Social and
Behavioral Sciences
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): Educational Psychology
2. Course prefix and number: EPSY 320
3. Texas Common Course Number: NA
4. Complete course title: Child Development for Educators
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 Yes
8. How frequently will the class be offered? This course is offered every semester
9. Number of class sections per semester: 1-3
10. Number of students per semester: 50-70
11. Historic annual enrollment for the last three years: 2012-13/142 2011-12/116 2010-11/102

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.

   Course Instructor
   Approvals: Vern L. Weil MAR 26, 2013
   Department Head
   Date
   College Dean/Designee
   Date

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

See form instructions for submission/approval process.

Texas A&M University
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RECEIVED
MAR 29 2013
CURRICULAR SERVICES
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?

EPSY 320 – Child Development for Educators utilizes current and landmark studies in the areas of child development to build an understanding of how development (birth through age 12) relates to learning and instruction.

1. Application of empirical and scientific methods that contribute to the understanding of what makes us human.
   a. Examine research on physical, emotional, personality, cognitive, and social development
   b. Find examples of these areas of development within families and the local community
   c. Analyze recent research studies on development and discuss new insights in these areas of development

2. Exploration of behavior and interactions among individuals, groups, institutions, and events—examining impact on individual, culture, and society.
   a. Discuss the behaviors of siblings, families, peer groups, and classrooms with the goal of understanding how these behaviors help and hinder development and learning.
   b. Share experiences from different settings of individual and group interactions.
   c. Discuss levels of impact of behaviors as they relate to the various ethnic and cultural groups and individuals.

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):

Objective One: Students will be able to apply the cognitive development and physical development principles of child development to a toy they design or by analyzing a toy now on the market. The student will describe the toy—what features specifically assist in a child’s cognitive and physical development and how an adult might build on these features by suggesting additional things the child could do with the toy to build the cognitive and physical areas. The student will submit a written analysis of the toy. It is evaluated by a rubric which asks for at least two ways the toy can be used for cognitive development and two ways it can be used for physical development.

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

Objective Two: Students will be able to identify and describe the various theoretical frameworks of child development through the creation of a visual structure which includes the key elements of each perspective.
Texas A&M University

Core Curriculum

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

Students will share their visual structure for each perspective and give an oral description of how this structure captures the elements of each theoretical perspective. The structures and presentations will be evaluated through whole class discussion focusing on what are the essential elements and how did this structure accurately represent each perspective.

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

Objective Three: Students will be able to identify and describe the areas of development from data gathered through a 90 minute observation and interaction with a child. Each student will plan activities for the child which are designed to show evidence of development in a specific area. They will write a descriptive narrative of what the child did and said. The narrative is analyzed using the text as a guide. The written analysis describes how the child is developing in each of the areas of development. The student summarizes the findings with a chart which includes: the terminology and definition from the text, what the child did or said which showed evidence of development in this area, and the student’s thoughts on the child’s development. The observation/analysis paper is evaluated with a rubric which matches the terminology and concepts covered in the class.

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

Objective Four: Students will gain an understanding of issues facing the larger society through the viewing of a video outlining a current issue. Students will be asked to respond to their thoughts about this issue prior to the viewing and after the viewing of the video. Students will submit an analysis of projected thoughts for actions concerning this educational/development issue.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
EPSY 320 – Communication Objective Revision

Objective Two:

**Visual and Oral Communication**
Students will be able to identify and describe the various theoretical frameworks of child development through the creation of a visual structure which includes the key elements of each perspective. Students will share their visual structure for each perspective and give an oral description of how this structure captures the elements of each theoretical perspective. The structures and presentations will be evaluated through whole class discussion focusing on what are the essential elements and how did this structure accurately represent each perspective.

**Written Communication**

1. Students will analyze a toy for examples of how the principles of Child Development are present in the toy. The student will submit a written analysis which includes how the toy encourages the development in various domains of development. The report will also include written recommendations to parents for using the chosen toy to further a child’s development. The report will be evaluated with a rubric which requires at least two ways cognitive development can be encouraged, at least one additional domain, and at least two ways development can be encouraged by a parent using this toy with a child.

2. Students will read either a research articles relating to an area of child development of interest to them. The students will analyze the research conducted as a basis for the article and summarize its findings. They will then use this information to write research-based suggestions for parents. The project will be evaluated by a rubric which focuses on the ability to understand and interpret the research in a “parent-friendly” way.

3. Students will watch a video and read a research article on either early childhood education or creativity in education. They will write a reflection paper on their thoughts prior to viewing the video and after viewing the video and reading the article. The paper will also include a series of written “thought” questions they might pose to an administrator and their rationale for these questions. The project is evaluated through small group discussions in class with the focus on relevance and clarity of the questions.

4. Students will conduct a 90 interactive observation with a child which is designed to see real-life applications of the principles of child development. The report will include a written descriptive narrative of the observation AND a written in-depth analysis of the development of the child based on observed evidence. The project will be evaluated with a rubric designed to examine the clarity of the written narrative and the accuracy of the analysis.
EPSY 320 – International and Cultural Diversity Statement

During the semester, the students examine various aspects of development through the lens of cultural and ethnic diversity. They compare and contrast how children from various cultures proceed through the development experience. The textbook includes a variety of current studies on child development in international settings which are used as a basis for the analysis assignments. Journal articles and research websites supplement the information in the textbook.
TExAS A&M UniverSity
College of Education
Department of Educational Psychology

SYLLABUS and COURSE OUtLINE – Spring 2013
EPSY 320: Child Development for Educators

Instructor: Dr. Joyce E. Juntune
Office 605 Harrington (Hours: by appt.)
Office phone: 845-1873
Home office phone: (979) 776-9547
e-mail: j-juntune@tamu.edu

Suzanna Ramos
suzannaramos@gmail.com

Best way to reach me

Class Meetings: T R 3:55 pm – 5:10 pm
Room 104, Harrington Classroom Building (HECC)


Course Purpose: This course is designed to provide an overview of the research and theory on child development.

Course Objectives

1. To gain an understanding of the developmental stages and the transitions infants and children go through as explained by leading developmental psychologists.

2. To gain an appreciation for the interrelationship of theory, research, and practice in understanding infants and children.

3. To be able to apply the understanding of development to education, parenting, and current and future work with children.

Learning Outcomes:

1. Students will be able to apply the principles of child development to various toys available on the market as evidenced by a written analysis.

2. Students will be able to identify and describe the areas of development as evidenced by a variety of observation opportunities followed by a written analysis.

Prerequisites: Junior or senior classification
"Students with Disabilities Act"

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room D110, or call 845-1637. For additional information visit http://disability.tamu.edu.

"Academic Honesty"

As commonly defined, plagiarism consists of passing off as one’s own words, writings, etc., which belong to another. Therefore, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you have the permission of that person. In addition, all materials generated for this class are copyrighted. As such, you do not have the right to copy the handouts, unless I specifically grant permission. If you have any questions concerning plagiarism, please consult the latest issue of the Texas A&M University Student Rules, under the section entitled “Scholastic Dishonesty.”

"Students with Special Needs"

Any student who could require assistance in the event of a necessary evacuation of the building in which this class is taught are asked to notify the instructor so that individuals can be identified to assist him/her during an evacuation.

AGGIE HONOR CODE

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

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

For additional information please visit: www.tamu.edu/applehonors/
Course Requirements:

- **Attendance** – All students are expected to attend class faithfully and to participate fully, including completing the assigned reading material which will be the basis of class discussions. Attendance requirements will follow the guidelines set forth by Texas A&M University. (Student Rule 7 - http://student-rules.tamu.edu/rule7.htm)

- **In-class activities** – There will be regular in-class learning activities, which are designed to build your understanding of the assigned readings and concepts covered in the class.

  **The in-class learning activities cannot be made up if you miss class.**

  Each of these will be worth 5 points.

- **Application assignments** – There will be regular chapter application assignments that will be used to extend and apply the reading material in the chapter.

  Each of these will be worth 5 points.

- **Projects** – There will be six projects designed to cover different aspects of the field of Child Development. Instructions for each project will be posted on TAMU elearning.

  http://elearning.tamu.edu/

  - Project 1 – Mini-Observations #1 (Sept 13th) & #2 (Nov 3rd) (10 points each = 20 points)
  - Project 2 – Toy Analysis (15 points)
  - Project 3 – Research/Authoritative Article Summary (15 points)
  - Project 4 – Reflection Paper (15 points)
  - Project 5 – Observation of Children in Informal Settings (60 points)
  - Project 6 – Analysis of a Childhood Game (15 points)

  All projects must be typed!!!

- **Exams** – There will be three exams. I will throw out the lowest test score and only use the highest of your three exam scores. Given this—NO MAKEUP EXAMS WILL BE OFFERED. You do not need permission to miss an exam—but if you miss more than one exam, you will receive a zero grade for the second missed exam.

  Each exam is worth 15 points.

Grading:

Grades will be calculated according to the following:

- Chapter applications and in-class activities ——— 85 points possible
- Projects ——— 140 points possible
- Exams (15 points each) ——— 30 points possible

A = 235 – 255 points
B = 214 – 234 points
C = 193 – 213 points
D = 172 – 192 points
F = 171 and below

