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): Africana Studies Program

2. Course prefix and number: AFST 327

3. Texas Common Course Number: CV67

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

5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [ ] Language, Philosophy and Culture
   - [ ] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] Social and Behavioral Sciences
   - [ ] Current Core - No
   - [ ] Current ICD - No

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

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

9. Number of class sections per semester: 1

10. Number of students per semester: 40

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

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

12. Submitted by:

   Course Instructor

   Approvals:

   Department Head

   College Dean/Designee

   Date

   Date

   Date

   Date

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

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

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

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

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

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

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

CATALOG DESCRIPTION

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

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

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

INTRODUCTION

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

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

REQUIREMENTS

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

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

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

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

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

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

Percentage Distribution

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

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

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

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

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<th>OVERVIEW</th>
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**WEEK ONE**

**Thu 1/20**
- Introduction/Syllabus, etc.

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<th>MAPPING THE FIELD: AREAS AND KEY CONCEPTS</th>
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**WEEK TWO**

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

**Thu 1/27**

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<th>THE AFRICAN HERITAGE</th>
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**WEEK THREE**

**Tue 2/1**
- View (IC) *Dance at court (Section on Ghana)*, story by Rhoda Grauer; a production of Thirteen/WNET in association with RM Arts and BBC-TV. West Long Branch, NJ: Kultur, [1993]
- View (IC) *West African Instruments*, directed by David R. Hopfer; produced by
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<th>Week</th>
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**THE MAKING OF A DIASPORA**

|------------|---------|------------------------------------------------------------------------|

**AFRICAN AMERICAN BLUES: THE BEGINNINGS**

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

**WEEK SIX**

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

**Thu 2/24**

**WEEK SEVEN**

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

**Thu 3/3**

**WEEK EIGHT**

**Tue 3/8**

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

Tue 3/15 No Class
Thu 3/17 No Class

REGGAE, RASTAS AND THE GLOBAL MARLEY

WEEK NINE
Tue 3/22
View: *Land of Look Behind*

Thu 3/24

HIGHLIFE—WEST AFRICAN REPERCUSSIONS

WEEK TEN

Tue 3/29

Thu 3/31

GLOBAL HIP-HOP: AFRICAN REINVENTIONS

WEEK ELEVEN

Tue 4/5
View (IC) *Living the Hiplife*, Coltan Media; Evidence Films; producer-director, Jesse Weaver Shipley. Ed New York: Third World Newsreel [2007].
Thu 4/7


SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS

WEEK TWELVE

Tue 4/12
- View: Soul to Soul

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

MUSIC AFTER APARTHEID: KWAITO!

WEEK THIRTEEN

Tue 4/19
- View/Listen: TBA

Thu 4/21

BLACK POWER: FELA’S AFROBEAT

WEEK FOURTEEN

Tue 4/26
View: Music is the Weapon

Thu 4/28

EXAM WEEK

Tue 5/3
TBA
### Core Curriculum Cover Sheet

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

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

2. Course prefix and number: **ARCH 441**  
   3. Texas Common Course Number: **NA**

4. Complete course title: **BAROQUE AND ROCOCO ARCHITECTURE**  
   5. Semester credit hours: **3-0**

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

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

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

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

10. Number of students per semester:  
    - Spring 30-40 (Department is increasing enrollment in Architecture History courses given the popularity of the AARH minor)

11. Historic annual enrollment for the last three years:  
    - Fall 2011: 23  
    - Fall 2012: 26  
    - Spring 2013: 30

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

13. Submitted by:  
    - [Signature]  
    - Date: **8-22-13**

   **Course Instructor**

14. Department Head  
    - [Signature]  
    - Date: **8-22-13**

15. College Dean/Designee  
    - [Signature]  
    - Date

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[www.thecb.state.tx.us/corecurriculum2014](http://www.thecb.state.tx.us/corecurriculum2014)

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Foundational Component Area: Creative Arts

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

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

ARCH 441 covers the history of Baroque and Rococo architecture in Europe, the Americas and Asia in the 17th and 18th centuries. The course focuses on the origins and the evolution of ideas and forms that articulated Counter-Reformation tenets in the Baroque era and the taste of European aristocrats in the period following the death of French King Louis XIV. Upon successful completion of this course, students will be able to

- Visually recognize and identify elements of Baroque architecture in plans, sections and elevations.
- Observe, analyze, and describe, using formal and technical vocabulary, the defining characteristics of Baroque structures and Rococo interiors.
- Distinguish significant developments in site, structure and space.
- Understand and communicate the importance of cultural heritage and its contribution to social memory, identity, adaptive reuse, and historic preservation.
- Investigate and interpret evidence for the transmission of styles and design across time and cultures
- Build a chronological framework for understanding the development of affective spatial and structural design and engineering techniques.
- Apply critical thinking to theoretical and critical texts relevant to the history of architecture.

Core Objectives

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

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

ARCH 441 addresses the Core Critical Thinking Objective through the critical examination of 1) factual data and theoretical texts related to the development of the human-designed and built environment during the period following the Protestant Reformation and up until the period in which the Neoclassical and Romantic became the predominant ideological and stylistic forces in architectural expression; 2) the origins and the evolution of ideas related to the emotional and sensory experience of faith, power and status in art and architecture; and 3) important innovations in architectural form, material and technique.
The following critical thinking skills will be assessed on exams and through in-class writing activities and discussions.

- Students will analyze architectural illustrations and make inferences concerning the essential elements, relationships, and organizing principles of design.
- Students will analyze and evaluate data concerning architectural precedents and concepts that have impacted the form of the built environment from antiquity to the present day.
- Students will investigate and interpret evidence for the appropriation, innovation and transmission of the Baroque and Rococo architectural styles across time and cultures and evaluate the extent to which textual sources influenced the development of the forms and features in center and periphery, metropole and colony.
- Students will think creatively about symbolic communication in art and architecture, synthesize information from diverse historical/cultural precedents, and formulate innovative sets of relationships or guidelines that could be applied to other contexts.
- Students will make intellectual connections across space, time and discipline to connect the themes of the course to their personal passions and areas of professional ambition and expertise.

