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): Anthropology

2. Course prefix and number: ANTH 324
   Cross-list: MUSC 324

3. Texas Common Course Number: __________

4. Complete course title: Music in World Cultures

5. Semester credit hours: 3

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

9. Number of class sections per semester: 3

10. Number of students per semester: 297

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

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

12. Submitted by:

   [signature]
   Course Instructor
   [date]

13. Approval:

   [signature]
   Department Head
   [date]

14. College Dean/Designee

   [signature]
   [date]

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

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Core Objectives

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

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

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

Students will: compare and contrast how different cultures use music to structure social, cultural, religious, and political belief systems (page 1); describe cultural similarities and differences in ways that illustrate nuance and depth of thought (page 1); identify and describe diverse musical systems, genres, instruments, and performers (page 1); use the musical terminology learned in class to empirically document and analyze musical performances (page 1).

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

Students will: engage in ethical and responsible cross-cultural oral communication in class discussion (page 1); use musical terminology and techniques for the observation of human behavior to analyze a musical performance and articulate their results in a written Observation Report (page 1-2); discuss engagement with a culture outside of one's own culture in blog entry (page 2). Analyses of performances include detecting and interpreting non-verbal (i.e., visual) forms of communication.
Texas A&M University

Core Curriculum

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

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

Students will: work in teams to observe and analyze a musical performance and collaboratively compose a written Observation Report (page 1-2); apply cultural relatively when discussing music from across the globe during class discussions (page 1).

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

Students will: learn techniques for ethical and responsible cross-cultural dialogue (page 1); apply critical thinking skills to analyze how difference cultures use music to structure social, cultural, religious, and political belief systems (page 1); use the knowledge and skills acquired to foster greater understanding of and appreciation for local, national, and international diversity.

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

ANTH/MUSC 324 Music in World Cultures

Request for International and Cultural Diversity (ICD) Designation

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

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

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

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

Prerequisite: Junior or senior classification or approval of instructor.

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

Learning Outcomes:

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

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

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

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

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

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

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

### Assessments, Due Dates, and Grading

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

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

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

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

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

Americans with Disabilities Act (ADA) Policy Statement: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information, visit http://disability.tamu.edu/.
<table>
<thead>
<tr>
<th>Unit</th>
<th>Date</th>
<th>Topic</th>
<th>Assessment Due</th>
<th>Reading</th>
<th>Listening</th>
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<tr>
<td>Introduction</td>
<td>Monday, Aug. 27th</td>
<td>Introduction to Course</td>
<td>Syllabus</td>
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<td>Friday, Aug. 31st</td>
<td>Musical Terminology</td>
<td>Musical Terminology Continued</td>
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<td>“Kyrie” “Folsom, Prison Blues,” “Kembang Pencak,” and “Iluman Tiyu”</td>
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<td>Monday, Sept. 3rd</td>
<td>Musicology Terminology Continued</td>
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<td>Friday, Sept. 7th</td>
<td>Defining and Discussing Culture</td>
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<tr>
<td>Monday, Sept. 10th</td>
<td>Observing and Documenting Human Behavior</td>
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<td>Titon and Beck 2009. “Discovering and Documenting a World of Music,” 533-</td>
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<td>The Americas</td>
<td>Wednesday, Sept. 12th</td>
<td>Cultural &amp; Musical Hybridity in the Americas</td>
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<td>Friday, Sept. 14th</td>
<td>Anglo-American Folk Music &amp; Shape Note Singing</td>
<td>“Weeping Mary”</td>
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<td>Wednesday, Sept. 19th</td>
<td>Son Jarocho in Veracruz, Mexico and the Diaspora</td>
<td>“Siquisiri” and “El Trompo”</td>
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<td>Friday, Sept. 21st</td>
<td>Tango along the Rio de la Plata</td>
<td>“La Camparsita,”</td>
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<td>Monday, Sept. 24th</td>
<td>The Blues, Jazz, and Early Rock &amp; Roll</td>
<td>“St. Louis Blues,” “Poor Boy Blues”</td>
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<td>Review Session</td>
<td>Review for Exam</td>
<td>Review Sheet</td>
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<td>Exam 1</td>
<td>Monday, Oct. 1&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Exam 1</td>
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<td>Sub-Saharan Africa</td>
<td>Wednesday, Oct. 3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td>Music, Colonization, and Politics in Sub-Saharan Africa</td>
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<td>Friday, Oct. 5&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Atsiagbekor of the Ewe</td>
<td>“Atsia Suite”</td>
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<td>Monday, Oct. 8&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Performing &amp; Analyzing Atsiagbekor</td>
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<td>Friday, Oct. 12&lt;sup&gt;th&lt;/sup&gt;</td>
<td>South African Isicathamiya</td>
<td>“Mbube”</td>
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<td>Monday, October 15&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Shona Mbira of Zimbabwe</td>
<td>“Chaminuka We”</td>
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<td>The Middle East</td>
<td>Friday, Oct. 19&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Music in the Middle East</td>
<td>Observation Report Due</td>
<td>“Waslah” “Dastgah Mahur”</td>
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<tr>
<td>Date</td>
<td>Topic</td>
<td>Reading</td>
<td>Additional Notes</td>
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<tr>
<td>Wednesday, Oct. 24\textsuperscript{th}</td>
<td>Palestinian Wedding Music</td>
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<td>&quot;Song of Praise &amp; Joy&quot;</td>
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<td>Wednesday, Oct. 31\textsuperscript{th}</td>
<td>Women, Popular Music, and the Iranian Revolution Continued</td>
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<td>Review Session</td>
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<td>Exam 2</td>
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<td>India</td>
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<td>Introduction to India</td>
<td>&quot;Samaveda&quot;</td>
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<tr>
<td>Date</td>
<td>Topic</td>
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<td>Friday, Nov. 9th</td>
<td>Hindustani Classical Music</td>
<td>&quot;Raga Khamaj Alap&quot; and &quot;Raga Khamaj Gal&quot;</td>
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<tr>
<td>Monday, Nov. 12th</td>
<td>Performing and Analyzing Hindustani Classical Music</td>
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<td>Friday, Nov. 16th</td>
<td>Popular Music of India</td>
<td>&quot;Qawwali&quot; and &quot;Man Kunto Maula&quot;</td>
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<td>Indonesia</td>
<td>Monday, Nov. 19th</td>
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<td>Wednesday, Nov. 21st</td>
<td>Performing and Analyzing Javanese Gamelan</td>
<td>Blog Entry Due</td>
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<td>Friday, Nov. 23rd</td>
<td><em>Thanksgiving Break – No Class</em></td>
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<td>Monday, Nov. 26th</td>
<td>Performing Wayang Kulit</td>
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<td>Wednesday, Nov. 28th</td>
<td>Kecak, Tourism, and Musical Adaptation</td>
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<tr>
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<td>“Qur'an dan Koran”</td>
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<tr>
<td>Review Session</td>
<td>Monday, Dec. 3rd</td>
<td>Review for Exam 3</td>
<td>Review Sheet</td>
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<tr>
<td>Exam 3</td>
<td>Monday, Dec. 10th</td>
<td>Exam 3 8:00-10:00 AM</td>
<td>Exam 3</td>
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</table>
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

