Creative Arts
Request for a Course Addition to the Fall 2014 Core Curriculum

1. Department of Hispanic Studies
2. HISP 204
3. TCCNS: N/A
4. HISP 204 Spanish and Spanish-American Literature in Translation
5. 3 SCH
6. Foundational Component Area: Creative Arts
7. To be considered for International and Cultural Diversity
8. Course to be taught once per academic year
9. One section to be taught per academic year
10. HISP 204 will enroll 75 students each time it is taught
11. Previous enrollments have been: HISP 204 is a new course
12. See attached syllabus
13. This course will be taught by multiple faculty members. Departmental signature is from: Dr. Richard K. Curry, Director of Undergraduate Programs

[Signature]

14. Signature of Department Head: Dr. Steven Oberhelman

[Signature]

15. Signature of College of Liberal Arts Dean or Designee:

[Signature]
Texas A&M University

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

**HISP 204** is the study of the literary tradition of the Hispanic/Spanish-speaking world. Through the study of major and representative artifacts of Spanish language literature in translation, students learn to appreciate these works in terms of their creative contribution and to understand them in relationship to the culture that produced them. As students read and interpret works of literature from Spain and Spanish America, they synthesize and critique their expression through explicit and implicit comparisons and contrasts with their previous other literary studies. Literary readings put students in contact with different aesthetic and intellectual perspectives on creativity and innovation, as well as themes universal to the human condition (life, love, death, beauty, religion, nation, identity...).

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**Core Objectives**

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

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

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

Students read literary texts, and they are presented with explanations of national and regional histories and artistic movements. Students comprehend and analyze these literary texts in terms of both content and style. Synthesis and analysis of readings offer opportunities for critical thinking because they require evaluation of content and style. Inquiry into the context surrounding these texts offers opportunities for critical thinking because it implies understanding the text/context relationship as well a comparison and contrast with the student's own linguistic/literary and cultural experience.

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

Two of this course's principal learning outcomes target effective communication. Through the study of Spanish-language literature, students competently will write an extended exposition using basic technical terms of literary criticism, and they will orally report expository information about an author or work studied. These outcomes are targeted by ongoing interpretation of literary texts and the oral and written expression of ideas about them throughout the course. At appropriate junctures in the conduct of the courses, students will view video interpretations of discussed literary characters, styles, and works (i.e. Don Quixotes, magical realism, Martin Fierro, Golden Age theater, etc.), or they will view paintings illustrative of period aesthetics (i.e. Baroque, Romanticism, avant garde, etc.)
Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The literary and cultural texts studied provide exposure to and insights into many different ideological, temporal, thematic, and cultural points of view. Studying, analyzing, evaluating and appreciating those differences build tolerance, which is an attribute necessary to teamwork and social responsibility. The conduct of the course involves small group discussions and reporting, a practice which fosters and depends on teamwork concepts because it requires the individual to participate actively towards the group’s success.

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

This course promotes intercultural competence because students learn to understand, appreciate and evaluate Spanish language literature and to understand Hispanic culture through the study of representative literary/cultural texts. The achievement of objectives of cultural competence prepares students to more effectively engage the glocal community. Glocal –> “global” in the sense of world Hispanism, and “local” in the sense that their own local communities and state, Texas, are increasing Hispanic.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in room B118 of Cain Hall. The phone number is 845-1637. See http://disability.camu.edu.

"An Aggie does not lie, cheat, or steal or tolerate those who do." Academic integrity is essential to the academic life of this or any university. 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. If you have any questions about cheating or other forms of scholastic dishonesty and the consequences of breaches of integrity, please consult the Aggie Honor System web site at http://www.tamu.edu/aggiehonor/.

Course Description: This course surveys literature from the Spanish-speaking world from the first literary manifestations in Middle Age Spain to the present. Studied are English translations of masterpieces of literature representing multiple genres and the many literary and cultural movements which compose the development of Hispanic culture from Spain and Spanish America, including the United States. Prerequisite: ENGL 104.

Learning outcomes: As a result of this course, student will be able to: 1) describe important literary works of Spanish and Latin American cultural history, 2) list some important contributions made by Spanish and Latin American literature to world literature, 3) describe themes and styles relevant to Spanish and Spanish American literature in terms of their relationship to a determined historical-cultural period, and 4) analyze Hispanic literature in terms of general themes and styles.

Texts: (Readings due the first class day of each week)


A required anthology prepared by the professor includes all other assignments to be read throughout the semester.

Grading: The student's final course grade will be determined by performance in the following areas and according to the following weighted values:

- mid-term exam: 100 points
- class participation (including small group): 50 points
- quizzes: 100 points
- comprehensive final exam: 150 points
Scale: Final course grades will be assigned according to the following scale:

A - 400 - 360  B - 359 - 320  C - 319 - 280  D - 279 - 240  F - below 240

Attendance & Participation:

This course requires the student’s active participation. In order to participate, a student must be present. For that reason, excessive absence (defined here as more than three absences without a University-approved excuse) will negatively affect the final grade in the form of a 4-point reduction of “class participation” for each absence beyond three. For more information regarding student absence, you may consult http://student-rules.tamu.edu/rule07. “Participation” itself means not only the student’s physical presence in the classroom, but her/his active contribution with the instructor and classmates. It is a balance among the quality of a student’s contribution to class discussions and the quality of her/his analyses, the equitable contribution to small group activities, and the frequency of those contributions. A student who always attends class and meets with her/his small group and never or rarely contributes, though her/his gestures and non-verbal communication show involvement, can only aspire to 35 to 39 points for class participation. On the other hand, a student who always attends class and always meets with her/his small group, frequently asks good questions, frequently answers the instructor’s questions well, and contributes to group success, can expect 45 to 50 points for class participation. Participation evaluated at between 40 and 44 points falls somewhere in between the previous two descriptions, while participation of 30 to 34 points reflects show little or no verbal or non-verbal involvement and/or a lack of responsibility to small group work. And fewer than 30 points for class participation reflect a general lack of engagement by the student.

Course organization: The three weekly sessions of the course will be organized according to this general plan, following which is a more detailed course outline with activities and assignments included.

1st and 2nd sessions: lectures and presentations by professor
3rd session: small group discussion/analysis of readings, quizzes, periodic small group presentations

Quizzes: Quizzes will be given in small group sessions every other week. Each will be about the literature studied the previous days. There are no make-up quizzes for work missed due to unexcused absence.

Course outline: Weekly Breakdown of Readings and Class Discussions

WEEK ONE + WEEK TWO: Origins. Middle Ages

Introduction; Read: Poem of my Cid [fragment]; Gonzalo de Berceo [fragment]; The Book of Good Love [selections]; Romances (Ballads) [selections]; Jorge Manrique [fragment]; The Celestina [selections]

WEEK THREE: Golden Age. Poetry

Garcilaso; Fray Luis de León; San Juan de la Cruz; Góngora; Quevedo

WEEK FOUR: Golden Age. Poetry + Narrative

Sor Juana; Picaresque [Lazarillo de Tormes]

WEEK FIVE: Golden Age. Narrative
Cervantes: don Quijote [selections] + Exemplary Novels [selection]
Picaresque

WEEK SIX: Golden Age. Theater

Lope de Vega [The Sheep's Well]; Calderon de la Barca [Life is a Dream]

WEEK SEVEN:

Mid-term exam

WEEK EIGHT: Independence and the Nationalist Period. Romanticism

Esteban Echeverría, El matadero; Domingo Faustino Sarmiento, Clorinda Matto, Leopoldo Lugones, Baldomero Lillo, Horacio Quiroga, Pedro Henríquez Ureña, José Carlos Mariátegui [selections]

WEEK NINE: Independence and the Nationalist Period

Gaucho literature; José Hernández Martín Fierro [selections]; Ricardo Palma

WEEK TEN: Realism

Galdós [selection]

WEEK ELEVEN: 20th Century. Generation of '98 and Modernism

Unamuno [The Tragic Sense of Life]; José Martí; Rubén Darío

WEEK TWELVE: 20th Century. Poetry

Nicoñes Guillén; Pablo Neruda; Delmira Agustini; Gabriela Mistral; Alfonsina Storni; César Vallejo; Vicente Huidobro; García Lorca; Jorge Guillen, Vicente Aleixandre;

WEEK THIRTEEN: 20th Century. Poetry and Narrative

Miguel Ángel Asturias; Jorge Luis Borges [selected short stories]
Camilo Jose Cela [The Family of Pascual Duarte]

WEEK FOURTEEN: 20th Century. Narrative

García Marquez [100 Years of Solitude];

DEAD WEEK:

Last Day of Class = Review.

*FINAL EXAM 12/11, 3-5 p.m.
Request for a Course Addition to the Fall 2014 Core Curriculum

1. Department of Hispanic Studies
2. HISP 205
3. TCCNS: N/A
4. HISP 205 Don Quixote and the Other Arts
5. 3 SCH
6. Foundational Component Area: Creative Arts
7. To be considered for International and Cultural Diversity
8. Course to be taught once per academic year
9. One section to be taught per academic year
10. HISP 205 will enroll 75 students each time it is taught
11. Previous enrollments have been: New Course (offered 12A w/ 12 students)
12. See attached syllabus
13. This course will be taught by multiple faculty members. Departmental signature is from:
   
   [Signature]
   
   Dr. Richard K. Curry, Director of Undergraduate Programs

14. Signature of Department Head

   [Signature]
   
   Dr. Steven Oberhelman

15. Signature of College of Liberal Arts Dean or Designee:

   [Signature]
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

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

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

**HISP 205** is the study of the literary tradition of perhaps the best known work of literature from the Hispanic/Spanish-speaking world, Cervantes’ *Don Quixote*. Through the study of this major work and representative manifestations and representations of it in other arts, students learn to appreciate these works in terms of their creative contribution and to understand them in relationship to the cultures and times that produced them. As students read, view, listen to and interpret creative works, they synthesize and critique their expression through explicit and implicit comparisons and contrasts among them and with their own previous other literary and artistic studies. Given the variety of creative works studied, this course involves different aesthetic and intellectual perspectives on creativity and innovation in literature, film, music, and the visual arts.

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**Core Objectives**

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

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

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

Students read literary texts, they view paintings and films, and they listen to music; and they are presented with explanations of national and regional histories and artistic movements. Students comprehend and analyze these literary/visual/auditory texts in terms of both content and style. Synthesis and analysis of these texts offer opportunities for critical thinking because they require evaluation of content and style. Inquiry into the context surrounding these texts offers opportunities for critical thinking because it implies understanding the intertextual relationships as well a comparison and contrast with the student’s own linguistic/literary and cultural experience.

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

Course learning outcomes involve an understanding and appreciation of various forms of artistic communication, and they target students’ effective communication. Through the study of multiple artistic texts, students competently will write extended exposition using basic critical terms and discipline-specific format (MLA), and they will orally report expository information about an author, movement or work studied.
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

These outcomes are targeted by ongoing interpretation of artistic texts and the oral and written expression of ideas about them throughout the course.

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

The literary and cultural texts studied provide exposure to and insights into many different ideological, temporal, thematic, and cultural points of view. Studying, analyzing, evaluating and appreciating those differences build tolerance, which is an attribute necessary to teamwork and social responsibility. The conduct of the course involves small group discussions and reporting, a practice which fosters and depends on teamwork concepts because it requires the individual to participate actively towards the group’s success.

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

This course promotes intercultural competence because students learn to understand, appreciate and evaluate works of Spanish language literature and to understand Hispanic culture through the study of representative literary/cultural texts. The analysis and understanding of artistic representations of Don Quixote in other cultures also contributes to intercultural competence. The achievement of objectives of cultural competence prepares students to more effectively engage glocal society. Glocal -- > “global” in the sense of various world cultures, and “local” in the sense that their own local communities are increasingly multicultural.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
DON QUIXOTE AND THE OTHER ARTS
HISP 205 / Fall 2012
Prof. Eduardo Urbina

TEXTS
* Text also available at Cervantes Project; http://cervantes.tamu.edu/V2/CPI/TEI/TEI_1605/1605/1605/titlepage.html

Course description:

Course Objectives:
- situate the text and its author in the appropriate literary, cultural and sociohistorical context and be familiar with the authors' biographical information and literary trajectory
- identify and interpret common themes in the works under investigation
- correctly identify and utilize terminology appropriate for the analysis of the Quixote as a literary text
- name key art works showing the influence and impact of the Quixote and place in genres and periods
- properly employ MLA style

Course Learning Outcomes:
1) to introduce students to significant aspects of the Quixote in the context of the creation of the novel as a genre
2) to provide students with the analytical tools needed to interpret the impact of the Quixote in other genres
3) to expose students to the cultural and historical contexts in which the text and art works were created
4) to develop and engage students' critical thinking skills through written and oral textual interpretation
5) to encourage reading and develop and refine students' strategies for approaching the connection between the literary text and the other arts

PROGRAM of CLAsSes
1) 30 Agosto: 1 sept.
   Introduction to the course; requirements, goals and activities.
   Cervantes' times; a socio-historical and cultural overview
   -Great Books: Don Quixote (The Learning Channel, 1997); TV documentary
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
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<tr>
<td>2) 6 sept.</td>
<td>Cervantes: the man and his works; biographical survey</td>
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<tr>
<td>8 sept.</td>
<td>Cervantes as dramatist and the Spanish <em>comedia</em>; <em>The Marvelous Puppet Show</em> (<em>El retablo de las maravillas</em>)</td>
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<td>3) 13 sept.</td>
<td>Cervantes and 16th century narrative; <em>The Exemplary Novels</em></td>
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<td>15 sept.</td>
<td>The novel before the novel</td>
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<td>4) 20 sept.</td>
<td>The invention of <em>Don Quixote</em>; Parody and satire</td>
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<td>22 de set.</td>
<td><em>Imitation and Intertextuality</em>; <em>DQ's structure and organization</em></td>
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<td>5) 27 sept.</td>
<td><em>Don Quijote de la Mancha</em> cartoon series (Madrid: TVE, 1997)</td>
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<td>29 sept.</td>
<td><strong>Cervantes and his works</strong></td>
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<td>6) 4 oct.</td>
<td><em>Don Cerebro</em>, Episode from <em>Pinky and the Brain</em> TV series</td>
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<td>6 oct.</td>
<td><strong>-DQ I: Prologue &amp; chaps. 1-5; (Ingenio and madness)</strong></td>
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<td><strong>-DQ I chaps. 7-9; (Playing with words; chivalry)</strong></td>
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<td>7) 11 oct.</td>
<td><strong>-Iconography and illustrations of Don Quixote; 17th century</strong></td>
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<tr>
<td>13 oct.</td>
<td><strong>-DQ I chaps. 25-31; (Characters and characterization; Sancho Panza)</strong></td>
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<td><strong>-Iconography and illustrations of Don Quixote; 18th century</strong></td>
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<td>8) 18 oct.</td>
<td><strong>-DQ I chaps. 46-47 y 52; (DQ's development and ending)</strong></td>
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<td>20 oct.</td>
<td><strong>-DQ II: Prologue &amp; chaps. 1-3; (Truth, fiction and metafiction)</strong></td>
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<td>9) 25 oct.</td>
<td><strong>-DQ II chaps. 8-10; (Dulcinea enchanted, chivalric motifs)</strong></td>
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<td>27 oct.</td>
<td><strong>FILM: Don Quijote de la Mancha</strong> (Spain, 1947)**</td>
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<td>10) 1 nov.</td>
<td><strong>-DQ II chaps. 12-15 (Reflections and reflexivity)</strong></td>
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<td>3 nov.</td>
<td><strong>-DQ II chaps. 16-18; (DQ on trial)</strong></td>
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<td><strong>-Man of La Mancha</strong>, Film based on Musical by M. Leigh and D. Wasserman (1964)**</td>
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<td>11) 8 nov.</td>
<td><strong>-DQ II chaps. 21-23 and 29; (dreams and the subconscious)</strong></td>
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<td>10 nov.</td>
<td><strong>FILM: Don Quijote de la Mancha</strong> (Rusia, 1957)**</td>
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<td>12) 15 nov.</td>
<td><strong>-DQ II chaps. 30-35 and 41-43; (alienation and marginality)</strong></td>
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<td>17 nov.</td>
<td><strong>-DQ II chaps. 45-53 y 59-60; (Fortune and glory)</strong></td>
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<td><strong>-Don Quichotte</strong>, Suite by Georg Phillip Telemann (1761)**</td>
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<td><strong>-Don Quichotte</strong>, Opera by Jules Massenet (1910)**</td>
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<td>13) 22 nov.</td>
<td><strong>DQ II chaps. 64-74 (end and beginning)</strong></td>
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</table>
--Don Chisciotte, Opera buffa de Giovanni Paisiello (1769)
--Don Quixote, Fantastic Variations on a Theme of Knightly Character, Richard Strauss (1897)

14) 29 nov. Don Quixote as myth; FILM: Monsignor Quixote (England, 1984)
1 dic. The Fortunes of Don Quixote; realism and the modern novel
--The Further Adventures of Don Quixote (London: BBC, 1995)

6 dic. Review + Don Quixote in the postmodern world; Kathy Acker, Don Quixote, which was a dream (New York, 1986) and Paul Auster’s Book of Illusions (New York, 2002)
Basis for evaluation and grades:

Quizzes (8) 20% (80 points)
Midterm 20% (80 points)
Discussion of readings & brief reports 20% (80 points)
Paper 20% (80 points)
Final exam 20% (80 points)

Discussion of readings & brief reports

This component of student responsibilities involves small group work in order to make brief reports to the entire class. Small group participation means not only the student’s physical presence in the group and in the classroom, but her/his active contribution with classmates. It is a balance among the quality of a student’s contribution to group discussions and the quality of her/his analyses, the equitable contribution to small group activities, and the frequency of those contributions. A student who always attends meets with her/his small group and never or rarely contributes, though her/his gestures and non-verbal communication show involvement, can only aspire to 56 to 63 points for “discussions and brief reports.” On the other hand, a student who always attends group and class, frequently asks good questions, frequently answers the instructor’s questions well, and contributes to group success, can expect 72 to 80 points for “discussions and brief reports.” Participation evaluated at between 64 and 71 points falls somewhere in between the previous two descriptions, while participation of 48 to 55 points reflects show little or no verbal or non-verbal involvement and/or a lack of responsibility to small group work. And fewer than 30 points for “discussions and brief reports” reflect a general lack of engagement with group objectives by the student.

Grading scale:

A: 90-100 -- > 360 - 400 points
B: 80-89 -- > 320 - 359 points
C: 70-79 -- > 280 - 319 points
D: 60-69 -- > 240 - 279 points
F: Below 60 -- > below 240 points

Dr. Eduardo Urbina
Academic 301A
845-0464; E-mail: e-urbina@tamu.edu
Office hours: T 10-11 am & TH 2-3 pm, and by appointment

Disabilities:

The American 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
AGGIE HONOR CODE

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Texas A&M University
Core Curriculum

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

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

2. Course prefix and number: MUSC 221

3. Texas Common Course Number:

4. Complete course title: Guitar Heroes

5. Semester credit hours: 3 SCH

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

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

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

9. Number of class sections per semester: 2

10. Number of students per semester: 200

11. Historic annual enrollment for the last three years: 368 395 395

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

14. Department Head
   [signature] 4/24/13
   Date

15. College Dean/Deaness
   [signature] Date

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

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

Foundational Component Area: Creative Arts

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

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

MUSC 221 Guitar Heroes:
This course addresses the Creative Arts Foundational Component Area in the following ways:
- It creates and develops both writing and oral skills that focus on the appreciation and analysis of musical works of art.
- It allows students to make interpretative observations based on both subjective and objective parameters using adequate learned musical vocabulary.
- It enables critical, creative and innovative communication through listening, reflection, discussions, writing and group assignments where a musical composition is the central focus. The course assignments promote creative, critical and innovative thinking as students explore the ways in which musical components relate to feeling, historical significances symbolism and aesthetics.

Core Objectives

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

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

- This portion of the course objectives is fulfilled through the weekly listening assignments, exams, concert reports and class/blog participation. Students will need to apply critical thinking and inquiry in order to link the musical, social, historical and aesthetic factors affecting the musical discourse of the works discussed in class (Page 2). Each exam will allow students to provide a synthesis of the information learned throughout the semester. Analysis of musical works will be both objective and subjective (Concert reports, listening assignments and blog/class participations) giving each student a unique opportunity to craft, evaluate and connect abstract musical concepts creatively.

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

- Learning about the terminology of music and ways to effectively communicate musical concepts within a piece of music, are integral parts of the course. The blog and class participation aspects of the curriculum encourage, develop and train students to effectively communicate their ideas within the context of a newly learned musical vocabulary. Weekly assignments will focus on one or two new musical concepts. Class discussions will give students the opportunity to orally communicate, explain and develop ideas about the newly learned material. Students will use terminology that is relevant to the musical work. In addition, the writing component of concert reports, listening assignments and blog entries, allow students to interpret musical concepts and express their findings through a written medium. Furthermore, group projects,
Texas A&M University

Core Curriculum

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

presentations, discussions and demonstrations take advantage of visual, aural, oral and motor skillsets to both absorb and communicate musical ideas (e.g. understanding, explaining and reproducing rhythms).