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

ARCH 441 addresses the Core Communication Objective by teaching students how to examine and interpret architecture and architectural illustrations (formal visual analysis), how to describe defining characteristics using accurate and technical vocabulary and how to effectively present their findings to their classmates.

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

- Students will learn methods of visual communication, analysis and interpretation through work with architectural illustrations (plans, elevations, sections), photographs, and other visual media.
- Students will compare material remains of buildings with selections of contemporary writings to interpret architectural design and its relationship to cultural, religious, and philosophical traditions.
- Students will access relevant multi-media resources and explain in class what they have learned as the most important architectural concepts reflected in a monument’s design.
- Students will engage in oral communication through class discussions, individual and group presentations and final projects, and by formulating and articulating accurate and appropriate responses and questions during lectures.

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

ARCH 441 addresses the Core Social Responsibility Objective by considering the parallel and divergent canons and traditions of architecture from around the world. It teaches students to appreciate, understand, and respect the built environment of the diverse cultures and belief systems that form the foundations of the modern world.

The following aspects of the social responsibility skills will be assessed on exams and through in-class activities and discussions.
• Students will demonstrate intercultural competence by explaining how the human-designed and built environment can be understood as expressions of culture at local, regional, national and global scales; how the culturally encoded meanings of art and architecture can change over time; and how transculturation worked in the aesthetic exchanges between colonizer and colonized in the Americas and Asia to produce hybrid forms and features in the designed and built environment.
• Students will summarize and explain the roles and responsibilities of individuals, societies, local governments, and international organizations concerning heritage preservation—especially in situations in which the ideologies and traditions of the currently inhabiting culture differ from those of the culture that produced heritage monuments.
• Students will compare the societal roles and responsibilities of architects and patrons in their own and other cultures.

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

ARCH 441 will address the Core Teamwork Objective through in-class and online activities, including individual and group projects, peer evaluation discussions, and analytical exercises. These activities will provide models for students to share individual perspectives with each other, to explore models of collaborative knowledge creation and acquisitions and to develop more effective answers to questions that may appear on formal examinations.

The following aspects of teamwork skills will be assessed through in-class activities:
• Students will work in groups to develop three formal in-class presentations over the course of the semester.
• Students will share individual and small group responses orally with the larger class, receiving feedback and commentary both from other students and the instructor.

Statement on International and Cultural Diversity

Though its contents do not extend into the 19th and 20th centuries, ARCH 441 examines candidates for World Heritage Site designation as well as sites that have already earned the WHO designation. In this culture-historical approach to architectural history, students develop an awareness of the hybrid forms that emerged as the colonial powers of Europe established sacred and secular architecture in the Americas and Asia. The survival of many historic structures to the present day provides an opportunity to discuss issues of social memory, identity, adaptive reuse, and historic preservation. By learning how to appreciate, understand, and respect the built environment of different cultures, and by learning to identify examples in which the visual-cultural traditions of colonial European powers were enriched by contact with the visual-cultural traditions of indigenous peoples in the colonized areas of the globe, students will gain insights into how the world we build has always reflected the complexity and richness of human identity across space, time, race and religion.
Course: ARCH 441-Baroque and Rococo Architecture  
Section: 500  
Time: TR 9:35-10:50 am  
Instructor: Stephen Caffey  
Office: ARCA Langford A314  
Semester: Fall 2013  
Location: ARCC 307 (Langford Building C)  
Contact: Stephen Caffey on elearning.tamu.edu  
Office Hours: T 11:00 am -1:00 pm & by appointment

Course Description: The investigation of the history of architecture, the arts and society, and major creative individuals from the late sixteenth to the early eighteenth centuries. This course fulfills University Core Curriculum requirements in 1) the Visual and Performing Arts and/or 2) the Humanities. Students should consult with departmental advisers to confirm core curriculum credits.

Prerequisites: Junior or senior classification or approval of degree coordinator + ARCH 250 or ARTS 150; or approval of instructor.

Class Format: Each 75-minute class will begin with a short reading quiz followed by instructor and/or student presentations and discussions with an accompanying PowerPoint presentation of images, concepts, vocabulary terms, study questions, timelines and suggested readings. Each lecture/discussion session begins promptly at the scheduled time and run the full 75 minutes. In some cases the material presented in the lecture/discussion will closely follow the images and concepts in the assigned readings. In other cases, the instructor will present material during the lecture that does not appear in the assigned readings. Students will be responsible for all material covered in required readings, required film/video content and in lecture/discussion sessions.

Course Objectives and Learning Outcomes: Students who attend all lecture/discussion sessions, complete all readings, present all assigned Individual and group projects and perform satisfactorily on all exams will gain the following:

- an improved understanding of and sensitivity to the elements of Baroque and Rococo architecture  
- some of the basic graphic and textual tools necessary to identifying, describing and analyzing monuments of Baroque and Rococo architecture  
- a fundamental grasp of the chronological and geographical distribution of various works and types of works of art during the period under consideration  
- an increased sense of the contents, intents, contexts, influences, legacies and critical/aesthetic reception relevant to Baroque and Rococo architecture  
- an improved appreciation for the diversity and complexity of the architectural practice of the Baroque and Rococo  
- apply critical thinking to history, theory, form and practice in the architecture of the Baroque and Rococo

Required Course Textbook: Robert Neuman, Baroque and Rococo Architecture with mysearchlab (Boston: Pearson, 2012). ISBN: 9780205832262; 0205832261 (available in the MSC Bookstore). Additional required and optional readings will be posted on elearning.tamu.edu, where students will also find the course syllabus, important schedule change information, announcements, discussion boards, weblinks, assignments, assessments, journaling space, and grades. Required and optional video content will be posted on mediamatrix.tamu.edu. For an online orientation to elearning, visit http://itsinfo.tamu.edu/resources/elearning-orientation/

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 content and to request lecture/discussion notes from a classmate.