Form Instructions

1. Request submitted by (Department or Program Name): Anthropology

2. Course prefix, number and complete title of course: ANTH 324 Music in World Cultures

3. Change requested
a. Prerequisite(s): From: MUSC 102 or approval of instructor To: Junior or senior classification or approval of instructor
b. Withdrawal (reason):
c. Cross-list with:

4. For informational purposes only, please indicate course number if this course will be stacked: N/A

5. Complete current course title and current catalog course description:
Examines music from an ethnomusicological perspective focusing on musical performance and the complex interrelationship of music to culture, society, and daily life; surveys music from a variety of cultures through a series of case studies.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words):
Examination of music from an ethnomusicological perspective focusing on musical performance and the complex interrelationship of music to culture, society, and daily life; examination of music from a variety of cultures through a series of case studies.

7. a. As currently in course inventory:

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Course #</th>
<th>Title (excluding punctuation)</th>
</tr>
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<tbody>
<tr>
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<table>
<thead>
<tr>
<th>Lab</th>
<th>SCH</th>
<th>CIP and Fund Code</th>
<th>Admin. Unit</th>
<th>EICE Code</th>
<th>Level</th>
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b. Change to:

<table>
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<tr>
<th>Prefix</th>
<th>Course #</th>
<th>Title (excluding punctuation)</th>
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<th>SCH</th>
<th>CIP and Fund Code</th>
<th>Admin. Unit</th>
<th>Acad. Year</th>
<th>EICE Code</th>
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<td>0 0 3 6 3 2</td>
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</tbody>
</table>

Approval recommended by: [Signature]

Department Head or Program Chair (Type Name & Sign) Date

Chair, College Review Committee Date

Dean of College Date

Submitted to Coordinating Board by:

Chair, GC or UCC Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu

Curricular Services – 02/11
Department of Performance Studies

ANTH/MUSC 324 Music in World Cultures

Request for Change in Prerequisites and Course Description

We would like to remove the prerequisite of MUSC 102 in order to be compliant with core curriculum requirements. Adding the now-required prerequisite of junior or senior classification should be satisfactory in its place.

We have also updated the course description for compliance with the current style guide.
Texas A&M University  
Core Curriculum  
Initial Request for a lower division course included in the current Core Curriculum to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Department of Visualization
   Course prefix and number: ARTS 349

3. Texas Common Course Number: N/A

4. Complete course title: The History Modern Art
   Semester credit hours: 3 SCH

6. This request is for consideration in the following Foundational Component Area:
   - Communication
   - Mathematics
   - Life and Physical Sciences
   - Language, Philosophy and Culture
   - Creative Arts
   - American History
   - Government/Political Science
   - Social and Behavioral Sciences
   CURRENT CORE: YES  
   CURRICULT ICD: NO

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

8. How frequently will the class be offered? Fall and Spring semesters; Summer Session I

9. Number of class sections per semester: Fall (2); Spring semester (2); Summer Session I (1)

10. Number of students per semester: Fall (70); Spring (158); Summer Session I (40)

11. Historic annual enrollment for the last three years: 2012-13(268) 2011-12 (249) 2010-11 (26)

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

12. Submitted by: ___________________________  
    Course Instructor  
    Date: 4/3/13

13. Approvals:  
    Department Head  
    Date: 4/30/13

14. College Dean/Designee  
    Date: 5/8/13

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

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

Foundational Component Area: Creative Arts

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

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

ARTS 349, The History of Modern Art, offers a broad survey of the painting, sculpture, architecture, prints, decorative arts, photography, and new media produced around the world from approximately 1860 to the present in Europe and the Americas. It is designed as an introductory course for students that desire a broad understanding of global artistic trends in a comparative format.

