agricultural settings?

ALEC 450 is built on the combination of critical thinking, communication (verbal and written), and research skills to advance students’ logical analyses and social responsibility cognizance. Examination and application of intercultural views provides a foundation for weekly discourse on civic responsibilities to the state, nation, and world.

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):

ALEC 450 enhances students’ critical thinking skills through collection, use, evaluation, and application of empirical data from the USDA-ERS, World Bank, UNFAO, etc., to establish knowledge about country-specific facts on hunger, poverty, trade, human rights, and agricultural production. These data (e.g., cocoa production in Ghana) are coupled with current global social justice issues (e.g., effects of chocolate consumption in the U.S. on child slavery in Africa) to produce individual and group written and verbal communications’ products. Of particular note, is the emphasis placed on four Critical Thinking Skills core areas, known as 1) Evaluating information; 2) Evaluating ideas and other points of view; 3) Learning and problem solving; and 4) Communicating ideas effectively.

Critical Thinking Skills are practiced and assessed through multiple strategies including Critical Thinking Skills Activities (strengthen students’ abilities to assess information, identify problems, pose solutions, and communicate results), writing a Position Paper (gather factual information, evaluate and synthesize themes, apply scientific research methods, and communicate findings effectively), and In-class Debate (assess scarce resource simulation and make life choices in the Hungry Decisions case study).
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):

ALEC 450 enhances students' communication skills through Student-led Discussions (each student leads class discussion for 15 minutes. Student leaders provide visual aids and supplemental information to relevant current topics), Intercultural Exercises (students participate in the Hunger Banquet and Physical/Health Challenge simulations), writing an Analytical Paper (react to instructor prompt on global social justice issue; collect and judge value of science-based information; develop tenable solutions; conduct self- and peer-reviews of writing quality; and prepare final drafts using reviewers’ comments), and Presentations (Analytical Papers are presented with visuals, learning activities, and are judged for most likely successful solution to overcome the social justice issue).

Empirical and Quantitative Skills (to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions):

ALEC 450 enhances students' empirical and quantitative skills through access and application of data provided by USDA-ERS, USAID, CIA, UNFAQ, Freedom House, and the MDG Monitor. For example, students are presented Gapminder data on longevity and the HDI (Human Development Index). They are challenged to: 1) summarize patterns of results in graphs without making inappropriate inferences; 2) evaluate how strongly correlational-type data supports a hypothesis; 3) provide alternative explanations for patterns of results that have many possible causes; 4) provide relevant alternative interpretations for specific sets of results; and, 5) use basic mathematical skills to help solve a real-world problems. Students analyze data, record their findings, report their conclusions, and convince their peers about the implications of their conclusions.

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

ALEC 450 enhances students' social responsibility through the study of Bennett’s Development Model of Intercultural Sensitivity and course assignments (in-class and community-based). Students examine social justice issues such as hunger, poverty, and classism in their local community, relate those issues to cultural values and beliefs systems, and transfer that knowledge to an examination of global social justice issues in agriculture. Students develop new perspectives about their civic responsibilities to improving their local and global communities through educated decision making skills. Those skills are enhanced when students: 1) separate relevant from irrelevant information when solving a real-world problems; 2) use and apply relevant information to evaluate problems; 3) identify suitable solutions for real-world problems using relevant information; 4) identify and explain best solutions for real-world problems using relevant information; and, 5) explain how changes in real-world situations might affect solutions.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
ALEC 450 – Global Social Justice Issues in Agriculture

**Request for International and Cultural Diversity (ICD) Designation**

Socially responsible citizenry begins with awareness of social justice issues in one's own community, advances to understanding similar issues on a global scale, and transforms awareness into actions to alleviate those issues. ALEC 450 combines study and practice in intercultural competency building, critical thinking skills, student-led discourse, and quantitative research skills to encourage students to become active participants for the betterment of their communities. ALEC 450 requires students to develop global and culturally-sensitive perspectives through examination of two central questions: (1) what social justice issues exist in agriculture, and (2) how do U.S. tastes, preferences, and consumer demands promote social injustices in non-U.S. agricultural settings? A variety of case-studies on cultural perspectives, poverty, food security, women’s rights, and sustainable agriculture are included in course materials.
Course title and number: ALEC 450: Global Social Justice Issues in Agriculture
Term (e.g., Fall 200X): Fall 2013 / Spring 2014
Meeting times and location: Tuesday / Thursday, 2:20 – 3:35 p.m., 113 AGLS

Course Description and Prerequisites
In-depth and critical evaluation of current global social justice issues in agriculture and leadership skills necessary to effectively solve and manage issues in agricultural development. Weekly topics provide students with awareness, knowledge, and understanding of two central questions: (1) what social justice issues exist in agriculture, and (2) how do U.S. tastes, preferences, and consumer demands promote social injustices in non-U.S. agricultural settings? No prerequisites required.

Learning Outcomes or Course Objectives
Upon completion of this course, students will be able to:
• Define global social justice issues in agriculture.
• Discern differences between scientific and unscientific information to form fact-based opinions on food, agricultural, and societal issues.
• Evaluate empirical data for local and global social issues on hunger, trade, human rights, etc.
• Describe intercultural sensitivity levels, transitional stages, and methods for changing levels.
• Practice self-assessment and reflection of written communications.
• Conduct peer reviews of others’ written communications.
• Practice individual leadership skills.
• Communicate ideas effectively.

Instructor Information
Name: Gary Wingenbach & Stephanie Curs
Telephone number: 979-862-1507
Email address: wingenbach@tamu.edu
Office hours: M-W-F, 9:00-11:00 a.m.
Office location: AGLS 261

Textbook and/or Resource Material
Various online readings, databases, and media; All course materials, updates, and messages from instructors will be posted on the course eLearning site.

Grading Policies
Assignments/Projects submitted after the due date/time posted in eLearning will incur a 50% reduction of the total possible score for one day late, and 25% each day thereafter. An excused absence or prior arrangements with the instructors helps avoid these penalties. All assignments should be submitted via the course eLearning site

1) Quizzes (50 points/each; 100 points total): Two quizzes will help assess students’ knowledge.
2) CTS Activities (10 points each/ 50 points total): Critical Thinking Skills’ (CTS) activities strengthen students’ abilities to assess information, identify problems, pose solutions, and communicate results.
3) Position Paper #1 (150 points): Respond to a prompt provided by the instructors. Students will support their findings/views (must take a position) with factual information.
4) **Analytical Paper #2 (300 points):** Develop an Analytical Paper (report) for a global social justice issue in agriculture. Reports must include tenable solutions to overcome the issue. You are required to: 1) gather factual information, 2) evaluate and synthesize themes from multiple sources, 3) apply problem solving skills, and 4) communicate the findings effectively to successfully complete this assignment.
   i) **Topic Selection** (25 points): Choose one option (see rubric for more details).
   ii) **Peer- and Self-Reviews** (50 points): Conduct self- and peer-reviews of Analytical Papers.
   iii) **Instructor Grade** (150 points): Course instructors assign points based on report completeness.
   iv) **Presentations** (75 points): Presentations include visuals, learning activities, etc.
5) **Student-led Discussion** (75 points): Each student leads class discussion for 15 minutes, on a specified topic and date; include visual aids, reference to relevant current events, and specific class questions. All videos/materials used in class must be submitted to the instructor one week prior to presentation.
6) **Possible Extra Credit** (25 points max.): iReport video on a current social justice issue in agriculture at the community, state, or global levels.

### Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percent</th>
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<tbody>
<tr>
<td>A</td>
<td>90 - 100</td>
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<tr>
<td>B</td>
<td>80 - 89</td>
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<tr>
<td>C</td>
<td>70 - 79</td>
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<tr>
<td>D</td>
<td>60 - 69</td>
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<td>F</td>
<td>&lt;59</td>
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### Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics</th>
<th>Assignments</th>
<th>Points</th>
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<tbody>
<tr>
<td>1</td>
<td>Overview; Critical Thinking; Global Competencies; Consumerism and Choice</td>
<td>eLearning</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Define Social Justice; Participatory Research; Advocacy vs. Activism</td>
<td>CTS 1</td>
<td>10</td>
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<tr>
<td>3</td>
<td>Intercultural Competencies, Perspectives, and Sensitivities</td>
<td>CTS 2</td>
<td>10</td>
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<tr>
<td>4</td>
<td>Millennium Development Goals: Data mining</td>
<td>Paper #1</td>
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<td>5</td>
<td>Global Food Security, Poverty, and Hunger</td>
<td>Quiz 1</td>
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<td>6</td>
<td>Local Food Security, Nutrition, and Obesity</td>
<td>CTS 3</td>
<td>10</td>
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<td>7</td>
<td>Rural Education Issues</td>
<td>Paper#2 Top.</td>
<td>25</td>
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<tr>
<td>8</td>
<td>Role of Women in Agriculture</td>
<td>CTS 4</td>
<td>10</td>
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<tr>
<td>9</td>
<td>Global Human Rights and Child Labor Issues</td>
<td>CTS 5</td>
<td>10</td>
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<tr>
<td>10</td>
<td>Sustainable Agricultural Practices</td>
<td>Quiz 2</td>
<td>50</td>
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<td>11</td>
<td>Water, Environment and Biodiversity</td>
<td>Paper#2 Rev.</td>
<td>50</td>
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<td>12</td>
<td>Megatrends in Agriculture</td>
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<tr>
<td>13</td>
<td>Future of Agriculture and Social Justice Issues</td>
<td>Paper #2</td>
<td>150</td>
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<tr>
<td>14</td>
<td>Student Presentations; Peer Reviews</td>
<td>Presentations</td>
<td>75</td>
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<td></td>
<td>iReport: Possible Extra Credit Assignment Due (25 pts)</td>
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<td></td>
<td><strong>TOTAL</strong></td>
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<td><strong>700</strong></td>
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</table>

### Other Pertinent Course Information

**Copyright Policy:** Please note that all handouts and supplements used in this course are copyrighted. This includes all materials generated for this class, including syllabi, exams, in-class materials, review sheets, and lecture outlines. Materials may be downloaded or photocopied for personal use only, and may not be given or sold to other individuals.

**Syllabus Revision Policy:** Revision to this syllabus will be made at the discretion of the instructors. Changes in dates and topics will be announced in class and may not be communicated in writing.

**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."

Attendance Policy: When possible, please contact Gary Wingenbach, wingenbach@tamu.edu, if you’re absent from class. Specific TAMU rules apply to excused absences; see Student Rule 7 ([http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)) for details.

Helpful Links:
- Academic Calendar: [http://registrar.tamu.edu/General/Calendar.aspx](http://registrar.tamu.edu/General/Calendar.aspx)
- Final Exam Schedule: [http://registrar.tamu.edu/General/FinalSchedule.aspx](http://registrar.tamu.edu/General/FinalSchedule.aspx)
- On-Line Catalog: [http://catalog.tamu.edu/](http://catalog.tamu.edu/)
- Student Rules: [http://student-rules.tamu.edu/](http://student-rules.tamu.edu/)
1. This request is submitted by (department name): Communication

2. Course prefix and number: COMM 365  
   Texas Common Course Number: none

3. Complete course title: International Communication

4. Semester credit hours: 3

5. 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
   - No

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

7. How frequently will the class be offered? Each semester

8. Number of class sections per semester: 1 section per long term

9. Number of students per semester: 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: [Signature]  7-3-2013
   Course Instructor

   Approvals: [Signature]  7-1-13
   Date

14. Department Head
   [Signature]  7-1-13
   Date

15. College Dean/Designee
   [Signature]

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: Social and Behavioral Sciences

In the box below, describe how this course meets the Foundational Component Area description for Social and Behavioral Sciences. Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.

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?