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

- Teamwork is encouraged via a group project where students also have a chance to present their findings in class at the end of the semester. This activity provides an opportunity to collaborate with others, consider different points of view, work towards a common goal, use critical thinking and inquiry, be creative and learn about musical works using visual, oral and written mediums.

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

- The course studies musical compositions from different cultures that expose students to different points of view where they exercise skills in making observations and commentary that are sensitive to the given cultural context and values. In order to understand a particular style/genre/style of music, students learn how it developed from a particular culture and the specific cultural components that are involved in this development. Through this process, students expand their worldview. For example, lectures on Flamenco culture and Cante Hondo present students with a form of performance that grew from such diverse sources as Spanish and Arabic musical elements. In order for students to effectively communicate and formulate ideas and critique a flamenco performance, it is imperative that they understand that the raspy and hoarse character of a flamenco singer is derived from a fusion of Arabic, Jewish and Gregorian chant traditions that all combine to evoke emotion. As a student learns how these influences come together in this style, they learn about other cultures, how they work together and contribute to a world community.

- Additionally, in concert attendance, students exercise what they have learned about appropriate etiquette specific to each form of performance: what is expected in some contexts of cultural performance is considered disrespectful or insulting in others. This course presents students a unique opportunity to learn about social, intercultural competence and the ability to effectively and respectfully engage in discussions about other cultures through the study the guitar, its music and personalities. Beyond its social, cultural, economic and geographical boundaries, the guitar is an excellent medium to understand different cultures and build bridges between communities.

- These aspects of the course are evaluated through group/listening activities, participation in class discussions, contributions to blog discussions, and concert reports (all of which are graded).

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
This course focuses on the ways in which a musical instrument very well known today, the guitar, has played a part in various social, cultural and aesthetic transformations throughout history. Many of these developments saw the guitar used in defining cultural identities. The course focuses on the impacts of Latin American and Flamenco rhythms, performance practice and styles upon broader cultural identity and how they helped to shape what the classical guitar has come to represent in the 20th century through today. By studying key figures, we will examine how performers have altered society’s attitudes.

The course studies musical compositions from different cultures and religions that expose students to different points of view where respectful observations and commentary require a sensitive understanding of the given cultural context. During the study of Flamenco music, for example, observations about the hoarse delivery of the singing have to be made within the cultural and religious contexts that it reflects, drawing together elements of Arabic, Jewish and Gregorian chant traditions that all combine to create something new. Tracing the categories and evolutions of Latin American rhythms exposes students to a large variety of cultural influences that range from African drumming to native indigenous dances.

A significant portion of the course focuses on cultural developments that occurred in the last fifty years. Epochs earlier than that are compared in discussions to our modern understanding of the role of the guitar in society. Music from those earlier epochs is now part of the modern repertoire: they are now the ways each respective country defines, preserves and communicates its cultural identity to new generations. Starting in week 9, the course focuses on the last fifty years and is pertinent to today.
Course Syllabus

**Guitar Heroes:**
Musical Trends and Personalities of the Guitar through the History of Western Art Music.

Classroom: HECC 100
MUSC 200 – 532: Tues/Thurs. 3:55 – 5:10PM
MUSC 200 – 533: Tues/Thurs. 11:10 – 12:25PM

Lecturer: Dr. Isaac Bustos, D.M.A
Office: 123 LAAH
Office Hours: By appointment
E-mail: ibustos@neo.tamu.edu
Phone: 979-845-7927-Dept of Performance Studies

**Catalog Description:**

Survey of social, cultural, and aesthetic transformations of music history centered on important classical guitarists; exploration of their performance and compositional/musical styles; analysis of how their contributions gave rise to and revived the guitar’s popularity as a concert-level instrument in both the classical and folk idioms.

**Prerequisites:** None.

**Introduction:**

The breadth and depth of Western Art Music is expansive. While this course focuses on the social, cultural and aesthetic transformations that determine musical developments through each era, a special emphasis is placed on the most important classical guitar personalities within the history of music. “Guitar Heroes” pays tribute to the importance of these characters as we explore their roles through a historical exploration of performance, compositional/musical styles, and analyze how their contributions gave rise and, in some cases, revived the guitar’s popularity as a concert-level instrument in both the classical and folk idioms.

**Learning outcomes:**

1. Identify and discuss music(s) from different social, historical and cultural backgrounds through the guitar.
2. Objectively discuss musical works through the development of musically appropriate communication skills and language.
3. Apply oral, auditory and musical skills needed to recognize and understand key musical concepts through both presentations and engaged/creative listening and writing exercises.
4. Apply critical thinking skills in order to identify the links between musical aesthetics and styles and how they develop from social, cultural and historical influences.
5. Identify different musical styles and music from different historical periods.
6. Work in teams to explain a common musical concept
7. Analyze social situations (concert attendance) and make ethical decisions based on appropriate concert etiquette standards thus increasing competency of social skills and personal responsibility.
Requirements:

Exams: There will be two total exams: a midterm and final. Each exam will consist of two parts: A listening portion and a multiple-choice portion. All exams will be taken using the 8½ x 11 Grey Scantron sheets. It is your responsibility to have a Scantron sheet with you at all times. I will test you on terms, dates, personalities (composers/performers), musical compositions, historical significance and listening proficiency and competence. The final exam will be cumulative and will consist of all material covered through the semester with special emphasis with the information discussed after the midterm.

Test Reviews will be posted on e-learning.

Group/Listening Activities:

Group and listening activities will reinforce the information learned in lectures. The object of these assignments is to prepare you for the listening portions of quizzes/exams, promote teamwork within a musical context and gauge your individual auditory abilities. There will be a total of 10 listening activities plus 1 group project. Instructions for these activities will be posted on e-learning.

In-class Listening and Participation: In-class listening exercises are an integral part of the course. It will be from these sessions that you will learn the most about the music studied during class. Prior to lectures, you will be given a composition(s) that you must familiarize yourselves with in order to discuss it in class. Participation during lectures is part of your grade and not contributing to in-class discussions will be detrimental to how well you do in the class and to your absorption of the material. A minimum number of participatory entries are required from all students (see "grading" below). All listening examples will be put on reserve at: http://mediamatrix.tamu and/or via YouTube. A list will also be available on e-learning. Daily and frequent listening is strongly encouraged. Please remember that most of the music, if not all, will be unfamiliar to you. Thus, listening portions during exams/quizzes can be extremely challenging when it comes to recognizing and/or making intelligent observations during tests. Please make music-listening a part of your routine and do not try to cram listening sessions before an exam—it will not work.

Blog Participation: In addition to in-class participation, students will also be required to engage in online discussions via e-learning. Online participation will be graded and a minimum number of entries will be required from all students (see "grading" below). Blog contributions will be led by questions that can be either a continuation of class discussion(s) or pre-lecture issues. Blog entries must demonstrate understanding of the material; questions must illustrate critical inquiry and also show critical thinking. Developing the necessary language skills to effectively communicate musical concepts and ideas is a fundamental goal of this course.

Concert reports:

All students are required to attend two live classical guitar performances outside of class and write a concert report of their experience. The report will address the following issues: social setting of the event, surroundings, objective descriptions of the event, music and performers, formal/harmonic/rhythmic recognition of any relevant concepts studied in the course. Lastly, you will give a subjective narrative of your concert experience. Concert etiquette and report guidelines are posted on e-learning.

Attendance:

Attendance is required in order to do well in the course. Due to the large number of students, the class will be conducted in a lecture-style format but will include interactive discussions. You can assume that all of the information given in class will be on the exams. Therefore, attendance is an essential part of the course if you want to receive a good grade. The student rules state: Excused absences -- The student is responsible for providing evidence to the instructor to substantiate the reason for absence consistent with TAMU Student Rule 7 (http://student-rules.tamu.edu/rule7.htm).
It is not my responsibility to provide you with lecture notes if you are absent or to let you know what you missed in class. If you miss the concerts provided and do not have proper documentation to excuse your absence, it is your responsibility to find suitable performances that fit the criteria and scope of the class. It is your responsibility to obtain this information and present the instructor with possible substitutions for approval. For more information as to what constitutes an excused absence please see the following website: http://student-rules.tamu.edu/rule7.htm

Grading:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 listening activities</td>
<td>10pts</td>
</tr>
<tr>
<td>20 Blog Discussions</td>
<td>60pts</td>
</tr>
<tr>
<td>10 In-class Participation</td>
<td>40pts</td>
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<tr>
<td>2 Concert Reports</td>
<td>70pts</td>
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<tr>
<td>Midterm</td>
<td></td>
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<tr>
<td>Total</td>
<td>125pts</td>
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Grading Scale:

- 450 - 500 = A (90%+)
- 400 - 449 = B (80% - 89.8%)
- 350 - 399 = C (70% - 79.8%)
- 300 - 349 = D (60% - 69.8%)
- 299 - Below = Failing

Common Courtesy: Turn Cell phones off and please refrain from your addiction to text messaging during lectures. Coming to class and leaving before lecture is over is unacceptable. If you need to leave, please e-mail and/or talk to me before class. If you arrive more than minutes after class has started, you will be asked to leave. Talking during lectures and/or while the musical examples are being played, is not only disrespectful to the Professor but also inconsiderate to your fellow students. Sleeping in class is unacceptable. Students engaging in any of the above-mentioned behaviors will be asked to leave the classroom and a letter grade will be deducted for each occurrence. Discussion during class will deal with other cultures, religious, artistic and aesthetic points of view. I welcome and encourage intelligent rhetoric on these subjects but will not tolerate under any circumstances demeaning and/or derogatory statements of any kind towards me or another student. For more information about University policies on classroom behavior please refer to TAMU rule 21.

Classroom Behavior: http://student-rules.tamu.edu/rule21

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 the Counseling Office, Northern Student Center, or call (409)740-4507.

Academic Integrity Statements

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

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit: http://www.tamu.edu/aggiehonor/
**Course Schedule FALL 201X**

**This is a tentative outline and is subject to change**

<table>
<thead>
<tr>
<th>Week 1:</th>
</tr>
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<tbody>
<tr>
<td>Course Introductions, Syllabus and music basics.</td>
</tr>
<tr>
<td>Music Basics – Development of a musical language and awareness</td>
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<table>
<thead>
<tr>
<th>Week 2:</th>
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</thead>
<tbody>
<tr>
<td>Music Basics (cont’d) – <strong>Listening Assignment 1 DUE</strong></td>
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<table>
<thead>
<tr>
<th>Week 3:</th>
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<tbody>
<tr>
<td>Renaissance and the Spanish <em>Vihue listas</em> – <strong>Listening Assignment 2 DUE</strong></td>
</tr>
<tr>
<td>Historical perspectives – <em>Vihuela</em> vs. <em>Lute</em> – <em>Vihuela</em> as symbol of Spanish Renaissance Identity</td>
</tr>
<tr>
<td><em>Vihuela</em> Playing Techniques of Luis Milán, Alonso Mudarra and Luyz de Narvaez</td>
</tr>
<tr>
<td>Renaissance Dances: Pavanas, Gallardas and Diferencias.</td>
</tr>
<tr>
<td>Renaissance <em>Fantasia</em> – Historical background – compositional freedom.</td>
</tr>
</tbody>
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<tr>
<th>Week 4:</th>
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<tbody>
<tr>
<td>Baroque – <strong>Listening Assignment 3 DUE</strong></td>
</tr>
<tr>
<td>Historical Perspectives – Five Course Guitar – playing techniques and style</td>
</tr>
<tr>
<td>Spanish Baroque Suite vs. European Baroque Suite – Rhythmic differences and Nationalistic styles</td>
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<tr>
<td>Baroque masters: Vivaldi, Bach and Scarlatti</td>
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<tr>
<th>Week 5:</th>
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<tbody>
<tr>
<td>Classical Period (Golden Age of the Guitar) – <strong>Listening Assignment 4 DUE</strong></td>
</tr>
<tr>
<td>Historical Perspective - The rise of the 6-string guitar</td>
</tr>
<tr>
<td>Role transformations through the music of Carulli, Giuliani, Sor and Aguado.</td>
</tr>
<tr>
<td>Italian, Spanish and French playing styles.</td>
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<tr>
<td>Study of form and Style through the music of Mozart and Beethoven</td>
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<tr>
<th>Week 6:</th>
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<tbody>
<tr>
<td>19th Century and Romantic Guitar – <strong>Listening Assignment 5 DUE</strong></td>
</tr>
<tr>
<td>Historical Perspectives – 19th Century romanticism in the music of Mertz, Legnani and Regondi</td>
</tr>
<tr>
<td>Nationalism and the Guitar in the music of Albeniz, Granados and Tárrega – (1900's)</td>
</tr>
<tr>
<td>Revival of the guitar at the turn of the 20th Century</td>
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<tr>
<th>Week 7:</th>
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<tbody>
<tr>
<td><strong>Listening Assignment 6 DUE</strong></td>
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<tr>
<td>Agustin Barrios the &quot;Paganini of the Guitar from the Jungles of Paraguay&quot; (1885-1944)</td>
</tr>
<tr>
<td>Study of Religious, Nationalistic and Imitative aspects in Barrios' music.</td>
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<tr>
<td>Segovia and his Legacy!</td>
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<tr>
<th>Week 8:</th>
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<tbody>
<tr>
<td>MID-TERM REVIEW SESSION</td>
</tr>
<tr>
<td>MIDTERM EXAM</td>
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</tbody>
</table>
Week 9:
- 20th Century – Historical Perspectives
- Andres Segovia (1893-1987) and his legacy – Listening Assignment 7 DUE
- Segovia and his role in the transformation and rise of the guitar to a concert-level instrument.
- Nationalism and neo-classical tendencies in the new repertoire of the 20th century.

Week 10:
- Post-Segovia Guitarists (Bream, Williams, Barrueco) – Listening Assignment 8 DUE
- Analysis of playing styles, aesthetics and repertoire after Segovia through today.

Week 11:
- Flamenco music and the guitar – Listening Assignment 9 DUE
- Cultural and Historical background – Study of Arabic, Gypsy, Spanish and Latin American Influences
- Role reversal of the Toque and Cante in Flamenco tradition through the efforts of Ricardo Montoya, Niño Ricardo, Sabicas and Paco de Lucia

Week 12:
- Paco de Lucia (b. 1944) – Listening Assignment 10 DUE
- Compositional periods
- Flamenco Fusion of Jazz and other world musics!
- Transformation and revolution of playing styles!

Week 13:
Group Presentations

Week 14:
Group Presentations

Finals week:
FINAL EXAM
Texas A&M University
Core Curriculum

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

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

2. Course prefix and number: MUSC 222

3. Texas Common Course Number: 

4. Complete course title: Music of the Americas

5. Semester credit hours: 3 SCH

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

- [ ] Communication
- [ ] Mathematics
- [ ] Life and Physical Sciences
- [ ] Language, Philosophy and Culture
- [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? Fall, Spring

9. Number of class sections per semester: 2

10. Number of students per semester: 200

11. Historic annual enrollment for the last three years: 136 495 394

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

12. Submitted by: 

Course Instructor: 

Date: 3-28-13

13. Approvals:

Department Head: 

Date: 4/30/13

14. College Dean/Designee: 

Date: 

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

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

Foundational Component Area: Creative Arts  

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

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

MUSC 222 Music of the Americas:  
This course examines the musical evolution of the Americas and the Caribbean. It traces the influence of three large differing groups of peoples (natives, people of forced relocation, and people from European communities) and the syncretic process of music making. Students engage in discussions and exercises that equip and assess them in communicating about the impacts of these factors on works of art.

Core Objectives  

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

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

Students will analyze, evaluate, and synthesize information about musical genres drawn from a variety of sources. Their blog project requires them to identify and make proper use of reliable primary resources while making connections between musical and social movements and identifying media that effectively demonstrate their points. The listening exams require students to reflect on and hone their listening habits in order to discern the specific musical properties discussed in class.

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

Students practice communicating effectively in class discussions about the musical qualities they perceive in listening exercises. Students write about such musical relationships in their group projects and incorporate visual media in order to effectively communicate their points.

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

- Students work in groups to consider each other’s interpretations of their musical selections, consider their relationships to the socio/cultural movements discussed in class, and build a web page that communicates their group’s analysis.

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

Core Curriculum

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

Students are tested on their understanding of how civic issues are reflected and challenged by performance, including political activism, exile, revolutions, and establishment of cultural identity. This course addresses a wide variety of cultural performance situations (e.g., literature and contexts, social and sacred) each of which considers a different set of behaviors to be appropriate and finds others offensive. Students practice this intercultural competence through performing in class, attending live performances while applying behaviors appropriate to the culture and context at hand, and writing reflections on their performance experiences. The issues of intersecting cultures covered by these discussions, tests, writings, and performances equip student to engage effectively in these regional, national, and global communities.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
A study of the music of the western hemisphere starts with European discovery. The impact of cultures founded on forced relocation, native inhabitation, and European colonization create new syncretic communities. The effect of folkloric traditions transformed through these groups create new musical activities. The folkloric traditions transform into popular culture as the nineteenth century and industrialization cause rural communities to move to urban areas. The impact of rural traditions and music making create twentieth century popular music style. This course discusses the transformation of rural folk traditions to modern popular music making.

By studying the diverse groups of people associated with the New World and focusing on how their intersections have culminated in contemporary practices, students will gain a greater understanding of cultures and groups of people distinct from themselves. Study of each region begins with a short historical overview, a small discussion of music prior to recording technology, and a primary emphasis on recorded music of the twentieth century. Such early discussions are only to focus on the primary goal of current trends in music and how they are influenced by their predecessors. The majority of the content is based on late twentieth century trends in music.

Students are tested on their understanding of how civic issues are reflected and challenged by performance, including political activism, exile, revolutions, and establishment of cultural identity. This course addresses a wide variety of cultural performance situations (e.g., literature and contexts, social and sacred) each of which considers a different set of behaviors to be appropriate and finds others offensive. Students practice this intercultural competence through performing in class, attending live performances while applying behaviors appropriate to the culture and context at hand, and writing reflections on their performance experiences. The issues of intersecting cultures covered by these discussions, tests, writings, and performances equip student to engage effectively in these regional, national, and global communities.
Music of the Americas

MUSC 222
Locations and Meeting Times: TBA

Professor: Dr. lan Rollins
Email: irollins@tamu.edu
Office: Academic 402CD
Office hours: TBA

Course Description
Evolution of music of the Americas and the Caribbean; influence of natives, people of forced relocation, and people from European communities; the syncretic process of music making.

Prerequisites - None

Learning Outcomes
- Identify styles of music through listening exams
- Discuss the evolution of musical style in popular, folk, and classical traditions
- Apply listening skills in assessments

This course satisfies Texas A&M's International and Cultural Diversity requirement. As individual and national destinies become progressively more interconnected, the ability to survive and succeed is increasingly linked to the development of a more pluralistic, diverse and globally aware populace. By studying the diverse groups of people associated with the New World and focusing on how their intersections have culminated in contemporary practices, students will gain a greater understanding of cultures and groups of people distinct from themselves. Study of each region begins with a short historical overview, a small discussion of music prior to recording technology, and a primary emphasis on recorded music of the Twentieth century. Such early discussions are only to focus on the primary goal of current trends in music and how they are influenced by their predecessors. The majority of the content is based on late twentieth century trends in music.

- This course fulfills the following Core Objectives in Creative Arts (CA)
- Critical Thinking: Students will analyze, evaluate, and synthesize information about musical genres drawn from a variety of sources.
- Communication Skills: They will be able to effectively communicate through class discussions qualities associated with musical examples. Students will also write about such musical relationships in their group projects.
- Teamwork: Students work in groups to consider each other's interpretations of
their musical selections, consider their relationships to the socio/cultural movements discussed in class, and building a web page that communicates their groups analysis.

- **Social Responsibility**: Students are tested on their understanding of how civic issues are reflected and challenged by performance, including political activism, exile, revolutions, and establishment of cultural identity. This course addresses a wide variety of cultural performance situations (e.g., literature and contexts, social and sacred) each of which considers a different set of behaviors to be appropriate and finds others offensive. Students practice this intercultural competence through performing in class, attending live performances while applying behaviors appropriate to the culture and context at hand, and writing reflections on their performance experiences. The issues of intersecting cultures covered by these discussions, tests, writings, and performances equip student to engage effectively in these regional, national, and global communities.


**eLearning and Email** – All testing and materials will be available on eLearning. You are also expected to check your TAMU email and eLearning at least once a day. Make sure your computer is ready to take the online listening exams by taking the practice listening exam online. I would suggest that you take the practice listening exam before you start every listening exam. It is your responsibility to have a healthy computer when exams are available.