The rich variety of cultural expression during this period, including works of painting, sculpture, architecture, sacred and decorative objects, will be used to address the understanding and interpretation of art. This course will emphasize the historical and social contexts of human-made objects: their historical setting, and ritual or religious significance, as well as the maker, user and patron associated with these works of art. It will encourage the student to develop skills related to looking at works of art, exploring the ideas of understanding, interpreting, and explaining works of art in the multiple contexts in which they were created.

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):

Learning Outcomes:
- Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
- Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
- Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
- Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
- Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
- Clearly express ideas related to course content through reflective writing and researched presentations.
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Assessment:
- The students ability to grasp concepts, analyze, evaluate and make assessments about the course's subject matter will be assessed through 4 exams and essay questions.
- Honors students will also be evaluated on a written paper analyzing a work of art.
- Through group projects, students will be assessed on their ability to examine, analyze, and summarize influences chronologically and across historical and cultural boundaries.

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

Learning Outcomes:
- Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts and in the chronology of human history.
- Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
- Clearly express ideas related to course content through reflective writing and researched presentations.

Assessment:
- The students ability to grasp concepts, analyze, evaluate and make assessments about the course's subject matter will be assessed through 4 exams and essay questions.
- Honors students will also be evaluated on a written paper analyzing a work of art and its relationship to relevant cultural, religious and historical traditions.
- Students, organized in small groups, will be responsible for visual, verbal and written communication relating to the development of topics to be identified during the semester.

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

Learning Outcomes:
- Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
- Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
- Clearly express ideas related to course content through reflective writing and researched presentations.
- Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.

Assessment:
- Students will be randomly assigned to groups of five students and that these groups will develop their own Facebook page. The randomness promotes social diversity and social responsibility by meeting students from other departments, with other interests and ethnic backgrounds. Students in the groups will complete 4 assignments, two individual and two group, which will be posted on their group Facebook page. Each group will choose a name and will be linked to one other group, also chosen at random. One assignment will involve commenting on the sister team's assignments on their Facebook page. Assignments will focus on works with significant
Texas A&M University

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cross cultural, historical and religious significance. Each group member will be accessed based on the number, quality, and relevance of their Face Book entries.

- Students will be assessed on their critiques of another group project, requiring the examination and analysis from other points of view.
- Students will be evaluated on their ability to compare, assess and reconcile unique points of view through the development of team projects.

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

Learning Outcomes:
- Understand the importance of visual culture in everyday life - within a historical context and in our modern culture.
- Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.

Assessment:
- Students will be assessed on their knowledge of works of art, themes, artists, patrons and the cultural, historical, religious and social contexts in which they were made through 4 exams and essays.
- Students will be assessed, through team projects, their ability to analyze and categorize the influences of works of art, artists, styles and themes across cultures and societies chronologically and relate findings to current cultures.

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

Department of Visualization

ARTS 349 – History of Modern Art

ARTS 349, History of Modern Art, examines works of art in the context of the historical, cultural and religious perspectives from the middle of the 19th century to the present. This contextual setting, which includes major political, historical, philosophical movements provides the necessary background to understand and appreciate the artifacts of a culture. Through the diversity of thought and collective experiences which influences the creative spirit, students discover the integral nature of art, values, and the physical works produced. The process of comparing and contrasting art encourages the student to explore the visual arts' capacity to translate difference into a common bond and to develop the students' appreciation for their own culture and heritage. Art creates a rich and varied world. It increases the range of choices and perspectives, nurtures human capacities and allows students to express and share their ideas and values.
Course title and number: ARTS 349: History of Modern Art
Term: Summer 2013
Meeting times and location: M-F 8:00 - 9:30
ARCC 105

Course Description and Prerequisites

Chronological development of late 19th through 20th century art; emphasis on key artists, paintings, sculpture, photography and architecture.

Prerequisites: Junior or senior classification or approval of instructor and undergraduate degree coordinator.

Introduction

ARTS 349, The History of Modern Art, offers a broad survey of the painting, sculpture, architecture, prints, decorative arts, photography, and new media produced around the world from the late 19th century to the present day in Europe, and the Americas. It is designed as an introductory course for students that desire a broad understanding of global artistic trends in a comparative format.

The rich variety of cultural expression during this period, including works of painting, sculpture, architecture, sacred and decorative objects, will be used to address the understanding and interpretation of art. This course will emphasize the historical and social contexts of human-made objects: their historical setting, anctural or religious significance, as well as the maker, user and patron associated with these works of art. It will encourage the student to develop skills related to looking at works of art, exploring the ideas of understanding, interpreting, and explaining works of art in the multiple contexts in which they were created.