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

- Please turn off and stow all cell phones and other electronic devices (iPods, MP3 players, PDAs, portable gaming devices, etc.) before the lecture/discussion session begins and keep them stowed until the instructor ends the session. Please remove and stow all headphones, headsets and earbuds before the lecture/discussion session begins and keep them stowed until the instructor ends the session. Please silence laptop speakers.
- Please refrain from any and all behavior that distracts fellow students or otherwise disrupts the lecture/discussion session.
- Each student should feel free to ask questions, respond to instructor questions and to engage in discussion. Toward that goal, please limit comments to ideas expressed.

In addition to instructor guidelines, Texas A&M University has enacted and enforces official policies regarding classroom conduct.
Exams, Student Evaluation and Course Grades: The ARCH 441 final course grade comprises two essay exam scores (25% each), one final project (30%), final project proposal presentation (5%) and individual/group presentation class participation credit (15%). Each essay exam will include five questions, weighted according to the quantity and quality of information required for a correct response to each question. Each student must bring a blank, 16-page blue book for the examinations. Questions will come from material covered in readings and lecture/discussion presentations. Each exam will be worth 25 points and will factor as 25% of the final course grade. Guidelines for the final project will be distributed during the third week of the semester.

### Important Dates:
- **Group Presentation 1:** September 3 (5% of final course grade)
- **Group Presentation 2:** September 12 (5% of final course grade)
- **Group Presentation 3:** October 15 (5% of final course grade)
- **Midterm Exam:** October 29 (25% of final course grade)
- **Final Project Proposal Presentations:** October 29 and 31 (5% of final course grade)
- **Final Project Presentations:** November 26 and December 3
- **Final Exam:** Date TBD by University Registrar
- **Final Project:** By 5:00 pm on final exam date (30% of final course grade)

### Grading Scale:

90-100
- A
80-89.999
- B
70-79.999
- C
60-69.999
- D
0-59.999
- F (please note that grades will not be curved or rounded up)

Grades will post on elearning.tamu.edu within 7 days of each exam. Students who wish to consult with the instructor regarding exam grades may drop by during instructor office hours or schedule a special appointment.

### 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 30 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.

### 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.

### The Aggie Honor Code and Academic Integrity:
"An Aggie does not lie, cheat, or steal or tolerate those who do."

### Aggie Honor Code:
Upon accepting admission to Texas A&M University, a student automatically assumes a commitment to up hold 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 or the processes of the Honor System. For additional information please visit: www.tamu.edu/aggiehonor. Academic integrity is encouraged in keeping with Texas A&M University policies. On each exam, you will be asked to sign the following pledge: “On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work.” Students cheating or illicitly obtaining/providing answers on an exam or quiz will receive a grade “0” for the exam and possibly a grade of “F*” for the entire course. All suspected violations will be reported to the Honor Council to determine whether further sanctions are necessary.
Additional information may be found by clicking on the following links:

- **Academic calendar** – [http://registrar.tamu.edu/general/calendar.aspx](http://registrar.tamu.edu/general/calendar.aspx)
- **Final Exam Schedule** – [http://registrar.tamu.edu/general/finals-schedule.aspx](http://registrar.tamu.edu/general/finals-schedule.aspx)
- **Student Rules** – [http://student-rules.tamu.edu/](http://student-rules.tamu.edu/)
- **Course Catalogue** – [http://catalog.tamu.edu/pdfs/09-10_UG_Catalog.pdf](http://catalog.tamu.edu/pdfs/09-10_UG_Catalog.pdf)

Additional online course resources:
- [http://www.metmuseum.org/toah/hd/baro/hd_baro.htm](http://www.metmuseum.org/toah/hd/baro/hd_baro.htm)
- [http://www.metmuseum.org/toah/hd/lbar/lbar.htm](http://www.metmuseum.org/toah/hd/lbar/lbar.htm)
- [http://www.greatbuildings.com](http://www.greatbuildings.com)
- [http://www.archiplanet.org](http://www.archiplanet.org)

*library.tamu.edu* databases (require NetID logon from off-campus computers)

- JSTOR
- Project Muse
- artstor
- Grove Art Online

Lecture/Discussion Schedule: This schedule serves as a *general guideline* for lecture/discussion topics and may change at instructor discretion. Please check [http://elearning.tamu.edu](http://elearning.tamu.edu) frequently for any posted schedule changes.