**Grades** – Grading will be administered through tests covering the lectures and listening exams. All testing will be administered on eLearning unless otherwise specified. The mid-term and final will be administered in class. The final exam will only cover material that was presented after the mid-term. **DO NOT TAKE ONLINE EXAMS IN GROUPS! THIS IS CONSIDERED CHEATING.**

**GRADE SCALE:**
- A=90-100, B=80-89, C=70-79, D=60-69, F=0-59

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Performance Studies Events Reviews</td>
<td>5%</td>
</tr>
<tr>
<td>Team Project</td>
<td>20%</td>
</tr>
<tr>
<td>Lecture Quizzes</td>
<td>30%</td>
</tr>
<tr>
<td>Listening Exams</td>
<td>15%</td>
</tr>
<tr>
<td>Mid-term Exam</td>
<td>15%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>15%</td>
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</tbody>
</table>
**Attendance**

Attendance is expected for every lecture. The best way to make a great grade in this course is regular attendance.

For those who have university approved absences that you know will occur in advance (i.e. competing in a swim tournament, giving a paper at a national conference), you are required to tell the professor at least one class period in advance or make up exams will not be administered.

If you become ill and are unable to attend class, you must present an official note from your doctor by the next class meeting to be excused from the class. If you will be missing more than one class, please send an e-mail after the first class period that you miss and submit your doctors note at your earliest convenience (by e-mail or in person).

All attendance concerns must comply with rule 7 of the student rules [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07).

**Department of Performance Studies Events** – You are required to attend **TWO** Department of Performance Studies events and write a 300 word synopsis of the event. The allowed events are found at [http://perf.tamu.edu/events/](http://perf.tamu.edu/events/). The paper is due within 48 hours of the performance. You must turn in a ticket stub or program to Dr. Rollins for proof. The paper will be submitted online in the “Assessments” section of the eLearning site.

**Team Project** – Students will create a blog (suggested easy to use blog sites: blogger or wordpress). The topic discussed must concern musical movements and their associations with social movements. Contributors will have their own page in the blog.

1. Each member will write a minimum 300-word blog entry on his or her own page (no maximum). Put your name on the article where I can visibly see and associate it to the grade book.

2. Each member needs to have at least two primary sources generated from library research. This means you must quote or paraphrase these sources in your writing. Examples of primary sources are: a book written by a known author, a periodical/journal article, dissertations/theses. Sources that are not primary include: articles where the
author is unknown, and encyclopedia articles (including wikipedia). You need to cite these sources at the bottom of your article in any recognized format (CMS, APA, or MLA).

3. Each member will include at least three embedded media. Youtube or dailymotion are great sources. Any embedded source from anywhere across the internet or from your own personal uploads are fine. Create your own videos or audio if you so choose!

4. The group will make sure their individual contributions work as a whole to the subject matter. This requires group discussions and meetings to achieve a cohesive goal.

---

Calendar and topics discussed – Online quizzes close at 10:00PM the final day.
Midterm and Final will be in class.

Week 1
T: Overview Lecture: Ch. 1
R: Overview Lecture: Ch. 2

Week 2
T: Overview Lecture Quiz
R: Mexico Lecture: Ch. 3

Week 3
T: Mexico Lecture: Ch. 3 con’t
R: Mexico Lecture: Ch. 3 con’t

Week 4
T: Mexico Lecture Quiz
R: Mexico Listening Quiz

Week 5
T: Spanish Speaking Caribbean Lecture: Ch. 4
R: Spanish Speaking Caribbean Lecture: Ch. 4 con’t

Week 6
T: Spanish Speaking Caribbean Lecture and Listening Quiz
R: English and French Speaking Caribbean Lecture: Ch. 5
Week 7
T: English and French Speaking Caribbean Lecture Quiz
R: English and French Speaking Caribbean Listening Quiz

Week 8
T: Review for Midterm
R: Midterm

Weeks 9-10
T: Brazil Lecture: Ch. 6
R: Brazil Lecture: Ch. 6 con’t

Week 11
T: Group Blog Project Due; Brazil Lecture and Listening Quiz
R: Colombia and Argentina Lecture: Ch. 7–8

Week 12
T: Performance Reviews Due; Colombia and Argentina Lecture Quiz
R: Colombia and Argentina Listening Quiz

Week 13
T: U.S. Music Lecture: Instructor’s notes
R: U.S. Music Lecture: Instructor’s notes con’t

Week 14
T: Performance reviews due; U.S. Music Lecture Quiz
R: U.S. Music Listening Quiz

Finals Week—Final Exam

Copyright Statement
All of the materials that are used in this class are copyrighted. That includes all of the class notes, assignments, tests, and any other materials that I will make available to you throughout the semester. You have the right to print off copies of these materials for your own use during this course, but you do not have the right to copy or distribute any of the materials to others.

Electronic devices in the classroom
Cell phones must be turned off and completely out of sight. If I see a cell phone you will be asked to leave the classroom. Laptops are allowed as long as they are ONLY used for taking notes. Use of a laptop to do anything other than taking notes is very disruptive to other students and, to be blunt, very rude, so do the right thing. Keep earphones out of ears.

**AGGIE HONOR CODE**

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

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

**Americans with Disabilities Act (ADA) Policy Statement**

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Texas A&M University  

Core Curriculum Cover Sheet  

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

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

2. Course prefix and number: ANTH 324

3. Texas Common Course Number: CROSS-LIST MUSC 324

4. Complete course title: Music in World Cultures

5. Semester credit hours: 3

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

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

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

☐ Yes  ☐ No

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

9. Number of class sections per semester: 3

10. Number of students per semester: 297

11. Historic annual enrollment for the last three years: 460 424 719

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:

   Emily Amemana

   Course Instructor

   Approval:

   April 1, 2013

14. Department Head

   April 5, 2013

15. College Dean/Designee

   April 1, 2013

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

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

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

ANTH/MUSC 324: This is an interdisciplinary course that applies methodologies from ethnomusicology and cultural anthropology. Students will learn how to analyze musical performances from across the globe, to think critically about cultural similarities and differences, to engage in ethical cross-cultural dialogue employing cultural relativity, and to analyze human behavior using techniques used in the sciences.

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):

Through an Observation Report on a musical performance and a Blog Entry reflecting on an experience investigating a culture outside one's own, as well as through written exams, students will compare and contrast how different cultures use music to structure social, cultural, religious, and political belief systems, describe cultural similarities and differences in ways that illustrate nuance and depth of thought, identify and describe musical systems, genres, instruments, and performers, and apply the musical terminology learned in class to empirically document and analyze musical performances. These experiences guide students in synthesizing course concepts in the analysis and evaluation of musical performance in relation to its cultural context.

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

Through oral class discussion, students will develop their skills in ethical and responsible cross-cultural communication. Through a written Observation Report, students will apply musical terminology and techniques for the observation of human behavior to analyze a musical performance, and articulate their results. Through a Blog Entry, students will discuss engagement with a culture outside one's own. Analysis techniques applied in all of these activities includes detecting and interpreting non-verbal (i.e., visual) forms of communication.

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

Students will work in teams to observe and analyze a musical performance, discuss and consider each other's interpretations of the musical and other performative elements at work, and develop a consensus analysis in a written Observation Report.
Texas A&M University

Core Curriculum

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

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

Through the Observation Report, Blog Entry, written exams, and class discussions, students exercise techniques for ethical and responsible cross-cultural dialogue to develop intercultural competence, apply critical thinking skills to analyze how different cultures use music to structure social, cultural, religious, and political belief systems to develop their knowledge of civic responsibility, and use the knowledge and skills acquired in class to foster greater understanding of and appreciation for local, national, and international diversity to enable them to effectively engage in communities in those scopes.

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

ANTH/MUSC 324 Music in World Cultures

Request for International and Cultural Diversity (ICD) Designation

Music in World Cultures uses music as a tool to investigate a wide variety of contemporary local and global cultures. Students learn how to ethically and responsibly approach, analyze, and discuss cultural similarities and differences in regions ranging from Africa to the Americas and Europe to Asia. The course guides students in probing music being performed today within various cultures.
MUSIC IN WORLD CULTURES
ANTH/MUSC 324
Fall 2012

Instructor: Dr. Emily J. McManus
Email: emilymcmanus@tamu.edu
Office: LAAH 215
Office Phone: 979-845-0344
Office Hours: MWF 10:30-11:30 AM

Course Number: MUSC 324
Section Number: Section 500
Course Time: MWF 9:10-10:00 AM
Course Location: HECC 100

Catalog Description: Examination of music from an ethnomusicological perspective focusing on musical performance and the complex interrelationship of music to culture, society, and daily life; examination of music from a variety of cultures through a series of case studies.

Prerequisite: Junior or senior classification or approval of instructor.

Introduction: Welcome to Music in World Cultures! This course explores ethnomusicology and the anthropological study of music. In addition to a thematic overview of the basic issues in ethnomusicology, this class will guide students in critical discussions concerning the diversity of ways in which music, sound, and music making are organized in world cultures. Topics include music making and the performance event, music and identity, music and nationalism, and music and globalization. We will start each unit by discussing how “music” is understood and defined by the people who perform it and will then critically analyze how music relates to identity, politics, religion, migration, and diaspora, among a variety of other theoretical topics. We will also learn how ethnomusicologists study music and culture and will practice techniques for the empirical documentation and analysis of music in conjunction with the observation and analysis of human behavior. Technical knowledge of Music or Anthropology is not required to participate in this course. Because of the intellectual maturity of class discussions on international and cultural diversity, junior or senior classification is required (or approval of the instructor).

Learning Outcomes:

* Identify key characteristics of musical systems, genres, instruments, and performers
* Compare and contrast how different cultures use music to structure social, cultural, religious, and political belief systems
* Employ cultural relativity during class discussion and practice techniques for ethical cross-cultural oral communication in ways that consider and respect multiple perspectives; and demonstrates personal responsibility and accountability
* Analyze a musical performance using the musical terminology learned in class and communicate the results of your analysis in a written Observation Report
* Apply empirical techniques for the observation, documentation, and analysis of human behavior at a musical performance and articulate the results of your analysis in a written Observation Report
• Practice effective team-work skills in the observation of a musical performance and work collaboratively to articulate the results of your observations in a written Observation Report

• Describe cultural similarities and differences in ways that exhibit strong social responsibility and that demonstrate your ability to ethically and effectively engage with an increasingly globalized world

• Apply the knowledge and skills learned to foster a greater understanding of and appreciation for cultural diversity in your local, national, and international community

Required Course Materials:

• Course Reading is available on electronic reserve at Evans Library
• Course Handouts and Powerpoint are available on class eLearning website
• Audio Examples are located at mediamatrix.tamu.edu

Assignments and Assessment: Our classes will consist of lectures, class discussion, and occasional classroom music-making and dancing. Assignments are as follows:

• 3 Exams: You will have three exams in the class. All exams are non-cumulative, mixed-format exams. Each exam will include a listening component. Exams will cover all lectures, reading assignments, and listening assignments.

• Terminology Assignment: You will have one assignment over music terminology. This assignment will assess your knowledge of musical terminology and your ability to apply it in the analysis of a musical performance.

• Observation Report: You are required to observe and analyze a musical event according to the techniques learned in class. These include techniques for the empirical documentation and analysis of music in conjunction with the empirical documentation and analysis of human behavior. This project will be completed in groups of 4 students and will result in a written Observation Report.

• Blog Entry: You will write one blog entry in which you will reflect on your experience learning about a culture outside of your own. Blog entries must employ cultural relativity and must be written in a style that is accessible to the broader public. Blog entries must also exhibit an understanding of the ethical considerations necessary to cross-cultural dialogue and must demonstrate personal and social responsibility in your discussion of cultural difference.

Assessments, Due Dates, and Grading

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Due Date</th>
<th>Possible Points</th>
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<tbody>
<tr>
<td>Terminology Assignment</td>
<td>September 5th</td>
<td>50</td>
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<tr>
<td>Exam 1</td>
<td>October 1st</td>
<td>100</td>
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<tr>
<td>Observation Report</td>
<td>October 19th</td>
<td>100</td>
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<tr>
<td>Exam 2</td>
<td>November 5th</td>
<td>100</td>
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<tr>
<td>Blog Entry</td>
<td>November 21st</td>
<td>100</td>
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<tr>
<td>Exam 3</td>
<td>December 10th</td>
<td>100</td>
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<tr>
<td><strong>Total Points:</strong></td>
<td><strong>500</strong></td>
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Grading Scale:

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<tr>
<th>Total Points</th>
<th>Percentage</th>
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<tr>
<td>450-500</td>
<td>90%-100%</td>
<td>A</td>
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<tr>
<td>400-449</td>
<td>80%-89.9%</td>
<td>B</td>
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<td>350-399</td>
<td>70%-79.9%</td>
<td>C</td>
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<td>300-349</td>
<td>60%-69.9%</td>
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<td>299 and below</td>
<td>59.9% and below</td>
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Participation and Attendance: Your participation in classroom music making and discussions is encouraged, as both activities will greatly aid in your overall understanding and comprehension of the course material. You will not be graded on attendance. You are responsible for knowing all material covered in the reading assignments, listening assignments, and in lecture.

Late Policy and Makeup Exams: In the event of a university excused absence, late assignments will be accepted without penalty. Makeup exams will be administered in the event of a university excused absence. For more information on what constitutes a university excused absence, please see: http://student-rules.tamu.edu/rule07.

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<table>
<thead>
<tr>
<th>Unit</th>
<th>Date</th>
<th>Topic</th>
<th>Assessment Due</th>
<th>Reading</th>
<th>Listening</th>
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<tbody>
<tr>
<td>Introduction</td>
<td>Monday, Aug. 27th</td>
<td>Introduction to Course</td>
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<td>Syllabus</td>
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<tr>
<td></td>
<td>Friday, Aug. 31st</td>
<td>Musical Terminology</td>
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<td>“Kyrie” “Folsom, Prison Blues,” “Kembang Pencak,” and “Human Tiyu”</td>
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<td>Monday, Sept. 3rd</td>
<td>Musicology Terminology</td>
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<td>Friday, Sept. 7th</td>
<td>Defining and Discussing Culture</td>
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<td></td>
<td>Monday, Sept. 10th</td>
<td>Observing and Documenting Human Behavior</td>
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<td>Titon and Beck 2009. “Discovering and Documenting a World of Music,” 533-</td>
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<tr>
<td>The Americas</td>
<td>Cultural &amp; Musical Hybridity in the Americas</td>
<td>“Weeping Mary”</td>
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<td>Monday, Sept. 17th</td>
<td>Sikuri Music of the Peruvian Aymara</td>
<td>“Manuelita” and “Sikuri.”</td>
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<td>Wednesday, Sept. 19th</td>
<td>Son Jarocho in Veracruz, Mexico and the Diaspora</td>
<td>“Siquisiri” and “El Trompo”</td>
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<td>Friday, Sept. 21st</td>
<td>Tango along the Rio de la Plata</td>
<td>“La Cumparsita,” “St. Louis Blues,” “Poor Boy Blues”</td>
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<td>Monday, Sept. 24th</td>
<td>The Blues, Jazz, and Early Rock &amp; Roll</td>
<td>“Gasolica” and “Ethnicity, and Interactions between the United States and Hispanic Caribbean Popular Culture,” 83-93.</td>
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<td>Review Session</td>
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<td>Exam 1</td>
<td>Review Sheet</td>
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<td>Exam 1</td>
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<td>Sub-Saharan Africa</td>
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<td><strong>Exam 1</strong></td>
<td><strong>Monday, Oct. 1</strong>&lt;sup&gt;st&lt;/sup&gt;</td>
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<td><strong>Sub-Saharan Africa</strong></td>
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<td>Music, Colonization, and Politics in Sub-Saharan Africa</td>
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<tr>
<td><strong>Friday, Oct. 5</strong>&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Atsiagbekor of the Ewe</td>
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<td>“Atsia Suite”</td>
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<td><strong>Monday, Oct. 8</strong>&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Performing &amp; Analyzing Atsiagbekor</td>
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<td><strong>Friday, Oct. 12</strong>&lt;sup&gt;th&lt;/sup&gt;</td>
<td>South African Isicathamiya</td>
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<td>“Mbube”</td>
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<td><strong>Monday, October 15</strong>&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Shona Mbira of Zimbabwe</td>
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<td>“Chaminuka We”</td>
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<td><strong>The Middle East</strong></td>
<td><strong>Friday, Oct. 19</strong>&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Music in the Middle East</td>
<td>Observation Report Due</td>
<td>“Waslah” “Dastgah Mahur”</td>
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<td>Date</td>
<td>Topic</td>
<td>Reading Material</td>
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<td>&quot;Chanting of the Quran&quot; &quot;Signs of Sadness&quot;</td>
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<td>Wednesday, Oct. 24&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Palestinian Wedding Music</td>
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<td>Wednesday, Oct. 31&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Women, Popular Music, and the Iranian Revolution Continued</td>
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<td>Exam 2</td>
<td>Monday, Nov. 5&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Exam 2</td>
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<tr>
<td>India</td>
<td>Wednesday, Nov. 7&lt;sup&gt;th&lt;/sup&gt;</td>
<td>&quot;Samaveda&quot;</td>
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<td>Introduction to India</td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Notes</td>
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<td>Friday, Nov. 9th</td>
<td>Hindustani Classical Music</td>
<td>&quot;Raga Khamaj Alap&quot; and &quot;Raga Khamaj Gat&quot;</td>
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<td>Monday, Nov. 12th</td>
<td>Performing and Analyzing Hindustani Classical Music</td>
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<td>Friday, Nov. 16th</td>
<td>Popular Music of India</td>
<td>&quot;Jhunnar&quot; and &quot;Aao Nachiyee&quot;</td>
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<td><strong>Indonesia</strong></td>
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<td>Monday, Nov. 19th</td>
<td>Introduction to Indonesia</td>
<td>Ladrang Pangkur&quot; and &quot;Gending Pengalang&quot;</td>
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<td>Wednesday, Nov. 21st</td>
<td>Performing and Analyzing Javanese Gamelan</td>
<td>Blog Entry Due</td>
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<td>Friday, Nov. 23rd</td>
<td>Thanksgiving Break - No Class</td>
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<td>Monday, Nov. 26th</td>
<td>Performing Wayang Kulit</td>
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<tr>
<td>Wednesday, Nov. 28th</td>
<td>Kecak, Tourism, and Musical Adaptation</td>
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<td>Review Session</td>
<td>Monday, Dec. 3rd</td>
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<td>Exam 3</td>
<td>Monday, Dec. 10th</td>
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<td>Dangdut</td>
<td>Exam 3 8:00-10:00 AM</td>
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<td>“Qur’an dan Koran”</td>
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</tbody>
</table>

Review Sheet
Texas A&M University

Core Curriculum Cover Sheet

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

2. Course prefix and number: MUSC 324

3. Texas Common Course Number: 324

4. Complete course title: Music in World Cultures

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

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

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

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

13. Submitted by:
   - Emily Momsus
   - Course Instructor
   - April 1, 2013

14. Approvals:
   - Charlie Nelson
   - Department Head
   - 4/1/13

15. College Dean/Designee
   - April 1, 2013
   - Date

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Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

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

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

ANTH/MUSC 324: This is an interdisciplinary course that applies methodologies from ethnomusicology and cultural anthropology. Students will learn how to analyze musical performances from across the globe, to think critically about cultural similarities and differences, to engage in ethical cross-cultural dialogue employing cultural relativity, and to analyze human behavior using techniques used in the sciences.

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):

Through an Observation Report on a musical performance and a Blog Entry reflecting on an experience investigating a culture outside one’s own, as well as through written exams, students will compare and contrast how different cultures use music to structure social, cultural, religious, and political belief systems, describe cultural similarities and differences in ways that illustrate nuance and depth of thought, identify and describe musical systems, genres, instruments, and performers, and apply the musical terminology learned in class to empirically document and analyze musical performances. These experiences guide students in synthesizing course concepts in the analysis and evaluation of musical performance in relation to its cultural context.

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

Through oral class discussion, students will develop their skills in ethical and responsible cross-cultural communication. Through a written Observation Report, students will apply musical terminology and techniques for the observation of human behavior to analyze a musical performance, and articulate their results. Through a Blog Entry, students will discuss engagement with a culture outside one’s own. Analysis techniques applied in all of these activities includes detecting and interpreting non-verbal (i.e., visual) forms of communication.

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

Students will work in teams to observe and analyze a musical performance, discuss and consider each other’s interpretations of the musical and other performative elements at work, and develop a consensus analysis in a written Observation Report.
Texas A&M University

Core Curriculum

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

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

Through the Observation Report, Blog Entry, written exams, and class discussions, students exercise techniques for ethical and responsible cross-cultural dialogue to develop intercultural competence, apply critical thinking skills to analyze how different cultures use music to structure social, cultural, religious, and political belief systems to develop their knowledge of civic responsibility, and use the knowledge and skills acquired in class to foster greater understanding of and appreciation for local, national, and international diversity to enable them to effectively engage in communities in those scopes.