Learning Outcomes or Course Objectives

ARTS 349, History of Modern Art, prepares the student to:
1. Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
2. Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
3. Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
4. Apply critical thinking to the thematic and/or ideological traditions of works of art and architecture.
5. Understand the importance of the diversity and complexity of art, artists, patrons and audiences that combine to form the images, objects and structures that comprise the reallrs of visual expression connected to Modernism.
6. Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
7. Clearly express ideas related to course content though writing and researched presentations.
8. Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.
Instructor Information

Name            Dick Davison
Telephone number 845.6681
Email address   rdavison@vis.tamu.edu
Office hours    MW 9:30-11:30 or by appointment
Office location ARCC 306

Textbook and/or Resource Material


Grading Policies

Exams, Student Evaluation and Course Grades: Four exam scores plus the group “art” projects comprise the ARTS 349 final course grade. Each exam will include true/false and multiple choice questions. Students will answer all questions with No. 2 pencil on a scantron form. Each student must bring a blank, full-page (6 1/2 x 11”) scantron form and two No. 2 pencils (or mechanical equivalent) with eraser to each exam. Questions will come from material covered in readings and lecture/discussion presentations. Each exam will be worth 100 points. Each exam score will factor as 20% of the final course grade.

The remaining 20% of your semester grade will be based on the four projects. Students will be randomly assigned to groups of five students. Each group will develop their own Facebook page. Over the course of the semester, the students in the groups will complete 4 assignments, two as individuals and two as a group. All project work will be posted on the groups Facebook page. Each group will choose a name and will be linked to one other group, also chosen at random. One assignment will involve commenting and critiquing a project on the “paired” team’s Facebook page. During the first three days, your assignment will be to meet the members of the team and create a shared Facebook page, posting photos and a brief biography. The remaining assignments will be outlined during the course of the semester.

Exam Grades:

<table>
<thead>
<tr>
<th>Exam</th>
<th>Points</th>
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<tbody>
<tr>
<td>1</td>
<td>20</td>
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<td>2</td>
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<td>3</td>
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<td>4</td>
<td>20</td>
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<tr>
<td>Project grades:</td>
<td>3 points</td>
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<tr>
<td>Project 1 (individual)</td>
<td>3 points</td>
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<tr>
<td>Project 2 (group)</td>
<td>4 points</td>
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<tr>
<td>Project 3 (group)</td>
<td>7 points</td>
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<tr>
<td>Project 4 (individual)</td>
<td>4 points</td>
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<tr>
<td>100 points</td>
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**Tentative Exam Dates:**
- Exam 1: Tuesday, June 11th
- Exam 2: Wednesday, June 19th
- Exam 3: Tuesday, June 27th
- Exam 4: Monday, July 8th (non-cumulative final)

**Grading Scale:**
- 90-100 A;
- 80-89 B;
- 70-79 C;
- 60-69 D;
- 0-59 F

Grades will post on elearning.tamu.edu within 3 days of each exam. No grades will be released via email or phone. Scantrons and signed honor code agreements for each exam will remain in the instructor's office for a period of one year per department policy. Students who wish to consult with the instructor regarding exam grades may drop by during instructor office hours or schedule a special appointment.

**Attendance:** Students will not be graded on attendance. Texas A&M University considers class attendance a matter of personal responsibility on the part of each student. However, as most of the questions on each exam will come from information presented during the lecture/discussion sessions, attendance is strongly encouraged for those students wishing to earn an "A" for the course. It is the personal responsibility of any student who misses a class, regardless of the reason for the absence, to complete all assigned readings, to check elearning.tamu.edu for any relevant lecture/discussion content and to request lecture/discussion notes from a classmate.

**Make-Up Exams for Excused Absences:** In the event of an excused absence on a scheduled exam date, the instructor will offer a make-up exam to be completed within 5 calendar days from the exam date absence. Excused Absences for Religious Holy Days: Texas House Bill 256 (effective 9/1/03) states "An institution of higher education shall excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence." The Dean of Faculties has provided a list of days of religious observance for the semester, and examinations have not been scheduled on those days.