PLEASE NOTE---
The latest a chapter application assignment can be turned in for credit is the day of the test covering that chapter. Assignments received after that day will be returned ungraded.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 15</td>
<td>Introduction to Child Development</td>
<td>Overview of the course. Introduction to the field of Child Development.</td>
</tr>
<tr>
<td>January 17</td>
<td>The Science (Foundations) of Child Development</td>
<td>ASSIGNMENT DUE: Read - Ch 1 - Theories &amp; Research Designs.</td>
</tr>
<tr>
<td>January 22</td>
<td>Family Relationships</td>
<td>ASSIGNMENT DUE: Read - Ch 14 Parenting, Grandparents, siblings, blended families</td>
</tr>
<tr>
<td>January 24</td>
<td>Theories of Cognitive Development: Piaget</td>
<td>ASSIGNMENT DUE: Read - Ch 6a (6.1) Piaget - Principles and applications</td>
</tr>
<tr>
<td>January 29</td>
<td>Theories of Cognitive Development: Beyond Piaget</td>
<td>ASSIGNMENT DUE: Read - Ch 6b (6.2, 6.3) Vygotsky, core knowledge, information processing</td>
</tr>
<tr>
<td>January 31</td>
<td>Cognitive Processing and Academic Skills</td>
<td>ASSIGNMENT DUE: Read - Ch 7 Memory, Problem Solving, comprehension</td>
</tr>
<tr>
<td>February 5</td>
<td>Intelligence and Individual Differences in Cognition</td>
<td>ASSIGNMENT DUE: Read - Ch 8.1, 8.2 Intelligence, Intelligence testing, Individual differences,</td>
</tr>
<tr>
<td>February 7</td>
<td>INDEPENDENT WORK DAY</td>
<td>Do Toy Analysis Project</td>
</tr>
<tr>
<td>February 12</td>
<td>Intelligence and Individual Differences in Cognition</td>
<td>ASSIGNMENT DUE: Read - Ch 8.3 Gifted, special needs, creativity</td>
</tr>
<tr>
<td>February 14</td>
<td>Exam #1</td>
<td>covers chapters 1, 6, 7, 8, 14 and lectures to date</td>
</tr>
<tr>
<td>February 19</td>
<td>Emotional Development</td>
<td>ASSIGNMENT DUE: Read - Ch 10 Emotions, temperament, attachment</td>
</tr>
<tr>
<td>February 21</td>
<td>INDEPENDENT WORK DAY</td>
<td>Do Research/Authoritative Article(s) Project</td>
</tr>
<tr>
<td>February 26</td>
<td>Moral Understanding and Behavior</td>
<td>ASSIGNMENT DUE: Read - Ch 12 Moral development, prosocial behavior, aggressive behavior</td>
</tr>
<tr>
<td>February 28</td>
<td>Gender and Development</td>
<td>ASSIGNMENT DUE: Read - Ch 13 Gender differences, theories of gender identity</td>
</tr>
</tbody>
</table>
March 5  INDEPENDENT WORK DAY
Work on Reflection Paper

March 7  INDEPENDENT WORK DAY
Opportunity to do the Gender Bonus Activity

Spring Break

March 19  Language and Communication
ASSIGNMENT DUE: Read – Ch 9
Steps to speech, styles of learning language, language development

March 21  Perceptual & Motor Development
ASSIGNMENT DUE: Read – Ch 5
Perceptual Development, Motor Development

March 26  Exam #2
covers chapters 5, 9, 10, 12, 13 and lectures to date

March 28  Influences Beyond the Family
ASSIGNMENT DUE: Read – Ch 15
Play, friendship, school, television

April 2  Understanding Self & Others
ASSIGNMENT DUE: Read – Ch 11
Self-concept, self-esteem, search for identity

April 4  Genetic Bases of Child Development
ASSIGNMENT DUE: Read – Ch 2
Heredity, From Genes to Behavior

April 9  INDEPENDENT WORK DAY
Major Observation Project

April 11  INDEPENDENT WORK DAY
Major Observation Project

April 16  INDEPENDENT WORK DAY
Major Observation Project

April 18  Prenatal Development, Birth, and the Newborn
ASSIGNMENT DUE: Read – Ch 3
Prenatal development, risks to pregnancy, newborn

April 23  Growth & Health
ASSIGNMENT DUE: Read – Ch 4
Physical growth, brain development

April 25  Exam #3
covers chapters 2, 3, 4, 11, 15 and lectures to date

April 30  BONUS DAY!!!

Analysis of an Outdoor Game
Due April 30th

Mini-Observation #2
April 11th

Major Observation Project
Due April 18th
References


International and Cultural Diversity (ICD)
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: MUSC 325  
   #555-115 PER 325

3. Texas Common Course Number: N/A

4. Complete course title: Dance in World Cultures

5. Semester credit hours: 03

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
   □ 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? Once per year

9. Number of class sections per semester: 1 - 2

10. Number of students per semester: 200

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

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

13. Submitted by:
    
    Course Instructor

    Approvals:

    Department Head

14. 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?

Dance embodies a culture’s aesthetics, ideals, and values. It is both a fundamental dimension of human experience for dancers and a way to convey information about this experience to audiences. Beliefs and values incarnated in dance include views of gender relationships, questions of beauty, obligations for transmitting cultural heritage and innovation, and attitudes toward globalization and the nation state to name only a few. This course provides students with vocabulary, methods, and representative examples necessary to explore the intellectual and social work of dance.

Core Objectives

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

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

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

Students must analyze selected works of dance using class vocabulary and methods. Analyses will be written and will include visual, textual, and kinesthetic materials. Students must synthesize information from multiple case studies to formulate conclusions about dance’s cultural work.

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

Written assignments require students to interpret the meaning and significance of key dance examples. Presentations require students to integrate written, verbal, and visual communication to convey their arguments about dance’s cultural work in a given context.

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

This course includes discussions about dance as cultural property and ethics of using cultural and intercultural forms. It emphasizes that understanding dance in specific cultural contexts is a dimension of intercultural competence. It explicitly examines the role of dance in maintaining regional, national, and global communities.
Texas A&M University

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

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

Personal responsibility operates on two levels in this course. It is a content element in examinations of individual artists and choreographers who have used dance to communicate key points of social concern. In numerous readings emphasizing dance as cultural patrimony and intellectual property, it requires students to think about the ethical dimensions and consequences of cultural appropriation. Group assignments require members to meet their responsibilities for the components to which they are assigned or face the consequences during class presentations.

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

MUSC/PREF 325 Dance in World Cultures

Request for International and Cultural Diversity (ICD) Designation

MUSC/PREF 325 requires readings and viewings of dance from a wide range of nations, regions, and ethnic groups. Some readings detail the history of particular dance forms but all readings and viewing examples are from the past 50 years. Global awareness of concert and vernacular dance forms, and the circulation of those forms, is an explicit topic of the course.
MUSC/PERF 325: Dance in World Cultures

Fall, 2013
Dr. J. Hamera, Professor
Phone: 979-845-7938
Email: jhamera@tamu.edu
TR 9:35 – 10:50 am
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment
LAAH 211

Catalog description: Credit: 3. Examination of international relationships between dance, culture, identity, gender, youth and politics; relationships between dancing, gender and politics in specific cultures and in globalization; variety of dance practices across the globe. Prerequisite: Junior or senior classification.

Prerequisites: Junior or senior classification

Learning Outcomes:

- Analyze selected dance events as both works of the imagination and as social action, using dance studies theories of identity, community, diversity, gender, and representation.
- Identify and discuss examples of key individuals’ and companies’ contributions to concert and vernacular dances in selected world cultures.
- Discuss international relationships between vernacular dance forms as these circulate in the context of globalization.
- Compare and contrast the ways diverse groups of dancers use dance to articulate collective and individual identity.

Required Readings


All other required readings and viewings for this course are available through TAMU E-Learning and Media Matrix, or online at the urls given on the syllabus. Full citations are included with each reading. Required readings/viewings are listed under the class period in which they will be discussed; “for discussion” indicates the materials should be prepared for that particular class day. In addition to the required materials listed, students are expected to adhere to the style guide of their choice: APA, Chicago Style, or MLA
Assignments and Grading

Note: Assignment descriptions, including objectives and evaluation rubrics, will be distributed during the first week of class.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>10</td>
</tr>
<tr>
<td>Presentations - Probe 1</td>
<td>35</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>30</td>
</tr>
<tr>
<td>Presentation - Probe 2</td>
<td>40**</td>
</tr>
<tr>
<td>Presentations – Probe 3</td>
<td>50**</td>
</tr>
<tr>
<td>Final Exam</td>
<td>35</td>
</tr>
</tbody>
</table>

** group projects

Total: 200 points

200 - 180 points: A. You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. Your written and oral presentations have been stylistically and grammatically correct, with detailed analyses and appropriate bibliography that reflects considerable independent research. Your participation has evidenced systematic engagement with the course readings. The class learned something valuable from you.

179 – 159 points: B. While you have exceeded expectations on some assignments, there have been a few significant errors, or a number of smaller or recurring ones. Analyses may have been less detailed; written and oral presentations may not demonstrate the level of polish commensurate with “A” work. Participation may have been inconsistent, or not substantial; bibliographies may have demonstrated less than thorough searches, or arguments or examples may have lacked needed nuance. This is solid work that has the potential to improve.

158 – 138 points: C. A “C” is average work. You have done what was expected of a student in this course: no more, no less.

137 – 127: D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work, or work of sufficient quality, to pass this course.

What Does "Class Participation" Mean?

Class participation is respectful of different points of view, is specific, and advances the larger intellectual project of this class. Attendance also affects class participation. It will not be possible to secure full participation credit with more than two unexcused
absences. (This does not mean, by the way, that simply showing up for every class
insures full credit.) An excused absence is accompanied by Texas A&M University
Explanatory Statement for Absence from Class form available at
http://attendance.tamu.edu presented immediately upon your return to class, even if the
illness or injury results in an absence of less than three days.

Questions about what constitutes an excused absence should be directed to TAMU
Student Rule 7: http://student-rules.tamu.edu/rule07

Students are responsible for securing any information missed due to absences or lateness.

Written Assignment Requirements

Grammar and writing style are components of grades for all written assignments,
excluding in-class quizzes or exams. Written assignments must include appropriate
documentation (APA, Chicago, or MLA) of all sources used. Point deductions will be
made for grammar, writing style, and documentation errors in each evaluation category
affected. Assignments are due in hard copy at the beginning of the specified class period.
No late submissions are allowed except as specified in TAMU Student Rule 7.

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

Academic integrity statement. Academic honesty is of great importance to all students
at TAMU. In this and all classes, you must follow the Aggie Honor Code.

Aggie Honor Code

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

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

Unit 1: Vocabulary and Issues in Global Dance Studies

**Week 1**
**August 27** Course Introduction

**August 29** What do we mean when we talk about “worlding” dance?
For discussion:
  Joan Kealiinohomoku, “An Anthropologist Looks at Ballet as a Form of Ethnic
  Dance.” (TAMU e-learning)

**Week 2**
**September 3** Refining Our Terms – Issues in World Dance
For discussion:
  Susan Leigh Foster, “Choreographies and Choreographers,” *Worlding Dance*, 98
  – 118.
  Marta Savigliano, “Worlding Dance and Dancing Out There in the World,”
  *Worlding Dance*, 163 – 90.

