Creative Arts

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

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

2. Course prefix and number: ARCH 350

3. Texas Common Course Number: ______________

4. Complete course title: Contempemporary Architecture

5. Semester credit hours: 3

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

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

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

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

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


   This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate
core objectives through multiple lectures, outside activities, assignments, etc. Representative from department

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

13. Submitted by:  
   Course Instructor
   Approval:
   Department Head
   College Dean/Designee

14. Date:
   06/07/13
   6/13/13
   4/4/13

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

Associate Provost
for Undergraduate Studies

JUN 1 2 2013
Texas A&M University

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

Core Curriculum: ARCH 350
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

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

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

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

• Visually recognize architectural illustrations (plans, elevations, sections) and identify main characteristics of modern architecture, recognizing influences and major concepts - identify buildings, ideas, and architects that portray Modern and Contemporary Architecture.

• Describe, using formal and technical vocabulary, the defining characteristics of Modern and Contemporary buildings.

• Distinguish significant developments in construction and design: concepts, architects and movements that shaped architecture into what it is today and how their ideas affect current design.

• Interpret motivation and societal forces behind the design, and the process of creating relevant forms.

• Build a chronological framework for understanding the development of construction techniques.

• Apply critical thinking to theories in the history of architecture.

Core Objectives

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

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

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

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

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

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

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

- Students will learn methods of visual communication, analysis and interpretation through work with architectural illustrations (plans, elevations, sections), photographs, and other visual media.
- Students will present analytical reports and/or build analytical models of modern and contemporary buildings with selections of contemporary writings to interpret architectural design and its relationship to culture, context, climate, philosophical traditions, and political and social circumstances. The reports should consider concept and connections to style; how it came to be designed and/or built in a certain way; Architect’s philosophy regarding design or architecture.
- Students will summarize in approximately 200 words the main points of lecture, video, and reading assignments and discuss what they found particularly interesting and what they were in disagreement with.
- Students will access relevant multi-media resources and explain in class what they have learned as the most important architectural concepts reflected in a building’s design.
- Students will engage in oral communication through class discussions and formulate accurate and appropriate responses and questions during lectures.

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

ARCH 350 addresses the Core Social Responsibility Objective by considering the parallel and divergent canons and traditions of architecture from around the world. It teaches
students to appreciate, understand, and respect the built environment of the diverse cultures and belief systems that form the foundations of the modern world.

The following aspects of the social responsibility skills will be assessed on exams and through in-class activities and discussions.

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

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

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

The following aspects of teamwork skills will be assessed through in-class activities:

- Students will work in small groups to discuss and consider different observations, conclusions, and points of view in the analysis and interpretation of architecture.
- Students will share individual and small group responses orally with the larger class, receiving feedback and commentary both from other students and the instructor.

Statement on International and Cultural Diversity

ARCH 350 surveys important aspects of the 20th and 21st century architecture in both Western and Non-Western traditions; materials, structure, social and economic changes as well as architectural theory. This course aims to encourage the formulation of well-grounded opinions upon built environment by referring the concepts, the visual and social consequences, the technology employed, and the cultural and historical context of their creation. In this culture-historical approach to architectural history and theory, students develop an awareness of the modern and contemporary architecture in different contexts and the transmission of design principles and technology across cultures and over time, and an understanding of how cultural identity is expressed in the visual arts and urban settings. The examination of current design theories, most recent history of architecture, urban design and sustainable design principles provides an opportunity to discuss issues of social memory, identity, globalization, sustainability, adaptive reuse, and historic preservation. By learning how to appreciate, understand, and respect the built environment of different cultures and circumstances, students will gain insights into how the world we build has always reflected who we are.
ARCH 350 surveys important aspects of the 20th and 21st century architecture in both Western and Non-Western traditions; materials, structure, social and economic changes as well as architectural theory. This course aims to encourage the formulation of well-grounded opinions upon built environment by referring the concepts, the visual and social consequences, the technology employed, and the cultural and historical context of their creation. In this culture-historical approach to architectural history and theory, students develop an awareness of the modern and contemporary architecture in different contexts and the transmission of design principles and technology across cultures and over time, and an understanding of how cultural identity is expressed in the visual arts and urban settings. The examination of current design theories, most recent history of architecture, urban design and sustainable design principles provides an opportunity to discuss issues of social memory, identity, globalization, sustainability, adaptive reuse, and historic preservation. By learning how to appreciate, understand, and respect the built environment of different cultures and circumstances, students will gain insights into how the world we build has always reflected who we are.
ARCH 350 History and Theory of Modern and Contemporary Architecture
ARCC 105 MW 12:40pm – 1:30pm
Instructor: Gabriela Campagnol, Ph.D. (Office: Langford A404 – (979) 845-7050
Office hours: W 3:00pm-5:30pm, and by appointment
Graduate Assistant: Duygu Yenerim (Office: Langford A509 – (979) 845-7050)