**Make-Up Exams for Unexcused Absences:** If a student misses an exam and is unable to provide the documentation required for an excused absence, the instructor is under no obligation to provide an opportunity for the student to make up the exam. However, the instructor may offer a make-up exam at his or her discretion.
<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Topic</th>
<th>Required Reading</th>
<th>Course Objectives</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>June 3</td>
<td>Introduction; Why art? Essentials; form, space, light, vision</td>
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<td>1,2,3,4,5,6</td>
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<td></td>
<td>June 4</td>
<td>Bacchus; short history of art from ancient times to 20th century</td>
<td>1-11</td>
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<td></td>
<td>June 5</td>
<td>Ingres VS Delacroix and other pre-moderns; Antecedents of modernism and &quot;pre-impressionists&quot;</td>
<td>11-33</td>
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<tr>
<td></td>
<td>June 6</td>
<td>Vision and the Eye; Impressionism; Monet, others</td>
<td>33-46</td>
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<td></td>
<td>June 7</td>
<td>Art Nouveau and the Beginnings of Expressionism; The Origins of Modern Sculpture and Architecture</td>
<td>51-87</td>
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<tr>
<td>2</td>
<td>June 10</td>
<td>The 19th Century and antecedents; Exam review</td>
<td>51-87</td>
<td>1,2,3,4,5,6</td>
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<tr>
<td></td>
<td>June 11</td>
<td>Exam 1</td>
<td></td>
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<td></td>
<td>June 12</td>
<td>Fauvism in France; Expressionism in Germany; Early 20th-Matisse &amp; Picasso</td>
<td>94-157</td>
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<td></td>
<td>June 13</td>
<td>Photography, the Armory show; Duchamp and influences</td>
<td>94-157</td>
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<td></td>
<td>June 14</td>
<td>Kandinsky &amp; Abstraction, Cubism; Cubism and other early 20th cent. influences</td>
<td>158-190</td>
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<td>3</td>
<td>June 17</td>
<td>Futurism, Vorticism and Other European Responses to Cubism; Symbolists</td>
<td>206-233</td>
<td>1,2,3,4,5,6</td>
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<td></td>
<td>June 18</td>
<td>Illustration; Exam 2 review</td>
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<td></td>
<td>June 19</td>
<td>Exam 2</td>
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<td>June 20</td>
<td>Art in America between the Wars; International Abstraction between the Wars</td>
<td>360-400</td>
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<td></td>
<td>June 21</td>
<td>Guernica; Latin-Americans, Propaganda as Art; Abstract Expressionism and the New American Sculpture</td>
<td>403-438</td>
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<tr>
<td>4</td>
<td>June 24</td>
<td>Postwar European Art; Nouveau Réalisme</td>
<td>438-471</td>
<td>1,2,3,4,5,6</td>
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<td>June 25</td>
<td>Transitions from AE; Sixties Abstraction and Pop Art</td>
<td>472-555</td>
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<td></td>
<td>June 26</td>
<td>Minimalism; Modernism in Architecture at Mid-Century</td>
<td>557-585</td>
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<td></td>
<td>June 27</td>
<td>Exam 3; Post-Minimalism</td>
<td>658-692</td>
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<td></td>
<td>June 28</td>
<td>Conceptualism and Activist Art; Postmodernism</td>
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<tr>
<td>5</td>
<td>July 1</td>
<td>Painting and Post modernism; Contemporary Art and the Renegotiation of Modernism</td>
<td>665-722</td>
<td>1,2,3,4,6</td>
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<td></td>
<td>July 2</td>
<td>Painting and Post modernism; Contemporary Art and the Renegotiation of Modernism</td>
<td>724-741</td>
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<tr>
<td></td>
<td>July 3</td>
<td>New Art; More &quot;outsider&quot; and alternative art</td>
<td>744-772</td>
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<td></td>
<td>July 4</td>
<td>4th of July Holiday</td>
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<td></td>
<td>July 5</td>
<td>Modern Art, summary and overview</td>
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<td></td>
<td>July 8</td>
<td>FINAL EXAM</td>
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Other Pertinent Course Information

Costs: The required text and supplies should not exceed $150.00.

Americans with Disabilities Act (ADA)

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

Academic Integrity

For information on academic integrity, please visit: http://www.tamu.edu/aggiehonor

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

Upon accepting admission to Texas A&M University, a student automatically assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements of the processes of the Honor System: For additional information, please visit: www.tamu.edu/aggiehonor. Students cheating on an exam will receive a grade of "0" and possibly a grade of "F" for the course.

Additional information may be found by clicking on the following links:

Academic calendar: http://admissions.tamu.edu/Registrar/General/Calendar.aspx
Final Exam Schedule: http://admissions.tamu.edu/Registrar/General/FinalSchedule.aspx#
Student Rules: http://student-rules.tamu.edu/
Course Catalog: http://www.tamu.edu/admissions/catalogs/12-13 UG Catalog/index.html
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 324

3. Texas Common Course Number: __________________________

4. Complete course title: Music in World Cultures

5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester: 3

10. Number of students per semester: 297

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

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

12. Submitted by:
    Course Instructor: [Signature]
    Date: April 1, 2013

    Approvals:
    [Signature]
    Date: 4/1/13

13. Department Head:
    [Signature]
    Date: 4/14/13

14. 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.
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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 is an interdisciplinary course that applies methodologies from ethnomusicology and cultural anthropology. Students will learn how to analyze musical performances from across the globe, to think critically about cultural similarities and differences, to engage in ethical cross-cultural dialogue employing cultural relativity, and to analyze human behavior using techniques used in the sciences.

Core Objectives

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

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

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

Students will: compare and contrast how different cultures use music to structure social, cultural, religious, and political belief systems (page 1); describe cultural similarities and differences in ways that illustrate nuance and depth of thought (page 1); identify and describe diverse musical systems, genres, instruments, and performers (page 1); use the musical terminology learned in class to empirically document and analyze musical performances (page 1).

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

Students will: engage in ethical and responsible cross-cultural oral communication in class discussion (page 1); use musical terminology and techniques for the observation of human behavior to analyze a musical performance and articulate their results in a written Observation Report (page 1-2); discuss engagement with a culture outside of one’s own culture in blog entry (page 2). Analyses of performances include detecting and interpreting non-verbal (i.e., visual) forms of communication.
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Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Students will: work in teams to observe and analyze a musical performance and collaboratively compose a written Observation Report (page 1-2); apply cultural relatively when discussing music from across the globe during class discussions (page 1).

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

Students will: learn techniques for ethical and responsible cross-cultural dialogue (page 1); apply critical thinking skills to analyze how difference cultures use music to structure social, cultural, religious, and political belief systems (page 1); use the knowledge and skills acquired to foster greater understanding of and appreciation for local, national, and international diversity.

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

ANTH/MUSC 324 Music in World Cultures

Request for International and Cultural Diversity (ICD) Designation

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

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

Course Number: MUSC 324
Section Number: Section 300
Course Time: MWF 9:10-10:00 AM
Course Location: HECC 100

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

Prerequisite: Junior or senior classification or approval of instructor.