At the heart of the human experience, is navigating interdependency, interconnectivity, and proximity with other humans. COMM 365-International Communication examines these human experiences from a social science perspective. International communication focuses on communication patterns and practices between nations and of individuals acting on behalf of a nation. International communication is the study of the flow of mediated communication between and among countries and of comparative mass communication systems among national governments. COMM 365 pursues an historical and theoretical approach to International Communication, including international information flows, global media systems, and the role of culture and communication in globalization. The course uses in-depth consideration and critical analysis of case studies of international communication issues to better understand the way in which global media and international communication shape global politics.

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):

A critical key to the study of international communication is the ability to examine systematically the similarities and differences among people communicating as individuals vs. communicating on behalf of a nation. As social science deals with the institutions and functioning of human society, and with the interpersonal relationships of individuals as members of society (dictionary,) this duality coupled with the ubiquity of media, both traditional and new, provides a context rich for critical thinking from a social science perspective. Therefore, students must analyze and evaluate instances and systems of international communication to identify issues of reliance, linkages, and immediacy. Through evaluation and synthesis, these issues must be coupled, aggregated, decoupled or de-aggregated through examination of the integrated influences of each factor on communication in a mediated context. Students must interrogate each of these elements and then synthesize the individual and collective impact of each. Creative thinking and innovation come into play as students work to create a construct that accounts for the multiplicity of influences. Examples of critical inquiry could include “What effect does being U.S.-educated have on an international leader’s perception of statements by the U.S.?“ or “How is geopolitical discord in Egypt mediated on Twitter?” The mastery of critical thinking in the realm of international communication is assessed by response to standard examination items.
Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

International communication is studied in written formats, especially international documents, social media feeds (Twitter, Facebook,) newspapers, blogs and the like. International communication is studied in oral formats, especially international newscasts and international speeches. International communication is studied in visual formats, especially in non-verbs of speakers, photojournalism, films, and the like. Using the Broadcast Monitoring System, and other more traditional internet searches, students examine the development of messages, how messages are interpreted variously in multiple international contexts, and the strategic expression of messages as each relates to content and format. Communication in the realm of international communication is assessed by student response to standard examination items.

Empirical and Quantitative Skills (to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions):

In International communication, empirical skills are employed to manipulate and analyze observable facts from an international communication perspective. Students analyze and critique international media messages employing the tools and methods of collected data introduced in the course. The method generally involves content analysis. This course engages students with actual texts, images, broadcasts, etc, from global media using, among other sources, the Broadcast Media System, and requires them to sort through the data presented to draw informed conclusions about global journalistic coverage of major world events. An example is content analysis of messages from Arab Spring. The ability manipulate and analyze observable facts is assessed by student response to standard examination items.

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

COMM 365-International communication develops social responsibility by building international understanding and intercultural competence, to help students better understand the interaction of media and politics, particularly in the international realm, and to better understand how local, national, and global media outlets shape perceptions of events, trends, and communities. Students learn how to better appreciate, describe and react to various perspectives on global issues by learning about global media and its interaction with political, economic, and social factors. Bolstered with this knowledge and skill, communicators will be prepared to engage in, as well as respond to, international communication in communities both similar to and diverse from their own. The ability to exhibit social responsibility in international communication is assessed by student response to standard examination items.

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 Communication
COMM 365: International Communication
Request for International and Cultural Diversity Designation

This course focuses on communication patterns and practices between nations, and of individuals acting on behalf of nations. It examines the flow of mediated communication between and among countries, and comparative mass communication systems among national governments. While there is an historical component designed to provide context, well over 50% of content is on scholarship from the last 20 years and examples are drawn directly from immediate, current events.
Comm/Jour 365-500 International Communication

Syllabus
Fall, 2012

Contact Information
Dr. Randy Kluver. Bolton Hall, 209D. Sorry, my office doesn’t have a phone, but you can always reach me by email at rkluver@tamu.edu.

I am on campus every day, but am usually in the Bolton Hall office half of each day. Course office hours are Tuesday and Thursday 1-3. If you need to see me, you are welcome to stop by the Bolton office, or make an appointment to visit me at another time. The best way to connect with me is through email.

Course Description: International Communication. Mass media, international, and cross-cultural audiences; theoretical, pragmatic, political and ethical issues; including cultural differences, comparative media systems, development communication, patterns of world news flow, political propaganda, impact of international advertising and other issues.

This course is designed to familiarize students with an historical and theoretical approach to International Communication. Along the way, we will cover the issues that normally are considered under that rubric, including international information flows, global media systems, and the role of culture and communication in globalization. We will look in depth at a few case studies of international communication issues in an attempt to better understand the way in which global media and international communication shape global politics.

Learning Outcomes:

At the end of this course, you should be able to:

1) Explain the concepts that shape international communication, including political economy, media institutions, and ideologies of the state that impact upon global information,
2) Analyze the primary theoretical frameworks for understanding international communication,
3) Draw connections between the key political and policy debates in international communication,
4) Illustrate the role of media and culture in globalization,
5) Explain the geopolitical impact of media and communication.

Structure of the course:

Grades:
Exam 1 (Chaps 1-4, supplemental readings, and lectures) - 30%
Exam 2 (Chaps 5-6, supplemental readings, and lectures) - 30%
Exam 3 (Chaps 5-6, supplemental readings, and lectures) - 30%
Attendance and Course Participation -10%

Extra Credit:
I will offer up to 3 additional points for attendance at key internationally oriented lectures or seminars on campus, and for writing a brief report (half a page) of the event. These events might be sponsored by academic departments or other units, but cannot include courses. I will make you aware of these as I am made aware of them, but if you find one on your own, you need to give me the details before I can let you know whether it would count for extra credit. You can earn up to two of these during the course of the semester, for a total of 6 extra points. The points will be added to your grade for an exam.
Course Policies:

*Academic Integrity:* I am committed to the highest standards of ethical conduct and academic excellence. If you have questions about what this means, please refer to the Aggie Honor code: aggiehonor.tamu.edu

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

*Attendance:* You are expected to attend each class period. You may have two (2) unexcused absences. University excused absences must be documented upon your return to class. For each unexcused absence in excess of two (2), your class participation grade will be reduced by five (5) points. Unexcused absences on presentation days will result in a zero (0) being recorded for your assignment grade.

*You must sign the attendance sheet at the beginning of class to be counted present.* If you are more than 15 minutes late to class or leave class more than 15 minutes early, you will not be counted present. And, if you are consistently late to class, you will need to meet with me to discuss reasons for your tardiness. Multiple instances of tardiness will be counted as unexcused absences.

*Excused Absences:* If you missed class due to a university excused absence, you MUST bring an appropriate documentation upon returning to the next class meeting. The Appeal for an Excused Absence form can be found on the elearning website. See Student Rule 7 for an explanation of University excused absences. http://student-rules.tamu.edu/rule07

*Late work:* You are responsible for knowing the due dates of assignments and your presentation day. I will not be able to accept late assignments unless you have an university excused absence.

*SPECIAL ACCOMMODATIONS:* If you require accommodation for a disability, please contact me

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.

*Required Texts and Readings:*


Supplemental materials will be made available to you online via the course website. These are listed on the schedule, and I will notify you when they are available online.

*IMPORTANT NOTE:* I will not go over the readings in class, unless you have specific questions about them. I assume that you will read them prior to the class period, and the lecture will use them as a jumping off point for further discussion. However, questions will be drawn directly from the readings that we have not discussed in class.

My goal is to have course notes online via elearning.tamu.edu the day before class. If for some reason they are not available, I will put it online as soon as I can. I reserve the right to revise the schedule, readings or notes throughout the course of the semester.
Course Schedule
Note: Schedule is subject to revision however, should that occur, you will be notified in advance via TAMU neo email. In the case of an emergency, you will be notified asap.

<table>
<thead>
<tr>
<th>Week Of:</th>
<th>Topics and Themes</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 27/30</td>
<td>Introduction: Course Requirements</td>
<td>Chapter 1</td>
</tr>
<tr>
<td></td>
<td>Historical overview of international communication</td>
<td></td>
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<tr>
<td>Sept 4/6</td>
<td>Theories of International communication</td>
<td>Chapter 2</td>
</tr>
<tr>
<td>Sept 11/13</td>
<td>Global communication systems and infrastructures</td>
<td>Chapter 3</td>
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<tr>
<td>Sept 18/20</td>
<td>The Global Media Bazaar</td>
<td>Chapter 4</td>
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<td>Chapter from Volkmer, &quot;News in the Global Sphere: A Study of CNN and Its Impact on Global Communication&quot;</td>
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<td>Sept 25/27</td>
<td>Globalization and Localization of Media</td>
<td><strong>Tuesday: September 25 Midterm ONE</strong></td>
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<td>Chapter 5,</td>
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<td>Kluver and Fu, &quot;The Cultural Globalization Index,&quot; from Foreign Policy,</td>
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<tr>
<td></td>
<td></td>
<td>Kluver and Fu, &quot;Measuring Cultural Globalization in Southeast Asia&quot;</td>
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<tr>
<td>Oct 2/4</td>
<td>American cultural capital in global media</td>
<td>Berger, &quot;the Four Faces of global culture&quot; from Globalization and the challenges of a new century.</td>
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<td></td>
<td></td>
<td>&quot;In the vanguard of globalization-the world of American globalizers.&quot; Hunter and Yates, from Berger, Many Globalizations.</td>
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<td>Oct 9/11</td>
<td>Developing alternatives to global media</td>
<td>Chapter 6</td>
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<td>Mohamed Zayani, &quot;Al Jazeera and the Vicissitudes of the New Arab Mediascape&quot;</td>
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<tr>
<td>Oct 16/18</td>
<td>The Internet in global communication; Internet Governance</td>
<td>Chapter 7;</td>
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<td>Hillary Clinton, &quot;Internet Freedom&quot;</td>
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<td>Oct 23/25</td>
<td>The media in international relations</td>
<td>&quot;News Media and Foreign Policy, an integrated review,&quot; Abbas Malek and Krista Welgand, from News Media and Foreign Policy.</td>
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<tr>
<td></td>
<td></td>
<td>Kluver, &quot;The Logic of New Media in Foreign Policy&quot;</td>
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<td>Video: People's Century: People Power</td>
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<tr>
<td>Oct 30/Nov 1</td>
<td>US Images of &quot;others&quot;</td>
<td><strong>Tuesday, October 30 Midterm TWO</strong></td>
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<td>MacKerras, &quot;Western Images since 1989&quot; in Western Images of China, pp 138-156</td>
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<tr>
<td>Date</td>
<td>Topic</td>
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<td>Nov 6/8</td>
<td>Media and National Perceptions</td>
<td>Video: Hollywood Chinese</td>
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<td>Nov 13/15</td>
<td>The future of global media</td>
<td>Meet in class on Tuesday November 13th</td>
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<td></td>
<td><strong>No class on November 15 for National Communication Association Conference</strong></td>
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<tr>
<td>Nov 20</td>
<td></td>
<td>No class on November 22-Give Thanks!</td>
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<tr>
<td>Dec 4</td>
<td>Redefined Day</td>
<td>Review for final exam</td>
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<tr>
<td>December 11</td>
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<td><strong>1-3 pm Final Exam</strong></td>
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</table>
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): Journalism Studies

2. Course prefix and number: JOUR 365

3. Texas Common Course Number: none

4. Complete course title: International Communication

5. Semester credit hours: 3

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

- Communication
- Creative Arts
- Life and Physical Sciences
- American History
- Language, Philosophy and Culture
- 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? Each semester

9. Number of class sections per semester: 1 section per long term

10. Number of students per semester: 100

11. Historic annual enrollment for the last three years: 2011-12: 45 2010-11: 91 2009-10: 155

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

12. Submitted by:

Course Instructor

Date: 7/17/13

Approval:

Date: 7/9/13

Department Head

Date: 7/21/13

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 Social and Behavioral Sciences. Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.

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?