**September 5** Dance and/in global circulation: Bharata Natyam
For discussion:
  *Worlding Dance*, 53 – 75.

**Week 3**
**September 10** Dance and/in global circulation: Tango
For discussion:
  Marta E. Savigliano, “Exotic Encounters,” *Tango and the Political Economy of
  Passion*. (TAMU e-learning)
  Tango media module (TAMU e-learning)

**September 12**
For discussion: Youtube and the global circulation of dance
  Miller, Kiri, “Amateur to Amateur,” *Playing Along: Digital Games, Youtube, and
  Virtual Performance*. (TAMU e-learning)
  “Global How-Tos” media module (TAMU e-learning)

**Week 4**
**September 17** Presentations - Probe 1

**September 19** Presentations - Probe 1
Unit 2: Gender, Culture, and Politics in Dance – Examples from the Diaspora

**Week 5**

**September 25**  Case Study 1: Cambodian Classical Dance
For discussion:
- Selections from Toni Samantha Phim and Ashley Thompson, *Dance in Cambodia*, TAMU e-learning
- Cambodian Classical Dance module, TAMU Media Matrix

**September 26**  Cambodian Classical Dance – Displacements and Continuities
For discussion:
- Judith Hamers, “‘Saving’ Khmer Classical Dance in Long Beach,” TAMU e-learning
- Sophiline Shapiro module, TAMU Media Matrix

**Week 6**

**October 1**  Case Study 2: African Diaspora Dance
For discussion:
- Brenda Dixon Gottschald, “Latitude III,” TAMU e-learning
- “First Premises of an Africanist Aesthetic,” TAMU e-learning
- *From Mambo to Hip Hop*, TAMU Media Matrix

**October 3**  African Diaspora Dance, continued.
For discussion:
- Anthea Kraut, “Choreography and the Folk,” TAMU e-learning
- Bahamian Fire Dance module, TAMU Media Matrix

**Week 7**

**October 8**  African Diaspora Dance, continued
For discussion:
- Brenda Dixon Gottschald, “Barefoot and Hot, Sneakered and Cool,” TAMU e-learning

**October 10**  Midterm Exam

**Week 8**

**October 15**  Case Study 3: Philippine Dance: Ethnography and Choreography
For discussion:
- Sally Ness, “Customers and Performers,” TAMU e-learning
- Tiadula Sinulog module in TAMU Media Matrix
October 17  Philippine Dance, Gender Trouble, and Diaspora
For discussion:
    Patrick Alcedo, “Sacred Camp,” TAMU e-learning
    -----. *Ati-Atham: Mother of Philippine Festivals*. TAMU Media Matrix

Week 9
October 22  Case Study 4: Butoh, Masculinity, and Global Modernism
For discussion:
    Tatsumi Hijikata, “Manifestoes,” TAMU e-learning
    Butoh module, TAMU Media Matrix

October 24  The “Global Alchemy” of Butoh
For discussion:
    Sondra Fraleigh, “Is Butoh a Philosophy?” TAMU e-learning
    Naoyuki Oguri module, TAMU Media Matrix

Week 10
October 29  Presentation/Probe 2

October 31  Presentation/Probe 2

Unit 3: Dancing Indigeneity, Performing Politics

Week 11
November 5  Indigeneity as Local/Global “Movement”
For discussion:
    Jacqeline Shea Murphy, “Mobilizing (in) the Archive,” *Worlding Dance*, 32 – 52.
    *Kaaawa* module in TAMU Media Matrix

November 7  Producing Hawaii-ness in Performance
For discussion:
    2012 Merrie Monarch Festival - Wahine of Halau Hula ‘O Hokulani - Hula Auana
    - "Nene'u"
    http://www.youtube.com/watch?v=4dH42f0S2sO
    Hana I Ka Wekiu - Merrie Monarch 2012 (Kane Auana):
    http://www.youtube.com/watch?v=xDgs1E2T1Vk
Week 12

November 12  Danza Azteca

For discussion:
- Danza Azteca Calpulli Mexihca of San Diego, California
  - www.youtube.com/watch?v=1kgI7ZYS390
- Danza Azteca Quetzalcoatl
  - www.youtube.com/watch?v=GS_72KWS8J8
- Danza Azteca de Anahuac
  - www.youtube.com/watch?v=1ZczQ4sfeE4

November 14  Dance and Ethnic Transmigration

For discussion:
- Kimberly DaCosta Holton, “Dancing along the In-Between: Folklore Performance and Transmigration in Newark, New Jersey,” TAMU e-learning
  - Rancho Folklorico module, TAMU Media Matrix

Week 13

November 19  Youth, gender, and national identity in Nordic Dance

For discussion:
  - Norden module, TAMU Media Matrix

November 21  Presentations – Probe 3

Week 14

November 26  Presentations – Probe 3

November 28  No class today. Campus closed.

Redefined Week

December 3  Course Conclusion; take home final distributed

December 7  12:30 – 2 pm – Final Exam
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: MUSC 326 (cross-listed with PERF 326)

3. Texas Common Course Number: N/A

4. Complete course title: Dance and Identity in the United States

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
   - 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? Once per year

9. Number of class sections per semester: 1 - 2

10. Number of students per semester: 200

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

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

12. Submitted by:

   [Signature]

   Course Instructor

   Date

   [Signature]

   Approvals:

   Date

   [Signature]

   Department Head

   Date

   [Signature]

   College Dean/Designee

   Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at

www.thecb.state.tx.us/corecurriculum2014

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

Foundational Component Area: 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?

Dance embodies a culture’s aesthetics, ideals, and values. It is both a fundamental dimension of human experience for dancers and a way to convey information about this experience to audiences. Beliefs and values incarnated in dance include views of gender relationships, questions of beauty, obligations for transmitting cultural heritage and innovation, and attitudes toward globalization and the nation state to name only a few. This course provides students with vocabulary, methods, and representative examples necessary to explore the intellectual and social work of dance.

Core Objectives

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

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

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

Students must analyze selected works of dance using class vocabulary and methods. Analyses will be written and will include visual, textual, and kinesthetic materials. Students will complete an ethnographic project requiring them to collect, and analyze field data.

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

Written assignments require students to interpret the meaning and significance of key dance examples. Presentations require students to integrate written, verbal, and visual communication to convey their arguments about dance’s cultural work in a given context.

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

This course explicitly addresses the ways U.S. institutions shape and are shaped by dance, including the ways dance becomes intellectual property, the ethical uses of dance material, the ethics and responsibilities of conducting fieldwork, and the ways dancers respond to specific civic and historical challenges.
Core Curriculum

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

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

Personal responsibility operates on two levels in this course. It is a content element in examinations of individual artists and choreographers who have used dance to communicate key points of social concern. The ethnography component requires that students make, then reflect on, their own positions as researchers. Group assignments require members to meet their responsibilities for the components to which they are assigned or face the consequences during class presentations.

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

MUSC/PERF 326 Dance and Identity in the United States

Request for International and Cultural Diversity (ICD) Designation

This course explicitly presents the multiple dimensions of diversity in the contemporary U.S. by focusing on dance. Gender, racial, and cultural diversity are the subject matter of the works that serve as case studies. Able-bodiedness is also explicitly examined. All of the course readings were published within the past 50 years and 85% of the cases examined have been performed within this period. Finally, readings and viewings explicitly address how dancing communities contribute to American pluralism by demonstrating a wide range of aesthetics, body types, choreographic narratives, and representations of American history.
MUSC/PERF 326: Dance and Identity in the United States

Fall, 2013
Dr. J. Hamera, Professor
Phone: 979-845-7938
Email: jhamera@tamu.edu
TR 9:35 – 10:50 am
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment
LAAH 211

Catalog description: Credit 3. Analysis of dance events as complex sites of social action; examines dances performed by diverse groups of people; considers such issues as identity, community, diversity, gender, and representation in the United States.

Prerequisites: Junior or senior classification

Learning Outcomes:

- Students will analyze U.S. dance events as both works of the imagination and as social action, using dance studies theories of identity, community, diversity, gender, and representation.
- Students will be able to identify and discuss examples of key individuals’ and companies’ contributions to dance in the United States.
- Students will successfully complete CITI training to ensure ethical conduct of fieldwork.
- Students will produce an ethnographic account of dance and identity on the TAMU campus or in the surrounding community.
- Students will compare and contrast the ways diverse groups of Americans use dance to articulate collective and individual identity.

Course key questions and presumptions: Materials for this course invite us to examine and productively complicate the seeming self-evidence of the catalog description. What are “dance events” and where do we find them? How do diverse constructions of “dance,” “identity,” and the “United States” cohere or collide on stage, on the page and the screen, in the archive, in everyday routines of practice? When we move, or encounter bodies moving, in any of these locations, what frames and preconceptions also come into view? How does dance “represent” key issues of public life and how do we “represent” dance as it does so? How does dance “work” for those who engage it, and what kinds of work does dance do?

This course presumes an intersectional approach to identity. “Intersectionality” was first used by Kimberlé Crenshaw (1989) to address the converging modalities of discrimination and oppression in African American women’s experiences. It demands that we consider multiple overlapping demographic and societal boundaries and hierarchies positioning dancers and spectators in the works we examine. These include,
but are not limited to, age, class, ethnicity, gender, immigrant status, physicality abilities or lack of same, race, and sexuality, as well as spatial and temporal contexts.

**Required Readings**

All required readings and viewings for this course are available through TAMU E-Learning and Media Matrix, or online at the urls given on the syllabus. These are listed under the class period in which they will be discussed; “for discussion” indicates the materials should be prepared for that particular class day. In addition to the required materials listed, students are expected to adhere to the style guide of their choice: APA, Chicago Style, or MLA

**Assignments and Grading**

*Note:* Assignment descriptions, including objectives and evaluation rubrics, will be distributed during the first week of class.

- Class participation 10 points
- Probe 1: Dance, Identity, Community 35 points
- Fieldwork Proposal* 20 points*
  *Includes CITI training certificate
- Performed Fieldnote 30 points
- Dance Ethnography 50 points
- Probe 2: Dance and/as Critical Conversation** 30 points**
  **group project
- Final Exam 25 points

Total: 200 points

200 - 180 points: A. You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. Your written and oral presentations have been stylistically and grammatically correct, with detailed analyses and appropriate bibliography that reflects considerable independent research. Your participation has evidenced systematic engagement with the course readings. The class learned something valuable from you.

179 - 159 points: B. While you have exceeded expectations on some assignments, there have been a few significant errors, or a number of smaller or recurring ones. Analyses may have been less detailed; written and oral presentations may not demonstrate the level of polish commensurate with “A” work. Participation may have been inconsistent or not substantial, bibliographies may have demonstrated less than thorough searches, or arguments or examples may have lacked needed nuance. This is solid work that has the potential to improve.
158 – 138 points: C. A “C” is average work. You have done what was expected of a student in this course: no more, no less.

137 – 127: D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work to pass this course.

What Does "Class Participation" Mean?

Class participation is respectful of different points of view, is specific, and advances the larger intellectual project of this class. Attendance also affects class participation. It will not be possible to secure full participation credit with more than two unexcused absences. (This does not mean, by the way, that simply showing up for every class insures full credit.) An excused absence is accompanied by Texas A&M University Explanatory Statement for Absence from Class form available at http://attendance.tamu.edu presented immediately upon your return to class, even if the illness or injury results in an absence of less than three days.