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

Learning Outcomes:

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

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

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

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

Assessments, Due Dates, and Grading

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Date</th>
<th>Topic</th>
<th>Assessment Due</th>
<th>Reading</th>
<th>Listening</th>
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</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Monday, Aug. 27&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Introduction to Course</td>
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<td>Syllabus</td>
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<tr>
<td></td>
<td>Wednesday, Aug. 29&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Defining and Discussing “Music”</td>
<td></td>
<td>Nettl 2012. <em>Excursions in World Music</em>. “Stamps” and “Blackbirds”</td>
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<td></td>
<td>Friday, Aug. 31&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Musical Terminology</td>
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<td>“Kyrie”</td>
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<td></td>
<td>Monday, Sept. 3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td>Musicology Terminology Continued</td>
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<td>“Folsom, Prison Blues,”</td>
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<td></td>
<td>Friday, Sept. 7&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Defining and Discussing Culture</td>
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<td></td>
<td>Monday, Sept. 10&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Observing and Documenting Human Behavior</td>
<td></td>
<td>Titon and Beek 2009. “Discovering and Documenting a World of Music,” 533-</td>
<td></td>
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<tr>
<td>The Americas</td>
<td>Wednesday, Sept. 12&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Cultural &amp; Musical Hybrity in the Americas</td>
<td>559.</td>
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<td>Friday, Sept. 14&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Anglo-American Folk Music &amp; Shape Note Singing</td>
<td>“Weeping Mary”</td>
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<tr>
<td>Wednesday, Sept. 19&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Son Jarocha in Veracruz, Mexico and the Diaspora</td>
<td>“Siquisiri” and “El Trompo”</td>
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<td>Friday, Sept. 21&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Tango along the Rio de la Plata</td>
<td>“La Cumparsita,”</td>
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<tr>
<td>Monday, Sept. 24&lt;sup&gt;th&lt;/sup&gt;</td>
<td>The Blues, Jazz, and Early Rock &amp; Roll</td>
<td>“St. Louis Blues,” “Poor Boy Blues”</td>
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<tr>
<td>Wednesday, Sept. 26&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Emergence of Hip-hop &amp; Reggaetón</td>
<td>Rivera and Breña. 2007. <em>Latin American Perspectives.</em> “Migration, Ethnicity, and Interactions between the United States and Hispanic Caribbean Popular Culture,” 83-93.</td>
<td>“Gasolina” and “Ella y Yo”</td>
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<tr>
<td>Review Session</td>
<td>Review for Exam 1</td>
<td>Review Sheet</td>
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<td>Exam 1</td>
<td>Monday, Oct. 1st</td>
<td>Exam 1</td>
<td>Review Sheet</td>
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<td>Sub-Saharan Africa</td>
<td>Wednesday, Oct. 3rd</td>
<td>Music, Colonization, and Politics in Sub-Saharan Africa</td>
<td>Review Sheet</td>
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<td>Friday, Oct. 5th</td>
<td>Atsiagbekor of the Ewe</td>
<td>Review Sheet</td>
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<td>Monday, Oct. 8th</td>
<td>Performing &amp; Analyzing Atsiagbekor</td>
<td>Review Sheet</td>
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<td>Wednesday, Oct. 10th</td>
<td>Music of the Mande Jali</td>
<td>Review Sheet</td>
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<td>Friday, Oct. 12th</td>
<td>South African Isicathamiya</td>
<td>Review Sheet</td>
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<td>Monday, October 15th</td>
<td>Shona Mbira of Zimbabwe</td>
<td>Review Sheet</td>
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<td></td>
<td>Wednesday, October 17th</td>
<td>The Black Atlantic: Fela Kuti &amp; Zola</td>
<td>Review Sheet</td>
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<td>The Middle East</td>
<td>Friday, Oct. 19th</td>
<td>Music in the Middle East</td>
<td>Review Sheet</td>
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<td>Observation Report Due</td>
<td>Review Sheet</td>
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<td>&quot;Waslah&quot; &quot;Daragah Mahur&quot;</td>
<td>Review Sheet</td>
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<td>Date</td>
<td>Topic</td>
<td>Reading</td>
<td>Supplemental Notes</td>
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<td>Wednesday, Oct. 24th</td>
<td>Palestinian Wedding Music</td>
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<td>&quot;Song of Praise &amp; Joy&quot;</td>
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<td>Wednesday, Oct. 31st</td>
<td>Women, Popular Music, and the Iranian Revolution Continued</td>
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<td>Review Session Friday, Nov. 2nd</td>
<td>Review for Exam 2</td>
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<td>Review Sheet</td>
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<td>Exam 2</td>
<td>Monday, Nov. 5th</td>
<td>Exam 2</td>
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<td>India</td>
<td>Wednesday, Nov. 7th</td>
<td>Introduction to India</td>
<td>&quot;Samaveda&quot;</td>
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<tr>
<td>Date</td>
<td>Activity</td>
<td>Source</td>
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<td>Friday, Nov. 9&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Hindustani Classical Music</td>
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<td>“Raga Khamaj Alap” and “Raga Khamaj Gat”</td>
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<td>Monday, Nov. 12&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Performing and Analyzing Hindustani Classical Music</td>
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<td>Wednesday, Nov. 14&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Sufism, Mysticism and Qawwali</td>
<td>1.) Qureshi 1999. <em>Popular Music.</em> “His Master’s Voice: Exploring Qawwali and ‘Gramophone Culture’ in South Asia,” 63-98</td>
<td>“Qawwali” and “Man Kunto Maula”</td>
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<td>Friday, Nov. 16&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Popular Music of India</td>
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<td>“Jhummar” and “Aao Nachiye”</td>
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<td>Indonesia</td>
<td>Monday, Nov. 19&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Introduction to Indonesia</td>
<td>Ladrang Pangkur” and “Gending Pengelang”</td>
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<tr>
<td>Wednesday, Nov. 21&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Performing and Analyzing Javanese Gamelan</td>
<td>Blog Entry Due</td>
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<td>Friday, Nov. 23&lt;sup&gt;rd&lt;/sup&gt;</td>
<td>Thanksgiving Break – No Class</td>
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<td>Monday, Nov. 26&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Performing Wayang Kulit</td>
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<tr>
<td>Wednesday, Nov. 28&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Kecak, Tourism, and Musical Adaptation</td>
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<tr>
<td>Course</td>
<td>Date</td>
<td>Activity</td>
<td>Reading</td>
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<tr>
<td>Review Session</td>
<td>Monday, Dec. 3rd</td>
<td>Review for Exam 3</td>
<td>“Qur’an dan Koran”</td>
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<tr>
<td>Exam 3</td>
<td>Monday, Dec. 10th</td>
<td>Exam 3 8:00-10:00 AM</td>
<td>“Dangdut Stories” 1-31</td>
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<td>Exam 3</td>
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Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