At the heart of the human experience, is navigating interdependency, interconnectivity, and proximity with other humans. JOUR 365-International Communication examines these human experiences from a social science perspective. International communication focuses on communication patterns and practices between nations and of individuals acting on behalf of a nation. International communication is the study of the flow of mediated communication between and among countries and of comparative mass communication systems among national governments. JOUR 365 pursues an historical and theoretical approach to International Communication, including international information flows, global media systems, and the role of culture and communication in globalization. The course uses in-depth consideration and critical analysis of case studies of international communication issues to better understand the way in which global media and international communication shape global politics.

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):

A critical key to the study of international communication is the ability to examine systematically the similarities and differences among people communicating as individuals vs. communicating on behalf of a nation. As social science deals with the institutions and functioning of human society, and with the interpersonal relationships of individuals as members of society (dictionary,) this duality coupled with the ubiquity of media, both traditional and new, provides a context rich for critical thinking from a social science perspective. Therefore, students must analyze and evaluate instances and systems of international communication to identify issues of reliance, linkages, and immediacy. Through evaluation and synthesis, these issues must be coupled, aggregated, decoupled or de-aggregated through examination of the integrated influences of each factor on communication in a mediated context. Students must interrogate each of these elements and then synthesize the individual and collective impact of each. Creative thinking and innovation come into play as students work to create a construct that accounts for the multiplicity of influences. Examples of critical inquiry could include "What effect does being U.S.-educated have on an international leader's perception of statements by the U.S.?" or "How is geopolitical discord in Egypt mediated on Twitter?" The mastery of critical thinking in the realm of international communication is assessed by response to standard examination items.
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):

International communication is studied in written formats, especially international documents, social media feeds (Twitter, Facebook,) newspapers, blogs and the like. International communication is studied in oral formats, especially international newscasts and international speeches. International communication is studied in visual formats, especially in non-verbs of speakers, photojournalism, films, and the like. Using the Broadcast Monitoring System, and other more traditional internet searches, students examine the development of messages, how messages are interpreted variously in multiple international contexts, and the strategic expression of messages as each relates to content and format. Communication in the realm of international communication is assessed by student response to standard examination items.

Empirical and Quantitative Skills (to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions):

In International communication, empirical skills are employed to manipulate and analyze observable facts from an international communication perspective. Students analyze and critique international media messages employing the tools and methods of collected data introduced in the course. The method generally involves content analysis. This course engages students with actual texts, images, broadcasts, etc, from global media using, among other sources, the Broadcast Media System, and requires them to sort through the data presented to draw informed conclusions about global journalistic coverage of major world events. An example is content analysis of messages from Arab Spring. The ability manipulate and analyze observable facts is assessed by student response to standard examination items.

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

JOUR 365-international communication develops social responsibility by building international understanding and intercultural competence, to help students better understand the interaction of media and politics, particularly in the international realm, and to better understand how local, rational, and global media outlets shape perceptions of events, trends, and communities. Students learn how to better appreciate, describe and react to various perspectives on global issues by learning about global media and its interaction with political, economic, and social factors. Bolstered with this knowledge and skill, communicators will be prepared to engage in, as well as respond to, international communication in communities both similar to and diverse from their own. The ability to exhibit social responsibility in international communication is assessed by student response to standard examination items.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Journalism Studies Program
JOUR 365: International Communication
Request for International and Cultural Diversity Designation

This course focuses on communication patterns and practices between nations, and of individuals acting on behalf of nations. It examines the flow of mediated communication between and among countries, and comparative mass communication systems among national governments. While there is an historical component designed to provide context, well over 50% of content is on scholarship from the last 20 years and examples are drawn directly from immediate, current events.
Contact Information
Dr. Randy Kluver. Bolton Hall, 209D. Sorry, my office doesn’t have a phone, but you can always reach me by email at rku‌ler@tamu.edu.

I am on campus every day, but am usually in the Bolton Hall office half of each day. Course office hours are Tuesday and Thursday 1-3. If you need to see me, you are welcome to stop by the Bolton office, or make an appointment to visit me at another time. The best way to connect with me is through email.

Course Description: International Communication. Mass media, international, and cross-cultural audiences; theoretical, pragmatic, political and ethical issues; including cultural differences, comparative media systems, development communication, patterns of world news flow, political propaganda, impact of international advertising and other issues.

This course is designed to familiarize students with an historical and theoretical approach to International Communication. Along the way, we will cover the issues that normally are considered under that rubric, including international information flows, global media systems, and the role of culture and communication in globalization. We will look in depth at a few case studies of international communication issues in an attempt to better understand the way in which global media and international communication shape global politics.

Learning Outcomes:
At the end of this course, you should be able to:

1) Explain the concepts that shape international communication, including political economy, media institutions, and ideologies of the state that impact upon global information,
2) Analyze the primary theoretical frameworks for understanding international communication,
3) Draw connections between the key political and policy debates in international communication,
4) Illustrate the role of media and culture in globalization,
5) Explain the geopolitical impact of media and communication.

Structure of the course:

Grades:
Exam 1 (Chaps 1-4, supplemental readings, and lectures) - 30%
Exam 2 (Chaps 5-6, supplemental readings, and lectures) - 30%
Exam 3 (Chaps 5-6, supplemental readings, and lectures) - 30%
Attendance and Course Participation -10%

Extra Credit:
I will offer up to 3 additional points for attendance at key internationally oriented lectures or seminars on campus, and for writing a brief report (half a page) of the event. These events might be sponsored by academic departments or other units, but cannot include courses. I will make you aware of these as I am made aware of them, but if you find one on your own, you need to give me the details before I can let you know whether it would count for extra credit. You can earn up to two of these during the course of the semester, for a total of 6 extra points. The points will be added to your grade for an exam.
Course Policies:

Academic Integrity: I am committed to the highest standards of ethical conduct and academic excellence. If you have questions about what this means, please refer to the Aggie Honor code: aggiehonor.tamu.edu

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

Attendance: You are expected to attend each class period. You may have two (2) unexcused absences. University excused absences must be documented upon your return to class. For each unexcused absence in excess of two (2), your class participation grade will be reduced by five (5) points. Unexcused absences on presentation days will result in a zero (0) being recorded for your assignment grade.

*You must sign the attendance sheet at the beginning of class to be counted present. If you are more than 15 minutes late to class or leave class more than 15 minutes early, you will not be counted present. And, if you are consistently late to class, you will need to meet with me to discuss reasons for your tardiness. Multiple instances of tardiness will be counted as unexcused absences.

Excused Absences: If you missed class due to a university excused absence, you MUST bring an appropriate documentation upon returning to the next class meeting. The Appeal for an Excused Absence form can be found on the elearning website. See Student Rule 7 for an explanation of University excused absences. http://student-rules.tamu.edu/rule07

Late work: You are responsible for knowing the due dates of assignments and your presentation day. I will not be able to accept late assignments unless you have an university excused absence.

SPECIAL ACCOMODATIONS:
If you require accommodation for a disability, please contact me

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.

Required Texts and Readings:


Supplemental materials will be made available to you online via the course website. These are listed on the schedule, and I will notify you when they are available online.

IMPORTANT NOTE: I will not go over the readings in class, unless you have specific questions about them. I assume that you will read them prior to the class period, and the lecture will use them as a jumping off point for further discussion. However, questions will be drawn directly from the readings that we have not discussed in class.

My goal is to have course notes online via elearning.tamu.edu the day before class. If for some reason they are not available, I will put it online as soon as I can. I reserve the right to revise the schedule, readings or notes throughout the course of the semester.
**Course Schedule**

Note: Schedule is subject to revision however, should that occur, you will be notified in advance via TAMU neo email. In the case of an emergency, you will be notified asap.

<table>
<thead>
<tr>
<th>Week Of:</th>
<th>Topics and Themes</th>
<th>Readings</th>
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<tbody>
<tr>
<td>August 27/30</td>
<td>Introduction: Course Requirements</td>
<td>Chapter 1</td>
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<td></td>
<td>Historical overview of international communication</td>
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<td>Sept 4/6</td>
<td>Theories of International communication</td>
<td>Chapter 2</td>
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<tr>
<td>Sept 11/13</td>
<td>Global communication systems and infrastructures</td>
<td>Chapter 3</td>
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<td>Sept 18/20</td>
<td>The Global Media Bazaar</td>
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<td>Globalization and Localization of Media</td>
<td>Tuesday: September 25 Midterm ONE</td>
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<td>Sept 25/27</td>
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<td>Chapter 5,</td>
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<td></td>
<td></td>
<td>Kluver and Fu, “The Cultural Globalization Index,” from Foreign Policy,</td>
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<td></td>
<td></td>
<td>Kluver and Fu, “Measuring Cultural Globalization in Southeast Asia”</td>
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<td>Oct 2/4</td>
<td>American cultural capital in global media</td>
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<td>Berger, “the Four Faces of global culture” from Globalization and the challenges of a new century.</td>
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<td>“In the vanguard of globalization—the world of American globalizers.” Hunter and Yates, from Berger, Many Globalizations.</td>
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<td>Oct 9/11</td>
<td>Developing alternatives to global media</td>
<td>Chapter 6</td>
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<td>Mohamed Zayani, “Al Jazeera and the Vicissitudes of the New Arab Mediascape”</td>
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<td>Oct 16/18</td>
<td>The Internet in global communication; Internet Governance</td>
<td>Chapter 7;</td>
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<td>Hillary Clinton, “Internet Freedom”</td>
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<td>Oct 23/25</td>
<td>The media in international relations</td>
<td>“News Media and Foreign Policy, an integrated review,” Abbas Malek and Krista Weigand, from News Media and Foreign Policy.</td>
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<td>Kluver, “The Logic of New Media in Foreign Policy”</td>
<td>Kluver, “The Logic of New Media in Foreign Policy”</td>
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<td>Video: People’s Century: People Power</td>
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<td>Oct 30/Nov 1</td>
<td>US Images of “others”</td>
<td>Tuesday, October 30 Midterm TWO</td>
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<td></td>
<td>MacKerras, “Western Images since 1989” in Western Images of China, pp 138-156</td>
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<td>Date</td>
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<td>Notes</td>
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<td>Nov 6/8</td>
<td>Media and National Perceptions</td>
<td>Video: Hollywood Chinese</td>
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<td>Nov 13/15</td>
<td>The future of global media</td>
<td>Meet in class on Tuesday November 13th</td>
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<td><strong>No class on November 15 for National Communication Association Conference</strong></td>
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<tr>
<td>Nov 20</td>
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<td>No class on November 22-Give Thanks!</td>
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<tr>
<td>Dec 4</td>
<td>Redefined Day</td>
<td>Review for final exam</td>
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<tr>
<td>December 11</td>
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<td><strong>1-3 pm Final Exam</strong></td>
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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): Sociology

2. Course prefix and number: SOCI 312

3. Texas Common Course Number: NA

4. Complete course title: Population and Society

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: YES
Current ICD: 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 semester

9. Number of class sections per semester: 2

10. Number of students per semester: 160

11. Historic annual enrollment for the last three years: 99 234 155

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.

13. Submitted by: [Signature] [Date] Aug 5, 2013

Course Instructor

14. Department Head

[Signature] [Date] Aug 19, 2013

15. College Dean/Designee

[Signature] [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: Social and Behavioral Sciences

In the box below, describe how this course meets the Foundational Component Area description for Social and Behavioral Sciences. Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.

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 course is an introduction to the sociological study of populations, social demography. Demography is the scientific study of human populations—their size, composition, and distribution—and the changes in these factors as they occur through the three processes of fertility, mortality, and migration. The course covers structural and context factors including the role of geography as well as community; it also consider the more micro factors such as human decision making.

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 learn the general concepts and methods of sociological, demographic analysis. They will learn to evaluate different arguments on both logical and empirical grounds. They will learn to apply demographic principles to new questions and issues. This will be assessed by class discussion and exercises, as well as exams.

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

Students will learn to evaluate different arguments presented through different modes of communication: statistical or mathematical representation, verbal, written, and visual. So for example, students are required to learn how to write about and explain statistical evidence and they engage in class discussions about different sources of evidence and argument. Students will learn about standard demographic tools which include for example, life tables, population pyramids, etc. Charts, graphs and statistical tables are important visual types of communication and students will be required to develop and interpret them.