Questions about what constitutes an excused absence should be directed to TAMU Student Rule 7: http://student-rules.tamu.edu/rule07

Students are responsible for securing any information missed due to absences or lateness. Repeated tardiness is not acceptable and will be considered as the equivalent of absences if they occur regularly (more than twice) or cause the student to miss more than 20 minutes of class.

Written Assignment Requirements

Grammar and writing style are components of grades for all written assignments, excluding in-class quizzes or exams. Written assignments must include appropriate documentation (APA, Chicago, or MLA) of all sources used. Point deductions will be made for grammar, writing style, and documentation errors in each evaluation category affected. Assignments are due in hard copy at the beginning of the specified class period. No late assignments are accepted without documentation of a clear and compelling emergency.

Americans with Disabilities Act (ADA) Policy Statement. The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.
**Academic integrity statement.** Academic honesty is of great importance to all students at TAMU. In this and all classes, you must follow the Aggie Honor Code.

Aggie Honor Code

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

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

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**Schedule of Topics and Major Assignments**

**Unit 1: Complicating the Keywords: Intersections of “Dance,” “Identity,” and “United States”**

**Week 1**

_August 27_  
Course Introduction

_August 29_  
What do we talk about when we talk about dance?

For discussion:


**Week 2**

_September 3_  
Dance, identity, community – How does this work?

For discussion:


_September 5_  
Dance, identity, community – Technologies of community

For discussion:


TAMU Media Matrix: Selected *Thriller* “How to” examples and flash mobs; selected Jackson State U Prancing J-Settes videos; J-Setter competition (Detroit) video

**Week 3**
**September 10**
What do we talk about when we talk about dance and identity?

For discussion:


**September 12**
What do we talk about when we talk about dance and identity and/as/in the U.S.?

For discussion:


**Week 4**
**September 17**
Presentations - Probe 1

**September 19**
Presentations - Probe 1

**Unit 2: Researching Dance and Identity in the U.S.**

**Week 5**
**September 25**
Who Owns Dance?

For discussion:


**September 26**
Dance Ethnography – How Tos: The Ethics of Research

For discussion:

**Complete CITI Training this weekend.**

**Week 6**
**October 1** Dance Ethnography – How Tos: Research Practices
For discussion:

**CITI Training Certificate Due Today.**

**October 3** Dance Ethnography and/as Identity: Zora Neale Hurston on Stage and in the Archive
For discussion:

**Fieldwork proposal due today.**

**Week 7**
**October 8** Traces of dance in archives: Bella Lewitzky, dance reconstruction, and activist identities
For discussion:
Blackboard folder: Selected writings of, and press clippings about, Bella Lewitzky, *Bella Lewitzky Papers, University of Southern California*
Blackboard folder: Excerpts from Bella Lewitzky’s FBI File

“Reconstructing the Beloved”: [http://www.youtube.com/watch?v=VlnTyKX-UX4](http://www.youtube.com/watch?v=VlnTyKX-UX4)

**October 10** Representing dancing selves and communities
For discussion:

**Week 8**
**October 15** Making Writing Move/Moving Writing
**Studio Session:** Class meets in LAAH 110.
Unit 3: Dance as “American” Identity

October 17  Manly Dancing and “Other” Bodies
For discussion:

Week 9
October 22  Dancing Modernity
For discussion:

Media Matrix: Appalachian Spring

“Glimpses of Isadora Duncan”: http://www.youtube.com/watch?v=9NPbn5pdViE

“The Emperor Jones” [Limón company]:
http://www.youtube.com/watch?v=xeMV3gDM1KI&list=UUozY4d2eCVG8yxRh3lZ-I2A&index=1

“Pearl Primus: Anthropologist, Dancer, and Pioneer”:
http://www.youtube.com/watch?v=PGgQrjLORZ0

“1948 Eddie Condon Floor Show - Conga Drums”:
http://www.youtube.com/watch?v=annotation_id=annotation_96082&feature=iv&src_v id=PGgQrjLORZ0&v=rXJGugK9ik8

October 24  “Official African American Culture”
For discussion:

Media Matrix: Revelations and The Lark Ascending
Artburst, “Interview: Kyle Abraham and His Radio Show”:
http://artburstmiami.com/2012/03/29/interview-kyle-abraham-and-his-radio-show/

KST Moves: “Kyle Abraham’s Radio Show Work in Progress” [excerpted]:
http://www.youtube.com/watch?v=Lkz2ktzRyWU

Abraham in Motion: “The Radio Show” [excerpted]:
http://www.youtube.com/watch?v=fhHHzxAOc3U

Week 10
October 29  Fieldnote Presentations

October 31  Fieldnote Presentations
Week 11
November 5  Producing Hawaiia-ness in Performance
For discussion:
Imada, Adria L. “Hula Queens’ and ‘Cinderellas’: Imagined Intimacy in the Empire,”
2012 Merrie Monarch Festival - Wahine of Halau Hula 'O Hokulani - Hula Auana
- "Nene'u": [http://www.youtube.com/watch?v=4dH42J0S2sQ](http://www.youtube.com/watch?v=4dH42J0S2sQ)
  Halau I Ka Wekii - Merrie Monarch 2012 (Kane Auana):
  [http://www.youtube.com/watch?v=xDgs1E2T1Vk](http://www.youtube.com/watch?v=xDgs1E2T1Vk)

November 7  Tap and Race
For discussion:
Media Matrix: _Juba! Masters of Tap & Percussive Dance_  
_Talking Feet: Solo Southern Dance: Buck, Flatfoot and Tap_

_Dance Ethnography due._

_Unit 4: Course Synthesis: The Work of Dance Front Stage and Back Stage_  
Week 12
November 12  The Making of Martha Graham
For discussion:
Blackboard folder: Graham reviews
Media Matrix: _Martha Graham in Performance_

November 14  (Re-)located Traditions – Indian Dance
_Studio Session: Class meets in LAAH 110._
For discussion:
Week 13
November 19       At Home in Ballet

For discussion:


November 21       Presentations – Probe 2

Week 14
November 26       Presentations – Probe 2

November 28       No class today. Campus closed.

Redefined Week
December 3        Course Conclusion; take home final distributed

December 7        12:30 – 2 pm – (Final Exam Schedule): Final Exam 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): Performance Studies

2. Course prefix and number: PERF 325

3. Texas Common Course Number: N/A

4. Complete course title: Dance in World Cultures

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

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 - 2

10. Number of students per semester: 200

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

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

12. Submitted by: [Signature]
    Course Instructor

    Approvals:
    [Signature]
    Claudia Nelon

13. 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.
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?

Dance embodies a culture’s aesthetics, ideals, and values. It is both a fundamental dimension of human experience for dancers and a way to convey information about this experience to audiences. Beliefs and values incarnated in dance include views of gender relationships, questions of beauty, obligations for transmitting cultural heritage and innovation, and attitudes toward globalization and the nation state to name only a few. This course provides students with vocabulary, methods, and representative examples necessary to explore the intellectual and social work of dance.

Core Objectives

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

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

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

Students must analyze selected works of dance using class vocabulary and methods. Analyses will be written and will include visual, textual, and kinesthetic materials. Students must synthesize information from multiple case studies to formulate conclusions about dance’s cultural work.

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

Written assignments require students to interpret the meaning and significance of key dance examples.
Presentations require students to integrate written, verbal, and visual communication to convey their arguments about dance’s cultural work in a given context.

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

This course includes discussions about dance as cultural property and ethics of using cultural and intercultural forms. It emphasizes that understanding dance in specific cultural contexts is a dimension of intercultural competence. It explicitly examines the role of dance in maintaining regional, national, and global communities.
Texas A&M University
Core Curriculum

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

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

Personal responsibility operates on two levels in this course. It is a content element in examinations of individual artists and choreographers who have used dance to communicate key points of social concern. In numerous readings emphasizing dance as cultural patrimony and intellectual property, it requires students to think about the ethical dimensions and consequences of cultural appropriation. Group assignments require members to meet their responsibilities for the components to which they are assigned or face the consequences during class presentations.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Department of Performance Studies
MUSC/PERF 325 Dance in World Cultures
Request for International and Cultural Diversity (ICD) Designation

MUSC/PERF 325 requires readings and viewings of dance from a wide range of nations, regions, and ethnic groups. Some readings detail the history of particular dance forms but all readings and viewing examples are from the past 50 years. Global awareness of concert and vernacular dance forms, and the circulation of those forms, is an explicit topic of the course.
MUSC/PREF 325: Dance in World Cultures

Fall, 2013
Dr. J. Hamera, Professor
Phone: 979-845-7938
Email: jhamera@tamu.edu
TR 9:35 – 10:50 am
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment
LAAH 211

Catalog description: Credit: 3. Examination of international relationships between
dance, culture, identity, gender, youth and politics; relationships between dancing, gender
and politics in specific cultures and in globalization; variety of dance practices across the
globe. Prerequisite: Junior or senior classification.

Prerequisites: Junior or senior classification

Learning Outcomes:

- Analyze selected dance events as both works of the imagination and as social
  action, using dance studies theories of identity, community, diversity, gender, and
  representation.
- Identify and discuss examples of key individuals’ and companies’ contributions to
  concert and vernacular dances in selected world cultures.
- Discuss international relationships between vernacular dance forms as these
  circulate in the context of globalization.
- Compare and contrast the ways diverse groups of dancers use dance to articulate
  collective and individual identity.

Required Readings


All other required readings and viewings for this course are available through TAMU E-
Learning and Media Matrix, or online at the urls given on the syllabus. Full citations are
included with each reading. Required readings/viewings are listed under the class period
in which they will be discussed; “for discussion” indicates the materials should be
prepared for that particular class day. In addition to the required materials listed, students
are expected to adhere to the style guide of their choice: APA, Chicago Style, or MLA
Assignments and Grading

Note: Assignment descriptions, including objectives and evaluation rubrics, will be distributed during the first week of class.

Class participation
Presentations - Probe 1
Midterm Exam
Presentation - Probe 2
Presentations - Probe 3
Final Exam

10 points
35 points
30 points
40 points**
50 points**
35 points

** group projects

Total: 200 points

200 - 180 points: A. You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. Your written and oral presentations have been stylistically and grammatically correct, with detailed analyses and appropriate bibliography that reflects considerable independent research. Your participation has evidenced systematic engagement with the course readings. The class learned something valuable from you.

179 - 159 points: B. While you have exceeded expectations on some assignments, there have been a few significant errors, or a number of smaller or recurring ones. Analyses may have been less detailed; written and oral presentations may not demonstrate the level of polish commensurate with "A" work. Participation may have been inconsistent or not substantial, bibliographies may have demonstrated less than thorough searches, or arguments or examples may have lacked needed nuance. This is solid work that has the potential to improve.