Form Instructions
1. Request submitted by (Department or Program Name): Performance Studies

2. Course prefix, number and complete title of course: MUSC 324 Music in World Cultures

3. Change requested
   a. Prerequisite(s): From: MUSC 102 or approval of instructor To: Junior or senior classification or approval of instructor
   b. Withdrawal (reason):
   c. Cross-list with:
   d. Change course title and description. Enter complete current course title and current course description in item 5; enter proposed course title and proposed course description in item 6. Complete item 7 for change in title.
   e. Change in course number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked: N/A

5. Complete current course title and current catalog course description:
Examines music from an ethnomusicalological perspective focusing on musical performance and the complex interrelationship of music to culture, society, and daily life; surveys music from a variety of cultures through a series of case studies.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words):
Examination of music from an ethnomusicalological perspective focusing on musical performance and the complex interrelationship of music to culture, society, and daily life; examination of music from a variety of cultures through a series of case studies.

7. a. As currently in course inventory:

   Prefix | Course # | Title (excluding punctuation) |
   ------ | -------- | -----------------------------|
   Lect. | Lab | SCH | CIP and Fund Code | Admin. Unit | FICE Code | Level |

   b. Change to:

   Prefix | Course # | Title (excluding punctuation) |
   ------ | -------- | -----------------------------|
   Lect. | Lab | SCH | CIP and Fund Code | Admin. Unit | Acad. Year | FICE Code | Level |

   Approval recommended by: [Signature] Date

   Department Head or Program Chair (Type Name & Sign) Date
   [Signature] Date

   Department Head or Program Chair (Type Name & Sign) Date
   [Signature] Date

   Submitted to Coordinating Board by: Chair, GC or UCC Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu
Curricular Services – 02/11
Department of Performance Studies

ANTH/MUSC 324 Music in World Cultures

Request for Change in Prerequisites and Course Description

We would like to remove the prerequisite of MUSC 102 in order to be compliant with core curriculum requirements. Adding the now-required prerequisite of junior or senior classification should be satisfactory in its place.

We have also updated the course description for compliance with the current style guide.
Texas A&M University

Core Curriculum Cover Sheet

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

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

2. Course prefix and number: PERF 301

3. Texas Common Course Number: ____________________

4. Complete course title: Performance in World Cultures

5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester: 1

10. Number of students per semester: 60

11. Historic annual enrollment for the last three years: 58 0 0

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

12. Submitted by:
   ____________________________
   Course Instructor

   ____________________________
   Date 28 March 2013

   ____________________________
   Approvals: Claudiu Nelon

13. Date 4/1/13

14. Department Head
   ____________________________
   Date 4/04/13

15. College Dean/Designee
   ____________________________
   Date

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

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

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

Core Curriculum

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

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

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

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

Because the course focuses on intercultural performance, it necessarily develops intercultural competence. Exposing students to a wide variety of performance forms as well as several ethnic and geographic traditions, it demands they engage in both their own community (by integrating their responses to other cultures) and the global community (by learning about different cultural traditions). Further, they discover how and why performance develops communities and reinforces civic responsibility.