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
<th>Readings/Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>8/27</td>
<td>Introductions</td>
<td>Wölflin, <em>Renaissance and Baroque;</em> Hills, &quot;Grit in the Oyster of Art History&quot;; Blunt, <em>Some Uses and Misuses of the Terms Baroque and Rococo</em>; Renaissance, Mannerism, Baroque and Rococo from <em>Grove Art Online</em> (GAO)</td>
</tr>
<tr>
<td>T</td>
<td>9/3</td>
<td>Group Presentations (5-minute, 4-slide PowerPoints)</td>
<td>Renaissance, Mannerism, Baroque and Rococo</td>
</tr>
<tr>
<td>R</td>
<td>9/5</td>
<td>Baroque Painting and Sculpture</td>
<td>Selections from Luther's Ninety-Five Theses; Voelter translation of Borromeo's <em>Instructiones Fabricae</em>; Alexander on Borromeo; Borromeo, Vignola, Mascalino, Sangallo, Fontana, Grimaldi and Maderno from <em>GAO</em>; Neuman, pp. 114-145; Supplemental: Wolfgang Jung, &quot;Architecture and City in Italy from the Early Baroque to the Early Neoclassical Period,&quot; in <em>Baroque: Architecture Sculpture Painting</em>, Rolf Toman, ed., (Köln : Könnemann, 2007), 12-75</td>
</tr>
<tr>
<td>T</td>
<td>9/17</td>
<td>Gianlorenzo Bernini</td>
<td>Bernini from <em>GAO</em>; <em>The Power of Art – Bernini</em> on mediamatrix</td>
</tr>
<tr>
<td>R</td>
<td>9/19</td>
<td>Francesco Borromini</td>
<td>Borromini and Neri from <em>GAO</em></td>
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<tr>
<td>T</td>
<td>9/24</td>
<td>Pietro da Cortona and Other Aspects of the Roman Baroque</td>
<td>Cortona, Longhi, Rainaldi and de Rossi from <em>GAO</em></td>
</tr>
<tr>
<td>R</td>
<td>9/26</td>
<td>Northern Italy in the Seventeenth Century</td>
<td>Ricchini, Mazenta, Bianco, Nigetti and Silvani from <em>GAO</em></td>
</tr>
<tr>
<td>T</td>
<td>10/1</td>
<td>Guarino Guarini</td>
<td>Guarini from <em>GAO</em>; Selections from Guarini <em>Civil Architecture</em>; Lefaivre and Tzsonis, <em>The Emergence of Modern Architecture</em>, pp. 226-229</td>
</tr>
<tr>
<td>R</td>
<td>10/3</td>
<td>Southern Italy, Spain and Portugal</td>
<td>Neuman, pp. 146-181; Fanzago, Cano, Jaén, Herrera,</td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Details</td>
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<tr>
<td>10/15</td>
<td>Group Presentations (7-minute PowerPoints)</td>
<td>France and England</td>
<td></td>
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<tr>
<td>10/24</td>
<td>Austria and Germany, concluded</td>
<td>Midterm Exam distributed</td>
<td></td>
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<tr>
<td>10/29</td>
<td>3-minute Proposal Presentations</td>
<td>Midterm Exam due</td>
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<tr>
<td>10/31</td>
<td>3-minute Proposal Presentations</td>
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<tr>
<td>11/7</td>
<td>Colonial Baroque in Asia and the Americas, concluded</td>
<td></td>
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<tr>
<td>11/12</td>
<td>French Rococo</td>
<td>Neuman, pp. 309-373; Norberg-Schulz chap. 1; review Rococo from Oxford Art Online</td>
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<tr>
<td>11/19</td>
<td>The Rococo, concluded</td>
<td>American Rococo: Elegance in Ornament; Selections from Baroque and Rococo in Latin America; Pereira pp. 85-91</td>
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<tr>
<td>11/26</td>
<td>Final Project Presentations</td>
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<tr>
<td>11/28</td>
<td>THANKSGIVING HOLIDAY - NO CLASS</td>
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<tr>
<td>12/3</td>
<td>Final Project Presentations</td>
<td>Last Class Day – Course Evaluations</td>
<td></td>
</tr>
<tr>
<td>TBA</td>
<td>Final Exam</td>
<td>Final Projects due by 5:00 pm</td>
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</tr>
<tr>
<td>12/16</td>
<td>Grades Posted on Howdy</td>
<td>Final grades will NOT be discussed by phone or email prior to the posting of final course grades on Howdy.</td>
<td></td>
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</tbody>
</table>

Please note that no exam scores or final course grades will be released or discussed by phone or email prior to the posting of final course grades on Howdy.
Texas A&M University
Core Curriculum

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

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

2. Course prefix and number: FILM 425/FREN 425
   Texas Common Course Number: ________________

3. Complete course title: French Film
   Semester credit hours: ___________

4. This course 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
   □ European History
   □ International and Cultural Diversity (ICD) designation: Yes ☐ No ☐

5. How frequently will the class be offered? one time per year

6. Number of class sections per semester: ___________

7. Number of students per semester: ________

8. Historic annual enrollment for the last three years: 12/13: 35 11/12: 39 10/11: 41

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


10. Approvals:
    Date: 5-31-13

11. Department Head
    Date: 6-24-13

12. 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?

FREN/FILM 425 introduces students to the history of French cinema through the study of individual directors and films. While the course unfolds chronologically, students will be provided with conceptual tools: exposure to the technological origins of cinema, critical concepts specific to the study of film as an art form, and a survey of pre-WWII classics. The majority of the course focuses on works produced after 1945. Topics include: French decolonization, class and race conflicts in suburban housing projects, responses to cultural Americanization, and the arrival of minority and women cinematographers. A successful student will be able to identify major French directors and cinematic schools, be familiar with sociopolitical issues, and be proficient in formal and thematic film analysis. These analytic and interpretive skills will be honed through a variety of communicative forms, including class discussion, weekly online written reflections, group project, quizzes, and written exams.

Core Objectives

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

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

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

The approach is two-pronged: explore the evolution of film as an art form with its own techniques and visual "language"; and explore the evolution of French society as it undergoes one of the fastest and most far-reaching transformations of its 1,000-year history in the decades following the 1950s. Critical thinking on both portions of this curriculum is fostered through students' multi-faceted, active engagement with the films, supplemental readings, study guides, and group work. On the formal level, students will learn to detect how cinema creates its effects (camera placement and movement, editing, staging, visual narrative vs. screenplay, casting, technological gadgetry, etc.). On the content level, students will explore how French national and cultural identity was renegotiated on nearly every significant relational level: urban vs. rural; changing roles for women and thus for men; an emergent youth culture challenging older generations; the arrival of new immigrant cultures; the retreat of major institutions such as the church, traditional political parties, and the army; and reconfigurations of social classes. Students thus are led to use these films to reflect upon nearly all of the effective cornerstones of a contemporary society. Students have weekly analytical questions to complete in writing, which provides an opportunity to apply concepts and arrive at an articulate, critical expression of their reactions. Study guides for each of the exams help identify and organize key areas of reflection on exams which require synchronic and diachronic comparisons. The exams open with an identification section that tests their mastery of specific concepts before moving to essay questions which require an application of said notions.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

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

The course enhances students’ skills in written, oral, and visual communication, through in-class discussions, written answers to weekly analytical questions, written examinations, and group debate projects (defense or critique of a given film). Course materials include films and supplementary historical, technical, and theoretical readings.