Empirical and Quantitative Skills (to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions):

A critical component of demography involves developing, critiquing, organizing and analyzing empirical data. Students will be able to interpret tables and graphs and assess the general reliability and validity of particular sources of data regarding human behavior. Assessment will be based primarily on exams, in-class or online discussion and exercises.
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 learn to appreciate different cultural views of the same events. Students will learn how different concerns of different stakeholders can lead to cooperation or competition. Students will learn of successful and unsuccessful attempts to influence change through population changes. Contemporary issues surrounding migration, for example, provide materials for discussion of social and civic responsibility.

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 Sociology
SOC 312: Population and Society
Request for International and Cultural Diversity Designation

This course focuses on the scientific study of human populations. The emphasis is upon the three processes of fertility, mortality and migration. These processes are examined in historical context and across many different countries. Recent case studies are developed to illustrate changes in demographic processes and these case studies are chosen to incorporate local as well as international experiences and perspectives. The course includes a focus on policy issues as they relate to all the population processes and the bulk of the course materials relate to (and were published in) the last 50 years.
Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Students will learn to appreciate different cultural views of the same events. Students will learn how different concerns of different stakeholders can lead to cooperation or competition. Students will learn of successful and unsuccessful attempts to influence change through population changes. Contemporary issues surrounding migration, for example, provide materials for discussion of social and civic responsibility.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Sociology 312: 900
Population and Society
Spring, 2013
T-Th, 11:10 to 12:25
CHBN 102

Instructor
Dudley L. Poston, Jr.
Office: Academic Building 425B
Office Hours: Wednesday & Thursday, 2-3 PM, & by appointment
Tel: 979-862-3947 (office), 979-574-5055 (cell)
e-mail address: d-poston@tamu.edu

Teaching Assistants
Kate Qian Xiong
Office: Academic Building 409
Office Hours: Tuesdays, 1:30 to 3:30 pm
e-mail address: qian xiong@neo.tamu.edu

Cristina Cruz
Office: Academic Building 409
Office Hours: Thursdays, 1:30 to 3:30 pm
e-mail address: cristyecruz@gmail.com

Yuting Chang
Office: Academic Building 409
Office Hours: Tuesdays, 3:45 to 5:30 pm
e-mail address: yuting0920@gmail.com

I. The Course. This is an introduction to the sociological study of populations, i.e., social demography. My definition of demography is: the scientific study of human populations - their size, composition, and distribution - and the changes in these factors as they occur through the three processes of fertility, mortality and migration.

Our course will focus in particular on the demography of the United States, China, and Texas.
This course is a "writing intensive" (W) course. You will note above that our class has a "900" extension, which is indicative of "W" courses. A full 50 percent of the final grade is based on your writing a demographic autobiography and a county demographic profile. See the detailed descriptions below.

The course outline (below) pretty much follows my above definition of demography. When you complete this course, you will be able to perceive, analyze and discuss at rather sophisticated levels the dynamics of human populations. You will be especially knowledgeable about the populations of the U.S., China and Texas. You will also be able to discuss with anyone the theme of our course, "Demography is Destiny." And, hopefully, you will have enhanced your writing skills.

Few issues in the world are as important these days as population growth and change. This course will enable you to view population issues from the perspective of the social sciences.

II. Texts.


3. There will be a few additional readings assigned, and I will place them on the e-learning page of our class.

III. Basis for Grade Computation. The final grade will be based on two examinations, a major writing assignment, and a shorter writing assignment, as follows:

--two 75-minute noncumulative examinations (25 points each, for a total of 50 points) will be held on March 7th and May 3rd. The exam on March 7th will be held at our regular class time; the exam on May 3rd will be from 1:00 to 3:00 pm.

--two written assignments, as follows:
the first written assignment is a short (about 4 pages) population autobiography which will be submitted to me at the end of class on January 24th (5 points).

the second written assignment is a "Demographic Analysis of Your Home County (CDP)." You will undertake a demographic study of your home county in Texas, i.e., the county in which you were raised. If you were not raised in Texas, you should choose a county in Texas - I will help you select one. No county may be chosen by more than one student. There are 254 counties in Texas, so there are more than enough counties for everyone to have his or her own county. Most of the demographic information that you will need to conduct your demographic study will be available on the internet. Each section of the "Demographic Analysis of Your Home County" will be submitted to me during the semester according to a schedule I will provide. My TAs and I will read and grade each section when it is submitted, and, if needed, we will provide you with information about the rewriting of the section. You will then revise and rewrite each section, as outlined by us, and will submit the final and revised version of your CDP to me on the last lecture day of our course (April 25th). The CDP will count for 45 points. I will assign a maximum of 30 of these points to the eight sections as you submit them during the semester; and I will assign a maximum of 15 points to the final revised copy of the CDP submitted to me on the last class day of the course (April 25, 2013).

IV. Extra Credit. Students may earn extra credit in this course by reading, and writing a review of, a book selected from a list of books attached at the end of this syllabus. The review will consist of no less than 8 double-spaced typed pages (about 250 words per page), consisting of no less than 4 pages of summary and 4 pages of critique, appraisal and reflection. I will assign one of three grades to the review: A, B, or C. The grade of A on the review will raise the student's final course grade by 2/3rds of a grade, for example, raising it from B to A-. The grade of B on the review will raise the student's final course grade by 1/3rd of a grade, for instance, raising it from C+ to B-. The grade of C on the review will result in no change in the student's final course grade. The book reviews will be submitted to me on the last class day of the course (April 25, 2013). No more than two students may choose the same book to review. So, if you decide that you will write a book review for extra credit, make your selection soon from the attached list, and inform me in writing over email of your selection. If two others have already chosen the book you wish to review, you will need to choose another book. Students who usually receive the grades
of A or B on these book reviews are those who write more than the minimum eight page book reviews.

V. Examinations. Each of the two examinations will be available in multiple-choice and essay formats. If the student wishes to take the essay examination, he/she must inform me via electronic mail, on no later than the class day before the exam day, of the intention to take the essay exam. If I am not informed otherwise I will assume the student will be taking the objective version of the test. The two examinations will be administered on March 7th and May 3rd. All students must take both exams. There will be no make-up exams unless there is some extraordinary and unique situation (e.g., extreme sickness, or death in the immediate family). In the case that the student misses an examination owing to such a situation, s/he must provide to me a written letter from a medical person (in the case of sickness) or a letter from a parent or close relative, accompanied by a copy of a death notice from a newspaper or a copy of the funeral program for the deceased person (in the case of a death in the immediate family). If I decide in such extreme cases to administer a make-up exam, the exam will be an essay exam.

VI. Written Assignments. As already noted, the first written assignment will be submitted on January 24th. The second assignment, the COP, will be submitted to me in eight sections during the semester, and the final version of the revised COP will be turned in on the last class day of the course (April 25, 2013). Each assignment will be typed double-spaced. Detailed instructions about each of the two assignments will be provided in writing. I will downgrade assignments if they contain spelling and grammatical mistakes. Both assignments must be submitted and completed to receive a passing grade in the course.

The first assignment will be considered "late" if I do not have it in my possession when I leave the classroom at the completion of the class lecture on the day (January 24th) it is due. If the first assignment is submitted late, the following rule will apply. The assignment will be read and graded. I will then reduce the assigned grade by one full grade (e.g., a B+ to a C+) for every class period it is late; the maximum reduction a late paper will receive is three grades, irrespective of how late it is turned in.

The final version of the second assignment, the COP, will be considered "late" if it is not submitted to me by 3:00 PM on April 25th. If it is submitted to me after 3:00 PM on April 25th, but by 12 Noon of the day of the 2nd examination (May 3rd), I will downgrade it
by eight points. If the assignment is submitted to me after the date of the 2nd examination, I will downgrade it by 10 points.

Each of the eight sections of the CDP will be submitted to me according to a schedule I will provide you. Each section will receive a maximum of 3-4 points (eight sections for a maximum total of 30 points). If a section is submitted late, I will downgrade it by one point for every class period it is late, up to three periods.

Both assignments must be submitted and completed to receive a passing grade in the course.

VII. Attendance Requirements. Students are required to attend class on a regular basis. Class attendance will be taken during each class, beginning on January 22nd. At the end of the semester after I have calculated the student's final course grade, I will raise by 1/3rd of a letter grade (e.g., from a B+ to an A-) the final grades of all students who have missed no classes or one class during the semester. I will reduce by 1/3rd of a letter grade (e.g., from a B- to a C+) the final grades of all students who have missed between four and seven classes during the semester. I will reduce by 2/3rds of a letter grade (e.g., from a B- to a C) the final grades of all students who have missed between eight and eleven classes during the semester. I will reduce by a full letter grade (e.g., from a B- to a C-) the final grades of all students who have missed twelve or more classes during the semester.

VIII. Powerpoint Lecture Notes/Slides. I will post on the e-learning page for our course at least one day prior to each class lecture a copy of the Powerpoint Slides of my lecture.

Also, I will also post on the e-learning page all class hand-outs (syllabus, assignments, etc.).

IX. Class Electronic List. I will use electronic mail to communicate on various topics with the students in this class. Also, students are encouraged to raise and send questions and reflections to me about any of the topics covered in this course. I will answer/respond to the questions, and will also send the questions/answers to all students on the electronic list. If you send me an electronic message and do not want your question, and my answer, sent to all the students in our class, indicate so by typing "PRIVATE" at the beginning of the message. I check my electronic mail several times daily.
The best way to communicate with me, outside the classroom, is through electronic mail. My e-mail address is: d-poston@tamu.edu

X. Schedule of Lecture Topics and Reading Assignments. Here is a general schedule, with reading assignments, for the various demographic topics to be covered in this class. The dates of the two non-cumulative examinations are firm.

January 15
Course Introduction

January 17, 22, 24
Readings: 1. Poston/Bouvier, chapter 1.
2. Wattenberg, chapter 1.

January 29, 31
Lecture 2: The Sources and Materials of Demography
Readings: 1. Poston/Bouvier, chapter 2.

February 5, 7
Lecture 3: Population Increase/Decrease and the Demographic Transition
Readings: 1. Poston/Bouvier, chapters 9 and 10.
2. Wattenberg, chapters 2-3.

February 12, 14
Lecture 4: Population Composition: Age and Sex
Readings: 1. Poston/Bouvier, chapter 8.

February 19
Lecture 5: Population Composition: Marital Status

February 21, 26
Lecture 6: Sexuality
Readings:
1. Poston/Bouvier, pp. 231-236.

3. Poston and Baurnle, “Patterns of Asexuality in the United States” (available on course e-learning page).


**February 28, March 5**
Lecture 7: Population Distribution and Urbanization
Readings: 1. Poston/Bouvier chapter 11.
          2. Wattenberg, chapters 4 and 5.

**March 7**
First Examination

**March 11-15, SPRING BREAK**

**March 19, 21, 26**
Lecture 8: Fertility
          2. Wattenberg, chapters 6 and 7.

**March 28**
Movie: “Kinsey” or “Mona Lisa Smile”

**April 2, 4, 9**
Lecture 9: Mortality
Readings: 1. Poston/Bouvier, chapter 5

**April 11**
Movie: “And the Band Played On”

**April 16, 18, 23**
Lecture 10: Migration
Readings: 1. Poston/Bouvier, chapters 6 and 7

April 25
Lecture 11: Population Policy and Applications of Demography
Readings: 1. Poston/Bouvier, chapters 12, 13 and 14
2. Wattenberg, chapters 8, 9, 10, 11, 12, 13.

May 3
Second Examination, 1:00 to 3:00 PM

XI. COPYING AND PLAGIARISM AND OTHER ISSUES. The handouts used in this course are copyrighted. By “handouts,” I mean all materials I have generated for this class, including but not limited to syllabi, quizzes, exams, course assignments, review sheets, etc. Also included are the powerpoint slides I will provide to you over email. Because these materials are copyrighted, you do not have the right to copy them, unless I expressly grant permission. I do hereby give each of you permission to make one copy of the powerpoint slides and articles for your own use. Making more than one copy is not allowed without my permission.