“To be modern is not a fashion, it is a state. It is necessary to understand history, and he who understands history knows how to find continuity between that which was, that which is, and that which will be” – Le Corbusier

Course Description
History and Theory of Modern and Contemporary Architecture (3-0). Credit 3. Development of modern and contemporary architecture in the 20th and 21st centuries; materials, structure, social and economic changes as well as architectural theory. Prerequisites: Junior or senior classification or approval of degree coordinator or instructor.

Objectives and Learning Outcomes
This course surveys important aspects of the 20th and 21st century architecture. This includes ideas (theories), movements, architects and monuments, and also modern materials, structural systems, social, political, and economic developments. Students from outside the Department of Architecture are welcome in this class. This course aims to encourage the formulation of well-grounded opinions upon built environment by referring to the concepts, the visual and social consequences, the technology employed, and the cultural and historical context of their creation. I hope this course would:
- Provide students with a sort of “cultural literacy” in modern and contemporary architecture and urban design.
- Foster the analytical and critical potential of the student on the built environment.
- Promote interdisciplinary approaches.

Every student will have the opportunity to develop an understanding of architecture through analysis of form, function, and context. By exploring the built environment, students will develop a critical approach to understanding elements of design, construction, and theory. Students who successfully complete this course will be able to:
- Visually recognize architectural illustrations (plans, elevations, sections) and identify main characteristics of modern architecture, recognizing influences and major concepts - identify buildings, ideas, and architects that portray Modern and Contemporary Architecture. (Knowledge).
- Describe, using formal and technical vocabulary, the defining characteristics of Modern and Contemporary buildings. (Knowledge).
- Distinguish significant developments in construction and design: concepts, architects and movements that shaped architecture in the 20th century and how their ideas affect current design. (Comprehension).
- Interpret motivation and societal forces behind the design, and the process of creating new architectural forms. (Application).
- Build a chronological framework for understanding the development of construction techniques. (Application).
- Apply critical thinking to theories in the history of architecture. (Evaluation).

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

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

Recommended Reading


**ARCH 350 WebCT**

Study images, outlines, syllabus, review, grades, etc.

Videos:

**Examinations**

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

**Grading Policy**

Percentage grades, given for each examination, are self-explanatory. By University standards, a letter grade of A requires an average of at least 90%, a B at least 80%, a C at least 70%, a D at least 60%. Your grade in this class is earned, not awarded. I will consider rounding up percentages of 9.5 and higher ONLY if there is a consistent trend of improvement and class participation throughout the course. Honors students: see attached.

**Attendance**

The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at [ARCH 350](#). The University’s approval of this course is contingent on covering the subjects outlined in the syllabus. You must be in class to receive the information. Borrowing notes or meeting with the instructor during office hours is not equivalent to being in class. Excessive absences may result in failing the class. Roll may be taken periodically; credit may be given for attendance, and attendance may be influential in determining borderline grades.

**Makeup Policy**

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

**Academic Integrity  Aggie Honor Code**

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

**The Americans with Disabilities Act**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring accommodation, please contact the Office of Support Services for Students with Disabilities in Room 126 of the Student Services Building. The phone number is 845-1637. (Please let me know as soon as possible if this applies to you.)

**Decorum**

In order to foster an environment in which all students can succeed, please observe the following guidelines:

- Please arrive a few minutes before each lecture session begins. Please leave aisle seats open for late arrivals. If you arrive after the class has begun, please move into the first available seat as quietly as possible.
- Please remain seated until the instructor signals that the class has ended. If you know beforehand that you must leave early, please sit in an aisle seat and depart as quietly as possible.
- Please silence and stow all cell phones before the lecture begins. Please do not make or receive calls or send or receive text messages and emails during class.