158 - 138 points: C. A "C" is average work. You have done what was expected of a student in this course: no more, no less.

137 - 127: D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work, or work of sufficient quality, to pass this course.

What Does "Class Participation" Mean?

Class participation is respectful of different points of view, is specific, and advances the larger intellectual project of this class. Attendance also affects class participation. It will not be possible to secure full participation credit with more than two unexcused
absences. (This does not mean, by the way, that simply showing up for every class insures full credit.) An excused absence is accompanied by Texas A&M University Explanatory Statement for Absence from Class form available at http://attendance.tamu.edu presented immediately upon your return to class, even if the illness or injury results in an absence of less than three days.

Questions about what constitutes an excused absence should be directed to TAMU Student Rule 7: http://student-rules.tamu.edu/rule07

Students are responsible for securing any information missed due to absences or lateness.

Written Assignment Requirements

Grammar and writing style are components of grades for all written assignments, excluding in-class quizzes or exams. Written assignments must include appropriate documentation (APA, Chicago, or MLA) of all sources used. Point deductions will be made for grammar, writing style, and documentation errors in each evaluation category affected. Assignments are due in hard copy at the beginning of the specified class period. No late submissions are allowed except as specified in TAMU Student Rule 7.

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

Academic integrity statement. Academic honesty is of great importance to all students at TAMU. In this and all classes, you must follow the Aggie Honor Code.

Aggie Honor Code

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

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

Unit 1: Vocabulary and Issues in Global Dance Studies

**Week 1**
August 27  Course Introduction

August 29  What do we mean when we talk about “worlding” dance?
For discussion:

**Week 2**
September 3  Refining Our Terms – Issues in World Dance
For discussion:
Susan Leigh Foster, “Choreographies and Choreographers,” Worlding Dance, 98 – 118.

September 5  Dance and/in global circulation: Bharata Natyam
For discussion:
Worlding Dance, 53 – 75.

**Week 3**
September 10  Dance and/in global circulation: Tango
For discussion:
Marta E. Savigliano, “Exotic Encounters,” Tango and the Political Economy of Passion. (TAMU e-learning)
Tango media module (TAMU e-learning)

September 12  For discussion: Youtube and the global circulation of dance
Miller, Kiri, “Amateur to Amateur,” Playing Along: Digital Games, Youtube, and Virtual Performance. (TAMU e-learning)
“Global How-Tos” media module (TAMU e-learning)

**Week 4**
September 17  Presentations – Probe 1
September 19  Presentations – Probe 1
Unit 2: Gender, Culture, and Politics in Dance – Examples from the Diaspora

Week 5
September 25  Case Study 1: Cambodian Classical Dance
For discussion:
Selections from Toni Samontha Phim and Ashley Thompson, Dance in Cambodia,
TAMU e-learning
Cambodian Classical Dance module, TAMU Media Matrix

September 26  Cambodian Classical Dance – Displacements and Continuities
For discussion:
Judith Hamera, “‘Saving’ Khmer Classical Dance in Long Beach,” TAMU e-
learning
Sophiline Shapiro module, TAMU Media Matrix

Week 6
October 1  Case Study 2: African Diaspora Dance
For discussion:
Brenda Dixon Gottschild, “Latitude III,” TAMU e-learning
- - - - - - - , “First Premises of an Africanist Aesthetic,” TAMU e-learning
From Mambo to Hip Hop, TAMU Media Matrix

October 3  African Diaspora Dance, continued.
For discussion:
Anthea Kraut, “Choreography and the Folk,” TAMU e-learning
Bahamian Fire Dance module, TAMU Media Matrix

Week 7
October 8  African Diaspora Dance, continued
For discussion:
Brenda Dixon Gottschild, “Barefoot and Hot, Sneakered and Cool,” TAMU e-
learning

October 10  Midterm Exam

Week 8
October 15  Case Study 3: Philippine Dance: Ethnography and Choreography
For discussion:
Sally Ness, “Customers and Performers,” TAMU e-learning
Tinder Sinulog module in TAMU Media Matrix
October 17  Philippine Dance, Gender Trouble, and Diaspora  
For discussion:  
Patrick Alcedo, “Sacred Camp,” TAMU e-learning  
-------, *Ati-Atihan: Mother of Philippine Festivals*, TAMU Media Matrix

**Week 9**

**October 22**  Case Study 4: Butoh, Masculinity, and Global Modernism  
For discussion:  
Tatsumi Hijikata, “Manifestoes,” TAMU e-learning  
Butoh module, TAMU Media Matrix

**October 24**  The “Global Alchemy” of Butoh  
For discussion:  
Sandra Fralick, “Is Butoh a Philosophy?” TAMU e-learning  
Naoyuki Oguri module, TAMU Media Matrix

**Week 10**

**October 29**  Presentation/Probe 2

**October 31**  Presentation/Probe 2

*Unit 3: Dancing Indigeneity, Performing Politics*

**Week 11**

**November 5**  Indigeneity as Local/Global “Movement”  
For discussion:  
Jacqueline Shea Murphy, “Mobilizing (in) the Archive,” *Worlding Dance*, 32 – 52.  
*Kaia'awi* module in TAMU Media Matrix

**November 7**  Producing Hawaiia-ness in Performance  
For discussion:  
2012 Merrie Monarch Festival - Wahine of Halau Hula 'O Hokulani - Hula Auana  
- "Nene'u"  
http://www.youtube.com/watch?v=4dH42J0S2sQ  
Ha au I Ka Wekiu - Merrie Monarch 2012 (Kane Auana):  
http://www.youtube.com/watch?v=xDga1E2T1Vk
Week 12

November 12  Danza Azteca
For discussion:
- Danza Azteca Calpulli Mexihca of San Diego, California
  www.youtube.com/watch?v=-lkgT7ZYS30
- Danza Azteca Quetzalcoatl
  www.youtube.com/watch?v=72KWS8J8
- Danza Azteca de Anahuac
  www.youtube.com/watch?v=-1Zcz94sfE4

November 14  Dance and Ethnic Transmigration
For discussion:
- Kimberly DaCosta Holton, “Dancing along the In-Between: Folklore Performance and Transmigration in Newark, New Jersey,” TAMU e-learning
- Rancho Folklorico module, TAMU Media Matrix

Week 13

November 19  Youth, gender, and national identity in Nordic Dance
For discussion:
- Norden module, TAMU Media Matrix

November 21  Presentations — Probe 3

Week 14

November 26  Presentations — Probe 3
November 28  No class today. Campus closed.

Redefined Week
December 3  Course Conclusion; take home final distributed

December 7  12:30 – 2 pm – Final Exam
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: PERF 326 (cross-listed as MUSC 326)
   Texas Common Course Number: N/A

4. Complete course title: Dance and Identity in the United States

5. Semester credit hours: 03

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

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

8. How frequently will the class be offered? Once per year

9. Number of class sections per semester: 1 - 2

10. Number of students per semester: 200

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

   Approvals:
   [Signature]
   Claudia Nelson

14. Department Head
   [Signature]
   MTS

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: 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?

Dance embodies a culture’s aesthetics, ideals, and values. It is both a fundamental dimension of human experience for dancers and a way to convey information about this experience to audiences. Beliefs and values incarnated in dance include views of gender relationships, questions of beauty, obligations for transmitting cultural heritage and innovation, and attitudes toward globalization and the nation state to name only a few. This course provides students with vocabulary, methods, and representative examples necessary to explore the intellectual and social work of dance.

Core Objectives

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

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

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

Students must analyze selected works of dance using class vocabulary and methods. Analyses will be written and will include visual, textual, and kinesthetic materials. Students will complete an ethnographic project requiring them to collect, and analyze field data.

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

Written assignments require students to interpret the meaning and significance of key dance examples. Presentations require students to integrate written, verbal, and visual communication to convey their arguments about dance’s cultural work in a given context.

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

This course explicitly addresses the ways U.S. institutions shape and are shaped by dance, including the ways dance becomes intellectual property, the ethical uses of dance material, the ethics and responsibilities of conducting fieldwork, and the ways dancers respond to specific civic and historical challenges.
Texas A&M University

Core Curriculum

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

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

Personal responsibility operates on two levels in this course. It is a content element in examinations of individual artists and choreographers who have used dance to communicate key points of social concern. The ethnography component requires that students make, then reflect on, their own positions as researchers. Group assignments require members to meet their responsibilities for the components to which they are assigned or face the consequences during class presentations.

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

MUSC/PERF 326 Dance and Identity in the United States

Request for International and Cultural Diversity (ICD) Designation

This course explicitly presents the multiple dimensions of diversity in the contemporary U.S. by focusing on dance. Gender, racial, and cultural diversity are the subject matter of the works that serve as case studies. Able-bodiedness is also explicitly examined. All of the course readings were published within the past 50 years and 85% of the cases examined have been performed within this period. Finally, readings and viewings explicitly address how dancing communities contribute to American pluralism by demonstrating a wide range of aesthetics, body types, choreographic narratives, and representations of American history.
MUSC/PREF 326: Dance and Identity in the United States

Fall, 2013
Dr. J. Hamera, Professor
Phone: 979-845-7938
Email: jhamera@tamu.edu
TR 9:35 – 10:50 am
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment
LAAH 211

Catalog description: Credit 3. Analysis of dance events as complex sites of social action; examines dances performed by diverse groups of people; considers such issues as identity, community, diversity, gender, and representation in the United States.

Prerequisites: Junior or senior classification

Learning Outcomes:

- Students will analyze U.S. dance events as both works of the imagination and as social action, using dance studies theories of identity, community, diversity, gender, and representation.
- Students will be able to identify and discuss examples of key individuals’ and companies’ contributions to dance in the United States.
- Students will successfully complete CITI training to ensure ethical conduct of fieldwork.
- Students will produce an ethnographic account of dance and identity on the TAMU campus or in the surrounding community.
- Students will compare and contrast the ways diverse groups of Americans use dance to articulate collective and individual identity.

Course key questions and presumptions: Materials for this course invite us to examine and productively complicate the seeming self-evidence of the catalog description. What are “dance events” and where do we find them? How do diverse constructions of “dance,” “identity,” and the “United States” cohere or collide on stage, on the page and the screen, in the archive, in everyday routines of practice? When we move, or encounter bodies moving, in any of these locations, what frames and preconceptions also come into view? How does dance “represent” key issues of public life and how do we “represent” dance as it does so? How does dance “work” for those who engage it, and what kinds of work does dance do?