Use of Electronic Devices in the Classroom
Cell phones should be turned off during lectures. If a person’s cell phone rings, he/she is expected to turn it off immediately and to leave the classroom; in such an occurrence, the person will be counted as absent for that class.

Viewing your email or texts as well as sending text messages during my lectures or during examinations is strictly prohibited. Persons found to be texting during a lecture will be asked to leave the classroom and will be recorded as absent for that class. Persons found to be texting during an examination will be asked to leave the classroom and will receive a zero on the exam.

No electronic devices (laptop computers, palm pilots, blackberries, tablets, i-phones, translators, calculators, cell phones, etc.) may be used during any lecture sessions or examinations, unless specifically requested in advance by TAMU student services on the student’s behalf, or approved by the instructor.
Scholastic Dishonesty. The Aggie Code of Honor is simple: "Aggies do not lie, cheat, or steal, nor do they tolerate those who do."

Cheating in any form during quizzes, take-home assignments, or exams, will result in a zero for that examination and possible other disciplinary actions per current TAMU Student Rules. Students observed giving or receiving answers during an exam will receive a zero on that examination.

More generally, instances of scholastic dishonesty will be treated in accordance with Section 20 of the TAMU Student Rules. Please inform yourself about the rules regarding cheating, plagiarism, fabrication of information, and conspiracy at the website:

http://aggiehonor.tamu.edu

As commonly defined, plagiarism consists of passing off as one’s own the ideas, words, writings, etc., which belong to another. In accordance with this definition, one is committing plagiarism if one copies the work of another person and turns it in as his or her own work, even if one should have the permission of that person to do so. Plagiarism is one of the worst academic sins, for the plagiarist destroys the trust among colleagues without which research cannot be safely conducted and communicated.

If you have any questions regarding plagiarism, please consult the latest issue of the Texas A&M University Student Rules at:

http://student-rules.tamu.edu

Look under the section “Scholastic Dishonesty.”

Grade Disclosure. All personal information concerning your performance in this course is covered by federal privacy legislation, known as the Family Educational Rights and Privacy Act of 1974 (FERPA). I am not allowed to provide grades or grade/enrollment status questions to students by telephone or email.

ADA 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 the reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the
XII. Books for Review

Any of the books on this list may be used for the extra-credit book review in this course. The Texas A&M University Library should have most, if not all of them. I do not want more than two students to review the same book. So if you decide to review a book, make your choice and inform me in writing (electronic mail is best) right away. Once a book has been selected by two students, no one else may use it for his/her review.


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): Sociology

2. Course prefix and number: SOCI 313

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

4. Complete course title: Military, War & Society

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? Annually (relatively new course)

9. Number of class sections per semester: 1

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: Fall 2012 (35)  Fall 2013 (40)  Fall 2014 (full at 40)

   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

   Approvals:

14. Department Head

15. 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.
In the box below, describe how this course meets the Foundational Component Area description for Social and Behavioral Sciences. Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.

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?

This course examines the historical and contemporary effects of military institutions and the experience of war on democratic society. We structure our examination by use of three major conceptual perspectives: how wars and democracies affect one another; how democracies control their militaries and the use of force; and how democracies adapt to the waging of chronic war. The objective of the course is to see how and why wars of certain kinds require military organizations that sometimes promote and sometimes challenge the well being of democratic societies. Students should leave the course with a sociological understanding of the challenges modern democracies confront given the ever-changing character of war. Students should be able to create analytic arguments, making claims well grounded in theory and evidence, to address enduring controversies about the experience of war and the ways war and preparations for war affect democratic society.

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):

This element will be developed by the use, whenever possible, of course readings that take opposing stands on particular controversial theoretical issues. This conflict will spur students to reflect on their readings and on class discussions, to do the creative and innovative work of trying to resolve the conflict. Their success in this endeavor will be evaluated by the instructor’s assessment of several written argumentative essays, the topics for which require a synthetic evaluation of the relative worth of conflicting information.

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

This element develops oral and written communication skills. Skills in oral argument will be evaluated by the instructor’s assessment of student performance in designated interactive discussion sessions. Skills in written argument will be evaluated by the instructor’s assessment of student essays. Significantly for this element, student papers will be assessed in part by how well they are written to persuade different primary audiences—general, scholarly, and political or other social leaders. The goal is to facilitate student abilities to present theories and evidence in ways that are accurate, simple, and direct. Visual communication skills are developed and assessed through students’ ability to read and then create graphs, charts and tables to depict trends.
Empirical and Quantitative Skills (to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions):

With this element, the instructor evaluates the written works of students to assess their grasp of relevant sociological concepts and the uses of historical, comparative and quantitative methods. The evaluation includes assessment of the student’s ability to interpret basic statistics and different kinds of data presentations. It includes a rudimentary awareness of when and why some methods are sometimes preferred over others. In all, the instructor evaluates the student’s ability to link theory and data to make a logically sound and persuasive argument based on evidence.

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

Ours is an era when war is prevalent, affecting both the quality of military organization and democratic society. Yet understanding how war, military and society are related is an important (perhaps neglected) social and civic responsibility on which this course is focused. This element will be evaluated through the instructor’s assessment of students’ written and classroom work, in which students are asked to analyze major controversies basic to democratic social responsibility. The evaluation assesses what students know about how war and preparation for war affects the character and wellbeing of society, nationally and globally.

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 Sociology
SOCl 313: Military, War and Society
Request for International and Cultural Diversity Designation

This course focuses on the sociological analysis of military institutions in different societies. Issues of the state and force are explored from many different perspectives and include cultural and historical variation in military relationship to the state and other institutions. Cross-cultural variations in the experience of war are emphasized. While historical analysis is considered, emphasis is upon scholarship in the last 50 years.
Sociology 313
Military, War & Society
Fall 2011

Instructor: James Burk
Office: ACAD 426
Office Phone: 845-0813
Email: jsburk@tamu.edu

Objective

The objective of this class is to examine the historical and contemporary effects of war on democratic society. We consider three substantive themes: how war and democracy affect one another, how democracies control their militaries and the use of force, and how democracies adapt to the waging of chronic war. Underlying these themes is an empirical claim and an empirical question. The claim is that wars of certain kinds have promoted the rise of democratic states. The claim suggests that wars of other kinds may be detrimental to democratic states. The empirical question, then, is how modern democracies will fare given the kinds of wars they presently face—wars within rather than between states, wars relying on highly trained professional militaries using technologically sophisticated weapons, and wars waged against non-state terrorist movements.

Requirements

First, everyone is expected to do the readings assigned before class begins and to be ready to discuss the major arguments of the assigned readings during class. It is a good idea to take notes on your reading. Do not hesitate to read ahead.

Second, I expect you to write three papers, three to five pages in length. Each paper will assess your mastery of the readings in one of the three major sections of the course. Your essay will address one of several topic questions that I will distribute one week before the paper due date. Each essay should clearly state its thesis, offer reasons why the thesis should be believed, and give evidence from the readings to back up the reasons.

Students taking the course for graduate credit will be required to do additional work worth an additional fifty points. See the instructor for further information.
Grading

Class attendance and participation count for 10% of your final grade. If you come to class on time (when roll is called), you receive full credit. Latecomers and early goers receive half-credit.

Paper grades count for 90% of your final grade. Each essay will earn a maximum of 30 points. I will assess the clarity of your prose (yes, grammar, spelling and composition “count”) and the persuasiveness of your argument (that is, the quality of your thesis, the aptness of the reasons you give for it, and the thoroughness of your evidence). These papers must be the product of your own thought, not the product of collaboration with others. Final grades on each paper are subject to an oral examination. Note Well: I do not accept late papers.

The final grade is calculated based on a 100-point scale in the usual fashion (90-100=A; 80-89=B; etc.).

(For graduate students the final grade is calculated based on a 150-point scale, also in the usual fashion, so 135-150=A; 120-134=B; etc.)

Required Texts


Assigned texts not listed above are available through the library’s electronic reserves (or e-resources).

A Reminder from the Faculty Senate

The Faculty Senate advises that the following reminder be included in the course syllabus:

Handouts in this course are copyrighted. By “handouts,” I mean all materials generated for this class, which include but are not limited to syllabi, quizzes, exams,
in-class materials, etc. Because these materials are copyrighted, you do not have the
right to copy them, without express written permission to do so.

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

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

*Aggie Honor Code*

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

We expect our actions in this class to embody the spirit as well as the letter of the Aggie
Honor Code. If you have any questions about the code or Honors Council Rules and
Procedures, please consult the "Know the Code" website found at
[http://www.tamu.edu/aggiehonor/](http://www.tamu.edu/aggiehonor/).

*Americans with Disabilities Act*

The Americans with Disabilities Act is a federal anti-discrimination statute that provides
comprehensive civil rights protection for persons with disabilities. Among other things,
this legislation requires that all students with disabilities be guaranteed a learning
environment that provides for reasonable accommodation of their disabilities. If you
believe you have a disability requiring an accommodation, please contact the Office of
Support Services for Students with Disabilities in room 126 of the Student Services
Building. The telephone number is 845-1637.
Outline

Aug 30-Sep 2
Introduction: The Experience of War

Aug 30—Why is the experience of war something we want to remember?
Readings:


Sep 1—If war is hell, can the experience of war be attractive?
Readings:


How War & Democracy Affect One Another

Sep 6-8
When Do Wars Create Democratic States?

Sep 6—How democratic national states emerged in Europe
Readings:


Sep 8 Do similar processes help us understand the emergence of a democratic United States?
Readings:


Sep 13-15
What Kind of Democracies Might Wars Create?

Sep 13—How revolutionary wars affect democratic political settlements?
Readings:

Sep 15—How do various forms of the citizen-soldier emphasize different democratic values and when is one form more likely to be found than another?

Readings:


Sep 20-22 Do Democracies Create a Peaceful World? Yes

Sep 20—The argument for a democratic peace—even in Ancient Greece

Readings:


Sep 21—Empirical evidence for a democratic peace since World War II, extending from nonindustrial societies into the future

Readings:


Sep 27-29 Do Democracies Create a More Peaceful World? No

Sep 27—A critical (and negative) analysis of the democratic peace hypothesis

Readings:


Sep 29—An empirical analysis against the democratic peace hypothesis

Readings:

Oct 4  First paper due

*Social Control of War*

Oct 6  When Democracies Initiate Wars?

Readings:


Oct 11-13  How Are Military Interventions Justified?

Oct 11—A choice between the just war tradition or the legalist paradigm

Readings:


October 13—How well do these traditions apply to contemporary warfare?

Readings:


Oct 18-20  Who Decides When America Goes to War? Congress

Oct 18—The Constitutional framework and early experience

Readings:


Oct 20—How world wars tested early experience

Oct 25-27  Who Decides When America Goes to War? The President

Oct 25—President Truman’s justification of “police action” in Korea

Readings:


Oct 27—Vietnam and the War Powers Resolution

Readings:


Nov 1-3  What Affects Public Support for War?

Nov 1—The casualties hypothesis: no tolerance for casualties in war?

Readings:


Nov 3—Why the casualties hypothesis is mistaken and what else matters

Readings:


Nov 8th  Second paper due.
**Does Chronic War Weaken Democratic Institutions?**

Nov 10  
Why the Founders Feared Standing Armies and Should We as Well?

Readings:

*Federalist Papers* Nos. 8, 25, 26, 46  
http://thomas.loc.gov/home/histdox/fedpapers.html

Nov 15-17  
Does Terrorism Affect the Rule of Law?

Nov 15—How vulnerable are democracies to terrorist threats?

Readings:


Nov 17—Dealing with terrorist emergencies and maintaining the rule of law

Readings:


Nov 22 & Nov 29  
How Do Democracies Evaluate the Danger of Terrorist Threats?