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

MUSC/PERV/THAR 301 Performance in World Cultures

Request for International and Cultural Diversity (ICD) Designation

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

Course Description and Prerequisites

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

Prerequisite: Junior or senior classification or permission of the instructor

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

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

Learning Outcomes

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

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

We will measure our mastery of these course objectives through

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

Name
Kirsten Pullen

Telephone number
845-2899

Email address
kpullen@lamu.edu

Office hours
TR11-12

Office location
LA AH 275

Textbook and/or Resource Material

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

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

Grading Policies

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

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

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

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

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

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

<table>
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<tr>
<th>Grade Distribution:</th>
<th>Grade Equivalency:</th>
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<tbody>
<tr>
<td>Participation</td>
<td>500-450</td>
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<tr>
<td>Discussions</td>
<td>449-400</td>
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<tr>
<td>Quizzes</td>
<td>399-350</td>
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<tr>
<td>Performance</td>
<td>349-300</td>
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<tr>
<td>Final</td>
<td>299↓</td>
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A=500-450 Exceptional ability to conceptualize and present ideas; effort beyond meeting basic criteria; you have sought out new ideas and information; your work is thorough and original; your work shows initiative and imagination; there are few to no errors in your written work; overall your work shows a trajectory of development and growth. You have exceeded expectations for research, writing, or speaking at the upper division level in a Research 1 university.

B=449-400 Solid work; meets basic requirements; evident language competency; few errors; you are able to engage but generally do not go beyond information and ideas readily accessible through class, readings, and discussions. Your research, writing, and speaking are commensurate with upper division standing in a Research 1 university.

C=399-350 Marginal work; writing assignments and discussions demonstrate limited ability or effort to engage ideas and information; written assignments have many errors (sentence structure, spelling, grammar, etc.) and/or are underprepared. Your research, writing, and speaking are slightly below expectations for students with upper division standing in a Research 1 university and should be improved with additional effort.

D=349-300 Quantity and quality of work falls far below the expectations of upper division students in a Research 1 university. You are either not expending enough effort or you need help to accomplish the work required.

F=below 300 Fails to achieve any of the above.
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
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<tbody>
<tr>
<td>2</td>
<td>Intercultural Performance</td>
<td>Holledge, Julie and Joanne Tompkins. <em>Women’s Intercultural Performance</em>. New</td>
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<td>Taylor, Diana. “A Savage Performance: Guillermo Gómez-Peña and Coco Fusco’s ‘Couple</td>
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<td>in the Cage.”” <em>TDR</em> 42.2 (1998): 160-175.</td>
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<td>3</td>
<td>Dancing Cultures</td>
<td>Casey, Natasha. “Riverdance: The Importance of Being Irish American.” <em>New Hiberna</em></td>
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<td>142-59.</td>
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<td>1987.</td>
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<td>Hanner, Judith. “Silence that Reflects: Butoh, Ma, and a Cross-Cultural Gaze.” <em>TPQ</em></td>
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<tr>
<td>5</td>
<td>Discussion I, Quiz I</td>
<td>Bonney, Jo. Ed. <em>Extreme Exposure: An Anthology of Solo Performance Texts from the</em></td>
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<td><em>Twentieth Century</em>. New York: Theatre Communications Group. xi-xvi; 155-56;</td>
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<td>177-78; 248-49; 276-77; 305-306; 354-55.</td>
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DeVos


The Color Purple


Crowning Tiger/Hidden Dragon


Ordaz, Evangeline. *Visitor’s Guide to Arivaca (Map Not to Scale)*


**Americans with Disabilities Act (ADA)**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1537. For additional information visit [http://disability.tamu.edu](http://disability.tamu.edu)

**Academic Integrity**

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

"An Aggie does not lie, cheat, or steal, or tolerate those who do."
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

Form Instructions
1. Request submitted by (Department or Program Name): Performance Studies
2. Course prefix, number and complete title of course: PERF 301 Performance and World Cultures
3. Change requested
   a. Prerequisite(s): From: ___________________________ To: ___________________________
   b. Withdrawal (reason):
   c. Cross-list with: MUSC 301, THAR 301
   d. Change in course title and description. Enter complete current course title and current course description in item 5; enter proposed course title and proposed course description in item 6. Complete item 7 for change in title.
   e. Change in course number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.
4. For informational purposes only, please indicate course number if this course will be stacked: N/A
5. Complete current course title and current catalog course description:
   In music or dance, clothing or drama, the people of every society express themselves in performance. This course will familiarize students with the field of performance studies and explore the enactment of the arts in world cultures. Units on music, theater, verbal art, and dress examine different genres of performance.
6. Complete proposed course title and proposed catalog course description (not to exceed 50 words):
   Application of the tools of performance studies to explore the enactment of the arts in world cultures and the ways the people of every society express themselves in performance; examination of different genres of performance through music, theater, verbal art, and dress.
7. a. As currently in course inventory:
   Prefix | Course # | Title (excluding punctuation)
   Lect. | Lab | SCH | CIP and Fund Code | Admin. Unit | FICEL Code | Level
   b. Change to:
   Prefix | Course # | Title (excluding punctuation)
   Lect. | Lab | SCH | CIP and Fund Code | Admin. Unit | Acad. Year | FICEL Code | Level

Approval recommended by: [Signatures]

Department Head or Program Chair (Type Name & Sign) Date
Dean of College Date
Chair, College Review Committee Date

Submitted to Coordinating Board by:
Chair, GC or UCC Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu Curricular Services - 02/11
Department of Performance Studies

MUSC/PERF/THAR 301 Performance and World Cultures

Request for Cross-listings and Change and Course Description

We would like to cross-list PERF 301 with MUSC 301 and THAR 301 to reflect the significant involvement of music and theatre arts in the course and its relevance to the MUSC and THAR programs.

We have also updated the course description for compliance with the current style guide.