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

ANTH/MUSC 324 Music in World Cultures

Request for International and Cultural Diversity (ICD) Designation

Music in World Cultures uses music as a tool to investigate a wide variety of contemporary local and global cultures. Students learn how to ethically and responsibly approach, analyze, and discuss cultural similarities and differences in regions ranging from Africa to the Americas and Europe to Asia. The course guides students in probing music being performed today within various cultures.
MUSIC IN WORLD CULTURES
ANTH/MUSC 324
Fall 2012

Instructor: Dr. Emily J. McManus
Email: emilymcmanus@tamu.edu
Office: LAAH 215
Office Phone: 979-845-0344
Office Hours: MWF 10:30-11:30 AM

Catalog Description: Examination of music from an ethnomusicological perspective focusing on musical performance and the complex interrelationship of music to culture, society, and daily life; examination of music from a variety of cultures through a series of case studies.

Prerequisite: Junior or senior classification or approval of instructor.

Introduction: Welcome to Music in World Cultures! This course explores ethnomusicology and the anthropological study of music. In addition to a thematic overview of the basic issues in ethnomusicology, this class will guide students in critical discussions concerning the diversity of ways in which music, sound, and music making are organized in world cultures. Topics include music making and the performance event, music and identity, music and nationalism, and music and globalization. We will start each unit by discussing how “music” is understood and defined by the people who perform it and will then critically analyze how music relates to identity, politics, religion, migration, and diaspora, among a variety of other theoretical topics. We will also learn how ethnomusicologists study music and culture and will practice techniques for the empirical documentation and analysis of music in conjunction with the observation and analysis of human behavior. Technical knowledge of Music or Anthropology is not required to participate in this course. Because of the intellectual maturity of class discussions on international and cultural diversity, junior or senior classification is required (or approval of the instructor).

Learning Outcomes:
- Identify key characteristics of musical systems, genres, instruments, and performers
- Compare and contrast how different cultures use music to structure social, cultural, religious, and political belief systems
- Employ cultural relativity during class discussion and practice techniques for ethical cross-cultural oral communication in ways that: consider and respect multiple perspectives; and demonstrates personal responsibility and accountability
- Analyze a musical performance using the musical terminology learned in class and communicate the results of your analysis in a written Observation Report
- Apply empirical techniques for the observation, documentation, and analysis of human behavior at a musical performance and articulate the results of your analysis in a written Observation Report
• Practice effective teamwork skills in the observation of a musical performance and work collaboratively to articulate the results of your observations in a written Observation Report.
• Describe cultural similarities and differences in ways that exhibit strong social responsibility and that demonstrate your ability to ethically and effectively engage with an increasingly globalized world.
• Apply the knowledge and skills learned to foster a greater understanding of and appreciation for cultural diversity in your local, national, and international community.

Required Course Materials:
• Course Reading is available on electronic reserve at Evans Library
• Course Handouts and Powerpoint are available on class eLearning website
• Audio Examples are located at mediamatrix.tamu.edu

Assignments and Assessment: Our classes will consist of lectures, class discussion, and occasional classroom music-making and dancing. Assignments are as follows:

• 3 Exams: You will have three exams in the class. All exams are non-cumulative, mixed-format exams. Each exam will include a listening component. Exams will cover all lectures, reading assignments, and listening assignments.
• Terminology Assignment: You will have one assignment over music terminology. This assignment will assess your knowledge of musical terminology and your ability to apply it in the analysis of a musical performance.
• Observation Report: You are required to observe and analyze a musical event according to the techniques learned in class. These include techniques for the empirical documentation and analysis of music in conjunction with the empirical documentation and analysis of human behavior. This project will be completed in groups of 4 students and will result in a written Observation Report.
• Blog Entry: You will write one blog entry in which you will reflect on your experience learning about a culture outside of your own. Blog entries must employ cultural relativity and must be written in a style that is accessible to the broader public. Blog entries must also exhibit an understanding of the ethical considerations necessary to cross-cultural dialogue and must demonstrate personal and social responsibility in your discussion of cultural difference.

Assessments, Due Dates, and Grading

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Due Date</th>
<th>Possible Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Terminology Assignment</td>
<td>September 5th</td>
<td>50</td>
</tr>
<tr>
<td>Exam 1</td>
<td>October 1st</td>
<td>100</td>
</tr>
<tr>
<td>Observation Report</td>
<td>October 19th</td>
<td>100</td>
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<tr>
<td>Exam 2</td>
<td>November 5th</td>
<td>100</td>
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<tr>
<td>Blog Entry</td>
<td>November 21st</td>
<td>50</td>
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<tr>
<td>Exam 3</td>
<td>December 10th</td>
<td>100</td>
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<tr>
<td><strong>Total Points:</strong></td>
<td></td>
<td><strong>500</strong></td>
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Grading Scale:

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<tr>
<th>Total Points</th>
<th>Percentage</th>
<th>Letter Grade</th>
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<tbody>
<tr>
<td>450-500</td>
<td>90%-100%</td>
<td>A</td>
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<tr>
<td>400-449</td>
<td>80%-89.9%</td>
<td>B</td>
</tr>
<tr>
<td>350-399</td>
<td>70%-79.9%</td>
<td>C</td>
</tr>
<tr>
<td>300-349</td>
<td>60%-69.9%</td>
<td>D</td>
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<tr>
<td>299 and below</td>
<td>59.9% and below</td>
<td>F</td>
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</table>

**Participation and Attendance:** Your participation in classroom music making and discussions is encouraged, as both activities will greatly aid in your overall understanding and comprehension of the course material. You will not be graded on attendance. You are responsible for knowing all material covered in the reading assignments, listening assignments, and in lecture.

**Late Policy and Makeup Exams:** In the event of a university excused absence, late assignments will be accepted without penalty. Makeup exams will be administered in the event of a university excused absence. For more information on what constitutes a university excused absence, please see: [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07).

**Academic Integrity:** "An Aggie does not lie, cheat, or steal or tolerate those who do." Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit: [http://aggiehonor.tamu.edu/](http://aggiehonor.tamu.edu/). It is your responsibility to be familiar with the definitions of academic misconduct ([http://aggiehonor.tamu.edu/Student%20Rules/definitions.html](http://aggiehonor.tamu.edu/Student%20Rules/definitions.html))

**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/](http://disability.tamu.edu/).
<table>
<thead>
<tr>
<th>Unit</th>
<th>Date</th>
<th>Topic</th>
<th>Assessment Due</th>
<th>Reading</th>
<th>Listening</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Monday, Aug. 27&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Introduction to Course</td>
<td></td>
<td>Syllabus</td>
<td></td>
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<tr>
<td></td>
<td>Friday, Aug. 31&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Musical Terminology</td>
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<td>&quot;Kyrie&quot; &quot;Folsom, Prison Blues,&quot; &quot;Kembang Poneak,&quot; and &quot;Iluman Tiyu&quot;</td>
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<td></td>
<td>Monday, Sept. 3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td>Musicology Terminology Continued</td>
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<td></td>
<td>Friday, Sept. 7&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Defining and Discussing Culture</td>
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<td></td>
<td>Monday, Sept. 10&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Observing and Documenting Human Behavior</td>
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<td>Titon and Beek 2009. &quot;Discovering and Documenting a World of Music,&quot; 533-</td>
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<tr>
<td>The Americas</td>
<td>Wednesday, Sept. 12th</td>
<td>Cultural &amp; Musical Hybridity in the Americas</td>
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<tr>
<td>Friday, Sept. 14th</td>
<td>Anglo-American Folk Music &amp; Shape Note Singing</td>
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<tr>
<td>Monday, Sept. 17th</td>
<td>Sikuri Music of the Peruvian Aymara</td>
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<tr>
<td>Wednesday, Sept. 19th</td>
<td>Son Jarocho in Veracruz, Mexico and the Diaspora</td>
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<tr>
<td>Friday, Sept. 21st</td>
<td>Tango along the Rio de la Plata</td>
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<tr>
<td>Monday, Sept. 24th</td>
<td>The Blues, Jazz, and Early Rock &amp; Roll</td>
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<tr>
<td>Wednesday, Sept. 26th</td>
<td>Emergence of Hip-hop &amp; Reggaetón</td>
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</tbody>
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559.


"Manuelita" and "Sikuri." "Squisirí" and "El Trompo" "La Cumparsita, "

"St. Louis Blues," "Poor Boy Blues" "Gasolina" and "Ella y Yo"
<table>
<thead>
<tr>
<th>Review Session</th>
<th>Date</th>
<th>Topic</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exam 1</strong></td>
<td><strong>Monday, Oct. 1st</strong></td>
<td><strong>Exam 1</strong></td>
<td><strong>Exam 1</strong></td>
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<tr>
<td><strong>Sub-Saharan Africa</strong></td>
<td><strong>Wednesday, Oct. 3rd</strong></td>
<td><strong>Music, Colonization, and Politics in Sub-Saharan Africa</strong></td>
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<td></td>
<td><strong>Friday, Oct. 5th</strong></td>
<td><strong>Atsiagbekor of the Ewe</strong></td>
<td><strong>&quot;Atsia Suite&quot;</strong></td>
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<td></td>
<td><strong>Monday, Oct. 8th</strong></td>
<td><strong>Performing &amp; Analyzing Atsiagbekor</strong></td>
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<td></td>
<td><strong>Friday, Oct. 12th</strong></td>
<td><strong>South African Isicathamiya</strong></td>
<td><strong>&quot;Mbube&quot;</strong></td>
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<td></td>
<td><strong>Monday, October 15th</strong></td>
<td><strong>Shona Mbira of Zimbabwe</strong></td>
<td><strong>&quot;Chaminuka We&quot;</strong></td>
</tr>
<tr>
<td><strong>The Middle East</strong></td>
<td><strong>Friday, Oct. 19th</strong></td>
<td><strong>Music in the Middle East</strong></td>
<td><strong>Observation Report Due</strong> <strong>&quot;Waslab&quot; &quot;Dastgah Makur&quot;</strong></td>
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<tr>
<td>Date</td>
<td>Topic</td>
<td>Reading/Notes</td>
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<tr>
<td>Wednesday, Oct. 24&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Palestinian Wedding Music</td>
<td>&quot;Song of Praise &amp; Joy&quot;</td>
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<tr>
<td>Wednesday, Oct. 31&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Women, Popular Music, and the Iranian Revolution Continued</td>
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<tr>
<td>Review Session</td>
<td>Review for Exam 2</td>
<td>Review Sheet</td>
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<tr>
<td>Exam 2</td>
<td>Monday, Nov. 5&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Exam 2</td>
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<tr>
<td>India</td>
<td>Wednesday, Nov. 7&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Introduction to India                                                         &quot;Samaveda&quot;</td>
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<tr>
<td>Date</td>
<td>Event Description</td>
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<tr>
<td>Friday, Nov. 9&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Hindustani Classical Music</td>
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<tr>
<td>Monday, Nov. 12&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Performing and Analyzing Hindustani Classical Music</td>
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<tr>
<td>Wednesday, Nov. 14&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Sufism, Mysticism and Qawwali</td>
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<tr>
<td>Friday, Nov. 16&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Popular Music of India</td>
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<tr>
<td>Indonesia</td>
<td>Introduction to Indonesia</td>
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<tr>
<td>Monday, Nov. 19&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Introduction to Indonesia</td>
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<tr>
<td>Wednesday, Nov. 21&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Performing and Analyzing Javanese Gamelan</td>
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<tr>
<td>Blog Entry Due</td>
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<tr>
<td>Friday, Nov. 23&lt;sup&gt;rd&lt;/sup&gt;</td>
<td>Thanksgiving Break - No Class</td>
<td></td>
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<tr>
<td>Monday, Nov. 26&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Performing Wayang Kulit</td>
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<tr>
<td>Wednesday, Nov. 28&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Kecak, Tourism, and Musical Adaptation</td>
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<tr>
<td>Exam 3</td>
<td>Monday, Dec. 3rd</td>
<td>Review for Exam 3</td>
<td>Review Sheet</td>
</tr>
<tr>
<td>Exam 3</td>
<td>Monday, Dec. 10th</td>
<td>Exam 3 8:00-10:00 AM</td>
<td>Exam 3</td>
</tr>
</tbody>
</table>
Texas A&M University

Core Curriculum Cover Sheet

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

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

2. Course prefix and number: PERF 301

3. Texas Common Course Number: ___

4. Complete course title: Performance in World Cultures

5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester: 1

10. Number of students per semester: 60

11. Historic annual enrollment for the last three years: 58

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

13. Submitted by: ____________
    Course Instructor

   Approvals: ____________
   Department Head

   ____________
   College Dean/Designee

12. Date
    28 March 2013

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

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

Foundational Component Area: Creative Arts

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

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

MUSC/PERF/THAR 301 Performance and World Cultures teaches students specific methods for analyzing and evaluating dance, film, theatre, and solo performance art. Students apply those analytic skills in papers, quizzes, and class discussions, enabling critical communication about works of art. In addition, the course culminates in a group project that enables students to use their own creative skills to develop a performance of their own.

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 apply specific rubrics for analyzing various works of art, evaluating and synthesizing information. They must complete a group project that is inquiry-based, researching and re-performing a cultural performance. This further enables both their critical and creative thinking.

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

The assignments in the class stress both written and verbal communication. The discussion labs first ask students to communicate via the WebCT blackboard, expressing their ideas in writing. Then, they must synthesize those ideas and present them to the class. In addition, the class has regular small group question sessions, so that students talk with each other and then the whole group as well as a final paper that communicates their experience with the performance project and incorporates their research into cultural performance. The processes of analyzing and creating performance address effective visual communication as they either involve visual media directly or they involve visual, nonverbal cues that contextualize the given performance and give clues to its structure and the values represented in it.
Texas A&M University

Core Curriculum

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

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

The group performance project is a very effective means of synthesizing and applying course concepts. Students work together to select, interpret, and demonstrate a cultural practice from some cultural heritage, filtered through one of the intercultural theories presented in the course. Teamwork is essential in order to create a proposal for the project, negotiate meeting time and space, create textual and visual materials, research its foundations, and determine appropriate interpretations and presentation methods.

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

Students examine a wide variety of performance forms from several ethnic and geographic traditions, which demands that they engage in both their own community (by integrating their responses to other cultures) and build the ability to engage in the global community (by applying knowledge of different cultural traditions) through in-class graded discussion labs, quizzes, a performance project with written analysis, and a final exam. Through these experiences, students discover how and why performance develops communities and reinforces civic responsibility.

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

MUSC/PERP/THAR 301 Performance in World Cultures

Request for International and Cultural Diversity (ICD) Designation

Performance and World Cultures takes the process of cultural transfer and transformation as its subject matter. Studying performances from every inhabited continent, students look at how performance practices develop specific cultural communities and inform cultural identity. At the same time, students learn to think critically about performance traditions, including dance, film, music, theatre, and performance art, as they make comparisons across cultures. The class includes US cultural performance as well as global performances. All of the course readings were written in the last fifty years (most in the last decade) and 80% of the performances we consider took place in the last fifty years.
Course title and number  MUSC/PERF/THAR 301: Performance and World Culture
Term (e.g., Fall 200X)   Spring 201X
Meeting times and location TBA

Course Description and Prerequisites

Catalog Description: Application of the tools of performance studies to explore the enactment of the arts in world cultures and the ways the people of every society express themselves in performance; examination of different genres of performance through music, theatre, verbal art, and dress.

Prerequisite: Junior or senior classification or permission of the instructor

We all know that it's a small world: Houston is one of the fastest growing multicultural cities in the US, College Station has two sushi restaurants, and TAMU has a campus in Qatar. Many of us have family and friends living outside the US, most of us have a few stamps in our passports, and some of us call another nation home. As we travel to and from other cultures (eating their foods, dancing their dances, wearing clothes inspired by their folk costumes, visiting their national landmarks), we transfer our culture to new locations and peoples, and new cultures transfer to us.

Performance studies scholars understand dance, performance art, plays, music, and everyday acts as performances of cultural identity. In this class, we'll explore the roots of various "American" performance genres and styles by reading, watching, talking, and writing about a variety of cross-cultural performances, paying particular attention to how performance frames and creates national, ethnic, racial, and sexual identity. We'll look at how performance traditions change between cultures and throughout time, and how these traditions build a sense of cultural heritage. This course will familiarize students with the field of performance studies and explore the enactment of the arts in world culture.

Learning Outcomes

We'll spend the majority of our class time evaluating and analyzing a variety of performances understood as cross-cultural because of their style, narrative content, intended audience, or production process. When you finish this course, you will

- analyze representative cross-cultural performances and performers
- apply theories of cross-cultural performance in discussions and a project
- explain how performance facilitates cultural transfer
- synthesize course concepts by devising cross-cultural performance situations
- critically evaluate a variety of performance styles and genres.

We will measure our mastery of these course objectives through

- in-class, graded discussion labs
- three quizzes
- final exam
- group performance project and written analysis.
Required Texts: All texts are available online on WebCT. I expect you to print each document and bring it to class so that we can refer to it, read from it, perform it, or otherwise explore its ideas.

Required Performances: You must see two live performances this term, Khalif Powell (18 February; 7:30pm; Rudder Forum Theatre) and My Children! My Africa! (15-17 April at 8:00pm and 18 April at 2:00pm; Rudder Forum Theatre; $5.00/students). You must also see three films (Devadas; Crouching Tiger, Hidden Dragon, and The Color Purple). These are on reserve at EDMS and available through Media Matrix.

Grading Policies

Participation (25): Class works when we’re all engaged. I expect you to attend every class, to have completed and considered all the readings, and to participate in all discussions, small group work, guest artist residencies, and other activities. Except for the three full-length films, we view performances in class. This facilitates cross-viewing (where the experience is informed by the reactions of other audience members) and allows us to develop an interpretive community through which we’ll interrogate performances of culture. Because learning happens in the classroom, I take attendance; each unexcused absence results in 2.5 points subtracted from your participation grade.

Discussion Labs (25): In your performance groups, you will discuss a specific question about a reading or screening. These discussions may take place over email, in person, or on the WebCT discussion board and will integrate the readings and viewings associated with the question. When you’ve completed your discussion, one group member will synthesize the responses into a 250-word page paper and posting it on WebCT. In class, you’ll all discuss your question with reference to this paper and to your own notes. There are 5 discussions this term, and group members may earn up to five points for each discussion. The group member who takes on the synthesis role of synthesis may earn up to six points and will earn a bonus point for the administrative tasks associated with the assignment.

Quizzes (125): We will take three short, in-class quizzes over the course of the term. These quizzes will cover lectures, required readings, in-class viewings, guest artist residencies, films, and performances. The first two quizzes are worth 50 points; the final quiz (over My Children! My Africa!) is worth 25 points.

Group Project (200): Working in groups of 4-6 students, you will perform culture. You might present a cultural practice from your own or other group members' heritage; you might stage a portion of a play (either original or canonical) filtered through one of the intercultural theories we’ve studied; you might take up another cultural position and present one of its cultural products; you might come up with a better idea yourselves! We’ll view these performances in class. In addition to the performance itself, your group will submit a performance proposal (500 words) that indicates your style and genre of performance, your topic, and your theoretical and artistic contexts as well as a project plan with a timetable, rehearsal schedule, identification and allocation of tasks, and other relevant information about your process. After you complete your performance, you’ll each write a performance analysis (1000 words) that identifies and contextualizes your cultural performance, explains your artistic aims, analyzes
your intended and actual outcomes, details your technical and geographic constraints, and develops your artistic and theoretical contexts. You'll also submit a revised project plan that reflects the actual work done by group members on the performance. Proposals and preliminary project plans are due 23 March (25 points); analyses and revised plans are due 12 May (75 points), and performances will take place in class 27 and 29 April (100 points).

Final Exam (125): We'll take an exam as scheduled by the registrar's office, on May 12. It will cover readings, in-class screenings, discussions, artist residencies, performances, and activities from the entire course.

You are responsible for all in-class viewings, lectures, guest-artist residencies, and performances. All readings and screenings are due on the date indicated. No work will be accepted via email without prior arrangement. No late assignments, no extra credit. In the case of excused absences, refer to TAMU Student Rule 7 at [http://student-rule.tamu.edu/rule07](http://student-rule.tamu.edu/rule07).

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<tr>
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<td>Quizzes</td>
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<td>Performance</td>
<td>349-300</td>
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<tr>
<td>Final</td>
<td>299 and below</td>
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</tbody>
</table>

A=500-450 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=449-400 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=399-350 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=349-300 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 Fails to achieve any of the above.
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</table>

Devadas

*The Color Purple*

*Crouching Tiger/Hidden Dragon*


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

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

*An Aggie does not lie, cheat, or steal, or tolerate those who do.*
Texas A&M University
Core Curriculum Cover Sheet

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

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

2. Course prefix and number: MUSC 301

3. Texas Common Course Number: 301

4. Complete course title: Performance in World Cultures

5. Semester credit hours: 3

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

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

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

[ ] Yes
[ ] No

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

9. Number of class sections per semester: 1

10. Number of students per semester: 60

11. Historic annual enrollment for the last three years: 58 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]
   Department Head

   [Signature]
   College Dean/Designee

14. Date

15. Date

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

MUSC/PERF/THAR 301 Performance and World Cultures teaches students specific methods for analyzing and evaluating dance, film, theatre, and solo performance art. Students apply those analytic skills in papers, quizzes, and class discussions, enabling critical communication about works of art. In addition, the course culminates in a group project that enables students to use their own creative skills to develop a performance of their own.