Nov 22—Balancing the risk of and response to terrorist threats

Readings:


Nov 29—Variations in types of terrorism affect the strength of the terrorist threat

Readings:

Dec 1 & Dec 6
Can We Avoid Nihilism and Armageddon?
Dec 2—The temptation to overreact, to do too much rather than too little

Readings:

Dec 7—Confronting terrorists who possess weapons of mass destruction

Readings:

**Final Paper Due: December 12th**
**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):** Sociology

2. **Course prefix and number:** SOCI 314

3. **Texas Common Course Number:** 

4. **Complete course title:** Social Problems

5. **Semester credit hours:** 3

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

   - [ ] Communication
   - [ ] Creative Arts
   - [ ] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [x] 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 semester (Fall, Spring, Summer)

9. **Number of class sections per semester:** 1-2

10. **Number of students per semester:** Average 118 seats, 87 enrolled

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

    - 340 (241)
    - 405 (351)
    - 356 (261)

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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:**
    - [Sign]
    - Date: 8/5/2013

14. **Department Head**
    - [Sign]
    - Date: 8/3/2013

15. **College Dean/Designee**
    - [Sign]
    - Date: 8/3/2013

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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)

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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: Social and Behavioral Sciences

In the box below, describe how this course meets the Foundational Component Area description for Social and Behavioral Sciences. Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.

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?

This course analyzes major social problems confronting the world and the United States today. Social problems are defined for the purposes of this course as physical or social conditions that people perceive to be harmful, result from human social interaction, and can be alleviated or mitigated by social organization. The objective of this course is to use empirical scientific evidence, including statistics from national and international agencies as well as sociological research, to examine the severity and causes of and possible solutions for a breath of social problems that affect human well-being. These social problems include harmful human conditions that result from the global social trends of population growth, urbanization, and economic globalization, including dire poverty, sweatshops, modern slavery, population displacement and migration. Other problems include inequalities in education and health and inequalities related to race, ethnicity, and gender. Additional problems include deviant acts of drug abuse, violent crime, and child exploitation and neglect. The causes of many of these problems often lie in unequal power, economic, and prestige relations that permeate society’s institutions and thereby inform its culture. Therefore, the proposed solutions examined in this course lie primarily in ways of organizing our social institutions.

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 purpose of this course is to enable students to think critically about social problems. Where possible, the assigned readings give more than one perspective about each social problem, and class discussions revolve around critiquing these various perspectives. The students are asked to question whether a particular condition constitutes a social problem, if the research evidence is sufficient to determine causes of the problem, and whether proposed solutions would be effective. An essay portion of each exam also asks for similar critiques. In addition, the course requires each student to submit a lengthy, indepth critical analysis of a social problem of his or her choice. This project requires students to synthesize empirical information regarding the severity of the problem and synthesize and evaluate professional research regarding its causes. The students also evaluate existing attempts to solve the problems and proposed solutions. Finally, the students use their sociological imaginations to create possible solutions to the problems. Consequently, the instructor uses three means of assessment to evaluate critical thinking evidenced in a student’s participation in class discussion, essay portions of three exams, and a term research project.
Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Three means of communication are developed and evaluated in this course: oral, written, and visual. Oral expression of ideas is developed and evaluated through student participation in class discussions about the social problems. Written expression of ideas is developed and evaluated through two means: (1) essay portions of three exams in which the students are asked to interpret and evaluate research or solutions related to a social problem discussed in class; (2) a minimum 15-page (3000 word) term research project about the severity and causes of a particular social problem and possible solutions to the problem. Visual interpretation of research data is developed through several means: (1) instructor lecture presentations of statistical data; (2) assigned readings; (3) the term project. In the lectures, statistics garnered by government and international agencies are most often visually presented in graph formats, so the students develop the ability to interpret complicated graphs. This ability is enhanced by assigned readings of sociological research that present quantitative data in graph and table formats. A substantial portion of each of three exams evaluates the accuracy of the students’ statistical interpretations. Finally, the term project requires each student to interpret visual presentations of statistical tables and graphs from government or international agencies and professional research articles and books.

Empirical and Quantitative Skills (to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions):

This course requires the students to interpret both quantitative and qualitative empirical data to analyze social problems. This data includes numerical statistics reported by government or international agencies and quantitative data and ethnographic observations reported in professional research articles. From their analyses, the students draw informed conclusions about the severity of social problems, whether the empirical evidence supports extant causal theories of the problems, and whether particular ways of trying to solve the problems have been effective. The empirical data is presented by instructor in power point slides and assigned readings, and the students’ analytical conclusions are evaluated by three exams. In addition, a term project requires each student to report and similarly analyze empirical data and draw informed conclusions about a particular social problem of his or her choice.

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

Social responsibility is the raison d'être of a social problems course. The students in this course will mature to influence government policies through their votes and their leadership in government and volunteer agencies. The course is designed to inform them of problems affecting their fellow Americans and people throughout the globe and to enable them to think critically about these problems so that they can make good future decisions regarding policies related to these problems. Learning the perspectives of others is an important part of this maturing process. About a third of the course focuses on problems in other parts of the world, which requires learning about differences in cultural perspectives. The remainder of the course focuses on problems in American society, the understanding of which requires learning cultural viewpoints within our society that differ from their own. Finally, the strong focus on finding solutions to these social problems instills a feeling of civic responsibility in the students and gives them insight into how they can engage effectively in their local, state, national, and global communities to help solve these problems.
Texas A&M University

Core Curriculum

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

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
This course focuses on major social problems confronting the world and American society in the 21st century. The initial third of the course is devoted to the examination of the global problems of population growth, urbanization, economic globalization, poverty, sweatshops, modern slavery, population displacement and migration. While much of the remainder of the course primarily focuses on problems in the United States—poverty, education, health care, gender inequalities and deviance—international comparisons are used to help the students understand how and why the magnitude and severity of these problems in the U.S. differs from that in other nations. A significant portion of this course also addresses race and ethnic relations, including cultural biases that contribute to prejudice and discrimination and means of alleviating these biases.

This course attracts students from a variety of cultural backgrounds and encourages open discussion of multiple perspectives of controversial issues. The course also requires each student to write a lengthy research paper examining a particular social problem of his or her choice. The students are encouraged to use international data to help understand the relative severity, causes, and proposed or possible solutions for the problem.

As a consequence of the international and culturally diverse content of the lectures, readings, class discussion and research papers, the students in this course in Social Problems develop a good understanding of major social problems confronting much of the world today. In addition, they develop an understanding of the international standing of the United States with respect to these problems.
SYLLABUS
SOCIOLOGY 314 - SOCIAL PROBLEMS (3 credits)
SPRING, 2013
TR 12:45-2:00 PM, HECC 204

INSTRUCTOR: Dr. Katheryn Dietrich
306 Academic Building
Office Phone: 845-9223
e-mail: kdietrich@tamu.edu

OFFICE HOURS: MW 2:00-4:30, T 2:30-4:00, or by appointment

REQUIRED READINGS are posted online on our eLearning site

COURSE DESCRIPTION:
Survey and exploration of causes and consequences of major social problems in American society such as poverty, unemployment, energy, alcohol, other drugs and sexual abuse.

OBJECTIVES:
This course will examine major social problems confronting the world and American society in the 21st century. We will discuss the magnitude, severity, and ramifications of the problems, sociological explanations, and issues regarding how to solve or mitigate these problems. NOTE: The nature, explanations, and solutions we will discuss are very controversial. The selected readings are meant to focus your attention on relevant issues, NOT as doctrinaire statements. We will discuss the controversies regarding these readings in class. During the discussions, I encourage you to argue other points of view relevant to the issues.

GRADING:
Class Participation 20%
3 Exams 60% (20% each)
Term Project 20%

EXAMS
The exams will consist of both multiple choice and essay questions. They will cover assigned readings AND CLASS LECTURES. Make-up examinations will be given only for university excused absences (i.e., a written and signed excuse by a medical doctor or TAMU official). MAKE-UP EXAMS WILL BE ALL ESSAY EXAMS.

To receive a grade on an examination, the student must write his or her name and ID number on the examination packet and return it to the instructor before leaving the classroom. Any student who receives more than one examination packet must return the extra exam immediately to the instructor. Your graded exams will be returned for your perusal ONLY IN THIS CLASSROOM OR MY OFFICE. A graded or ungraded exam that has been removed by a student from this classroom is considered stolen property and the student will be referred to the Dean for appropriate disciplinary action.

TERM PROJECT
Choose a specific social problem about which you can obtain MUCH more detailed information than presented in your readings. Plan to use about 15 scholarly sources of information, which may include professional books, journal articles, government documents, and no more than one interview with an expert on the problem. By FEBRUARY 14, submit via eLearning a proposal stating this problem in one page or less plus an annotated bibliography of the sources of information you will use to study the problem. The latter should include a complete bibliographic citation for each information source AND about two sentences describing how this particular source will contribute to your analysis. NOTE: You must follow the instructions in the Term Project Guide posted on eLearning. This includes acceptable sources of information and formatting of the references.

The paper should be about 15 double-spaced typed pages; however, there is no maximum page limit. All papers MUST BE IN THE FOLLOWING FORMAT: (1) statement of social problem, (2) statistical and narrative description of the magnitude, severity, and ramifications of the problem, (3) possible sociological
explanations for the problem, (4) solutions to the problem that have been proposed by others and your
INFORMED opinion of how the problem should be solved. Include in your discussion any controversial
issues regarding definitions of the problem, its causes, or solutions. In discussing these issues, thoroughly
present ALL controversial arguments (i.e., all sides of the issues). Again the paper must follow the
instructions in the Term Project Guide, including acceptable sources of information and formatting of
references. Your term-project grade will reflect whether you have followed my instructions and the
thoroughness with which you have researched and discussed the problem.

The term paper is due APRIL 16. You are required to submit BOTH a hard copy AND electronic copy (via
eLearning) of your paper on this date. I will grade the hard copy of your paper. The electronic copy will be
used for a computerized plagiarism check. LATE PAPERS WILL RECEIVE A 10 PERCENT PENALTY FOR EVERY
CLASS DAY THEY ARE LATE unless due to a university excused absence. Also, YOU NEED TO KEEP A HARD
COPY OF YOUR COMPLETED PAPER. In the unlikely event that the paper is misplaced by me or an assistant
before it is graded, it will be your responsibility to provide me with another copy of the paper.

ACADEMIC HONESTY

"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.

As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings,
etc. which belong to another. In accordance with this definition, you are committing plagiarism
if you copy the work of another person and submit it as your own, even if you have the
permission of that person. Any student in this class who copies the work of another person and
turns it in as his or her own will receive a grade of zero on the paper or examination and be
referred to the Dean for appropriate disciplinary action. If you have any questions regarding
plagiarism, please consult the latest issue of the Texas A&M University Student Rules under the
section "Scholastic Dishonesty."

RELIGIOUS HOLY DAYS

If I have scheduled an exam during a day that is designated a holy day by your religion, you are entitled to take
a makeup exam if you desire. Please notify me prior to the regularly scheduled exam.

THE AMERICANS WITH DISABILITIES ACT

The Americans with Disabilities Act is a federal anti-discrimination statute that provides comprehensive civil
rights protection for persons with disabilities. Among other things, this legislation requires that all students
with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their
disabilities. If you believe you have a disability requiring an accommodation, please contact the Office of
Disability Services at Cain Hall, Room B118, phone: 845-1637.

eLearning

I will use eLearning (elearning.tamu.edu) to post exam review questions, the term project guide, drop boxes
for your project proposal and final project, and any changes to the schedule and other important information or
announcements.
TENTATIVE CLASS SCHEDULE

I. APPROACHING THE STUDY OF SOCIAL PROBLEMS

Assessing Causes, Consequences, and Ways to Intervene in Social Problems

JAN 17

II. GLOBAL PROBLEMS

Population Growth and Urbanization

JAN 22,24

Globalization, Poverty and Hunger

JAN 29-FEB 5
* "Does Globalization Help or Hurt the World's Poor?" by Pranab Bardhan. Pp. 84-91 in Scientific American, April 2006.