**Laptops only for notes and research.**

- Please turn off and stow all other electronic devices (iPods, MP3 players, PDAs, portable gaming devices, etc.) before the session begins and keep them stowed until the instructor ends the session. Please remove
and stow all headphones, headsets and earbuds before the lecture session begins and keep them stowed until the instructor ends the class.
• Please refrain from any and all behavior that distracts fellow students or otherwise disrupts the class.
• Each student should feel free to ask questions, respond to instructor questions and to engage in discussion. Toward that goal, please limit comments to ideas expressed.
In addition to these instructor guidelines, Texas A&M University has enacted and enforces official policies regarding classroom conduct.

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<th>Class</th>
<th>Topic</th>
<th>Reading</th>
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<td></td>
<td>Frampton: pp. 8-19</td>
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<tr>
<td>08.27 M</td>
<td>The Idea of the modern architecture</td>
<td>Frampton: pp. 20-40</td>
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<tr>
<td>08.29 W</td>
<td>Technica transformations</td>
<td>Frampton: pp. 42-56</td>
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<td>08.31 F</td>
<td>Chicago School: Adler and Sullivan</td>
<td>Frampton: pp. 57-63</td>
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<td><strong>Week 2</strong></td>
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<td>Frampton: pp. 64-68; 96-99</td>
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<tr>
<td>09.03 M</td>
<td>Frank Lloyd Wright</td>
<td>Frampton: pp. 64-68</td>
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<tr>
<td>09.05 W</td>
<td>Viollet-le-Duc’s Structural Rationalism: Gaudi &amp; Art Nouveau</td>
<td>Frampton: pp. 42-50; 74-77</td>
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<tr>
<td>09.07 F</td>
<td>Gaudi &amp; Art Nouveau continued</td>
<td>Frampton: pp. 78-95</td>
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<td><strong>Week 3</strong></td>
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<td>Frampton: pp. 100-108</td>
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<td>09.10 M</td>
<td>Arts and Crafts, Mackintosh and Glasgow School</td>
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<td>09.12 W</td>
<td>Vienna, Futurism, Adolf Loos’ Ornament and Crime</td>
<td>Frampton: pp. 116-129</td>
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<td>09.14 F</td>
<td>Tony Garnier and Auguste Perret</td>
<td>Tom Wolfe: From Bauhaus...</td>
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<td><strong>Week 4</strong></td>
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<td>Frampton: pp. 130-148</td>
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<tr>
<td>09.17 M</td>
<td>Exam One</td>
<td>Frampton: pp. 149-160</td>
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<td>09.19 W</td>
<td>Early Modernism: The Deutsche Werkbund</td>
<td>Frampton: pp. 178-185; 224-230</td>
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<td>09.21 F</td>
<td>Early Modernism: Expressionism and Bauhaus</td>
<td>Corbusier: Towards a new architecture</td>
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<td><strong>Week 5</strong></td>
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<td>Frampton: pp. 231-237</td>
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<td>09.24 M</td>
<td>Early Modernism: New Objectivity and De Stijl</td>
<td>Frampton: pp. 161-166</td>
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<td>09.26 W</td>
<td>Le Corbusier and the Esprit Nouveau</td>
<td>Frampton: pp. 167-185</td>
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<tr>
<td>09.28 F</td>
<td>Le Corbusier continued</td>
<td>Frampton: pp. 186-191</td>
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<td><strong>Week 6</strong></td>
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<td>Frampton: pp. 192-202</td>
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<tr>
<td>10.01 M</td>