This course presumes an intersectional approach to identity. “Intersectionality” was first used by Kimberle Crenshaw (1989) to address the converging modalities of discrimination and oppression in African American women’s experiences. It demands that we consider multiple overlapping demographic and societal boundaries and hierarchies positioning dancers and spectators in the works we examine. These include,
but are not limited to, age, class, ethnicity, gender, immigrant status, physicality abilities
or lack of same, race, and sexuality, as well as spatial and temporal contexts.

**Required Readings**

All required readings and viewings for this course are available through TAMU E-
Learning and Media Matrix, or online at the urls given on the syllabus. These are listed
under the class period in which they will be discussed; “for discussion” indicates the
materials should be prepared for that particular class day. In addition to the required
materials listed, students are expected to adhere to the style guide of their choice: APA,
Chicago Style, or MLA

**Assignments and Grading**

**Note:** Assignment descriptions, including objectives and evaluation rubrics, will be
distributed during the first week of class.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>10</td>
</tr>
<tr>
<td>Probe 1: Dance, Identity, Community</td>
<td>35</td>
</tr>
<tr>
<td>Fieldwork Proposal*</td>
<td>20</td>
</tr>
<tr>
<td>*Includes CITI training certificate</td>
<td></td>
</tr>
<tr>
<td>Performed Fieldnote</td>
<td>30</td>
</tr>
<tr>
<td>Dance Ethnography</td>
<td>50</td>
</tr>
<tr>
<td>Probe 2: Dance and/as Critical Conversation**</td>
<td>30</td>
</tr>
<tr>
<td><strong>group project</strong></td>
<td></td>
</tr>
<tr>
<td>Final Exam</td>
<td>25</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>200</td>
</tr>
</tbody>
</table>

200 - 180 points: A. You have consistently gone above and beyond simply meeting the
class requirements. You have added both extra effort and originality to all assignments
with virtually no problems. Your written and oral presentations have been stylistically
and grammatically correct, with detailed analyses and appropriate bibliography that
reflects considerable independent research. Your participation has evidenced systematic
engagement with the course readings. The class learned something valuable from you.

179 - 159 points: B. While you have exceeded expectations on some assignments, there
have been a few significant errors, or a number of smaller or recurring ones. Analyses
may have been less detailed; written and oral presentations may not demonstrate the level
of polish commensurate with “A” work. Participation may have been inconsistent or not
substantial, bibliographies may have demonstrated less than thorough searches, or
arguments or examples may have lacked needed nuance. This is solid work that has the
potential to improve.
158 – 138 points: C. A “C” is average work. You have done what was expected of a student in this course: no more, no less.

137 – 127: D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work to pass this course.

**What Does "Class Participation" Mean?**

Class participation is respectful of different points of view, is specific, and advances the larger intellectual project of this class. Attendance also affects class participation. **It will not be possible to secure full participation credit with more than two unexcused absences.** (This does not mean, by the way, that simply showing up for every class insures full credit.) An excused absence is accompanied by Texas A&M University Explanatory Statement for Absence from Class form available at [http://attendance.tamu.edu](http://attendance.tamu.edu) presented immediately upon your return to class, even if the illness or injury results in an absence of less than three days.

Questions about what constitutes an excused absence should be directed to TAMU Student Rule 7: [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)

Students are responsible for securing any information missed due to absences or lateness. **Repeated tardiness is not acceptable and will be considered as the equivalent of absences if they occur regularly (more than twice) or cause the student to miss more than 20 minutes of class.**

**Written Assignment Requirements**

Grammar and writing style are components of grades for all written assignments, excluding in-class quizzes or exams. Written assignments must include appropriate documentation (APA, Chicago, or MLA) of all sources used. Point deductions will be made for grammar, writing style, and documentation errors in each evaluation category affected. Assignments are due in hard copy at the beginning of the specified class period. **No late assignments are accepted without documentation of a clear and compelling emergency.**

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Schedule of Topics and Major Assignments

Unit 1: Complicating the Keywords: Intersections of “Dance,” “Identity,” and “United States”

Week 1
August 27 Course Introduction

August 29 What do we talk about when we talk about dance?
For discussion:
http://vimeo.com/1731742

Week 2
September 3 Dance, identity, community – How does this work?
For discussion:

September 5 Dance, identity, community – Technologies of community
For discussion:


TAMU Media Matrix: Selected *Thriller* “How to” examples and flash mobs; selected Jackson State U Prancing J-Settes videos; J-Setter competition (Detroit) video

**Week 3**  
**September 10**  
What do we talk about when we talk about dance and identity?  
For discussion:  

**September 12**  
What do we talk about when we talk about dance and identity and/as/in the U.S.?  
For discussion:  

**Week 4**  
**September 17**  
Presentations - Probe 1

**September 19**  
Presentations - Probe 1

**Unit 2: Researching Dance and Identity in the U.S.**

**Week 5**  
**September 25**  
Who Owns Dance?  
For discussion:  

**September 26**  
Dance Ethnography – How Tos: The Ethics of Research

**Complete CITI Training this weekend.**

**Week 6**

**October 1** Dance Ethnography – How Tos: Research Practices
For discussion:

**CITI Training Certificate Due Today.**

**October 3** Dance Ethnography and/as Identity: Zora Neale Hurston on Stage and in the Archive
For discussion:

**Fieldwork proposal due today.**

**Week 7**

**October 8** Traces of dance in archives: Bella Lewitzky, dance reconstruction, and activist identities
For discussion:
Blackboard folder: Selected writings of, and press clippings about, Bella Lewitzky, *Bella Lewitzky Papers, University of Southern California*
Blackboard folder: Excerpts from Bella Lewitzky’s FBI File
“Bella Lewitzky: Dance – A Motion Space Time Art Form,”
http://sma.sciare.edu/subclip/0381_lewitzky_bella-03-09-88-clip_2354/

“Reconstructing the Beloved”: http://www.youtube.com/watch?v=VInTyKX-UX4

**October 10** Representing dancing selves and communities
For discussion:

**Week 8**

**October 15** Making Writing Move/Moving Writing
**Studio Session:** Class meets in LAAH 110.
Unit 3: Dance as “American” Identity

October 17  Manly Dancing and “Other” Bodies
For discussion:

Week 9
October 22  Dancing Modernity
For discussion:

Media Matrix: Appalachian Spring

“Glimpses of Isadora Duncan”: http://www.youtube.com/watch?v=9NPbn5pdViE

“The Emperor Jones” [Limon company]:
http://www.youtube.com/watch?v=xeMV3gDM1K1&list=UUozY4d2cCVG8yxRh3lZ-12A&index=1

“Pearl Primus: Anthropologist, Dancer, and Pioneer”:
http://www.youtube.com/watch?v=PGgQrjLORZ0

“1948 Eddie Condon Floor Show - Conga Drums”:
http://www.youtube.com/watch?annotation_id=annotation_96082&feature=iv&src_v_id=PGgQrjLORZ0&v=rxJGugk9IK8

October 24  “Official African American Culture”
For discussion:

Media Matrix: Revelations and The Lark Ascending

KST Moves: “Kyle Abraham’s Radio Show Work in Progress” [excerpted]:
http://www.youtube.com/watch?v=Lkz2ktzRyWU

Abraham in Motion: “The Radio Show” [excerpted]:
http://www.youtube.com/watch?v=fhHHxzoAOc3U

Week 10
October 29  Fieldnote Presentations

October 31  Fieldnote Presentations
Week 11

November 5  Producing Hawaii-ness in Performance
For discussion:
Imada, Adria L. “‘Hula Queens’ and ‘Cinderellas’: Imagined Intimacy in the Empire,”

2012 Merrie Monarch Festival - Wahine of Halau Hula 'O Hokulani - Hula Auana
- "Nene'u": http://www.youtube.com/watch?v=4dH42J0S2sQ
  Halau I Ka Wekii - Merrie Monarch 2012 (Kane Auana):
  http://www.youtube.com/watch?v=xDgs1E2T1Vk

November 7  Tap and Race
For discussion:
  Valis Hill, Constance, “Trickster Gods and Rapparees” and “Buck-And-Wing,”
1 – 43.
    Media Matrix: _Juba! Masters of Tap & Percussive Dance_
    _Talking Feet: Solo Southern Dance: Buck, Flatfoot and Tap_


Dance Ethnography due.

Unit 4: Course Synthesis: The Work of Dance Front Stage and Back Stage

Week 12

November 12  The Making of Martha Graham
For discussion:
Blackboard folder: Graham reviews
Media Matrix: _Martha Graham in Performance_

November 14  (Re-)located Traditions – Indian Dance
Studio Session: Class meets in LAAH 110.
For discussion:
Week 13
November 19 At Home in Ballet
For discussion:

November 21 Presentations – Probe 2

Week 14
November 26 Presentations – Probe 2

November 28 No class today. Campus closed.

Redefined Week
December 3 Course Conclusion; take home final distributed

December 7 12:30 – 2 pm – (Final Exam Schedule): Final Exam 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): Religious Studies Interdisciplinary Program

2. Course prefix and number: RELS 312

3. Texas Common Course Number: New course


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? Spring semester

9. Number of class sections per semester: 1

10. Number of students per semester: 30

11. Historic annual enrollment for the last three years: New course

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

13. Submitted by:

Course Instructor

Approvals:

Department Head

College Dean/Designer

Date

April 23, 2013

April 23, 2013

4/24/13

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: 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?

Across cultures and throughout history, people have developed contemplative practices through which they try to understand the human condition. In this course, we study those practices in modern societies. In wired, interconnected, fast-paced, performance-oriented societies, how do people cultivate stillness, solitude, and introspection? To what ends? What is the value of such practices in modern societies? This course analyzes philosophical ideas, religious beliefs, artistic expressions, and social values associated with contemplative practices, such as "mindfulness." The course assesses how contemplative practices express human experience by countering the pressures of modern life, and how these practices affect human experience by cultivating specific mental and physical capacities. The course material shows students how people use contemplative practices to generate creative expressions (such as dance), enhance social consciousness (such as the cultivation of compassion), increase intellectual productivity (in business, government, and education), and improve health (medical applications of contemplative practices).

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 built into the course. Contemplative Practices in the Modern World asks students to think in new ways about a topic (contemplation) they might never have encountered or thought about. Students will formulate questions, analyze their observations, critically evaluate readings and research, and synthesize information in a final paper as well as in shorter papers and class discussion. Students may also use critical first-person analysis based on perspectives offered in course readings, as well as third-person analysis. The course asks students to critique the readings and compare different contemplative practices, rather than accept any practice or perspective, to identify contradictions in the goals of specific practices, and to critically examine seemingly contradictory applications of contemplation.