Sweatshops and Modern Slavery

FEB 7,12

Immigration

FEB 14,19
III. INEQUALITY IN AMERICA

The State of Poverty

FEB 26

Causes of Poverty

FEB 28

Alleviating Poverty

MAR 5

Education: Does It Reduce or Reproduce Inequality in America?

MAR 7

Health and Health Care

MAR 19

IV. RACE AND ETHNICITY

Racial and Ethnic Inequalities

MAR 21
- “Factbox: Racial Inequality in the United States.” Reuters, January 18, 2009

Prejudice and Hate

MAR 26
* "Color-Blind Privilege: The Social and Political Functions of Erasing the Color Line in Post-Race America" by Charles A. Gallagher. Pp. 100-108 in *Rethinking the Color Line*

**V. GENDER RELATIONS**

**Gender Inequalities**
APR 4  

**Sexual Harassment and Gendered Violence**
APR 9, 11  

**VI. DEVIANCE**

**Theories of Deviance**
APR 16  
* "The Code of the Streets" by Elijah Anderson. Pp. 184-192 in *Rethinking the Color Line*

**Controlling Crime**
APR 18  

**Drug Abuse**
APR 23  

**Child Abuse**
APR 25  
* "The Physical Abuse of Children." Pp. 96-102 in *Understanding Child Abuse and Neglect*  
* "Child Abuse Can Lead to Aggressive Antisocial Behavior." Pp. 102-109 in *Child Abuse*  
* "The Long-Term Psychological Consequences of Abuse." Pp. 90-101 in *Child Abuse*
WEDNESDAY, MAY 8  8:00AM  EXAM 3
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): Sociology

2. Course prefix and number: SOCI 315

3. Texas Common Course Number: SOCI 3301

4. Complete course title: The Marriage Institution

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
   - Social and Behavioral Sciences
   - Creative Arts
   - Government/Political Science
   - American History
   - Communication: Yes
   - International and Cultural Diversity (ICD): No

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

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

9. Number of class sections per semester: 1

10. Number of students per semester: Average 47 (seats) (including honors and W-courses) (37) [enrolled]

11. Historic annual enrollment for the last three years: 195 (172) 115 (73) 115 (87)

   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
    Approvals:

14. Department Head

15. 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: Social and Behavioral Sciences

In the box below, describe how this course meets the Foundational Component Area description for Social and Behavioral Sciences. Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.

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?

This course involves an analysis of the social construction and social experience of marriage and the family as institutions. In this course, we will discuss particular concepts of marriage and the family as important cornerstones of ways to structure social interactions on various levels, and especially relations of power and inequality in society. The objective of the course is to challenge our taken for granted notions about these topics, and ask the sociological questions, “How constructed/natural is the family?” and “What is marriage, and what is it for?” Students should leave the course with an understanding of the general sociological perspective on marriage and family as institutions and everyday practices, as well as be able to discuss and present informed and reasoned opinions upon these subjects. Students should be able to express themselves in a variety of written formats, and will produce basic analytical papers, involving mainly secondary research and preliminary primary research.

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):

This element will be evaluated through instructor’s assessment of 1) several pieces of analytical written work (written discussion responses, essay exams, and original papers); these assignments assess students’ demonstration of critical engagement with various formats of micro and macro-level constructions and experiences of marriage and family as social institutions.

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

This element will be evaluated through instructor’s assessment of two analytical papers, two essay exams, and several interactive discussion sessions addressing their own interpretations of course materials, and linking those interpretations with the empirical world. The goal is to develop theoretical and methodological literacy, as well as their ability to present their own ideas in a nuanced and clear fashion.

Empirical and Quantitative Skills (to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions):
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

This element will be evaluated through instructor’s assessment of in-class and online exercises (e.g. discussion questions), essay exams, and analytical papers that convey the students’ ability to reflect upon course readings and lecture materials, making explicit connections between sociological concepts and the operationalization thereof, evidence, methodologies, and theoretical frameworks, students’ own past participation in local cultures, structures, and institutions, students’ observations of current cultural interactions, products, and values, and create sociologically analytical materials demonstrating understanding of & ability to apply theoretical frameworks. Quantitative and qualitative skills will be assessed by student’s performance on interpreting tables, statistics, and other empirical evidence (i.e. in-depth interviews and ethnographic research) that convey and analyze important aspects of different research materials.

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

Understanding how marriage and family are related to civic participation is a key component of understanding social responsibility. This element will be evaluated through instructor’s assessment of students’ written and oral work that analyses the multicultural and intersectional landscape of these fundamental building blocks of society, which includes an understanding that all subgroups, identities, and communities participate in making this complex, interconnected, and often volatile landscape through both everyday experience, the conveyance of values, and the creation, application, and contest over policies and laws that affect marital/familial definitions and practices.

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 Sociology
SOCI 315: The Marriage Institution
Request for International and Cultural Diversity designation

This course focuses on the sociological understanding of marriage and family, and presents the students with a diverse array of claims to meaning making. While the bulk of course materials focus on the United States context, this context is explicitly recognized as a multicultural space, co-created by its members who have come, and continue to come, from a wide spectrum of the globe. The course begins with an examination of the classic and contemporary social scientific definitions and theories of marriage and family formation. In the remainder of the course, we investigate the idea that as institutions, marriage and family are important cornerstones of ways to structure social interactions on various levels, and how they are implicated in relations of power and inequality in society. The objective of the course is to challenge our taken for granted notions about these topics, and ask the sociological questions, “How constructed/natural is the family?” and “What is marriage, and what is it for?” Students should leave the course with an understanding of the general sociological perspective on marriage and family as institutions and everyday practices, as well as be able to discuss and present informed and reasoned opinions upon these subjects. The course takes an explicitly intersectional approach in terms of institutional frameworks for structuring micro- and macro-level social interaction and behavior, and thus focuses on the matrix of race, class, gender, and sexuality. Students specifically are assigned to bring in their own community, ethnic, racial, religious, national, etc. cultural identities and experiences into the classroom space in order to learn to approach their own experiences critically, and to engage in potentially contentious space with their peers in a literate and respectful way. The course includes a focus on the historical policy and legal apparatus that has structured marriage and family, but the bulk of the course materials (nearly all) were published in the last 50 years, and contemporary updates are always included, in lecture if not in assigned readings.
***THIS IS YOUR CONTRACT; PLEASE READ IT CAREFULLY***

Sociology/WGST 315-500: The Marriage Institution
Fall 2011
MWF, 11:30-12:20 p.m. HECC 204
Professor Sarah N. Gatson
Academic 427 gatson@tamu.edu
Office hours: 2-5 p.m. W, and by appointment

Course Description: This course will involve an analysis of the social construction and social experience of marriage and the family as institutions. In this course, we will discuss particular concepts of marriage and the family as important cornerstones of ways to structure social interactions on various levels, and especially relations of power and inequality in society. The objective of the course is to challenge our taken for granted notions about these topics, and ask the sociological questions, “How constructed/natural is the family?” and “What is marriage, and what is it for?” Students should leave the course with an understanding of the general sociological perspective on marriage and family as institutions and everyday practices, as well as be able to discuss and present informed and reasoned opinions upon these subjects. Students should be able to express themselves in a variety of written formats, and will produce basic research papers, involving mainly secondary research and preliminary primary research.

Learning Outcomes:

- **Articulate** and **Apply** an understanding of a sociological approach to marriage and family.
- **Interpret** analytical audiovisual media presentations and **Compose** original materials dealing with one’s own questions about course topics.
- **Examine** critically sociological literature and policy materials, and **Appreciate** multicultural media literacy.

Pre-requisites: Junior or Senior Classification, or permission of the instructor.

Books:

*Hard Choices: How Women Decide About Work, Career, and Motherhood* (selected chapters) & *No Man’s Land: Men’s Changing Commitments to Family and Work* (selected chapters), Kathleen Gerson
*The Second Shift*, Arlie Hochschild, with Anne Machung
*The Way We Never Were*, Stephanie Coontz
*From the Front Porch to the Back Seat*, Beth Bailey
*The Black Family* ed. by Robert Staples (selected chapters)

Articles & Chapters: All available on online course reserve or eLearning

“The Family,” from *Origin of the Family, Private Property, and the State*, Frederick Engels, 1884
“Sex Roles in the American Kinship System,” Talcott Parsons, 1954 (from Social Theory).
“Introduction,” from The Hearts of Men, Barbara Ehrenreich, 1983.
“The Emergence of the Modern American Family,” Carl N. Degler (from Family Relations).

Recommended Reading:
Loving v. Virginia, 388 U.S. 1 (1967)
Hollingsworth v. Perry (2013)
United States v. Windsor (2013) (Note: These cases may be found on Lexis/Nexis Academic, available from the TAMU Library electronic index/database search engine.)
Charlotte Perkins Gilman, *Herland*


“McBride meets McDreamy: Television Weddings, the Internet, and Popular Film,” Chrys Ingraham, 2008 (from *White Weddings: Romancing Heterosexuality in Popular Culture*).
Course Requirements & Evaluation [200 points total; 180-200 (A), 160-179.5 (B), 140-159.5 (C), 120-139.5 (D), Below 120 (F)]

IT IS YOUR RESPONSIBILITY TO MAKE SURE I HAVE ALL YOUR ASSIGNMENTS IN, AND IN ON TIME. Additionally, please note that I WILL NOT RE-GRADE assignments in order to round up to a higher grade. For example, 179 and 179.5 are Bs, and will not be rounded up to a 180/A.

CLASS PARTICIPATION & ABSENCE POLICY: I do not take attendance; it is your responsibility to come to class on time and to be responsible for the material covered therein. While I am happy to answer questions pertaining to the course, I will not re-provide lectures or produce my lecture notes for you – THE POWERPOINTS USED IN CLASS AND AVAILABLE ONLINE ARE NOT FULL NOTES; THEY ARE OUTLINES. If you miss class for any reason, your best option for getting back up to speed is to communicate with other students, whom you may ask to share their notes. Please see Rule 7 under Part I (http://student-rules.tamu.edu/search/rule7.htm) for details on excused absences, which I only need to be notified of in the event of missing an assignment or exam deadline, so that make-up work may be scheduled.

ASSIGNMENTS – All assignments should be uploaded to corresponding assignment areas on eLearning. Make sure to save a copy of all assignments. ALWAYS MAKE SURE TO MAKE A BACK-UP COPY; NEVER ERASE YOUR PAPER FROM DISK UNTIL AFTER THE SEMESTER ENDS, TO AVOID "LOST" PAPERS. If you ever have trouble uploading an assignment, MAKE SURE TO EMAIL A COPY to me either through eLearning or to my regular TAMU account by the deadline – emails are automatically time-stamped, and you will not be sanctioned for missing the deadline. When the assignment is one that other students need to review and give feedback on, I will upload it for you when necessary.