<td>Mies van der Rohe</td>
<td>Frampton: pp. 224-230</td>
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<tr>
<td>10.03 W</td>
<td>Soviet Union; Le Corbusier Ville Radleuse</td>
<td>Frampton: pp. 231-237</td>
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<td>10.05 F</td>
<td>Frank Lloyd Wright</td>
<td>Frampton: pp. 231-237</td>
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<td><strong>Week 7</strong></td>
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<td>Frampton: pp. 238-246</td>
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<td>10.08 M</td>
<td>Alvar Aalto and the Nordic tradition</td>
<td>Frampton: pp. 248-261</td>
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<tr>
<td>10.10 W</td>
<td>Le Corbusier 1930-60</td>
<td>Frampton: pp. 248-261</td>
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<td>10.12 F</td>
<td>Mies van der Rohe 1933-67</td>
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<td><strong>Week 8</strong></td>
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<td>See elearning folder</td>
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<td>10.15 M</td>
<td>Exam Two</td>
<td>Frampton: pp. 254-261</td>
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<td>10.17 W</td>
<td>Eclipse of the New deal: Buckminster Fuller, Philip Johnson and Louis Kahn (&quot;My Architect&quot;, by Nathaniel Kahn (DVD))</td>
<td>Frampton: pp. 254-261</td>
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<tr>
<td>10.19 F</td>
<td>The International Style</td>
<td>See elearning folder</td>
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<td><strong>Week 9</strong></td>
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<td>Frampton: pp. 262-279</td>
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<td>10.22 M</td>
<td>College of Architecture Research Symposium (no class)</td>
<td>Frampton: pp. 280-290</td>
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<tr>
<td>10.24 W</td>
<td>Modernism in Brazil</td>
<td>Frampton: pp. 290-313</td>
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<tr>
<td>10.26 F</td>
<td>Oscar Niemeyer, Brasilia, Brazil</td>
<td>See elearning folder</td>
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<td><strong>Week 10</strong></td>
<td></td>
<td>Frampton: pp. 313-327</td>
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<tr>
<td>10.29 M</td>
<td>Urban visions; collective housing, CIAMs</td>
<td>Frampton: pp. 313-327</td>
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<tr>
<td>10.31 W</td>
<td>Megastructures, Metabolist</td>
<td>See elearning folder</td>
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<tr>
<td>11.02 F</td>
<td>Post-Moderism</td>
<td>See elearning folder</td>
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<tr>
<td><strong>Week 11</strong></td>
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<td>Puglisi: pp. 09-27</td>
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<tr>
<td>11.05 M</td>
<td>Exam Three</td>
<td>Frampton: pp. 09-27</td>
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<tr>
<td>11.07 W</td>
<td>Critical Regionalism and Barragan</td>
<td>Puglisi: pp. 28-54</td>
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<tr>
<td>11.09 F</td>
<td>Lina Bo Bardi</td>
<td>See elearning folder</td>
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<td><strong>Week 12</strong></td>
<td></td>
<td>Frampton: pp. 313-327</td>
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<tr>
<td>11.12 M</td>
<td>Deconstructivism and beyond</td>
<td>Frampton: pp. 313-327</td>
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<tr>
<td>11.16 F</td>
<td>1990s Architecture continued - Piano and Koolhaas</td>
<td>See elearning folder</td>
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<td><strong>Week 13</strong></td>
<td></td>
<td>Puglisi: pp. 09-27</td>
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<tr>
<td>11.19 M</td>
<td>1990s Pluralism</td>
<td>Puglisi: pp. 28-54</td>
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</tbody>
</table>
11.21 W World Architecture and Reflective Practice Frampton: pp. 328-343
11.23 F Thanksgiving Break