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

Students are given group work. The composition of the groups changes regularly to enable students to collaborate with the greatest variety of students possible. Group work consists of two steps: building a speculative response to analytical questions provided by the instructor; and transforming these individual responses into a critical argument demonstrating the film’s success or failure in achieving its artistic goals. Students thus are led to develop their interpersonal skills as they work toward a common goal, as each improves on their public speaking. The groups are not graded upon their opinion but on their ability to express that opinion articulately and to provide concrete evidence for their position. The first stage (building a speculative response in writing) allows the instructor to monitor how they arrived at their collective interpretation of the film; the class presentation and ensuing debate allow other students to see strategies applied by their peers.

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

The changes in French society after the 1950’s are unusual for their speed and depth. New models of social ethics are thus devised for nearly every key element of daily existence—family, work place, community identity, sexuality, race relations, France’s historical mission, etc. These films explore a broad spectrum of responses to these sociopolitical challenges, and enhance students’ intercultural competence through a sort of layering effect (as we address the same questions decade by decade). A constant backdrop is the students’ growing awareness of how the French respond differently to problems experienced by American society as well—our historical trajectories and cultural models lead us to develop new paths. Successful students thus come to re-examine their own social expectations while developing a more nuanced awareness of what is specific to French society. Social responsibility is also broached through exploration of film as a medium, one which has completely revolutionized how our culture sees itself and represents itself. Having discussed the sociohistorical content of the narratives, we turn our attention to what we term “lessons in looking”—the analysis of specific portions of a given film to show how a viewer is led to react a particular way to a scene or character (i.e., spotting what position we are assigned as viewers, use of speed or close-ups to hamper critical distance, etc.). The objective is to heighten an awareness of how visual media can seek to manipulate audiences. Class discussions, weekly questions sheets, written exams, and group debate projects are used to assess students’ development in these areas.

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

FREN/FILM 425 – History of French Film

Request for International and Cultural Diversity (ICD) Designation

The course examines diverse aspects of French cinematic production, with the final seven (7) weeks of the course dedicated to works released after 1960. The course facilitates analysis of different forms of cultural expression, through critical analysis of films, as well as written histories of film and film criticism. French film serves as a vehicle not only for learning about Francophone national and cultural identities after WWII, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and understand how visual media create emotional and cognitive effects by very different means from other arts. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world, and to foster a more critical relation to the motion images (film but also television and internet) they see.
Course Description: This course on the history of French film focuses on movies not primarily for their entertainment value but for their contributions to cinema as an art form and a means of commentary upon human society. This includes technological developments, industry transformations, and theoretical discourses. An emphasis is placed on films of the last 50 years.

Learning Outcomes:
--Identify different stages of film-making in France
--Recognize the use of cinematographic techniques and their effects
--Apply theoretical concepts gleaned from readings to concrete examples
--Analyze the interplay of word and image to produce thematic content
--Identify France's principal directors, movements, and actors

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

Required Text:
Supplementary photocopies distributed by instructor.

Grading Policy:
The final grade is calculated according to the following percentages:
Weekly quizzes . 5%
Written homework . 5%
Class participation . 10%
Group project (original reading of film + classroom debate) . 15%
3 Tests (each worth 15% of total course grade) . 45%
Final examination . 20%
(A = 90-100, B = 80-89, C = 70-79, D = 60-69, F = 59 and below)

Weekly quizzes, each Thursday, will verify that students have watched the films by the relevant class discussion date. Written homework consists of weekly question sheets on the films; responses posted to eLearning. Evaluation of class participation in discussion will not grade students' opinions of the films but, again, seek to verify that students are familiar with the material and can apply the concepts presented in readings and lectures. Group projects will require students to work together to produce an original interpretation of a film; this
interpretation will then be transformed into a critique arguing for the film’s success or failure in
achieving its artistic project. Groups will then proceed to a classroom debate of opposing
positions. A detailed rubric will be distributed during the first week of classes that details how
points are awarded for each student based on written and oral contributions. Study guides are
provided for each test; the final examination is cumulative.

Absences: Please see http://student-rules.tamu.edu/rule07 for current policy on university-
excused absences. For illness- or injury-related absences of fewer than three days, a note from a
health care professional confirming date and time of visit will be required in order to count the
absence as university-excused; for absences of three days or more, the note must also contain the
medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1). For
university-excused absences not related to illness, please provide a Texas A&M University
Explanatory Statement of Absence from Class (available at http://attendance.tamu.edu). No
penalty or grading disadvantage may accrue from any University-approved absence; make-up
exams and late submission of assignments (or a satisfactory alternative) are permitted for
University-excused absences within 30 calendar days from the last day of the absence, in
accordance with Student Rule 1.7.3.

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

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

Calendar of Assignments

Week I: Jan. 15 & 17
Tuesday. Introduction to class. Origins of Film-making.
Reading: Lanzoni, pp. 23-36
Thursday. Viewing early film; discussion.
Reading: Lanzoni, pp. 36-52.

Week II: Jan. 22 & 24
Tuesday. Presentation of early French avant-garde cinema.
Viewing: Fernand Léger, Ballet mécanique (1924); René Clair, Entr’acte (1924); Luis Buñuel/Sal. Dalí, Un Chien andalou (Andalusian Dog, 1929)
Reading: photocopies on Léger, Buñuel
Thursday. Discussion.
Reading: Lanzoni, pp. 53-82.
Week III: Jan. 29 & 31
Tuesday. Presentation of Jean Vigo and 1930s cinema.