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 apply specific rubrics for analyzing various works of art, evaluating and synthesizing information. They must complete a group project that is inquiry-based, researching and re-performing a cultural performance. This further enables both their critical and creative thinking.

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

The assignments in the class stress both written and verbal communication. The discussion labs first ask students to communicate via the WebCT blackboard, expressing their ideas in writing. Then, they must synthesize those ideas and present them to the class. In addition, the class has regular small group question sessions, so that students talk with each other and then the whole group as well as a final paper that communicates their experience with the performance project and incorporates their research into cultural performance. The processes of analyzing and creating performance address effective visual communication as they either involve visual media directly or they involve visual, nonverbal cues that contextualize the given performance and give clues to its structure and the values represented in it.
Texas A&M University

Core Curriculum

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

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

The group performance project is a very effective means of synthesizing and applying course concepts. Students work together to select, interpret, and demonstrate a cultural practice from some cultural heritage, filtered through one of the intercultural theories presented in the course. Teamwork is essential in order to create a proposal for the project, negotiate meeting time and space, create textual and visual materials, research its foundations, and determine appropriate interpretations and presentation methods.

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

Students examine a wide variety of performance forms from several ethnic and geographic traditions, which demands that they engage in both their own community (by integrating their responses to other cultures) and build the ability to engage in the global community (by applying knowledge of different cultural traditions) through in-class graded discussion labs, quizzes, a performance project with written analysis, and a final exam. Through these experiences, students discover how and why performance develops communities and reinforces civic responsibility.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Performance and World Cultures takes the process of cultural transfer and transformation as its subject matter. Studying performances from every inhabited continent, students look at how performance practices develop specific cultural communities and inform cultural identity. At the same time, students learn to think critically about performance traditions, including dance, film, music, theatre, and performance art, as they make comparisons across cultures. The class includes US cultural performance as well as global performances. All of the course readings were written in the last fifty years (most in the last decade) and 80% of the performances we consider took place in the last fifty years.
Course title and number: MUSC/PERF/THAR 301: Performance and World Culture
Term (e.g., Fall 20XX): Spring 20XX
Meeting times and location: TBA

Course Description and Prerequisites

Catalog Description: Application of the tools of performance studies to explore the enactment of the arts in world cultures and the ways the people of every society express themselves in performance; examination of different genres of performance through music, theatre, verbal art, and dress.

Prerequisite: Junior or senior classification or permission of the instructor

We all know that it's a small world: Houston is one of the fastest growing multicultural cities in the US, College Station has two sushi restaurants, and TAMU has a campus in Qatar. Many of us have family and friends living outside the US, most of us have a few stamps in our passports, and some of us call another nation home. As we travel to and from other cultures (eating their foods, dancing their dances, wearing clothes inspired by their folk costumes, visiting their national landmarks), we transfer our culture to new locations and peoples, and new cultures transfer to us.

Performance studies scholars understand dance, performance art, plays, music, and everyday acts as performances of cultural identity. In this class, we'll explore the roots of various "American" performance genres and styles by reading, watching, talking, and writing about a variety of cross-cultural performances, paying particular attention to how performance frames and creates national, ethnic, racial, and sexual identity. We'll look at how performance traditions change between cultures and throughout time, and how these traditions build a sense of cultural heritage. This course will familiarize students with the field of performance studies and explore the enactment of the arts in world culture.

Learning Outcomes

We'll spend the majority of our class time evaluating and analyzing a variety of performances understood as cross-cultural because of their style, narrative content, intended audience, or production process. When you finish this course, you will

- analyze representative cross-cultural performances and performers
- apply theories of cross-cultural performance in discussions and a project
- explain how performance facilitates cultural transfer
- synthesize course concepts by devising cross-cultural performance situations
- critically evaluate a variety of performance styles and genres.

We will measure our mastery of these course objectives through

- in-class, graded discussion labs
- three quizzes
- final exam
- group performance project and written analysis.
Instructor Information

Name: Kirsten Pullen
Telephone number: 845-2899
Email address: kpullen@lamu.edu
Office hours: TR11-12
Office location: LAAH275

Textbook and/or Resource Material

Required Texts: All texts are available online on WebCT. I expect you to print each document and bring it to class so that we can refer to it, read from it, perform it, or otherwise explore its ideas.

Required Performances: You must see two live performances this term, Kharif Powell (18 February; 7:30pm; Rudder Forum Theatre) and My Children! My Africa! (15-17 April at 8:00pm and 18 April at 2:00pm; Rudder Forum Theatre; $5.00/students). You must also see three films (Devadas; Crouching Tiger, Hidden Dragon; and The Color Purple). These are on reserve at EDMS and available through Media Matrix.

Grading Policies

Participation (25): Class works when we’re all engaged. I expect you to attend every class, to have completed and considered all the readings, and to participate in all discussions, small group work, guest artist residencies, and other activities. Except for the three full-length films, we view performances in class. This facilitates cross-viewing (where the experience is informed by the reactions of other audience members) and allows us to develop an interpretive community through which we’ll interrogate performances of culture. Because learning happens in the classroom, I take attendance; each unexcused absence results in 2.5 points subtracted from your participation grade.

Discussion Labs (25): In your performance groups, you will discuss a specific question about a reading or screening. These discussions may take place over email, in person, or on the WebCT discussion board and will integrate the readings and viewings associated with the question. When you’ve completed your discussion, one group member will synthesize the responses into a 250-word page paper and posting it on WebCT. In class, you’ll all discuss your question with reference to this paper and to your own notes. There are 5 discussions this term, and group members may earn up to five points for each discussion. The group member who takes on the synthesis role of synthesis may earn up to six points—she will earn a bonus point for the administrative tasks associated with the assignment.

Quizzes (125): We will take three short, in-class quizzes over the course of the term. These quizzes will cover lectures, required readings, in-class viewings, guest artist residencies, films, and performances. The first two quizzes are worth 50 points; the final quiz (over My Children! My Africa!) is worth 25 points.

Group Project (200): Working in groups of 4-6 students, you will perform culture. You might present a cultural practice from your own or other group members’ heritage; you might stage a portion of a play (either original or canonical) filtered through one of the intercultural theories we’ve studied; you might take up another cultural position and present one of its cultural products; you might come up with a better idea yourselves! We’ll view these performances in class. In addition to the performance itself, your group will submit a performance proposal (500 words) that indicates your style and genre of performance, your topic, and your theoretical and artistic contexts as well as a project plan with a timetable, rehearsal schedule, identification and allocation of tasks, and other relevant information about your process. After you complete your performance, you’ll each write a performance analysis (1000 words) that identifies and contextualizes your cultural performance, explains your artistic aims, analyzes
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You are responsible for all in-class viewings, lectures, guest-artist residencies, and performances. All readings and screenings are due on the date indicated. No work will be accepted via email without prior arrangement. No late assignments, no extra credit. In the case of excused absences, refer to TAMU Student Rule 7 at http://studentrules.tamu.edu/rule07.

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<td>Performance</td>
<td>D</td>
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<td>Final</td>
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A=500-450 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=449-400 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=399-350 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=349-300 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 Fails to achieve any of the above.
### Course Topics, Calendar of Activities, Major Assignment Dates

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<tr>
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Texas A&M University

Core Curriculum Cover Sheet

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

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

2. Course prefix and number: THAR 301

3. Texas Common Course Number:

4. Complete course title: Performance in World Cultures

5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester:

10. Number of students per semester:

11. Historic annual enrollment for the last three years:

   12. 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]

    [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/corecurriculum/2014

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

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

MUSC/PERF/THAR 301 Performance and World Cultures teaches students specific methods for analyzing and evaluating dance, film, theatre, and solo performance art. Students apply those analytic skills in papers, quizzes, and class discussions, enabling critical communication about works of art. In addition, the course culminates in a group project that enables students to use their own creative skills to develop a performance of their own.

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 apply specific rubrics for analyzing various works of art, evaluating and synthesizing information. They must complete a group project that is inquiry-based, researching and re-performing a cultural performance. This further enables both their critical and creative thinking.

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

The assignments in the class stress both written and verbal communication. The discussion labs first ask students to communicate via the WebCT blackboard, expressing their ideas in writing. Then, they must synthesize those ideas and present them to the class. In addition, the class has regular small group question sessions, so that students talk with each other and then the whole group as well as a final paper that communicates their experience with the performance project and incorporates their research into cultural performance. The processes of analyzing and creating performance address effective visual communication as they either involve visual media directly or they involve visual, nonverbal cues that contextualize the given performance and give clues to its structure and the values represented in it.
Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The group performance project is a very effective means of synthesizing and applying course concepts. Students work together to select, interpret, and demonstrate a cultural practice from some cultural heritage, filtered through one of the intercultural theories presented in the course. Teamwork is essential in order to create a proposal for the project, negotiate meeting time and space, create textual and visual materials, research its foundations, and determine appropriate interpretations and presentation methods.

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

Students examine a wide variety of performance forms from several ethnic and geographic traditions, which demands that they engage in both their own community (by integrating their responses to other cultures) and build the ability to engage in the global community (by applying knowledge of different cultural traditions) through in-class graded discussion labs, quizzes, a performance project with written analysis, and a final exam. Through these experiences, students discover how and why performance develops communities and reinforces civic responsibility.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Performance and World Cultures takes the process of cultural transfer and transformation as its subject matter. Studying performances from every inhabited continent, students look at how performance practices develop specific cultural communities and inform cultural identity. At the same time, students learn to think critically about performance traditions, including dance, film, music, theatre, and performance art, as they make comparisons across cultures. The class includes US cultural performance as well as global performances. All of the course readings were written in the last fifty years (most in the last decade) and 80% of the performances we consider took place in the last fifty years.
Course title and number  MUSC/PERF/THAR 301: Performance and World Culture
Term (e.g., Fall 200X)  Spring 201X
Meeting times and location  TBA

Course Description and Prerequisites

Catalog Description: Application of the tools of performance studies to explore the enactment of the arts in world cultures and the ways the people of every society express themselves in performance; examination of different genres of performance through music, theatre, verbal art, and dress.

Prerequisite: Junior or senior classification or permission of the instructor

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- explain how performance facilitates cultural transfer
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- critically evaluate a variety of performance styles and genres.

We will measure our mastery of these course objectives through

- in-class, graded discussion labs
- three quizzes
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- group performance project and written analysis.
Instructor Information

Name: Kirsten Pullen
Telephone number: 845-2899
Email address: kpullen@tamu.edu
Office hours: TR 11-12
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Textbook and/or Resource Material

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Quizzes (125): We will take three short, in-class quizzes over the course of the term. These quizzes will cover lectures, required readings, in-class viewings, guest artist residencies, films, and performances. The first two quizzes are worth 50 points; the final quiz (over My Children! My Africa!) is worth 25 points.

Group Project (200): Working in groups of 4-6 students, you will perform culture. You might present a cultural practice from your own or other group members' heritage; you might stage a portion of a play (either original or canonical) filtered through one of the intercultural theories we've studied; you might take up another cultural position and present one of its cultural products; you might come up with a better idea yourselves! We'll view these performances in class. In addition to the performance itself, your group will submit a performance proposal (500 words) that indicates your style and genre of performance, your topic, and your theoretical and artistic contexts. The project has a timetable, rehearsal schedule, identification and allocation of tasks, and other relevant information about your process. After you complete your performance, you'll each write a performance analysis (1000 words) that identifies and contextualizes your cultural performance, explains your artistic aims, analyzes
your intended and actual outcomes, details your technical and geographic constraints, and develops your artistic and theoretical contexts. You'll also submit a revised project plan that reflects the actual work done by group members on the performance. Proposals and preliminary project plans are due 23 March (25 points); analyses and revised plans are due 12 May (75 points), and performances will take place in class 27 and 29 April (100 points).

Final Exam (125): We'll take an exam as scheduled by the registrar's office, on May 12. It will cover readings, in-class screenings, discussions, artist residencies, performances, and activities from the entire course.

You are responsible for all in-class viewings, lectures, guest-artist residencies, and performances. All readings and screenings are due on the date indicated. No work will be accepted via email without prior arrangement. No late assignments, no extra credit. In the case of excused absences, refer to TAMU Student Rule 7 at http://student-rules.tamu.edu/rule07.

<table>
<thead>
<tr>
<th>Grade Distribution:</th>
<th>Grade Equivalency:</th>
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<tbody>
<tr>
<td>Participation</td>
<td>25</td>
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<tr>
<td>Discussions</td>
<td>25</td>
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<tr>
<td>Quizzes</td>
<td>125</td>
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<tr>
<td>Performance</td>
<td>200</td>
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<tr>
<td>Final</td>
<td>125</td>
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</tbody>
</table>

A=500-450 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=449-400 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=399-350 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=349-300 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 Fails to achieve any of the above.
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
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<tbody>
<tr>
<td>2</td>
<td>Intercultural Performance</td>
<td></td>
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<tr>
<td>6</td>
<td>Telling Stories</td>
<td></td>
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<td>7</td>
<td>Discussion II</td>
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<tr>
<td>8</td>
<td>Global Cinema</td>
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<tr>
<td>9</td>
<td>Global Cinema, Discussion III</td>
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<td>10</td>
<td>Global Cinema</td>
<td></td>
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<td>11</td>
<td>Discussion IV, Quiz II</td>
<td></td>
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<td>12</td>
<td>Theatres of Culture</td>
<td></td>
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<tr>
<td>13</td>
<td>Theatres of Culture, Quiz III</td>
<td></td>
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<tr>
<td>14</td>
<td>Performances, Discussion V, Final Exam</td>
<td></td>
</tr>
</tbody>
</table>

The Americans with Disabilities Act (ADA)

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

Academic Integrity

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

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

1. This request is submitted by (department name): Health and Kinesiology

2. Course prefix and number: DCED 202

3. Texas Common Course Number:

4. Complete course title: Dance Appreciation

5. Semester credit hours: 3

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

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

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

- Yes
- No

8. How frequently will the class be offered?

- Every Fall, Spring and Summer

9. Number of class sections per semester:

- 1

10. Number of students per semester:

- 80 estimated; in the summer 2-3 sections will be offered

11. Historic annual enrollment for the last three years:

- New course

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

13. Submitted by:

- Course Instructor

14. Department Head

15. College Dean/Designee

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

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

Foundational Component Area: Creative Arts

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

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

Dance Appreciation is a survey of dance focusing on how this human expression has developed worldwide. This course will examine the cultural, social, and artistic aspects of dance in numerous societies. Course materials will allow students to explore dance forms through academic writings, performance videos, documentaries, and interviews with choreographers and dancers. Students will analyze these dance forms and discuss the historical, social, and political influences that surround their development. Various artistic dance genres will be discussed including their major historical figures and their contributions to the art form. Students will be required to attend live performances of cultural/artistic dance. From some of these performances the students will attend a question and answer session with the artists or interview one of the artists. The students will develop questions to pose to the artists in order to complete the written assignments. Dance recently had a resurgence in popular culture with the creation of a number of popular television shows on dance and social media phenomena. This media portrayal of dance and its artists will be discussed including its influence on the professional world of dance and cultures worldwide.

Core Objectives

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

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

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

Students will be asked to view dance works and create personal interpretations of the cultural/artistic nature of the work. Artworks are thought provoking and raise questions in the viewers' mind. Students will share these questions that arise with their peers and have discussion on the analysis of dance works. Art is universal but it is also personal and the students will be asked to evaluate on a universal and personal level. The personal level will include an overall evaluation of the work and trying to identify the elements of the work that lead that evaluation. Students will also use historic critical writings and interviews with artists to add to the process.

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

Students will view, read, write and discuss dance as a cultural/artistic form. Numerous videos and a few live performances will allow the students to experience this performing art from many countries. These performances lead to written assessment of the work and how the work impacts the student. At the live performances the students will discuss the art presented with the artists through question and answer sessions. These questions will be instrumental in the analysis of the performance which will be submitted in written format. Students will form discussion groups and share their thoughts on the works being presented.
Texas A&M University

Core Curriculum

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

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

Students will be broken into discussion groups for each assignment. Each student will view the work and create his/her own interpretation and analysis of the work. The students will then discuss their findings with their group. The goal is to share different points of view and discover how different people are affected differently by the same piece of art. These discussions will be presented with the groups findings focusing on what elements where agreed upon in the work and what elements were not.

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

Dance is embedded in our souls and therefore it is everywhere. Cultural/artistic dance is woven into the historical, social, and political aspects of our world. The world influences art just as art influences the world. This connection is easily seen in the development of artistic movements and cultural events throughout history. Through the course students will be exposed to dance from many cultures and how this dance is a part of the everyday life. These cultures dance to celebrate major events, hold onto traditions, social interaction, religious beliefs and even to honor the dead. Artistic dance is created for many reasons as well. Students will understand the relationship between the external world and the development of the art work. We may all have different experiences throughout our lives but we are all human and share a common thread through the arts.

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 Health and Kinesiology

DCED 202 – Dance Appreciation

Request for International and Cultural Diversity (ICD) Designation

DCED 202 examines dance on a global level including the cultural, religious and artistic roles of dance in society. The students will explore numerous folk dances and their role in the culture of countries such as Africa, Philippines, Greece, Israel, Japan, India and Scotland. Social dance forms and their origins will be examined as well; Tango originated in Argentina while the Waltz developed in Germany and then there are the numerous Latin based dances as well. Cultural differences are seen in the professional genres of dance as well; European contemporary dance has a very different style than the American counterpart. Students will analyze the influences of European culture and history that have such a large impact on its growth in those countries; for example, Hitler’s influence on the choreographers working in Germany at that time and how this affected the dance world on a broader base. Many of our societal struggles spur choreographers to respond, students will discuss these works that have been driven by 911, AIDS, sexual violence, child abuse, and human trafficking just to name a few.
Course Title: Dance Appreciation  
Term: Spring 2014  
Instructor: Clinical Assistant Professor Armstrong  
Email: Carisa-armstrong@hlkn.tamu.edu  
Office Location: 230A GRW

Required Texts:  
The Dance Experience: Insights into History, Culture and Creativity by Myron Howard Nadel and Marc Raymond Strauss  
Dancing: The Pleasure, Power, and Art of Movement by Gerald Jonas  
Other handouts may be provided for supplemental information.

Course Description: Dance Appreciation provides an introduction to dance including its cultural, social and artistic aspects. Special emphasis is given to the appreciation and understanding of the role dance plays in various societies and how society influences the development of dance as an art form. This course will explore various artistic dance genres, the cultural influence of dance and then turn to contemporary culture and current issues in dance.

Course Objectives:  
1. To develop an understanding and appreciation of dance as a cultural and artistic form.  
2. To demonstrate knowledge of dance history, artists and genres as reflections of cultural and societal influences.  
3. To discuss scientific, political and sociological factors affecting the evolution of dance.  
4. To develop abilities in critical viewing, reading and writing from dance sources that include film/video, live performance, and literature.  
5. To relate current issues in dance to current culture and everyday life.  
6. To demonstrate competency in reading, writing, and speaking about dance with clarity within a historical/cultural context.

Learning Outcomes:  
The assessment of these outcomes is reflected in the written assignments and exams.  
1. Students will be able to compare and contrast dances from various cultures and understand their cultural significance.  
2. Students will be able to explain scientific, political and sociological factors affecting the evolution of dance.  
3. Students will be able to analyze formal criticism of singular dance works and evaluate.  
4. Students will develop a knowledge base and understanding of dance within society as it relates to art, entertainment and culture.  
5. Students will be able to identify and distinguish between various cultures based on writings, music and video.  