Week 14
11.26 M Globalization, Topography and Morphology Frampton: pp. 344-361
11.28 W Sustainability, Materiality, Habitat, Civic Form Frampton: pp. 361-389
11.30 F Sustainability, Materiality, Habitat, Civic Form continued Frampton: pp. 361-389

Week 15
Exam Four (final) as scheduled by Registrar (10:30am-12:30pm) – Bring scantron
Texas A&M University

Core Curriculum Cover Sheet

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

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

2. Course prefix and number: CARC 311

3. Texas Common Course Number: NA

4. Complete course title: Field Studies in Design Communication

5. Semester credit hours: 3-0

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

   [CURRENT CORE: No]  [CURRENT ICD: YES]

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 Semester. Spring Semester. Summer Terms.

9. Number of class sections per semester: Fall, Spring and Summer: 3-4 (various locations)

10. Number of students per semester: Fall: 55-70  Spring 55-70

11. Historic annual enrollment for the last three years: Summer 2013: 48  Spring 2013: 64  Fall 2012: 84

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department

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

13. Submitted by: [Signature]  Date: 6.5.13

   Course Instructor

   Approvals: [Signature]  Date: 6.10.13

14. Department Head

   [Signature]  Date: 6.11.13

15. College Dean/Designee

   [Signature]  Date

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

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

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

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

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

Core Curriculum

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The final exhibit is a team project. Everyone in class is expected to participate. The exhibit is to show a comprehensive, all inclusive presentation of class efforts. An exhibition statement, proposed floor plans of the exhibit, a flyer or booklet for the exhibit, a written press release, and individual intent statements for each piece exhibited are required.
Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

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

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

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

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

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

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

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

Request for International and Cultural Diversity (ICD) Designation

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

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


CATALOG DESCRIPTION

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

PREREQUISITES

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

INSTRUCTOR INFORMATION

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

CORE OBJECTIVES AND LEARNING OUTCOMES

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

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

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

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

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

Final Exhibition – Date to be announced

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

GRADING

Final grades will be calculated using the following criteria:

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

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

ASSIGNMENTS

Depending on the media selected, final projects include:

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

TEXTBOOK

Select readings will be provided in digital format.

AMERICANS WITH DISABILITY ACT (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other
things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637 or the International Programs Office on campus coordinating the Study in Italy Program.

SCHOLASTIC DISHONESTY

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

AGGIE HONOR CODE

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

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

http://www.tamu.edu/aggiehonor

CARE OF FACILITIES

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

STUDIO CULTURE POLICY

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

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

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

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

   CURRENT CORE: YES

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 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:
    
    [Signature]
    Course Instructor
    
    Date: 6/3/13

13. Approvals:
    
    [Signature]
    Date: 6/3/13

14. Department Head
    
    [Signature]
    Date: 6/10/13

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.

Associate Provost
for Undergraduate Studies

JUN 11 2013

Texas A&M University
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/sponauth/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 Caff 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."
**KINE 311**  
**Spring 2013 Calendar**

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<tr>
<th>Date</th>
<th>Topic</th>
<th>Date</th>
<th>Topic</th>
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<td>1/15</td>
<td>Introduction to dance education, Dance form categories, Chaps 1, 2, 8 (p. 169)</td>
<td>1/17</td>
<td>How students learn dance, Movement elements and principles, Chap 4, 8 (p. 111)</td>
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<td>1/22</td>
<td>Elements, principles and aesthetics (p. 116-123)</td>
<td>1/24</td>
<td>Imagery and Dance, 1st Dance Performance assigned</td>
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<td>1/29</td>
<td>Locomotor and Nonlocomotor Movements, The creative dance lesson, 13 (p. 202-224)</td>
<td>1/31</td>
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<td>Beat Awareness, Beat Competency</td>
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<td>2/12</td>
<td>Accents and Patterns and phrases, 2nd Dance Performance Assigned</td>
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<td>Structures for dance making</td>
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<td>2/19</td>
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<td>Introducing Folk Dance Basic Steps</td>
<td>2/28</td>
<td>Group Instruction (Classroom), Chaps 5, 6</td>
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<td>3/5</td>
<td>The folk dance unit, Chap 13 (223-244)</td>
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<td>Preparing for teaching, lesson planning, Chap 9</td>
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<td>3/19</td>
<td><strong>Teach Folk Dances</strong></td>
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<td><strong>Teach Folk Dances</strong></td>
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<td>3/27</td>
<td><strong>Teach Folk Dances</strong></td>
<td>3/29</td>
<td><strong>Test 2</strong>, Chaps. 5, 6, 9, 13 (225-224) Folk history on Moodle</td>
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<td>3/26</td>
<td><strong>Folk Dance Skills Test</strong></td>
<td>3/28</td>
<td>Contra Dance/Intro to Square Dance, Chap 13 (245-275)</td>
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<td>4/9</td>
<td>Basic and Mainstream Calls, Callerlab document on Moodle</td>
<td>4/11</td>
<td>Basic and Mainstream Calls</td>
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<td>4/16</td>
<td>Prepare for calling assignment, Turn in 2 completed Analyses Charts in Moodle by 5 pm</td>
<td>4/18</td>
<td><strong>Test 3</strong>, Chap 13 (p. 245-275) Square dance calls, see callerlab document on Moodle</td>
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<td>4/23</td>
<td><strong>Calling Evaluation</strong></td>
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**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:
   - ☑ Creative Arts
   - ☐ American History
   - ☐ Government/Political Science
   - ☐ Social and Behavioral Sciences
   - ☐ Communication
   - ☐ Mathematics
   - ☐ Life and Physical 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) 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]
    Course Instructor
    Date: 5/31/13