*Viewing:* Vigo, *L'Atalante* (1934)
*Reading:* Lanzoni, pp. 97-98; photocopy on *L'Atalante*

Thursday. Discussion.
*Reading:* Lanzoni, pp. 86-88; 92-96.

Week IV: Feb. 5 & 7
Tuesday. Presentation of Jean Renoir.

*Reading:* Lanzoni, pp. 88-90; photocopies on *The Great Illusion*.

Thursday. Discussion.

Week V: Feb. 12 & 14
Tuesday. Test 1

*Viewing:* Marcel Carné, *Le quai des brumes* (Port of Shadows, 1938)
*Reading:* Lanzoni, pp. 82-83

Thursday. Discussion of *Port of Shadows*
*Reading:* Lanzoni, pp. 98-117; 124-42.

Week VI: Feb. 19 & 21
Tuesday. Presentation of “Occupation”-era cinema and Henri-Georges Clouzot

*Viewing:* Clouzot, *Le Corbeau* (The Raven, 1943)
*Reading:* Lanzoni, pp. 118-24; photocopy on Clouzot

Thursday: Discussion of *The Raven*
*Reading:* Lanzoni, pp. 143-53; 157-94.

Week VII: Feb. 26 & 28
Tuesday. Presentation of Jean Cocteau

*Viewing:* Cocteau, *Orphée* (Orpheus, 1950)
*Reading:* Lanzoni, pp. 154-57; photocopy on Cocteau and *Orpheus*

Thursday. Discussion
*Reading:* Lanzoni, pp. 262-68.

Week VIII: March 5 & 7
Tuesday. Presentation of detective movies and Jean-Pierre Melville


*Reading:* Lanzoni, 195-238.

Week IX: March 19 & 21
Tuesday. Presentation of New Wave cinema and Jean-Luc Godard

*Viewing:* Godard, *Bande à part* (Band of Outsiders, 1964)
*Reading:* photocopy on Godard

Thursday. Discussion.
*Reading:* Lanzoni, pp. 239-44.
Week X: March 26 & 28
Tuesday. Test 2
Viewing: Tati, Playtime (1967)
Reading: photocopy on Tati’s Playtime
Thursday. Lecture and discussion.
Reading: Lanzoni, pp. 245-61; 269-348.

Week XI: Apr. 2 & 4
Tuesday. Presentation of France’s colonial empire and its cinema
Viewing: Claire Denis, Chocolat (1988)
Thursday. Discussion of Chocolat
Reading: photocopy from Powrie and Reader, French Cinema. A Student’s Guide; articles on France’s urban suburbs.

Week XII: Apr. 9 & 11
Tuesday. Presentation of Mathieu Kassovitz
Viewing: Kassovitz, La Haine (Hate, 1995)
Reading: Lanzoni, pp. 405-14.
Thursday. Discussion.
Reading: Lanzoni, pp. 349-65; 376-405.

Week XIII: Apr. 16 & 18
Tuesday. Presentation of contemporary popular French cinema
Thursday. Discussion of Les Visiteurs

Week XIV: Apr. 23 & 25
Tuesday. Test 3
Viewing: Jean-Pierre Jeunet, Le Fabuleux destin d’Amélie Poulain (Amélie, 2001)
Reading: Lanzoni, pp. 365-76; 414-18; articles debating the “message” of Amélie
Thursday. Discussion of Amélie.

Final exam: Wednesday May 8, 8-10 a.m. in ACAD 130.
Texas A&M University
Core Curriculum

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

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

2. Course prefix and number: FILM 435 / QERM 435 3. Texas Common Course Number:

4. Complete course title: German Film 5. Semester credit hours: 3

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

   ☐ Communication
   ☐ Mathematics
   ☐ Life and Physical Sciences
   ☐ Language, Philosophy and Culture
   ☒ Creative Arts
   ☐ American History
   ☐ Government/Political Science
   ☐ Social and Behavioral Sciences
   ☐ Communication (as QERM)
   ☐ Creative Arts
   ☐ Government/Political Science
   ☐ Social and Behavioral Sciences

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

   ☐ Yes  ☐ No

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

9. Number of class sections per semester: one

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 11/12: 37 10/11: 09/10: 33

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

13. Submitted by:

   Course Instructor  Date: 5/28/2013

14. Department Head

   Date: 5/31/13

15. College Dean/Designee

   Date:

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

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

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

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

Core Objectives

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

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

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

The course enhances critical thinking through students' multi-faceted, active engagement with course materials (films and supplemental readings), lectures, and group discussions. German cinema after 1945 is particularly, although not exclusively, concerned with the legacies of WW2 in the development of artistic production. Creative and critical thinking in the course therefore concerns both interpretation and analysis of the filmic texts, as well as synthesis of the socio-political conditions of film production and questions concerning the role of artistic production in the development of cultural and national identity. Students must post weekly response essays online that show the development of their analytic skills and indicate their understanding of the evolution of the history of creative cinematic production over six decades. Examination questions on the midterm and final exams test students' comprehension of the material and require analysis through comparative questions. Students demonstrate their synthesis of the course materials through the production of a multi-media group project on a selected film that the group researches and analyzes together.
Texas A&M University

Core Curriculum

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

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

The course enhances students' skills in written, oral, and visual communication, through in-class discussions, weekly written essays, written examinations, and the production of a multi-media group project. Course materials include films and supplementary readings.

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

Students are assigned to 4-person groups or teams. Each team is tasked with becoming an "expert" on a supplementary film not directly assigned in the class. Films selected for the project are drawn from a list of films recommended by the instructor, which are not directly analyzed in course lecture, so that the group's work is independent research conducted as a team. These recommended films are either from one of the directors studied in the class, another example of a film that engages with one of the course topics, or in some other way related to the primary films studied. Groups create detailed web-based presentations that provide background on the film and include general film analysis, close-readings of 4 scenes in the film, and links to other films and readings from the course. Teams will document how they arrived at their collective interpretation of the film, including development of their ideas through the interaction of the team. Completed projects will be available to all students in order to broaden their knowledge of German film beyond the films directly addressed during the course.