General Course Content:  
1. Defining dance and the reasons behind this human expression  
2. Discussing the earliest forms of dance  
3. Understanding dance and its religious and cultural roles in numerous cultures  
4. Visual exposure to various types of dance and their unique styles  
5. Exploring the development at dance as an art form and the development of the professional dance genres world wide  
6. Analyzing current trends and issues in dance and their impact on society
Course Work:
Video Analysis Assignments = 20 points
  • These are online assignments requiring students to view various videos of cultural/Artistic dance and answer questions analyzing the dance form. Creating their own interpretations of the work and working with other students to discuss their thoughts.
    ○ 4 assignments worth 5 points each
Exams = 40 points
  • These exams will include traditional testing methods as well as video recognition of various genres and cultural forms of dance.
    ○ Midterm Exam = 20 points
    ○ Final Exam 20 points
Critique of Live Performances = 20 points
  • Students will be required to attend two live dance performances in two different genres or cultural forms of dance. The students will write a critical analysis of this performance. One of these performances must be followed with a question and answer with the artists.
    ○ 2 Live Performance Critiques - each is worth 10 points
Peer Article Reviews = 20 points
  • Students will work in groups to discuss the aspects of specific articles related to dance as a cultural and artistic form. These discussions are designed to allow for the students to exchange ideas about the content and how it impacts them.
    ○ 2 Peer Article reviews - each worth 10 points

Grade Scale: 90-100 = A  80-89 = B  70-79 = C  60-69 = D  Below 60 = F

Course Calendar:

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>What is dance and Why do we dance</td>
<td>Nadel - Foreward; Jonas - Ch. 1</td>
</tr>
<tr>
<td>2</td>
<td>Dance and Early Cultures</td>
<td>Nadel - Ch. 1&amp;2; Jonas - Ch. 2</td>
</tr>
<tr>
<td>3</td>
<td>Dance as religion and ritual</td>
<td>Nadel - Ch. 3-5; Jonas - Ch. 3</td>
</tr>
<tr>
<td>4</td>
<td>Social Dance</td>
<td>Nadel - Ch. 6; Jonas - Ch. 4</td>
</tr>
<tr>
<td>5</td>
<td>Development of Ballet</td>
<td>Nadel - Ch. 8; Jonas - Ch. 5</td>
</tr>
<tr>
<td>6</td>
<td>New Worlds of Dance</td>
<td>Nadel - Ch. 7; Jonas - Ch. 6</td>
</tr>
<tr>
<td>7</td>
<td>Development of Modern Dance</td>
<td>Nadel - Ch. 9&amp;10; Jonas - Ch. 7</td>
</tr>
<tr>
<td>8</td>
<td>Midterm Exam</td>
<td></td>
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<tr>
<td>9</td>
<td>Dance on Screen</td>
<td>Nadel - Ch. 11</td>
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<tr>
<td>10</td>
<td>Dance and Gender</td>
<td>Nadel - Ch. 12</td>
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<tr>
<td>11</td>
<td>Dance and Education</td>
<td>Nadel - Ch. 13</td>
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<tr>
<td>12</td>
<td>Technique, Choreography and Notation</td>
<td>Nadel - Ch. 14-16</td>
</tr>
<tr>
<td>13</td>
<td>Productions World Wide</td>
<td>Nadel - Ch. 18&amp;19</td>
</tr>
<tr>
<td>14</td>
<td>Expansion of Dance in Current Society</td>
<td>Nadel - Ch. 20 &amp; handouts</td>
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<tr>
<td>15</td>
<td>Final Exam</td>
<td></td>
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</tbody>
</table>

Attendance Policy
"The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at http://student-rules.edu/rule07."
**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](http://disability.tamu.edu).

**Plagiarism**
The handouts used 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, lab problems, in-class materials, review sheets, and additional problem sets. Because these materials are copyrighted, you do not have the right to copy the handouts, unless I expressly grant permission.

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 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.”

**Academic Integrity Statement**
“Aggies do not lie, cheat or steal, nor do they tolerate those who do.”

“The Aggie Code of Honor is an effort to unify the aims of all Texas A&M men and women toward a high code of ethics and personal dignity. For most, living under this code will be no problem, as it asks nothing of a person that is beyond reason. It only calls for honesty, integrity, characteristics that Aggies have always exemplified. The Aggie Code of Honor functions as a symbol to all Aggies, promoting the understanding and loyalty to truth and confidence in each other.”

All students are expected to abide by the Aggie Honor Code. Students should be aware of all Honor Council Rules and Procedures on the Honor Council website at [http://aggiehonor.tamu.edu](http://aggiehonor.tamu.edu).
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): Health and Kinesiology

2. Course prefix and number: KINE 311

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

4. Complete course title: Fundamentals of Rhythms and Dance

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
   □ Communication
   □ Creative Arts
   □ American History
   □ Government/Political Science
   □ Social and Behavioral Sciences

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

8. How frequently will the class be offered? Every fall and every spring semesters

9. Number of class sections per semester: one

10. Number of students per semester: 30

11. Historic annual enrollment for the last three years: 2009-10 - 52 2010-11 - 43 2011-2012 - 38

   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

    Approvals:

    Department Head

    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.

Jun 11, 2013

Texas A&M University 788
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

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

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

Kine 311 fits into the creative arts foundational component area because of the focus on dance appreciation, analysis of performance and developing creative dance products for performance. Students have an intimate experience with dance by participating in dancing, dance making, dance appreciation and dance inquiry. Students study foundations of creative dance, rhythms, International folk dance and square dance through movement and preparing lessons to teach the content in each of these areas.

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 create and perform two original works during the semester (both evaluated for creative thinking, and innovation). They analyze live dance performances using the framework of movement elements and aesthetic principles to evaluate dance performances. This ability is demonstrated through a written document which requires rich description of two different dances, an analysis of the movement elements shown and a connection to aesthetics. The ability to understand the cultural and historical context of dance and its various forms, is demonstrated by students planning for and teaching dances from other cultures. The teaching experiences in the class require them to synthesize information into a cogent plan which they execute. The teaching and plan are both evaluated as part of their teaching grade.

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

Students communicate through movement by performing their created works designed to demonstrate the interpretation and expression of ideas, themes or stories. Each performance (2) is evaluated for creativity and visual aesthetics using a rubric. Students demonstrate the ability to communicate with writing through the analysis assignment in which they provide descriptions of two different dances delineating movement elements and analyzing the performances for aesthetic appeal. Finally students communicate orally by creating a square dance call and performing it with music while their classmates dance it.

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

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

Students have several opportunities to develop teamwork in the course. They work in pairs or small groups to create and perform two different dances. This requires meeting in and outside of class and helping each other to create movement sequences able to be performed by everyone on the team. They must be ready to perform together which requires practice and a supportive climate to be successful. These performances are evaluated by a rubric in which coordination with others is a component. Students are required to develop a lesson plan with a partner for teaching a folk dance to school aged children. In this assignment they must establish roles and responsibilities and then execute their plan for a grade. The plan and the teaching of it are both evaluated using a rubric. During the skills tests for Folk dance and square dance students are encouraged to help their classmates be successful by discussing performance criteria and reviewing the fundamentals required in their demonstration of skill. Students are tested in groups so they can help each other. The class climate is established to be supportive and not competitive.

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

Within this class students study folk dance from around the world. They research the country of origin and how specific dance styles and movements are connected to geography, the culture of the country and region. They develop a global perspective of historical context and how the development of dance in different regions of the world occurred. Additionally they must identify how dances from around the world are used to promote the understanding of the global community. During the semester students are required to attend a live performance and are provided guidelines for audience etiquette in a social setting. Students are evaluated on their understanding of this information in the personal response section of their dance analysis assignment, on exams and through class discussions.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
FUNDAMENTAL RHYTHMS AND DANCE
KINE 311 Spring 2013
11:10-12:25 TR

Instructor  Dr. Susan Wagner
Office  360C Blocker
Phone  845-2063
Email  swagner@tamu.edu
Office hours  M-F 10 - 11 am
Prerequisite  Junior/Senior classification or instructor permission
Required Text  Dance Teaching Methods and Curriculum Design, 2003, Kassing, & Jay
- Human Kinetics,
ISBN # 0-7360-0240-5

Handouts  Handouts can be downloaded from: http://courses.education.tamu.edu

Purpose: The purpose of this class is to develop the requisite skills in creativity, rhythms, folk, and square dance necessary to be an effective dance teacher in the school environment. A basic understanding of how to teach the various dance components, to different levels of learners will be enhanced. The student will develop a greater appreciation for dance and feel more comfortable teaching dance as a result of this class.

Objectives: By the end of the semester students will be able to:
- Dance expressively without fear or embarrassment incorporating the elements of movement into a creative choreography for performance.
- Demonstrate selected folk dances and square dance movements with appropriate music.
- Teach a folk dance and call a square dance
- Model the learning process used in dance and describe the seven cross-disciplinary categories relevant to teaching dance.
- Use language and the three stages of learning to create developmentally appropriate lessons in dance.
- Identify characteristics of learners based on age and cultural orientation that will indicate approaches to teaching based on their unique needs.
- Describe the characteristics of the 4 dance form categories, and relate choreographic and aesthetic principles to dance making and appreciation.
- Explain how history impacts dance education in all of the 4 dance form categories.
- Demonstrate analysis skills directly related to dance appreciation.

Dress: Wear activity clothes. Be ready to dance every day.

Grading:
- Written Exams (3)  16.6% each (50%)
- Skills  20%
- Teaching and Square Call  20%
- Analysis Assignment  10%

Final course grades will be assigned as follows:
A  90 or above
B  80 - 89
C  70 - 79
D  60 - 69
F  less than 60
Exams: The three exams are independent of one another and comprise the major portion of the grade in the course (50%). Information from the text, lectures, handouts and the class web site will be included on the exams.

Skills: There will be 4 skill performances:

1. Creative dance performance, in which you will create and perform a 1-2 minute dance (either with a partner or in a small group) crafted to demonstrate the aesthetic principles and communicate an idea, theme, story or message. In this performance originality and imaginative use of movement are important. The performance should captivate the audience, use of facial expression in addition to interesting and varied movement will contribute to the affect of the performance. A diagram of the space use with pathways drawn on it will accompany your performance.

2. Rhythmic dance performance, in which you will create and perform a 1-2 minute dance (either with a partner or in a small group) crafted to demonstrate your understanding of rhythmic structure, aesthetic principles and the use of musical accompaniment in dance. A written score will accompany the performance to demonstrate your ability to choreograph with music.

3. Folk dance skills test, in which you will perform 6 folk dances selected from the 12 dances learned in class. You will be expected to identify the dance movements when given the name of the dance. Each dance will be performed by the entire class at the same time and you are expected to help your classmates review the steps and provide encouragement to them.

4. Square dance skills test, as a team of 8 (set) you will listen to a called dance and help each other to perform it accurately by encouraging each other and by reviewing the calls contained in the dance.

Folk Dance Teaching: Working with a partner you will learn an assigned folk dance, develop a lesson plan including background information and teaching techniques, and teach this dance to the class. A handout for the class is required showing the background information and sequence of movements notated using the Language to Dance method.

Square Dance Call: You will create and call a square dance that includes an opener, two figures, a break and a closer. Music will be provided by your instructor. In this assignment you will demonstrate your ability to project your voice using a microphone, stay with the beat of the music and combine interesting calls into an enjoyable sequence.

Analysis Assignment: An important part of learning dance is becoming a knowledgeable audience member. Developing analysis and evaluation skills will enable you to appreciate your own work and the work of others. In this assignment you will attend a live performance (outside of class) and systematically analyze two different dances in it. On Moodle there is an analysis chart to guide your observation. The performances you analyze must be from this semester and should be documented with the location time and name of the performance. The charts must be completed with attention to written communication such as including relevant and compelling descriptions, skillful communication of ideas that are grammatically error free and consideration of the audience reading the analysis. Late submissions will lose 10 points for lateness. Submissions over a week late will not be accepted and will receive a 0.

Attendance: Regular attendance is expected. The penalty for missing class will be that you will have difficulty completing the skill portion of the course. No skill or exam make ups will be given without a University excused absence. The reasons absences are considered excused by the university are listed below. See Student Rule 7 for details (http://student-rules.tamu.edu/rule07). The fact that these are university-excused absences does not relieve the student of responsibility for prior notification and documentation. Failure to notify and/or document properly may result in an unexcused absence. Falsification of documentation is a violation of the Honor Code.
1) Participation in an activity that is required for a class and appears on the university authorized activity list at
https://studentactivities.tamu.edu/app/sponsauth/index
2) Death or major illness in a student's immediate family.
3) Illness of a dependent family member.
4) Participation in legal proceedings or administrative procedures that require a student's presence.
5) Religious holy day. NOTE: Prior notification is NOT required.
6) Injury or illness that is too severe or contagious for the student to attend class.
   a) Injury or illness of three or more class days: Student will provide a medical confirmation note from his or her medical provider within one week of the last date of the absence (see Student Rules 7.1.6.1)
   b) Injury or illness of less than three class days: Student will provide one or both of these (at instructor's discretion), within one week of the last date of the absence: (i.)Texas A&M University Explanatory Statement for Absence from Class form available at http://attendance.tamu.edu or (ii.) Confirmation of visit to a health care professional affirming date and time of visit.
7) Required participation in military duties.
8) Mandatory admission interviews for professional or graduate school which cannot be rescheduled.

Other absences may be excused at the discretion of the instructor with prior notification and proper documentation. In cases where prior notification is not feasible (e.g., accident or emergency) the student must provide notification by the end of the second working day after the absence, including an explanation of why notice could not be sent prior to the class.

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

Academic Integrity Statement and Policy:

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

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning and to follow the philosophy and rules of the Honor System. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements or the processes of the Honor System. For additional information please visit http://aggiehonor.tamu.edu/ On course work, assignments, and examinations at Texas A&M University, you may be asked to sign the following Honor Pledge: "On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work."
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Description</th>
</tr>
</thead>
</table>
| 1/15   | Introduction to dance education  
Dance form categories  
Chaps 1, 2, 8 (p. 109) |                                                          |
| 1/17   | How students learn dance  
Movement elements and principles  
Chap 4, 8 (p. 111) |                                                          |
| 1/22   | Elements, principles and aesthetics  
(p. 116-123) |                                                          |
| 1/24   | Imagery and Dance  
1st Dance Performance assigned |                                                          |
| 1/29   | Locomotor and Nonlocomotor Movements  
The creative dance lesson  
Chaps 202-224 |                                                          |
| 2/5    | Rhythmic Movement  
Chap 5 (p. 65-69) |                                                          |
| 2/7    | Beat Awareness  
Beat Competency |                                                          |
| 2/12   | Accents and Patterns and phrases  
2nd Dance Performance Assigned |                                                          |
| 2/19   | Test 1  
Chaps. 1, 2, 4, 8, 13 (202-224)  
Creative dance and Rhythms handouts on Moodle |                                                          |
| 2/21   | Dance Performance 2 |                                                          |
| 2/26   | Introducing Folk Dance  
Basic Steps |                                                          |
| 2/28   | Group Instruction  
(Classroom)  
Chaps 5, 6 |                                                          |
| 3/5    | The folk dance unit  
Chap 13 (225-244) |                                                          |
| 3/7    | Preparing for teaching, lesson planning  
Chap 9 |                                                          |
| 3/19   | Teach Folk Dances |                                                          |
| 3/27   | Teach Folk Dances |                                                          |
| 3/29   | Test 2  
Chaps. 5, 6, 9, 13 (225-224) Folk history on Moodle |                                                          |
| 3/26   | Folk Dance Skills Test |                                                          |
| 3/28   | Contra Dance/Intro to Square Dance  
Chap 13 (245-275) |                                                          |
| 4/9    | Basic and Mainstream Calls  
Callerlab document on Moodle |                                                          |
| 4/11   | Basic and Mainstream Calls |                                                          |
| 4/16   | Prepare for calling assignment  
Turn in 2 completed Analysis Charts in Moodle by 5 pm |                                                          |
| 4/18   | Test 3 Chap 13 (p. 245-275) Square dance calls, see callerlab document on Moodle |                                                          |
| 4/23   | Calling Evaluation |                                                          |
| 4/25   | Calling Evaluation |                                                          |

Final Exam: Friday May 3, 3-5pm Square dance skills test.
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/THAR 328

3. Texas Common Course Number: n/a

4. Complete course title: Japanese traditional Performing Arts

5. Semester credit hours: 3

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

<table>
<thead>
<tr>
<th>Communication</th>
<th>Mathematics</th>
<th>Life and Physical Sciences</th>
<th>Language, Philosophy and Culture</th>
<th>Creative Arts</th>
<th>American History</th>
<th>Government/Political Science</th>
<th>Social and Behavioral Sciences</th>
</tr>
</thead>
</table>

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

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

- [x] Yes
- [ ] No

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

9. Number of class sections per semester:

- [ ] 1

10. Number of students per semester:

- [ ] 100. Note: Previously only offered as a study abroad summer program, now revised for long semesters in College Station

11. Historic annual enrollment for the last three years:

- [ ] 13 (study abroad)
- [ ] 0 (cancelled due to tsunami)
- [ ] 11 (study abroad)

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] | Date: 5-31-13

14. Department Head: [Signature] | Date: 6-4-13

15. College Dean/Designee: [Signature] | Date: 6-4-13

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

See form instructions for submission/approval process.
Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art. The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

This course examines various Japanese traditional performing arts from the seventh-century to the present day. At the end of the course, students will be able to identify various genres of traditional Japanese performance arts, analyze their various features and characteristics, compare aesthetic values that are shared between these genres, discuss important individuals and events in the development of the traditional Japanese performance arts, and critically articulate the cultural, social, and aesthetic values that are expressed in these artistic forms.

Core Objectives

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

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

This course exposes students to a wide variety of traditional Japanese musical genres. Emphasis will be placed on developing modes of inquiry and analysis that will give the students opportunities to think critically about these genres, specifically how music serves as a social document that aurally documents social change and aesthetic values in modern-day Japan. This objective will be evaluated by several short analytical summary papers and group presentations that will involve multi-media and audio-visual components.

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

To help students develop their communication skills, course requirements include observing live or video-recorded performances and several short analytical summary papers and group oral presentations that will include multi-media and audio-visual components. The papers and group oral presentations will be evaluated based on the students' ability to effectively and intelligently express their ideas and synthesize information about traditional Japanese music and its relationship to contemporary Japanese society.

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

An important component of this course includes group presentations using PowerPoint/Keynote, multi-media, and audio-visual components, in which students share their interpretations of key course materials and develop a unified presentation for their classmates.

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

One of the learning goals of this course is to expose the students to an unfamiliar musical culture and use creative works from this culture to develop intercultural competence. While this course focuses on the traditional music of Japan, the critical skills acquired will give the students an ability to conceive of regional, national, and global music as texts that construct and reflect social values and aesthetics. This will elevate the role of music in their lives from one which whose function is merely entertainment to a document that can used to deeply understand the world around them.
Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Since music is a cultural phenomenon that both mirrors and impacts social changes at large, Japanese music can be viewed as a social text that sonically reflects social change and aesthetic values. When comparing and analyzing the role of music throughout Japanese history and the role of music within contemporary Japanese society, students gain the ability to appreciate performance from another culture while gaining a deeper understanding of their own aesthetic values.

This course examines the rich cultural traditions of Japanese traditional performing arts from the seventh-century to the present day, with particular emphasis on the changing role of traditional musical genres in Japanese society from the end of World War II. Students will be able to identify various genres of traditional Japanese performance arts, analyze their various features and characteristics, compare aesthetic values that are shared between these genres, discuss important individuals and events in the development of the traditional Japanese performance arts, and critically articulate the cultural, social, and aesthetic values that are expressed in these artistic forms. Students examine Japanese traditional performing arts in terms of the how these genres have developed since their inception and observe the role that this musical heritage plays in modern day Japan.

The simultaneous existence of traditional genres such as gagaku (Imperial court music) and shakuhachi honkyoku (sonic meditations originally performed by wandering Buddhist priests)—preserved as aural “snapshots” of the past—and more experimental artists, is not a dialectic to be viewed as conflicting. Rather, it is merely a reflection of where Japan is at this particular point in its history, a country struggling to retain its cultural heritage as it strengthens its identity as a modern nation, with contributions from non-Japanese and diasporic communities helping to define the state of Japanese music today.
MUSC/THAR 328: Japanese Traditional Performing Arts  
Fall 2014  
Texas A&M University  
Course number: MUSC/THAR 328  
Meeting days/times: TBA  
Instructor: Dr. Martin Regan  
Office: LAAH 433  
Phone: (979) 458-0939  
Office hours: By appointment  
Email: reganm@tamu.edu  
Credit hours: 3  
Course website: elearning.tamu.edu (with access to mediamatrix.tamu.edu for recordings)

Required materials:  

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

Catalog description of course: Study of various genres of Japanese performing arts from the 7th century to the present; understanding these genres in their historical and cultural contexts and recognizing shared aesthetic values.

Learning outcomes:  
• Discuss of assigned readings and listening assignments  
• Identify and analyze features, characteristics, values of traditional Japanese music through a midterm and a final exam  
• Discuss course concepts in an online forum by posting responses to assigned questions and engaging with one’s peers  
• Apply intercultural competence and critical analytical skills through the completion of guided critical reflection/summary sheets  
• Give a final group presentation during week 14 on a chosen topic that demonstrates your ability to work with others in support of a shared purpose and communicate effectively using Powerpoint/Keynote, and multi-media and audio-visual components

Introduction:  
This course examines various Japanese traditional performing arts from the seventh-century to the present day. At the end of the course, students will be able to identify various genres of traditional Japanese performance arts, analyze their various features and characteristics, compare aesthetic values that are shared between these genres, discuss important individuals and events in the development of the traditional Japanese performance arts, and critically articulate the cultural and social values that are expressed in these artistic forms. The primary goal of this course is to enrich and broaden the students’ artistic horizons by being exposed to various Japanese traditional performing arts. A secondary goal includes developing modes of inquiry and analysis that will give the students opportunities to think critically about these genres (and in turn about
regional national, and other genres of world music), specifically focusing on how music serves as a social document that aurally documents social change and aesthetic values.