14. Approvals: [Signature]
    Date: 6/13/13

15. Department Head
    Date: 4/11/13

16. 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.
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 narrates and 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 multimedia 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 multimedia 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, multimedia, 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
Instructor: Dr. Martir Regan
Phone: (979) 458-0939
Office hours: By appointment
Course website: elearning.tamu.edu (with access to mediamatrix.tamu.edu for recordings)

Meeting days/times: TBA
Office: LAAH 433
Email: reganm@tamu.edu
Credit hours: 3

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:** Sankyo (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
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:
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.
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 Olimpic Kinen Seishōnen 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 A’s 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 nonkyoku (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)

<table>
<thead>
<tr>
<th>Week 2: Japanese Folk Music</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2: Japanese Folk Music</td>
<td>Contact hours</td>
</tr>
<tr>
<td>---------------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>M: A brief introduction to Japanese Folk Music I</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T: A brief introduction to Japanese Folk Music II</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W: Japanese Folk Music and Dancing I-II (workshop)</td>
<td>2.5 hours</td>
</tr>
<tr>
<td>TH: No class</td>
<td></td>
</tr>
<tr>
<td>F: 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)

<table>
<thead>
<tr>
<th>Week 3: Japanese Theater</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M: Introduction to bunraku (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T: Introduction to noh (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W: Introduction to kabuki (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>TH: Field trip (kabuki performance)</td>
<td>4 hours</td>
</tr>
<tr>
<td>F: 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-Chicnji 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)
<table>
<thead>
<tr>
<th>Week 5: Japanese Music Today</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M: Introduction to Contemporary Japanese Music I (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T: Introduction to Contemporary Japanese Music II (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W: Introduction to Contemporary Japanese Music III (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon field trip: Noh performance</td>
<td>2 hours</td>
</tr>
<tr>
<td>TH: Composition in the 21st-century (guest lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>F: Final mini-presentations</td>
<td>75 minutes</td>
</tr>
<tr>
<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

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:

<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

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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: 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
   [ ] Mathematics
   [ ] Life and Physical Sciences
   [ ] Language, Philosophy and Culture
   [ ] Creative Arts
   [ ] American History
   [ ] Government/Political Science
   [ ] Social and Behavioral Sciences
   [ ] Current Core: No
   [ ] Current ICD: No

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

8. How frequently will the class be offered? 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) 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] for Martin Reagan

   Date 5-31-13

   Approvals:

   [Signature] 6/3/13

   [Signature] 6/4/13

14. Department Head

   [Signature]

   Date

15. College Dean/Designee

   [Signature]

   Date

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

See form instructions for submission/approval process.
Foundational Component Area: 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 wholly 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 multimedia 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, multimedia, 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  Email: reganm@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: Sankyuoku (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>Score Range</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>
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<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

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.
Course number: MUSC/THAR 328
Place: Kokuritsu Olympic Kinen Seishōnen Sōgō Center in Tokyo, Japan
Instructor: Dr. Martin Regan
Phone: (979) 458-0939
Office hours: By appointment
Time: M, T, W, TH, F 10:35AM-11:50
Office: LAAH 433
Email: reganm@tamu.edu
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 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 | 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>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)
<table>
<thead>
<tr>
<th>Week 5: Japanese Music Today</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M: Introduction to Contemporary Japanese Music I (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T: Introduction to Contemporary Japanese Music II (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W: Introduction to Contemporary Japanese Music III (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon field trip: Noh performance</td>
<td>2 hours</td>
</tr>
<tr>
<td>TH: Composition in the 21st-century (guest lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>F: Final mini-presentations</td>
<td>75 minutes</td>
</tr>
<tr>
<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

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 and 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>
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<td>D</td>
</tr>
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