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

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

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
The course examines diverse aspects of German cinematic production, with an emphasis on films produced after 1945 (all of the material from Week 5 forward concerns films produced after 1960). The course facilitates analysis of different forms of cultural expression, through critical analysis of films, as well as written histories of film and film criticism. German film serves as a vehicle not only for learning about German culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, and to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world.
Course description
Consideration and analysis of major works and directors of German film; interpretation of culture through film; relationship of film to history, literature, and other arts; taught in English.

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

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

Prerequisites
Junior or senior classification, or approval of instructor.

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

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

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

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

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

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

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

Absences
Attendance in class lectures is mandatory. For each unexcused absence in excess of 3, student’s final course grade will be reduced 5 full percentage points. The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu/rule07.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**SPRING BREAK**

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

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

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

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

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

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

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

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

**Recommended films:**  
Das schreckliche Mädchen (dir., Verhoeven, 1990)
Week 12  Coming to Terms with the Past  
*Der Untergang* (Downfall) – Oliver Hirschbiegel, 2004  
Reading:  Hake, 190-216  
Krimmer, “More War Stories”*  
Rentschler, “From New German Cinema to the Post-Wall Cinema of Consensus”*  
Recommended films:  *Valkyrie* (dir., Singer, 2008)  

Week 13  Post-unification Germany: The Berlin School  
*Die innere Sicherheit* (The State I am In) – Christian Petzold, 2000  
Reading:  Abel, “Imaging Germany”*  
Abel, “The Cinema of Identification Gets on My Nerves”: An Interview with Christian Petzold”*  
Recommended films:  *Yella* (dir., Petzold, 2007)  
*Die Stille nach dem Schuss* (dir., Schlöndorff, 2000)  
*Der Baader Meinhof Komplex* (dir., Edel, 2008)  

Week 14  Globalized Communities  
**GROUP PROJECTS DUE**  
*Gegen die Wand* (Head-On) – Fatih Akin, 2004  
Reading:  Hake, 216-221  
Göktürk, “Beyond Paternalism”*  
Senocak and Greve, “Coming to Life”*  
Hüttmann, “Country Code TR”*  
Nicodemus, “Getting Real”*  
Recommended films:  *Auf der anderen Seite* (dir., Akin, 2007)  

**FINAL EXAM TBA according to Final Exam schedule**  
*All readings marked with an asterisk (*) are available through online Course Reserves or over eLearning.*
Texas A&M University
Core Curriculum

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

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

2. Course prefix and number: FILM 455 ITAL 455

3. Texas Common Course Number: ________________

4. Complete course title: Italian Cinema

5. Semester credit hours: ___

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

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

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

☐ Yes ☐ No

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

9. Number of class sections per semester: one

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 11/12: 35 10/11: 0 09/10: 23

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

12. __________________________________________________________________________

13. Submitted by: Andrea Marchesini Date: 5/26/2013

Approvals:

14. Department Head Date: 5-31-13

15. College Dean/Designee Date: 6/4/13

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

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

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

The course enhances students' skills in written, oral, and visual communication, through in-class discussions, written (in class and take-home) examinations, and the production of a multi-media group project/presentation. Course materials include films and supplementary readings.
Texas A&M University

Core Curriculum

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

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

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

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

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

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

ITAL/FILM 455 – Italian Film

Request for International and Cultural Diversity (ICD) Designation

The course examines diverse aspects of Italian cinematic production, with an emphasis on films produced after 1945 (more than 80% of all of the material concerns films produced after 1960). The course facilitates analysis of different forms of cultural expression, through critical analysis of films, as well as written histories of film and film criticism. Italian film serves as a vehicle not only for learning about Italian culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, and to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world.
Texas A & M University
Department of International Studies

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

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

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

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

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

Prerequisites
Junior or senior classification, or approval of instructor.

Films:
- Roberto Rossellini, Open City [Roma città aperta] (1945)
- Pier Paolo Pasolini, Mamma Roma [Mamma Roma] (1962)
- Federico Fellini, White Sheik [Lo sceicco bianco] (1952)
- Michelangelo Antonioni, L’Avventura [L’avventura] (1960)
- Pietro Germi, Divorce Italian Style [Divorzio all’italiana] (1961)
- Michelangelo Antonioni, Red Desert [Deserto rosso] (1964)
- Federico Fellini, 8½ [8 ½] (1963)
- Nanni Moretti, Dear Diary [Caro diario] (1993)
- Dario Argento, Deep Red [Profondo rosso] (1975)
- Sergio Leone, Fistful of Dollars [Per un pugno di dollari] (1964)
- Pier Paolo Pasolini, Theorem [Teorema] (1968)
- Luca Guadagnino, I Am Love [Io sono l’amore] (2009)
Texts
Online course pack available on electronic reserve at: http://library-reserves.tamu.edu/ares/
Selections from:
Forgacs & Lumley, ed., Italian Cultural Studies (1996)
Bondanella, A History of Italian Cinema (2009)
Bondanella, Italian Cinema from Neorealism to the Present (1999)
Wood, Italian Cinema (2005)
Calvino, "Preface" to The Path to the Nest of Spiders (Il sentiero dei nidi di ragno) (1947)
Landy, Italian Film (2000)
Viano, A Certain Realism: Making Use of Pasolini's Film Theory and Practice (1993)
Burke & Waller, ed., Federico Fellini Contemporary Perspectives (2002)
Bondanella & Degli Esposti, ed., Perspectives on Federico Fellini (1993)
Roberto Saviano, Gomorrah (2007)

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

Grading Policy
Participation 15%
Group project 20%
3 Tests (in class) 45% (15% each)
Take home final exam 20%

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

Participation means regular attendance in class, offering active contribution to class discussion and displaying a clear familiarity with the assigned material. Discussion in class will not grade students' "opinions" of the films but will again verify that they are familiar with the material and can apply the concepts presented in class. Class participation evaluation criteria:
100-90 = "A" → student is always well prepared, answers readily when called upon, initiates interactions, volunteers, participates actively in discussions and group activities;
89-80 = "B" → student is prepared but reluctant to take initiative, answers questions only when asked, participates actively in group activities but passively in discussions;
79-70 = "C" → student is not fully prepared, does not take initiative and often is not able to answer questions when called upon, participates scarcely in group activities and in discussions;
69-60 = "D" → student is inadequately prepared and has difficulty answering questions when called upon, his/her contribution to group activities and to discussions is minimal or does not cooperate at all;
59 and below = "F" → student is frequently absent from class without a university excuse and/or asleep during class activities and discussion and s/he fails to meet participation requirements stated above.