**Instructional method:**
Faculty lectures and discussion of course readings will be supplemented by audio and visual assignments posted on mediamatrix and active participation on an on-line discussion forum. Classes will begin with a brief review of topics covered in the previous session and answering of students’ questions, followed by a summary covering the main points of the reading. Students are expected to read in advance the topic under investigation and be prepared to actively participate in discussions.

**Course Topics and Schedule:**

**Week 1:** Overview of Japanese musical history from the 7th-century to the present day
- *Past and Present of Japanese Music:* pp. 29-47 (*Malm*)
- Online discussion forum no. 1
- Guided Critical Reflection/Summary Sheet no. 1

**Week 2:** Traditional Japanese instruments I (Winds and Strings)
- *The Shakuhachi:* pp. 165-192 (*Malm*)
- *The Koto:* pp. 193-211 (*Malm*)
- *The Biwa:* pp. 149-164 (*Malm*)
- *The Shamisen:* pp. 213-238 (*Malm*)

**Week 3:** Traditional Japanese instruments II (Percussion)
- Online discussion forum no. 2
- Guided Critical Reflection/Summary Sheet no. 2

**Week 4:** Gagaku (aristocratic court music)
- *Gagaku:* pp. 97-118 (*Malm*)
- Online discussion forum no. 3
- Guided Critical Reflection/Summary Sheet no. 3

**Week 5:** Shomyo (Buddhist chanting)
- *Religious Music:* pp. 47-98 (*Malm*)
- Online discussion forum no. 4
- Guided Critical Reflection/Summary Sheet no. 4

**Week 6:** Sankyoku (19th-century chamber music for the shakuhachi, koto, and shamisen)
- Online discussion forum no. 5
- Guided Critical Reflection/Summary Sheet no. 5

**Week 7:** Folk Music
- *Folk and Popular Musical Arts:* pp. 261-273 (*Malm*)
- Online discussion forum no. 6
- Guided Critical Reflection/Summary Sheet no. 6 (mock midterm)

**Week 8:** Midterm

**Week 9:** Japanese theater I: Bunraku
- *Bunraku:* pp. 102-120 (*Caveye, Griffith, Senda*)

**Week 10:** Japanese theater II: Noh
- *Noh:* pp. 164-180 (*Caveye, Griffith, Senda*)

**Week 11:** Japanese theater III: Kabuki
Week 2: Contemporary Japanese Music
Japanese Music in the Twenty-First Century: pp. 131-165 (Wade)
Guided Critical Reflection/Summary Sheet no. 8

Week 13: Japanese Music in the Diaspora
Guided Critical Reflection/Summary Sheet no. 9

Week 14: Final group presentations
Redefined days: Wrap-up and review
Guided Critical Reflection/Summary Sheet no. 10 (mock final)

Final Exam: TBA per registrar schedule

Grading:
Class participation – 5% (50 points)
10 points of class participation credit can be gained each week. This credit can be
received in three different ways:
1) Responding thoughtfully to the professor’s questions regarding the assigned readings
2) Asking questions that demonstrate engagement with the assigned readings and lectures
To insure full credit, make an effort to speak up during class at least twice per week.

Attendance – 5% (50 points): Attendance is mandatory. You are allowed only two
unexcused absence during the semester. Each additional unexcused absence will result in
your overall grade being lowered by fifty points. Excessive tardiness will also negatively affect
your grade (See NOTE below). Excused absences for health reasons, pre-approved university
functions, officially recognized religious observances, or family emergencies will be handled
according to university rules. You are required for the material covered in class and for obtaining
instructions for assignments on days that you are absent. Refer to student rule 7: http://student-
rules.tamu.edu/rule07

Midterm – 15% (150 points):
This exam will consist of several essay questions assigned in advance, and will be based
on material covered in weeks 1-8.

Final exam – 25% (250 points):
This exam is similar to the midterm, except it is cumulative, based on the entire
semester’s work.

NOTE: Any combination of two: incidents of arriving more than 10 minutes late or arriving
unprepared (i.e. classes where the student has not completed assigned readings) will result in an
overall grade penalty of 50 points, except in the case of a university-approved reason per student
rule 7: http://student-rules.tamu.edu/rule07.
Online Discussion Forum – 10% (100 points)
Ten weeks out of fifteen, the instructor will post relevant discussion questions and solicit
feedback on the course material at clearning.tamu.edu. You are expected to post
responses and engage in the online forum with your colleagues by the assigned due date.
Five possible points can be gained for each successful posting and will determined by
two main factors:
• Posting pertinent response by the requested deadline
• Reading and responding to (when applicable) the responses of your colleagues

Discussion forum activity, which includes time spent online and the number of postings
viewed, will be monitored by the instructor.

Guided Critical Reflection/Summary Sheets – 20% (200 points)
At the end of each unit, students will receive guided critical reflection/summary sheets
and be requested to answer specific questions focusing on the synthesis and
interpretation of artistic expression of cultural and social values that are expressed in
various artistic forms of traditional Japanese music.

Final Group Presentation – 20% (200 points)
Students will be divided into small groups and give a final 20-minute presentation chosen
from a variety of possible topics. This presentation must use Powerpoint/Keynote,
multi-media, and audio-visual components.

Points will be tallied and the final grade will be based on the following scale:
900-1000 A
800-899 B
700-799 C
600-699 D
599 and below F

Assignments are due at the beginning of class on the assigned deadline date. Since this class
meets every day, it is very difficult to catch up with your work when you submit late
assignments. NO LATE ASSIGNMENTS WILL BE ACCEPTED UNLESS MISSED DUE TO
AN EXCUSED ABSENCE. Refer to student rule 7: http://student-rules.tamu.edu/rule07

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MUSC/THAR 328: Japanese Traditional Performing Arts
Texas A&M University summer session I, 2014 “TAMU in Tokyo” Syllabus
May 16-June 23, 2014 Tokyo, Japan

Course number: MUSC/THAR 328
Time: M, T, W, TH, F 10:35AM-11:50
Place: Kokuritsu Olympic Kinen Seishūen Sōgō Center in Tokyo, Japan
Instructor: Dr. Martin Regan
Office: LAAH 433
Phone: (979) 458-0939
Email: reganm@tamu.edu
Office hours: By appointment
Credit hours: 3

This course is part of “TAMU in Tokyo,” a five-week study abroad program hosted by two TAMU faculty to be held in Tokyo, Japan from May 16-June 23, 2014. Admission to the program is by application and interview. Students in the program must register for MUSC/THAR 328 and JAPN 110: Functional Japanese, History & Culture. Due to the nature of the course offerings, Asian Studies Minors, International Studies Majors, and Music and Theater Arts Majors and Minors may find the program particularly relevant to their academic interests. However, this course is open to all undergraduate majors with junior or senior classification, or approval of the instructor, and fulfills the following requirements:

- Asian Studies Minor (humanities/social sciences requirement)
- Asian Studies electives
- Music Major/Minor electives
- Theater Arts Major/Minor electives

During the fourth week of the program, we will take a group field trip to Kyoto, the political and cultural center of Japan from 794 to 1185. In Kyoto we will visit various temples, gardens, castles, historical sites, and monuments referenced in our course readings and discussions in an attempt to place the course material into a more personal context.

The 45+ hours of contact time required to receive three credits for this course will be allocated from the following rubrics:

- 1 hour pre-travel orientation session to be held in College Station two weeks before departure
- 23 hours of class time in weeks 1-3, and 5
- 12-14 hours of performances and field trips in Tokyo in weeks 1-3, and 5
- 12-18 hours of faculty-led field trips in Kyoto during week 4

Required materials:
- A blank, lined journal

The instructor may supply additional materials throughout the course.
Prerequisites:
Junior or senior classification or approval of the instructor.

Catalog description of course: Study of various genres of Japanese performing arts from the 7th century to the present; understanding these genres in their historical and cultural contexts and recognizing shared aesthetic values.

Learning outcomes:
• Discuss of assigned readings and listening assignments
• Identify and analyze features, characteristics, values of traditional Japanese music through a midterm and a final exam
• Discuss course concepts in an online forum by posting responses to assigned questions and engaging with one’s peers
• Apply intercultural competence and critical analytical skills through the completion of guided critical reflection/summary sheets
• Reflect on your culminating experience in a journal and final essay

Introduction:
This course will be a survey of various Japanese traditional performing arts from the seventh-century to the present day. At the end of the course, students will be able to identify various genres of traditional Japanese performance arts, articulate their various features and characteristics, come to a basic understanding of aesthetic values that are shared between these genres, recognize important individuals and events in the development of the traditional Japanese performance arts, and be able to identify the cultural and social values that are expressed in these artistic forms. The primary goal of this course is to enrich and broaden the students’ artistic horizons by being exposed to various Japanese traditional performing arts. A secondary goal includes developing modes of inquiry and analysis that will give the students opportunities to think critically about these genres (and in turn about regional national, and other genres of world music), specifically focusing on how music serves as a social document that aurally documents social change and aesthetic values.

Instructional method:
Host faculty lectures and discussion of assigned course readings will be supplemented by guest lectures from prominent artists and musicians in Tokyo and an active schedule of choreographed field trips. Students will be requested to actively reflect on their first-hand experiences of the Japanese performing arts through a daily journal, critical reflection/summary sheets to accompany field trip and performances, and a post-program final reflection of their experiences abroad. Genres of Japanese music and performing arts likely to be covered include the following (other contemporary genres may be added/included as the instructor sees fit, depending on what is going on in Tokyo during our program):

- Gagaku (Japanese imperial court music)
- Kabuki (a form of Japanese theater characterized by elaborate make-up)
- Noh (an austere dramatic form using masks that originated in the 14th century)
- Bunraku (puppet theater)
- Shakuhachi honkyoku (classical Zen "meditation" pieces for the end-blown bamboo flute)
- Sankyouku (Edo period chamber music for the shakuhachi, koto, and shamisen)
Shomyō (Buddhist chanting)
Matsuri-bayashi (Festival music)
Gendai-hōgaku (Contemporary-traditional Japanese music)

Course Schedule:

<table>
<thead>
<tr>
<th>Week 1: Introduction to Japanese Musical Instruments and History</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M: A brief introduction to the history of Japanese music</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon field trip: Bunraku performance</td>
<td>2 hours</td>
</tr>
<tr>
<td>T: The Koto (guest presentation)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W: The Biwa (guest presentation)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>TH: The Shamisen (guest presentation)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>F: Traditional Japanese Aesthetics</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon activity: Tokyo National Museum</td>
<td>2 hours</td>
</tr>
</tbody>
</table>

Readings:
Past and Present of Japanese Music: pp. 29-47 (Malm)
The Koto: pp. 193-211 (Malm)
The Biwa: pp. 149-164 (Malm)
The Shakuhachi: pp. 165-192 (Malm)
The Shamisen: pp. 213-238 (Malm)

Assignments due:
Journal no. 1 (May 25)
Guided Critical Reflection/Summary Sheets (May 27)

Week 2: Japanese Folk Music Contact hours
### Week 2: Japanese Folk Music

<table>
<thead>
<tr>
<th>Day</th>
<th>Activity</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M</strong></td>
<td>A brief introduction to Japanese Folk Music I</td>
<td>75 minutes</td>
</tr>
<tr>
<td><strong>T</strong></td>
<td>A brief introduction to Japanese Folk Music II</td>
<td>75 minutes</td>
</tr>
<tr>
<td><strong>W</strong></td>
<td>Japanese Folk Music and Dancing I-II (workshop)</td>
<td>2.5 hours</td>
</tr>
<tr>
<td><strong>TH</strong></td>
<td>No class</td>
<td></td>
</tr>
<tr>
<td><strong>F</strong></td>
<td>Taiko drumming (workshop)</td>
<td>4 hours</td>
</tr>
</tbody>
</table>

**Readings:**

- Folk and Popular Musical Arts: pp. 261-273 (Malm)

**Assignments due:**

- Journal no. 2 (June 1)
- Guided Critical Reflection/Summary Sheet no. 2 (June 3)

### Week 3: Japanese Theater

<table>
<thead>
<tr>
<th>Day</th>
<th>Activity</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M</strong></td>
<td>Introduction to bunraku (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td><strong>T</strong></td>
<td>Introduction to noh (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td><strong>W</strong></td>
<td>Introduction to kabuki (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td><strong>TH</strong></td>
<td>Field trip (kabuki performance)</td>
<td>4 hours</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td>Wrap-up lecture on Japanese theater</td>
<td>75 minutes</td>
</tr>
</tbody>
</table>

**Readings:**

- Kabuki: pp. 25-98 (Caveye, Griffith, Senda)
- Noh : pp. 164-180 (Caveye, Griffith, Senda)
- Bunraku: pp. 102-120 (Caveye, Griffith, Senda)
Assignments due:
- Journal no. 3 (June 8)
- Guided Critical Reflection/Summary Sheet no. 3 (June 10)

### Week 4: Field trips in Kyoto

<table>
<thead>
<tr>
<th>Day</th>
<th>Field Trips</th>
<th>Contact Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Higashiyama (Sanjūsangendo, Kiyomizu temple, Sannen-zaka, Ninenzaka, Yasuka Pagoda, Maruyama Park)</td>
<td>2 hours</td>
</tr>
<tr>
<td></td>
<td>Afternoon field trip: Tea ceremony</td>
<td>50 minutes</td>
</tr>
<tr>
<td>T</td>
<td>Kinkakuji and Ryōanji temples</td>
<td>2 hours</td>
</tr>
<tr>
<td>W</td>
<td>Uji and Manpukuji</td>
<td>2 hours</td>
</tr>
<tr>
<td></td>
<td>Afternoon activity: Zen meditation</td>
<td>90 minutes</td>
</tr>
<tr>
<td>TH</td>
<td>Nara (Tōdaiji temple, Shōshin repository)</td>
<td>2 hours</td>
</tr>
<tr>
<td></td>
<td>Afternoon activity: Shakuhachi performance at Hyakumanpen-Chionji temple w/ Yoshio Kurahashi</td>
<td>90 minutes</td>
</tr>
<tr>
<td>F</td>
<td>Day trip to Hiroshima (Peace Park, Atomic Dome Museum, Miyajima)</td>
<td>6 hours</td>
</tr>
</tbody>
</table>

Assignments due:
- Journal no. 4 (June 15)
- Guided Critical Reflection/Summary Sheet no. 4 (June 17)
<table>
<thead>
<tr>
<th>Week 5: Japanese Music</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Today</td>
<td></td>
</tr>
<tr>
<td>M: Introduction to</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Contemporary Japanese</td>
<td></td>
</tr>
<tr>
<td>Music I (lecture)</td>
<td></td>
</tr>
<tr>
<td>T: Introduction to</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Contemporary Japanese</td>
<td></td>
</tr>
<tr>
<td>Music II (lecture)</td>
<td></td>
</tr>
<tr>
<td>W: Introduction to</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Contemporary Japanese</td>
<td></td>
</tr>
<tr>
<td>Music III (lecture)</td>
<td></td>
</tr>
<tr>
<td>Afternoon field trip:</td>
<td>2 hours</td>
</tr>
<tr>
<td>Noh performance</td>
<td></td>
</tr>
<tr>
<td>TH: Composition in the</td>
<td>75 minutes</td>
</tr>
<tr>
<td>21st-century (guest</td>
<td></td>
</tr>
<tr>
<td>lecture)</td>
<td></td>
</tr>
<tr>
<td>F: Final mini-</td>
<td>75 minutes</td>
</tr>
<tr>
<td>presentations</td>
<td></td>
</tr>
<tr>
<td>Afternoon field trip:</td>
<td>2 hours</td>
</tr>
<tr>
<td>Edo Tokyo Museum</td>
<td></td>
</tr>
</tbody>
</table>

Readings:
Japanese Music in the Twenty-First Century: pp. 131-165 (Wade)

Assignments due:
Journal no. 5 (June 22)
Guided Critical Reflection/Summary Sheet no. 5 (June 22)

**Grading:**

*Class participation – 5% (50 points)*
10 points of class participation credit can be gained each week. This credit can be received in three different ways:
1) Responding thoughtfully to the professor’s questions regarding the assigned readings
2) Asking questions that demonstrate engagement with the assigned readings and lectures
3) Asking questions of and interacting with guest lecturers
To insure full credit, make an effort to speak up during class at least twice per week.

*Attendance – 5% (50 points):* Attendance at classes and fields trips is mandatory. You are allowed only one unexcused absence during the semester. Each additional unexcused absence will result in your overall grade being lowered by fifty points. Excessive
tardiness will also negatively affect your grade (See NOTE below). Excused absences for health reasons, preapproved university functions, officially recognized religious observances, or family emergencies will be handled according to university rules. You are required for the material covered in class and for obtaining instructions for assignments on days that you are absent. Refer to student rule 7: http://student-rules.tamu.edu/rule07.

NOTE: Any combination of two: incidents of arriving more than 10 minutes late or arriving unprepared (i.e. classes where the student has not completed assigned readings) will result in an overall grade penalty of 50 points, except in the case of a university-approved reason per student rule 7: http://student-rules.tamu.edu/rule07.

**Daily Journal** – 30% (300 points)
Student will be requested to keep a daily journal that critically reflects upon their life abroad and their first-hand experiences of the Japanese performing arts. This journal will be collected on Fridays and returned on Mondays for host faculty feedback.

**Guided Critical Reflection/Summary Sheets** – 30% (300 points)
At least one choreographed field trip or musical/theatrical performance will be organized for this class per week. Students will receive guided critical reflection/summary sheets and be requested to answer specific questions about their experience and make connections with the course readings and class discussions.

**Final Reflection** – 30% (300 points)
Please provide a personal reflection/summary (3-5 pages, double-spaced) on your academic and personal growth during the program. The host faculty will review your reflection provide a written response (Due via email: July 4, 5:00PM CST).

Points will be tallied and the final grade will be based on the following scale:

- 900-1000   A
- 800-899     B
- 700-799     C
- 600-699     D
- 599 and below  F

Assignments are due at the beginning of class on the assigned deadline date. Since this class meets every day, it is very difficult to catch up with your work when you submit late assignments. NO LATE ASSIGNMENTS WILL BE ACCEPTED UNLESS MISSED DUE TO AN EXCUSED ABSENCE. Refer to student rule 7: http://student-rules.tamu.edu/rule07.

**Academic Integrity Statement:**
"An Aggie does not lie, cheat or steal, or tolerate those who do." Please see http://aggiehonor.tamu.edu.

**Americans with Disabilities Act (ADA) Policy Statement:**
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.
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/THAR 328

3. Texas Common Course Number: n/a

4. Complete course title: Japanese traditional Performing Arts

5. Semester credit hours: 3

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

☐ Communication  ☑ Creative Arts
☐ Mathematics  ☐ Government/Political Science
☐ Life and Physical Sciences  ☐ Social and Behavioral Sciences
☐ Language, Philosophy and Culture

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

☐ Yes  ☐ No

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

9. Number of class sections per semester: 1

10. Number of students per semester: 100. Note: Previously only offered as a study abroad summer program, now revised for long semesters in College Station

11. Historic annual enrollment for the last three years: 13 (study abroad) 11 (study abroad)

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]  Date: 5/31/13

14. Department Head: [Signature]  Date: 6/13/13

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

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

See form instructions for submission/approval process.
In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art. The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

This course examines various Japanese traditional performing arts from the seventh-century to the present day. At the end of the course, students will be able to identify various genres of traditional Japanese performance arts, analyze their various features and characteristics, compare aesthetic values that are shared between these genres, discuss important individuals and events in the development of the traditional Japanese performance arts, and critically articulate the cultural, social, and aesthetic values that are expressed in these artistic forms.

Core Objectives

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

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

This course exposes students to a wide variety of traditional Japanese musical genres. Emphasis will be placed on developing modes of inquiry and analysis that will give the students opportunities to think critically about these genres, specifically how music serves as a social document that aurally documents social change and aesthetic values in modern day Japan. This objective will be evaluated by several short analytical summary papers and group presentations that will involve multi-media and audio-visual components.

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

To help students develop their communication skills, course requirements include observing live or videorecorded performances and several short analytical summary papers and group oral presentations that will include multi-media and audio-visual components. The papers and group oral presentations will be evaluated based on the students' ability to effectively and intelligently express their ideas and synthesize information about traditional Japanese music and its relationship to contemporary Japanese society.

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

An important component of this course includes group presentations using Powerpoint/Keynote, multi-media, and audio-visual components, in which students share their interpretations of key course materials and develop a unified presentation for their classmates.

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

One of the learning goals of this course is to expose the students to an unfamiliar musical culture and use creative works from this culture to develop intercultural competence. While this course focuses on the traditional music of Japan, the critical skills acquired will give the students an ability to conceive of regional, national, and global music as texts that construct and reflect social values and aesthetics. This will elevate the role of music in their lives from one which whose function is merely entertainment, to a document that can used to deeply understand the world around them.
Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Since music is a cultural phenomenon that both mirrors and impacts social changes at large, Japanese music can be viewed as a social text that sonically reflects social change and aesthetic values. When comparing and analyzing the role of music throughout Japanese history and the role of music within contemporary Japanese society, students gain the ability to appreciate performance from another culture while gaining a deeper understanding of their own aesthetic values.