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

By design, this course requires developing and expressing ideas in writing. Students write 10 reflection papers in class and compose 3 short (3 page) papers that build the foundation for their final paper. In the final paper, students interpret or analyze a contemplative practice using critical thinking skills. Small group discussions, as well as discussions led by the instructor, are part of each class session. Discussion sessions allow students to
Texas A&M University

Core Curriculum

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

express ideas verbally. A final presentation of their work in the last week of classes (Unit IV) ensures that students communicate with their peers. Students are encouraged to include visual images in their presentations (powerpoint, photographs, film, demonstrations, etc.).

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

Contemplative practices in the modern world tend to emphasize social and personal responsibility. That emphasis is one of the reasons I chose to design a course on contemplative practices for the TAMU core curriculum. The course is organized so that students can study the techniques and goals of specific contemplative practices along with the social contexts in which people practice contemplation. Weekly topics in Unit III examine different uses of contemplative practices: education, health, global and local citizenship, business, and religion. These uses put the practice of contemplation in the context of social responsibility. Specific practices studied in Unit II come from different regions of the world: Asia, the Middle East, Europe, the United States and from different religious or social traditions. Studying the origins of contemplative practices in specific cultural contexts is intended to increase students' intercultural competence. The readings selected for this course focus on the use of contemplative practice as a form of engagement with society and culture and emphasize contemplative practice as cross-cultural.

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

No dictum is more central to the process of ethical decision-making than the ancient Greek maxim inscribed in the Temple at Delphi, “know thyself.” Contemplation, in its many and varied forms, is one of the ways people try to know, or understand, themselves as ethical beings. The range of contemplative practices and uses of contemplation covered in this course introduces students to some of the ways human beings have sought knowledge of themselves and the world around them. The optional practicum component of this course (see last bullet under Final Paper) gives students the chance to put some of the analytical, interpretive, and critical work they are doing for the class into practice if they choose to do so. In this course, students study directly the ways contemplative practices increase people's capacity for ethical action (e.g., compassion) and cultivate the ability to reflect on thoughts and actions.

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

RELS 312 Contemplative Practices in the Modern World

Request for International and Cultural Diversity (ICD) Designation

Contemplative Practices in the Modern World examines the various ways people practice meditation and other contemplative activities. The course asks: how is meditation universal and culturally specific? The course gives students background so they can see the culturally specific origins of modern contemplative practices such as “mindfulness.” The course covers Sufi meditation (Middle East), hatha yoga and pranayama (India), Theravada Buddhism (Thailand, South Asia), Tibetan Buddhism (Tibet) and Zen Buddhism (Japan), prayer in Christianity and Judaism, and Indian theories of mind. The course emphasizes cultural hybridity in the last 50 years as it covers the transmission of meditative techniques from East to West, differences in approaches to mind and body across cultural traditions, and why some modern contemplative practices strip away cultural specificity while others exoticize the cultural origins of contemplative practices. The course presents a cross-cultural assessment of Asian, Middle Eastern, and Western meditation techniques in the modern world.
Contemplative Practices in Contemporary Societies
Religious Studies (RELS) 312
Spring 2014

Instructor: Donnalee Dox
Instructor office: 304 Bolton Hall
Instructor contact: dox@tamu.edu
Office hours: T/Th 11:00-12:30 and by appointment

Meeting time: T/Th 9:35-10:50
Meeting place: TBA

Core area: Language, Philosophy & Culture
Fulfills International and Cultural Diversity

Prerequisites: Junior or Senior Classification, or approval of instructor.

Catalog course description:
Interdisciplinary approach to examining contemplative practices: origins in philosophy and religious traditions, goals and techniques of contemplation, contemplation in relation to cultural and social problems or needs.

Objectives
- Introduce students to ways people in modern societies practice contemplation.
- Answer the question: What values do modern societies place on solitude, introspection, and contemplation?
- Analyze philosophical, religious, and epistemological underpinnings for contemplative practices.
- Consider cultural contexts in which contemplation is practiced, and how contemplation is valued or devalued in those contexts.
- Explore what mental and physical capacities contemplative practices develop and how those capacities serve or do not serve living in the modern world.

Design of the course
- Component 1. Develop skills in observation. Students will analyze the culture around them for diverse ways people define and practice contemplation.
- Component 2. Introduce students to research in the emerging field of contemplative studies and analyze this research.
- Component 3. Apply knowledge by engaging in a contemplative practice (optional) and analyzing contemplative practices in writing.

Learning outcomes
- Develop personal and social responsibility for living in a diverse world by analyzing diverse approaches to the concept of an “inner life.”
- Develop intellectual and practical skills essential for all learning by exploring cognitive resources cultivated in contemplative practices.
- Develop ability to apply critical first-person analysis as well as third-person analysis to observations of modern culture and society.
- Develop mental flexibility required for reflection and critical thinking by evaluating disciplinary approaches to a topic.

Required activities:
- Three short papers that synthesize course material and tie course material to final paper. These papers form the basis for your final paper. 100 points each (minimum 3 pages)
- Final paper: case study of a modern contemplative practice or issue related to contemplative practices based on the three short papers. 100 points (minimum 10 pages)
- Ten in-class writing exercises in response to the day’s questions. 100 points (10 points each)

Required Texts
- All other assigned readings available in eLearning (http://mediamatrix.tamu.edu)
- Visual material available on Mediamatrix (http://mediamatrix.tamu.edu)

Grading scale:
**A=450-500** Exceptional ability to conceptualize and present ideas; effort beyond meeting basic criteria; you have sought out new ideas and information; your work is thorough and original; your work shows initiative and imagination; there are few to no errors in your written work; overall your work shows a trajectory of development and growth. You have exceeded expectations for research, writing, or speaking at the upper division level in a Research I university.

**B=400-449** Solid work; meets basic requirements; evident language competency; few errors; you are able to engage but generally do not go beyond information and ideas readily accessible through class, readings, and discussions. Your research, writing, and speaking are commensurate with upper division standing in a Research I university.

**C=350-399** Marginal work; writing assignments and discussions demonstrate limited ability or effort to engage ideas and information; written assignments have many errors (sentence structure, spelling, grammar, etc.) and/or are underprepared. Your research, writing, and speaking are slightly below expectations for students with upper division standing in a Research I university and should be improved with additional effort.

**D=300-349** Quantity and quality of work falls far below the expectations of upper division students in a Research I university. You are either not expending enough effort or you need help to accomplish the work required.

**F=below 300** Usually the result of missing work, missed classes, lack of preparation, inattention, unwillingness to engage, etc.

Writing Assignments:
**In-class writing**
- Over the course of the semester, 15-20 minutes of 10 class sessions will be devoted to in-class writing and small-group discussion of what you have written. In-class writings are your reflections on questions posed in the previous class. In-class writing days may not be announced in advance. You must be present to write. See Student Rule 7 (http://studentrules.tamu.edu/rule07)

**Short papers**
- In each of these three papers, synthesize and analyze the class work we have done in relation to the contemplative practice or topic you have chosen to research. Short papers may include questions you have, aspects of the material that interest you, reflections on the place of contemplation in modern culture, etc. These papers allow you to explore the topic you have chosen for your final paper. You may incorporate material from these papers in your final paper.

See next page
Final Paper

- Case study of a modern, contemplative practice. Lectures, discussions, and readings provide models for developing a line of inquiry.
- Find a modern, contemplative practice that interests you or an issue in contemplative studies you find interesting.
- Develop a line of inquiry for your investigation: the religious, medical, or other context for the practice, how the practice itself works (specific techniques involved in the practice), major proponents of the practice and how they have written about contemplation; how the practice has been used in modern culture; the experiential goals of the practice; the neurobiology of the practice or other physiological approaches to the practice. You may work individually or in teams.
- Students are encouraged to apply the research methods of their major disciplines to their research in this core curriculum course. Students may consider, for example: sociological aspects of meditation retreats, contemplation from a psychological perspective, the history of a particular contemplative tradition, the rhetorical presentation of meditative experience, philosophical issues such as cultivating compassion as an ethical act or the cultural politics of transferring contemplative practices across religious and cultural borders.
- Ethnographic projects are acceptable. Please see Dr. Dox for guidance if you want to do ethnographic (participant-observation) research.
- Scientific studies of contemplative practice are acceptable. These might include, for example: neurological correlates to contemplative states, or contemplation in palliative or preventative health care.
- OPTIONAL PRACTICUM COMPONENT. Critical first-person analysis of contemplative practice is acceptable. You may wish to try the practice you are researching. If you would like to put your research into practice (a critical first-person approach), please see Dr. Dox.

Participation

- To get the most out of this class, participate mindfully in class discussion and be present for all in-class writing as well as completing the short papers and research papers.
- See University Student Rules for attendance expectations http://student-rules.tamu.edu/rule07

Course Policies

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

Course Materials/Copyright Statements
The handouts used in this course are copyrighted (all materials generated for this class, including syllabi, quizzes, exams, essay questions, in-class materials, review sheets). Because these are copyrighted, you do not have the right to copy the handouts without permission.

Plagiarism
As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc., which belong to another. In accordance with the 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 the person. Plagiarism is one of the worst academic sins, for the plagiarist destroys the trust among colleagues without which research cannot be safely communicated. If you have any questions regarding plagiarism, please consult the latest issue of the Texas A&M University Student Rules, under the section "Scholastic Dishonesty. KNOW THE CODE: http://aggiehonor.tamu.edu"

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

Attendance
The A&M policy on attendance and excused absences will be followed. See (http://student-rules.tamu.edu/rule07)
COURSE OUTLINE

Week 1
Overview of course structure, expectations and goals; discussion of the short papers, in-class writing, and final paper/projects.

Discussion: What do we mean by “contemplative” and “contemplative practice”? Where do we find contemplative practices in modern life?

Assignment: Begin observing the world around you for evidence of contemplative practices (see list of suggestions). Consider the context in which you observe a contemplative practice.

Unit 1. Practicing Contemplation in the Modern World.

Week 2
Introduction to the study of contemplative practices and the practice of contemplation. What are the issues in contemplative studies? The interdisciplinary methods involved in contemplative studies. First and third person analysis. Real world applications of research on contemplation (psychology, medicine, education, wellbeing).

Discussion: Contemplation and modern life: what did you observe during the week?

Readings

Week 3
Subjective experience (an “inner life”) and the problem of consciousness in the Western tradition. The history of an “inner life” in the Western intellectual tradition.
What value do we place on subjective experience in modern culture?
What is the role of subjective experience in the construction of knowledge?
What do we mean by “consciousness”?

Reading

Week 4
Living in a wired world.
Headphones: the desire for solitude or isolation? The phenomenon the MP3 player and life on a soundtrack. Multitasking, simulation, and sensory stimulation.