Class Participation: 15%/30 points (Class participation will be based on written responses to discussion questions; some of these will be in-class writings and discussion sessions, while many will be held online on eLearning). (6 X 5 points)

Papers (Papers should be turned in to the class eLearning website.)
#1 (10%/20 points) (5-7 pages) Discuss the conceptions regarding marriage and the family with which you entered the class. In light of the readings and discussions of the first five weeks, reflect on your own initial understandings, and those that the course has thus far highlighted for you. In other words, how has a structural, historical, and institutional/legal understanding of marriage and the family affected your understanding of these concepts? You may choose which readings and course materials to address, but you must use class sources. These are response papers, but this does not mean that they are solely opinion papers. You must deal adequately with the authors’ arguments which you choose to engage, but not in a summary form. Rather, choose critically which issues you want to discuss in light of the first part of the assignment above. DO NOT merely use summary references from the lecture slides.
#2 (20%/40 points) (10-12 pages) For this paper, you may choose from two options:

A: You will do some original research on your own family situation. You may gather data on the history of your family and/or its various members. You may interview your parents or other family members, etc. You may engage in constructing a sociologically-informed narrative of yourself. Then, from among the theories and experiences dealt with during the course, present the sociology of your family. **You must incorporate appropriate course materials in your analysis, not merely tell a story about yourself and your family.**

B: Using a mass media source (e.g. a television series like Everybody Loves Raymond, or a film like Parenthood; the source does not *explicitly* have to be about marriage/family), from among the theories and experiences dealt with during the course, present the sociology of family as it is presented in popular culture. **You must incorporate appropriate course materials into an analysis, not merely provide a review of the source material (e.g. no “book reports” or “TV reviews.”) You may compare and contrast several episodes in one series, between two or more series, or engage in an extended analysis of a film, or compare and contrast between two or more films. What do(es) the media source(s) say about the family? What sociological paradigm would you say it falls into? What sociological concepts (e.g. gender ideology/gender strategy) does it demonstrate? You should actually watch some specific episode(s)/film(s), not merely rely on your memory of having seen a series; remember, Dr. Gatson is a pop culture geek, and will likely have watched the source(s) that you use.**

**DO NOT merely use summary references from the lecture slides, and DO NOT use a few cursory references to the sources you choose. While you do not need to touch on every concept/topic/source discussed/assigned during the class, in-depth use of several is the pathway to a superior grade.**

Exam #1: (short answer format, 25%/50 points) I will hand out a study guide with the terms and quotations from reading and lecture that you will be expected to know a week prior to the exam. You should spend that time coming up with full and complete answers for all of the material in the guide. For the exam itself, you will be given a number of both definitions and quotations, from which you will be able to choose **four definitions/terms and two quotations** to answer. While these are short answers, because you have time beforehand to prepare your answers, they must be thorough and detailed, using examples from course materials to fully flesh out the definitions, and contextualize the quotations. The following link provides information on how to write a good answer on an essay type exam: [http://owl.english.purdue.edu/owl/resource/737/1/](http://owl.english.purdue.edu/owl/resource/737/1/)

Exam #2: (30%/60 points) See above. Four terms/four quotations.
Schedule (*"* highlights weeks when an assignment is due):
Week 1: 8/29-9/2:
  M: Introduction to course & Online resource tutorial
  W: Basic perspectives and concepts
  F: Ideological Codes and Frameworks (Smith)

**HISTORICAL & STRUCTURAL CONCERNS**
Week 2: 9/5-9:
  M: Parsons & *The Black Family*, pp. 18-24
  W: Lynd and Lynd, Ehrenreich.
  F: Discussion Question #1, in class

Week 3: 9/12-16:
  M: Engels
  W: *The Black Family*, pp. 25-39; 129-150; Pleck (Gatson, 2003; 2005)
  F: Discussion Question #2, in class

Week 4: 9/19-23: Topic: Nature & Culture
  M: Coontz, 1-121
  W: Bailey, 1-76; Discussion Question assignment
  F: Discussion Question #3, in class

*Week 5: 9/26-30: Gender & the system of “teaching” marriage
  M: Bailey, 77-144
  W: Degler, Jeffrey, (Perkins-Gilman)
  F: Griswold; P#1 due, by 5pm Friday

**CONFLICTING EXPERIENCES: Gender, Race, Class, Sexuality.**
Week 6: 10/3-7: Hard Choices. (ch. 1-5; Appendices A-C)
  M: Gerson’s Pushes & Pulls
  W: Gerson’s Pushes & Pulls
  F: Exam #1 handout and discussion

*Week 7: 10/10-14: Changing concepts of masculinity & fatherhood
  M: *The Black Family*, pp.67-96
  W: Laquer
  F: Midterm Exam

Week 8: 10/17-21: Changing concepts of masculinity & fatherhood
  M: No Man’s Land (Part II; Appendix)
  W: No Man’s Land (Part II; Appendix)
  F: Discussion Question #4, in class

Week 9: 10/24-28: Tensions & negotiations in the home
  M: Hochschild, through ch.16.
  W: Hochschild, through ch.16.
  F: Discussion Question #5, in class

  M: *The Black Family*, pp. 333-356
  W: Williams
  F: Caldwell and Peplau
Week 11: 11/7-11
M: Dunne
W: Dalton & Bielby
F: Bock

POLICY

*Week 12: 11/14-18: Cultural Frames for Policy
W: Moynihan (pp.2-17 in The Black Family), Lasch, and Norton, Coontz, i21-254
F: Sarkisian & Gerstel; Haskett & McLanahan

Week 13: 11/21-25: How would you formulate family policy?
W: The Second Shift, ch.17
F: Lubeck and Garrett

Week 14: 11/28-12/2:
M: Discussion Question #6, online
W: Discussion Question, in class
F: NO CLASS FRIDAY: THANKSGIVING HOLIDAY

REDEFINED DAY: Last Class Meeting Monday, December 5: Final Exam handout and discussion.

*Final Paper will be due on December 9, 2011 by 5 p.m.

*Exam #2 will be on December __, 2011 @ __ p.m. (See final exam schedule online)
Teaching philosophy and structure of the course.
My teaching philosophy is based on the idea of non-passive learning. This means that I expect you to participate to a high degree in your own learning process. I expect you to do the reading, and to do it critically, and come to class prepared to discuss it, and be prepared to respond to it in writing. This doesn’t mean that I expect you to have all the answers, or to be able to parrot minute details, but rather that you are willing to challenge your own first understanding of the materials. My lectures will cover the broad outlines of the material, stress the important points of the materials and my approach to them, and introduce connections to materials not in your readings. Discussions are to provide the class with a more in-depth approach, and the opportunity to explore your response to the material and get a bead on that of your peers. As the formally graded discussion occurs in online venues, I also encourage you to raise questions – for clarity and for exploration – during class.

I stress writing – this is due to my own pedagogical belief that having to use the material that you are learning in critical formats is the best way to retain any knowledge you gain. In addition, learning to communicate well in written form is a skill that will serve you generally in your life.
Format for Papers

All papers MUST conform to the following guidelines; points will be deducted in each area that does not meet these standards:

Cover page: This page should have your name, course and section number, and any other identifying information. Do NOT repeat any of this information in the text of your paper, unless it is in a header or footer (i.e., it should not be used to take up space in the body of the paper).

Margins: All margins (top, bottom, right and left) must be 1 inch. If you are using Microsoft Word, click on File; click on Page Setup; under Margins, enter the number “1.” If you have trouble doing this, SEE ME prior to turning in the paper.

Spacing: Double-spaced, except for any lengthy (taking up more than four lines of text) quotations, which should be indented and single spaced. Do NOT put an extra space between paragraphs or indented quotations and the body of the text.

Font: You must use 12-point font. Size matters. Style (as long as it isn’t one of the fancy or symbol fonts) doesn’t. Personally, I prefer Times New Roman.

Length: Adhere to the page-length requirement in the syllabus for each paper assignment – these length requirements are meant to highlight the need for editing to make your paper more concise and clear. If, before you turn in the paper, you find that you are more than a line or two under or over the required length, this is a signal to you that you need to do some re-writing. THE COVER PAGE AND WORKS CITED PAGE DO NOT COUNT AS PART OF THE PAGE-LENGTH REQUIREMENTS.

Grammar and Proofreading: Adhere to standard American English spelling and grammar requirements. Proofread your papers, as spell-checking with a computer program is not the same thing as using language properly, and spell-check will not alert you to typographical errors other than misspelled words. If you have concerns about your proof-reading skills, ask a classmate to proof your paper for you, as it is often easier to catch someone else’s mistakes. You may also go to The University Writing Center (UWC), located in Evans Library 1.214, offers help to writers at any stage of the writing process including brainstorming, researching, drafting, documenting, revising, and more; no writing concern is too large or too small. These consultations are highly recommended but are not required. While the UWC consultants will not proofread or edit your papers, they will help you improve your proofreading and editing skills. If you visit the UWC, take a copy of your writing assignment, a hard copy of your draft or any notes you may have, as well as any material you need help with. To find out more about UWC services or to schedule an appointment, call 458-1455, visit the web page at writingcenter.tamu.edu, or stop by in person.

Sources/Works cited/Bibliography: If the paper is a research rather than a short response paper (i.e., you are required to do outside research of primary and/or secondary materials), please include a full bibliographic section, in alphabetical order, of the sources you used. Within the text itself, you may use whatever citation format with which you are most comfortable. If you are unfamiliar with citation formats, you may check out the online Chicago Manual of Style for commonly used formats: http://www.chicagomanualofstyle.org/tools.html The parenthetical method of citation within the text – (Gatson, 1997: 56) or (Gatson, 1997, p.56) is generally more concise and easy to read. Online sources are fine for general research, but must be cited as such, and you must be able to explain why they are relevant when a research article was just as available as a source. News articles may be used as sources if they are being used to illustrate the existence of a phenomenon or cultural concept, but NOT as independent research sources like law review articles or scholarly journal articles or books.
All of the above are meant to be read as requirements aside from the content requirement of critical engagement with the course materials. These requirements may seem nit-picky to you, but they are required because the various ways students have of getting around length and style requirements often make the papers vastly unequal and difficult to grade on an acceptable standard.

The papers will be graded on the following percentage system: 40% for content, and understanding and application of the material; 30% for clarity and structure of your argument; and 30% for the grammar and style/format and proofreading rules.

Making the same guidelines errors will result in more points off than that occurrence in the first paper.

Sample Grading Rubric

<table>
<thead>
<tr>
<th>Use of sociological concepts</th>
<th>The writer skillfully intertwines several sociological concepts to advance a sophisticated argument or understanding of social issues</th>
<th>The writer uses 2 or 3 sociological concepts well and develops them, but does not construct a framework that links all of the concepts together.</th>
<th>The writer uses a couple of concepts, but does not explain them in sufficient detail to demonstrate why they can explain or illustrate the social phenomena under examination.</th>
<th>The writer selects sociological concepts inappropriate for the topics under discussion/investigation, and misuses them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organization</td>
<td>The paper is clearly organized. For instance, each paragraph’s topic sentence clearly introduces a new topic or issue, while advancing an identifiable argument or interpretation of the issues.</td>
<td>The paper is well organized, but there are gaps in the writer’s logic in moving from one concept or issue to another.</td>
<td>The paper’s topic sentences and explanation of concepts are incomplete and misleading.</td>
<td>The paper lacks coherence. The lack of organization is unacceptable in college writing.</td>
</tr>
<tr>
<td>Presentation</td>
<td>The paper is polished and presented in a sophisticated manner.</td>
<td>The paper is relatively well written, but there are a few awkward sentences and phrases that could have been corrected.</td>
<td>The paper has many awkward sentences and phrases, and the sentences do not “hang together” in a way that propels the paper forward.</td>
<td>The paper is not written at a level appropriate for college writing.</td>
</tr>
<tr>
<td>Grammar</td>
<td>The paper contains no grammatical errors.</td>
<td>The paper contains minor grammatical errors that could have been corrected with more thorough revision.</td>
<td>The paper contains several grammatical errors unacceptable in college writing.</td>
<td>The paper is rife with grammatical errors that are unacceptable in college writing.</td>
</tr>
<tr>
<td>Overall score</td>
<td>Awesome!</td>
<td>Good work.</td>
<td>Satisfactory.</td>
<td>Needs considerable improvement.</td>
</tr>
</tbody>
</table>
The Americans With Disabilities Act (ADA)  

is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Disability Services in Room B118 of Cain Hall. Phone/TTY: 979-845-1637 • Fax: 979-458-1214 • E-mail: disability@tamu.edu.  
http://disability.tamu.edu/

Aggie Honor Code

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

Our conduct in this class should embody the spirit as well as the letter of the Aggie Honor Code. If you have any questions about the code or Honor Council and its Procedures, please consult the “Know the Code” website found at http://compliance.tamu.edu/CodeConduct.aspx.