This course examines the rich cultural traditions of Japanese traditional performing arts from the seventh-century to the present day, with particular emphasis on the changing role of traditional musical genres in Japanese society from the end of World War II. Students will be able to identify various genres of traditional Japanese performance arts, analyze their various features and characteristics, compare aesthetic values that are shared between these genres, discuss important individuals and events in the development of the traditional Japanese performance arts, and critically articulate the cultural, social, and aesthetic values that are expressed in these artistic forms. Students examine Japanese traditional performing arts in terms of how these genres have developed since their inception and observe the role that this musical heritage plays in modern day Japan.

The simultaneous existence of traditional genres such as gagaku (Imperial court music) and shakuhachi honkyoku (sonic meditations originally performed by wandering Buddhist priests)—preserved as aural “snapshots” of the past—and more experimental artists, is not a dialectic to be viewed as conflicting. Rather, it is merely a reflection of where Japan is at this particular point in its history, a country struggling to retain its cultural heritage as it strengthens its identity as a modern nation, with contributions from non-Japanese and diasporic communities helping to define the state of Japanese music today.
MUSC/THAR 328: Japanese Traditional Performing Arts
Fall 2014
Texas A&M University

Course number: MUSC/THAR 328  Meeting days/times: TBA
Instructor: Dr. Martin Regan  Office: LAAH 433
Phone: (979) 458-0939  Email: reганm@tamu.edu
Office hours: By appointment  Credit hours: 3
Course website: elearning.tamu.edu (with access to mediamatrix.tamu.edu for recordings)

Required materials:

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

Catalog description of course: Study of various genres of Japanese performing arts from the 7th century to the present, understanding these genres in their historical and cultural contexts and recognizing shared aesthetic values.

Learning outcomes:
• Discuss of assigned readings and listening assignments
• Identify and analyze features, characteristics, values of traditional Japanese music through a midterm and a final exam
• Discuss course concepts in an online forum by posting responses to assigned questions and engaging with one’s peers
• Apply intercultural competence and critical analytical skills through the completion of guided critical reflection/summary sheets
• Give a final group presentation during week 14 on a chosen topic that demonstrates your ability to work with others in support of a shared purpose and communicate effectively using Powerpoint/Keynote, and multi-media and audio-visual components

Introduction:
This course examines various Japanese traditional performing arts from the seventh-century to the present day. At the end of the course, students will be able to identify various genres of traditional Japanese performance arts, analyze their various features and characteristics, compare aesthetic values that are shared between these genres, discuss important individuals and events in the development of the traditional Japanese performance arts, and critically articulate the cultural and social values that are expressed in these artistic forms. The primary goal of this course is to enrich and broaden the students’ artistic horizons by being exposed to various Japanese traditional performing arts. A secondary goal includes developing modes of inquiry and analysis that will give the students opportunities to think critically about these genres (and in turn about
regional national, and other genres of world music), specifically focusing on how music serves as a social document that aurally documents social change and aesthetic values.

Instructional method:
Faculty lectures and discussion of course readings will be supplemented by audio and visual assignments posted on mediamatrix and active participation on an on-line discussion forum. Classes will begin with a brief review of topics covered in the previous session and answering of students' questions, followed by a summary covering the main points of the reading. Students are expected to read in advance the topic under investigation and be prepared to actively participate in discussions.

Course Topics and Schedule:

Week 1: Overview of Japanese musical history from the 7th-century to the present day
Past and Present of Japanese Music: pp. 29-47 (Malm)
Online discussion forum no. 1
Guided Critical Reflection/Summary Sheet no. 1

Week 2: Traditional Japanese instruments I (Winds and Strings)
The Shakuhachi: pp. 165-192 (Malm)
The Koto: pp. 193-211 (Malm)
The Biwa: pp. 149-164 (Malm)
The Shamisen: pp. 213-238 (Malm)

Week 3: Traditional Japanese instruments II (Percussion)
Online discussion forum no. 2
Guided Critical Reflection/Summary Sheet no. 2

Week 4: Gagaku (aristocratic court music)
Gagaku: pp. 97-118 (Malm)
Online discussion forum no. 3
Guided Critical Reflection/Summary Sheet no. 3

Week 5: Shomyō (Buddhist chanting)
Religious Music: pp. 47-98 (Malm)
Online discussion forum no. 4
Guided Critical Reflection/Summary Sheet no. 4

Week 6: Sankyoku (19th-century chamber music for the shakuhachi, koto, and shamisen)
Online discussion forum no. 5
Guided Critical Reflection/Summary Sheet no. 5

Week 7: Folk Music
Folk and Popular Musical Arts: pp. 261-273 (Malm)
Online discussion forum no. 6
Guided Critical Reflection/Summary Sheet no. 6 (mock midterm)

Week 8: Midterm

Week 9: Japanese theater I: Bunraku
Bunraku: pp. 102-120 (Caveye, Griffith, Senda)

Week 10: Japanese theater II: Noh
Noh: pp. 164-180 (Caveye, Griffith, Senda)

Week 11: Japanese theater III: Kabuki
abuki: pp. 25-98 (Caveye, Griffith, Senda)

Online discussion forum no. 7

Guided Critical Reflection/Summary Sheet no. 7

Week 12: Contemporary Japanese Music

Japanese Music in the Twenty-First Century: pp. 131-165 (Wade)

Online discussion forum no. 8

Guided Critical Reflection/Summary Sheet no. 8

Week 13: Japanese Music in the Diaspora

Online discussion forum no. 9

Guided Critical Reflection/Summary Sheet no. 9

Week 14: Final group presentations

Redefined days: Wrap-up and review

Online discussion forum no. 10

Guided Critical Reflection/Summary Sheet no. 10 (mock final)

Final Exam: TBA per registrar schedule

Grading:

Class participation – 5% (50 points)

10 points of class participation credit can be gained each week. This credit can be received in three different ways:

1) Responding thoughtfully to the professor’s questions regarding the assigned readings
2) Asking questions that demonstrate engagement with the assigned readings and lectures

To insure full credit, make an effort to speak up during class at least twice per week.

Attendance – 5% (50 points): Attendance is mandatory. You are allowed only two unexcused absence during the semester. Each additional unexcused absence will result in your overall grade being lowered by fifty points. Excessive tardiness will also negatively affect your grade (See NOTE below). Excused absences for health reasons, pre-approved university functions, officially recognized religious observances, or family emergencies will be handled according to university rules. You are required for the material covered in class and for obtaining instructions for assignments on days that you are absent. Refer to student rule 7: http://student-rules.tamu.edu/rule07

Midterm – 15% (150 points):

This exam will consist of several essay questions assigned in advance, and will be based on material covered in weeks 1-8.

Final exam – 25% (250 points):

This exam is similar to the midterm, except it is cumulative, based on the entire semester’s work.

NOTE: Any combination of two: incidents of arriving more than 10 minutes late or arriving unprepared (i.e. classes where the student has not completed assigned readings) will result in an overall grade penalty of 50 points, except in the case of a university-approved reason per student rule 7: http://student-rules.tamu.edu/rule07 .
Online Discussion Forum – 10% (100 points)
Ten weeks out of fifteen, the instructor will post relevant discussion questions and solicit feedback on the course material at elearning.tamu.edu. You are expected to post responses and engage in the online forum with your colleagues by the assigned due date. Five possible points can be gained for each successful posting and will determined by two main factors:

• Posting pertinent response by the requested deadline
• Reading and responding to (when applicable) the responses of your colleagues

Discussion forum activity, which includes time spent online and the number of postings viewed, will be monitored by the instructor.

Guided Critical Reflection/Summary Sheets – 20% (200 points)
At the end of each unit, students will receive guided critical reflection/summary sheets and be requested to answer specific questions focusing on the synthesis and interpretation of artistic expression of cultural and social values that are expressed in various artistic forms of traditional Japanese music.

Final Group Presentation – 20% (200 points)
Students will be divided into small groups and give a final 20-minute presentation chosen from a variety of possible topics. This presentation must use Powerpoint/Keynote, multi-media, and audio-visual components.

Points will be tallied and the final grade will be based on the following scale:

<table>
<thead>
<tr>
<th>Points</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>900-1000</td>
<td>A</td>
</tr>
<tr>
<td>800-899</td>
<td>B</td>
</tr>
<tr>
<td>700-799</td>
<td>C</td>
</tr>
<tr>
<td>600-699</td>
<td>D</td>
</tr>
<tr>
<td>599 and below</td>
<td>F</td>
</tr>
</tbody>
</table>

Assignments are due at the beginning of class on the assigned deadline date. Since this class meets every day, it is very difficult to catch up with your work when you submit late assignments. NO LATE ASSIGNMENTS WILL BE ACCEPTED UNLESS MISSED DUE TO AN EXCUSED ABSENCE. Refer to student rule 7: [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)

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MUSC/THAR 328: Japanese Traditional Performing Arts
Texas A&M University summer session I, 2014 “TAMU in Tokyo” Syllabus
May 16-June 23, 2014 Tokyo, Japan

Course number: MUSC/THAR 328  Time: M, T, W, TH, F 10:35AM-11:50
Place: Kokuritsu Olympic Kinen Seishônen Sôgô Center in Tokyo, Japan
Instructor: Dr. Martin Regan  Office: LAAH 433
Phone: (979) 458-0939  Email: reganm@tamu.edu
Office hours: By appointment  Credit hours: 3

This course is part of “TAMU in Tokyo,” a five-week study abroad program hosted by two TAMU faculty to be held in Tokyo, Japan from May 16-June 23, 2014. Admission to the program is by application and interview. Students in the program must register for MUSC/THAR 328 and JAPN 110: Functional Japanese, History & Culture. Due to the nature of the course offerings, Asian Studies Minors, International Studies Majors, and Music and Theater Arts Majors and Minors may find the program particularly relevant to their academic interests. However, this course is open to all undergraduate majors with junior or senior classification, or approval of the instructor, and fulfills the following requirements:

• Asian Studies Minor (humanities/social sciences requirement)
• Asian Studies electives
• Music Major/Minor electives
• Theater Arts Major/Minor electives

During the fourth week of the program, we will take a group field trip to Kyoto, the political and cultural center of Japan from 794 to 1185. In Kyoto we will visit various temples, gardens, castles, historical sites, and monuments referenced in our course readings and discussions in an attempt to place the course material into a more personal context.

The 45+ hours of contact time required to receive three credits for this course will be allocated from the following rubrics:

• 1 hour pre-travel orientation session to be held in College Station two weeks before departure
• 23 hours of class time in weeks 1-3, and 5
• 12-14 hours of performances and field trips in Tokyo in weeks 1-3, and 5
• 12-18 hours of faculty-led field trips in Kyoto during week 4

Required materials:
• A blank, lined journal

The instructor may supply additional materials throughout the course.
**Prerequisites:**
Junior or senior classification or approval of the instructor.

**Catalog description of course:** Study of various genres of Japanese performing arts from the 7th century to the present; understanding these genres in their historical and cultural contexts and recognizing shared aesthetic values.

**Learning outcomes:**
- Discuss of assigned readings and listening assignments
- Identify and analyze features, characteristics, values of traditional Japanese music through a midterm and a final exam
- Discuss course concepts in an online forum by posting responses to assigned questions and engaging with one's peers
- Apply intercultural competence and critical analytical skills through the completion of guided critical reflection/summary sheets
- Reflect on your culminating experience in a journal and final essay

**Introduction:**
This course will be a survey of various Japanese traditional performing arts from the seventh-century to the present day. At the end of the course, students will be able to identify various genres of traditional Japanese performance arts, articulate their various features and characteristics, come to a basic understanding of aesthetic values that are shared between these genres, recognize important individuals and events in the development of the traditional Japanese performance arts, and be able to identify the cultural and social values that are expressed in these artistic forms. The primary goal of this course is to enrich and broaden the students' artistic horizons by being exposed to various Japanese traditional performing arts. A secondary goal includes developing modes of inquiry and analysis that will give the students opportunities to think critically about these genres (and in turn about regional national, and other genres of world music), specifically focusing on how music serves as a social document that aurally documents social change and aesthetic values.

**Instructional method:**
Host faculty lectures and discussion of assigned course readings will be supplemented by guest lectures from prominent artists and musicians in Tokyo and an active schedule of choreographed field trips. Students will be requested to actively reflect on their first-hand experiences of the Japanese performing arts through a daily journal, critical reflection/summary sheets to accompany field trip and performances, and a post-program final reflection of their experiences abroad. Genres of Japanese music and performing arts likely to be covered include the following (other contemporary genres may be added/included as the instructor sees fit, depending on what is going on in Tokyo during our program):

- **Gagaku** (Japanese imperial court music)
- **Kabuki** (a form of Japanese theater characterized by elaborate make-up)
- **Noh** (an austere dramatic form using masks that originated in the 14th century)
- **Bunraku** (puppet theater)
- **Shakuhachi honkyoku** (classical Zen “meditation” pieces for the end-blown bamboo flute)
- **Sankyoku** (Edo period chamber music for the shakuhachi, koto, and shamisen)
Shomyō (Buddhist chanting)
Matsuri-bayashi (Festival music)
Gendai-hōgaku (Contemporary-traditional Japanese music)

Course Schedule:

<table>
<thead>
<tr>
<th>Week 1: Introduction to Japanese Musical Instruments and History</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M: A brief introduction to the history of Japanese music</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon field trip: Bunraku performance</td>
<td>2 hours</td>
</tr>
<tr>
<td>T: The Koto (guest presentation)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W: The Biwa (guest presentation)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>TH: The Shamisen (guest presentation)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>F: Traditional Japanese Aesthetics</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon activity: Tokyo National Museum</td>
<td>2 hours</td>
</tr>
</tbody>
</table>

Readings:
Past and Present of Japanese Music: pp. 29-47 (Malm)
The Koto: pp. 193-211 (Malm)
The Biwa: pp. 149-164 (Malm)
The Shakuhachi: pp. 165-192 (Malm)
The Shamisen: pp. 213-238 (Malm)

Assignments due:
Journal no. 1 (May 25)
Guided Critical Reflection/Summary Sheets (May 27)
### Week 2: Japanese Folk Music

<table>
<thead>
<tr>
<th>Day</th>
<th>Activity</th>
<th>Contact Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>A brief introduction to Japanese Folk Music I</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T</td>
<td>A brief introduction to Japanese Folk Music II</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W</td>
<td>Japanese Folk Music and Dancing I-II (workshop)</td>
<td>2.5 hours</td>
</tr>
<tr>
<td>TH</td>
<td>No class</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>Taiko drumming (workshop)</td>
<td>4 hours</td>
</tr>
</tbody>
</table>

Readings:
Folk and Popular Musical Arts: pp. 261-273 (Malm)

Assignments due:
Journal no. 2 (June 1)
Guided Critical Reflection/Summary Sheet no. 2 (June 3)

### Week 3: Japanese Theater

<table>
<thead>
<tr>
<th>Day</th>
<th>Activity</th>
<th>Contact Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Introduction to bunraku (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T</td>
<td>Introduction to noh (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W</td>
<td>Introduction to kabuki (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>TH</td>
<td>Field trip (kabuki performance)</td>
<td>4 hours</td>
</tr>
<tr>
<td>F</td>
<td>Wrap-up lecture on Japanese theater</td>
<td>75 minutes</td>
</tr>
</tbody>
</table>

Readings:
Kabuki: pp. 25-98 (Caveye, Griffith, Senda)
Noh: pp. 164-180 (Caveye, Griffith, Senda)
Bunraku: pp. 102-120 (Caveye, Griffith, Senda)
Assignments due:
Journal no. 3 (June 8)
Guided Critical Reflection/Summary Sheet no. 3 (June 10)

<table>
<thead>
<tr>
<th>Week 4: Field trips in Kyoto</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M: Higashiyama (Sanjūsangendo, Kiyomizu temple, Sannen-zaka, Ninenzaka, Yasuka Pagoda, Maruyama Park)</td>
<td>2 hours</td>
</tr>
<tr>
<td>Afternoon field trip: Tea ceremony</td>
<td>50 minutes</td>
</tr>
<tr>
<td>T: Kinkakuji and Ryōanji temples</td>
<td>2 hours</td>
</tr>
<tr>
<td>W: Uji and Manpukuji</td>
<td>2 hours</td>
</tr>
<tr>
<td>Afternoon activity: Zen meditation</td>
<td>90 minutes</td>
</tr>
<tr>
<td>TH: Nara (Tōdaiji temple, Shōshin repository)</td>
<td>2 hours</td>
</tr>
<tr>
<td>Afternoon activity: Shakuhachi performance at Hyakumanpen-Chionji temple w/ Yoshio Kurahashi</td>
<td>90 minutes</td>
</tr>
<tr>
<td>F: Day trip to Hiroshima (Peace Park, Atomic Dome Museum, Miyajima)</td>
<td>6 hours</td>
</tr>
</tbody>
</table>

Assignments due:
Journal no. 4 (June 15)
Guided Critical Reflection/Summary Sheet no. 4 (June 17)
### Week 5: Japanese Music Today

<table>
<thead>
<tr>
<th>Day</th>
<th>Topic</th>
<th>Contact Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Introduction to Contemporary Japanese Music I (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T</td>
<td>Introduction to Contemporary Japanese Music II (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W</td>
<td>Introduction to Contemporary Japanese Music III (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td></td>
<td>Afternoon field trip: Noh performance</td>
<td>2 hours</td>
</tr>
<tr>
<td>TH</td>
<td>Composition in the 21st-century (guest lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>F</td>
<td>Final mini-presentations</td>
<td>75 minutes</td>
</tr>
<tr>
<td></td>
<td>Afternoon field trip: Edo Tokyo Museum</td>
<td>2 hours</td>
</tr>
</tbody>
</table>

Readings:
Japanese Music in the Twenty-First Century: pp. 131-165 (Wade)

Assignments due:
Journal no. 5 (June 22)
Guided Critical Reflection/Summary Sheet no. 5 (June 22)

**Grading:**

**Class participation** – 5% (50 points)
10 points of class participation credit can be gained each week. This credit can be received in three different ways:
1) Responding thoughtfully to the professor’s questions regarding the assigned readings
2) Asking questions that demonstrate engagement with the assigned readings and lectures
3) Asking questions of and interacting with guest lecturers
To insure full credit, make an effort to speak up during class at least twice per week.

**Attendance** – 5% (50 points): Attendance at classes and fields trips is mandatory. You are allowed only one unexcused absence during the semester. Each additional unexcused absence will result in your overall grade being lowered by fifty points. Excessive
tardiness will also negatively affect your grade (See NOTE below). Excused absences for health reasons, preapproved university functions, officially recognized religious observances, or family emergencies will be handled according to university rules. You are required for the material covered in class and for obtaining instructions for assignments on days that you are absent. Refer to student rule 7: [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)

NOTE: Any combination of two: incidents of arriving more than 10 minutes late or arriving unprepared (i.e. classes where the student has not completed assigned readings) will result in an overall grade penalty of 50 points, except in the case of a university-approved reason per student rule 7: [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07).

**Daily Journal – 30% (300 points)**
Student will be requested to keep a daily journal that critically reflects upon their life abroad and their first-hand experiences of the Japanese performing arts. This journal will be collected on Fridays and returned on Mondays for host faculty feedback.

**Guided Critical Reflection/Summary Sheets – 30% (300 points)**
At least one choreographed field trip or musical/theatrical performance will be organized for this class per week. Students will receive guided critical reflection/summary sheets and be requested to answer specific questions about their experience and make connections with the course readings and class discussions.

**Final Reflection – 30% (300 points)**
Please provide a personal reflection/summary (3-5 pages, double-spaced) on your academic and personal growth during the program. The host faculty will review your reflection provide a written response (Due via email: July 4, 5:00PM CST).

Points will be tallied and the final grade will be based on the following scale:

<table>
<thead>
<tr>
<th>Points</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>900-1000</td>
<td>A</td>
</tr>
<tr>
<td>800-899</td>
<td>B</td>
</tr>
<tr>
<td>700-799</td>
<td>C</td>
</tr>
<tr>
<td>600-699</td>
<td>D</td>
</tr>
<tr>
<td>599 and below</td>
<td>F</td>
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</tbody>
</table>

Assignments are due at the beginning of class on the assigned deadline date. Since this class meets every day, it is very difficult to catch up with your work when you submit late assignments. NO LATE ASSIGNMENTS WILL BE ACCEPTED UNLESS MISSED DUE TO AN EXCUSED ABSENCE. Refer to student rule 7: [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)

**Academic Integrity Statement:**
"An Aggie does not lie, cheat or steal, or tolerate those who do.” Please see [http://aggiehonor.tamu.edu](http://aggiehonor.tamu.edu).

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