Reading
Week 5

Reading
- In Contemplation Nation, Michele Gossman, “Contemplative Practice in a Frantic World”, 183-188.

Short Paper #1 due

Unit 2. Contemplation in Religious Traditions and Non-religious Contexts

Week 6
Contemplation in a religious tradition: Buddhism
Reading

Week 7
Contemplation in a religious tradition: Christianity
Reading
- In The Experience of Meditation: Basil Pennington, “Christianity,” 245-258.

Week 8
Contemplation in a non-religious context: Mindfulness Based Stress Reduction
Reading
- In Contemplation Nation: Margaret Cullen, “Mindfulness-Based Interventions: An Emerging Phenomenon,” 293-314.
Week 9
Contemplation and Embodiment: Sufi Dance and Hatha Yoga
How are mental and physical capacities integrated in meditation? What practices facilitate that integration? How are the arts (dance, music, visual art) contemplative?

Reading
- In The Experience of Meditation: Llewellyn Vaughan-Lee, “Sufism,” 223-244.
- In The Experience of Meditation, Georg Feuerstein, “Yoga,” 87-118.

Film:
- Dances of Ecstasy

Short paper #2 due

Unit 3. Contemplation in Modern Practice

Week 10
Medical uses of mindfulness, contemplation, meditation: cancer research, pain management; stress reduction, inflammation and immune responses; increased life expectancy (affect on telomeres).

Reading
- Chaoul, M.A. and Cohen, L. “Rethinking Yoga and the Application of Yoga in Modern Medicine.” Crosscurrents. 60(2) 2010, 144-161

Week 11
Contemplation in business and education for performance: increased productivity, focus and concentration, sleep, feeling of overall well-being, mental flexibility and collaboration enhanced, cognition.

Contemplation and business: Analysis of Chade-Meng Tan’s Search Inside Yourself

Reading
- Chade-Meng Tan, Search Inside Yourself: The Unexpected Path to Achieving Success, Happiness and World Peace (Harper One, 2012), 1-78.

Week 12
Therapeutic applications: talking vs. “emptying the mind”; contemplation and psychology.
Reading
- In Contemplation Nation, Deborah Rozelle, “Contemplative Practice and Healing Trauma,” 259-292.

Week 13
Social uses of contemplation: prisons, law, education.
Contemplation and politics: analysis of Congressman Tim Ryan’s Mindful Nation

Documentary film
- Jenny Phillips, The Dhamma Brothers: 100 Hours of Silence

Reading
- Tim Ryan, Mindful Nation: How a Simple Practice Can Help Us Reduce Stress, Improve Performance and Recapture the American Spirit (Hay House, 2012) 91-158.

In-class discussion of research projects (working in small groups)
In-class contemplative practice (music and meditation)

Week 14
Review and Questions: mystical experiences, the impossibility of introspection, self-knowledge as a goal of contemplation, relaxation and stress reduction, the line between religious and secular.

Reading

In-class discussion of research projects (working in small groups)
In-class contemplative practice (meditative poetry)

Short paper #3 due

Unit 4. Student research presentations

Final exam week
Student research: Individual and team presentations

Final papers due.
Below is a list of contemplative practices and organizations in the U.S. that support research on contemplative practices and contemplation.

**Contemplative Practices**
- Vipassana
- Centering Prayer
- Contemplative Prayer
- Integral Yoga
- Kriya Yoga
- Hatha Yoga
- Sufism
- Transcendental Meditation
- The Relaxation Response
- T'ai Chi
- Qui Gong
- Martial arts as mediation
- Mindfulness Based Stress Reduction
- Mantram
- Shamanism
- Passage Meditation

**Research Organizations**
- Fetzer Institute
- Mind and Life Institute
- Contemplative Mind In Higher Education
- Garrison Institute
- Center for Mindfulness in Health Care
- Stanford Center for Compassion Research and Education (CCARE)
- UCLA Mindful Awareness Research Center
- Spirit Rock Meditation Center
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 327

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

4. Complete course title: Morality & 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
   - [x] Social and Behavioral Sciences
   - [ ] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] CURRENT COURSE: YES
   - [ ] CURRENT ICD: NO

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? Annually

9. Number of class sections per semester: 1

10. Number of students per semester: 60

11. Historic annual enrollment for the last three years: 56 60 60

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
   [Signature]
   [Date] August 19, 2013

   Approvals:
   [Signature]
   [Date] August 19, 2013

13. Department Head
   [Signature]
   [Date] 8/31/13

14. College Dean/Designer
   [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 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 morality on society. We structure our examination by use of four major conceptual perspectives: how moral codes emerge; how moral orders are maintained over time; how moral orders sometimes collapse and require repair; and whether there is an international moral order. The objective of the course is to describe the social processes by which moral orders rise and fall in particular times and places. Students should leave the course with a clearer understanding, that moral orders are objective and changeable social facts that may be studied sociologically, and social scientifically, no matter how we answer the philosophical question, are morals “really real.” Students should also leave with a clearer understanding of the various roles moral orders play to shape the course of society, both on a large scale and a small. Students should be able to create analytic arguments about how moral orders arise, change, and sometimes fail and to address the ways sociological study of morality may clarify contemporary debates about moral controversies we face.

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, visual, 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 is involved in the development and assessment of maps, charts, and graphs that summarize and elucidate information.
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 society is riven by moral differences and moral conflict, with terrific consequences for how we define our social responsibility to care for one another, assuming we accept that social responsibility is real. The element will be evaluated by Instructor’s evaluation of students’ written and classroom work. In their work, students employ a sociological—an empirical and critical—approach to describe how various moral orders work in society. They assess from a sociological perspective what social consequences moral change (or moral stability) may have. Evaluation of this work allows the instructor to assess the extent to which students can exercise social responsibility, using sociological insights as a means by which to clarify why morals matter, whether in local neighborhoods or distant fields of battle.

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 327: Morality and Society
Request for International and Cultural Diversity Designation

This course focuses on the effects of morality on society. The objective of the course is to examine the social processes by which moral orders rise and fall in particular times and places. Analyses focus on different times and different countries and states. Included in these analyses are issues regarding ethnicity/race/religion as they relate to cooperation and conflict. There is an emphasis upon different perspectives and how broad issues of morality matter both locally and globally. While a historical comparison is definitely part of the course, most of the analysis and most the readings are from the last 50 years.
Sociology 327

Morality & Society

Fall 2012

Instructor: James Burk
Office Hours: TR 11:00-12:15
Office: ACAD 426
Phone: 845-0813

Class Meets: Monday & Wednesday 5:45-7:00
Zachary 105C

Objective

The objective of this class is to examine the historical and contemporary effects of morality on society. We consider four substantive themes:

First, how do the moral codes that societies follow (to some degree) emerge in the first place? We will address this theme through a study of the emergence of moral claims based the concept of “human rights.”

Second, assuming that societies always change, how are moral orders and goods maintained over time? We will address this theme through a study of moral freedom as a fundamental good that helps define the moral order of contemporary American society.

Third, moral orders sometimes collapse, and subsequently require reconstruction or repair. What are the prospects for bringing about moral repair? When are some means of moral repair preferred over others? Is moral repair always possible? We will address this theme using a comparative case study approach, examining a range of possibilities from “getting even” to “forgiving.”

Finally we consider the claim that international order is no order at all but rather is a realm of independent and self-interested actors, a place where no holds are barred. Is there a place for morality and justice in international affairs? We will address this theme through case studies dealing with prohibitions against international assassination and against aerial bombing. The cases we examine are historical but their contemporary relevance is obvious and the historical readings will help us think through what is at stake in current affairs.

Remember, these themes provide only an introduction to a vast subject. They are not comprehensive. Yet tackling them should prepare us to continue studies of morality and society in other classes and in independent studies of our own.
Required Texts


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 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.

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 “counts!”) 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.)

**Supplemental Information**

*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.
Course Outline

I. The Just and the Good

Aug 27  The Utility of Justice


Aug 29  The Good We Seek


II. Emergent Norms: The Case of Human Rights

Sep 3  The Self-Evident “Rights of Men”
Reading: IHR (pp. 15-34)

Sep 5  Cultivating Moral Empathy
Reading: IHR (pp. 35-69)

Sep 10  Abolishing Torture
Reading: IHR (pp. 70-112)

Sep 12  Declaring Human Rights in France and America
Reading: IHR (pp. 113-145)

Sep 17  What Followed from This?
Reading: IHR (pp. 146-175)

Sep 19  Nonsense on Stilts
Reading: IHR (pp. 176-214)

First Paper Due

A hardcopy of your paper is due in the Sociology Office, ACAD 311, before 5:00 pm on Monday, September 24th
III. Maintaining Moral Order: The American Good of Freedom

Sep 26  American Virtue and Vice
Reading: MF (pp. 1-62)

Oct 1  Self Control Without Guilt or Judgment
Reading: MF (pp. 63-96)

Oct 3  Ambivalent about Truth and Forgiveness
Reading: MF (pp. 97-166)

Oct 8  Human Destiny, Character, and Self-Determination
Reading: MF (pp. 167-197)

Oct 10  Balancing Freedom and Authority
Reading: MF (pp. 167-231)

IV. Prospects for Moral Repair: After Justice Fails

Oct 15  When Moral Orders Fail
Reading: BV&F (pp. 1-8)

Oct 17  Either/Or: Get Even or Acquit?
Reading: BV&F (pp. 9-24)

Oct 22  Legal Proceedings
Reading: BV&F (pp. 25-51)

Oct 24  Truth Commissions
Reading: BV&F (pp. 52-90)

Oct 29  Reparations
Reading: BV&F (pp. 91-117)

Oct 31  Remembering and Forgetting
Reading: BV&F (pp. 118-147)

Nov 5  Movie: Death and the Maiden
DOM (pp. 3-75)
Second Paper Due

A hardcopy of your paper is due in the Sociology Office, ACAD 311, before 5:00 pm on Thursday, November 7th

V. Morals and International Relations: A Non Sequitur?

Nov 12 Morals in International Affairs
    Reading: EOD (pp. 1-26)

Nov 14 Power and Principle
    Reading: EOD (pp. 27-46)

Nov 19 Assassination
    Reading: EOD (pp. 47-86)

Nov 20 Aerial Bombing to 1945
    Reading: EOD (pp. 87-146)

Nov 21 Documentary: Pray the Devil Back to Hell

Nov 26 Aerial Bombing since 1945
    Reading: EOD (pp. 147-180)

Nov 28 What Role for International Ethics?
    Reading: EOD (pp. 181-196)

Final Paper Due

A hardcopy of your paper is due in the Sociology Office, ACAD 311, before 5:00 pm on Friday, December 7th