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

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

Signature of student.

Attendance and Late Assignments

Attendance at regular classes and film screenings is obligatory. For each absence without a documented University excuse, your term grade will be lowered by 3 full percentage points. Final exams handed in past the due date will be penalized 3 full percentage points per day, except in the case of university-approved excused absence. Tardiness and early departures: three significant tardy arrivals (20 mins. late) and/or three early departures (20 mins. early) will be considered as one class absence, except in the case of university-approved excuse.

Absences

Please see http://student-rules.tamu.edu/rule07 for current policy on university-excused absences. For illness-or injury-related absences of fewer than three days, a note from a health care professional confirming date and time of visit will be required in order to count the absence as university-excused; for absences of three days or more, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1). For university-excused absences not related to illness, please provide a Texas A&M University Explanatory Statement of Absence from Class (available at http://attendance.tamu.edu). The form must be printed and signed. Electronic copies will not be accepted. No penalty or grading disadvantage may accrue from any University-approved absence; make-up exams and late submission of assignments (or a satisfactory alternative) are permitted for University-excused absences within 30 calendar days from the last day of the absence, in accordance with Student Rule 7.3.

Academic Integrity

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

Disabilities:

The American with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protections for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe that you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637). For additional information visit http://www.disability.tamu.edu.

Turnitin

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

Reading: Forgacs & Lumley, Geographies, 15-17
Dickie, Imagined Italies, 19-33
Cappell-Cottino Jones, World War II, 39-42
Calvino, "Preface" to The Path to the Nest of Spiders, read only pp 7-10
Cappell-Cottino Jones, Cultural and Literary Roots of Neorealism, 42-45

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

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

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

Reading: Picchetti, "When in Rome Do as Romans Do?," 92-106 (in Burke & Waller)
Bondanella, "White Sheik," in Italian Cinema, 118-124
Risset, "The White Sheik: The Annunciation Made to Federico," 63-69 (in Bondanella & Degli Esposti, Perspectives on FF)

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

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

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

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

Week 6
Film: Federico Fellini 8½, (1963)

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

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

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

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

Week 9
SCARY!
Film: Dario Argento, Deep Red (1975)

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

Week 10
Italian Society by Displacement: The Fictional West of the Spaghetti Western
Film: Sergio Leone For a Fistful of Dollars (1964)

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

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


Week 12 — IN-CLASS TEST #3
Film: Pasolini, Teorema [Theorem] (1968)
Italian society from the late Sixties to today through a single question: What If...? Pasolini’s thematic postulate

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

Week 13
Answer One: Ozpetek. Integrity, Faith, and the Other
Film: Ferzan Ozpetek, Cuore sacro [Sacred Heart] (2004)

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

Week 14
Answer Two: Guadagnino. Integrity, Sex, and the Ego
Film: Guadagnino, I Am Love (2009)

Reading: Romney, “The Food of Love,” 16-21

Take-home Final Exam due Monday, December 9, 5:00 p.m.
Texas A&M University

Core Curriculum

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

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

2. Course prefix and number: FREN 425/FILM 425

3. Texas Common Course Number:

4. Complete course title: French Film

5. Semester credit hours: 3

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

   Communication
   Mathematics
   Life and Physical Sciences
   Language, Philosophy and Culture

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

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

   Yes       No

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

9. Number of class sections per semester: one

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 12/13: 35 11/12: 39 10/11: 41

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

13. Submitted by

   [Signature]       6/3/2013

   Course Instructor

   Date

   Approvals:

   [Signature]       5/28/2013

   Department Head

   Date

   [Signature]       6/27/13

   College Dean/Designee

   Date

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

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

Foundational Component Area: Creative Arts

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

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

FREN/FILM 425 introduces students to the history of French cinema through the study of individual directors and films. While the course unfolds chronologically, students will be provided with conceptual tools: exposure to the technological origins of cinema, critical concepts specific to the study of film as an art form, and a survey of pre-WWII classics. The majority of the course focuses on works produced after 1945. Topics include: French decolonization, class and race conflicts in suburban housing projects, responses to cultural Americanization, and the arrival of minority and women cinematographers. A successful student will be able to identify major French directors and cinematic schools, be familiar with sociopolitical issues, and be proficient in formal and thematic film analysis. These analytic and interpretive skills will be honed through a variety of communicative forms, including class discussion, weekly online written reflections, group project, quizzes, and written exams.

Core Objectives

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

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

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

The approach is two-pronged: explore the evolution of film as an art form with its own techniques and visual "language"; and explore the evolution of French society as it undergoes one of the fastest and most far-reaching transformations of its 1,000-year history in the decades following the 1950s. Critical thinking on both portions of this curriculum is fostered through students' multi-faceted, active engagement with the films, supplemental readings, study guides, and group work. On the formal level, students will learn to detect how cinema creates its effects (camera placement and movement, editing, staging, visual narrative vs. screenplay, casting, technological gadgetry, etc.). On the content level, students will explore how French national and cultural identity was renegotiated on nearly every significant relational level: urban vs. rural; changing roles for women and thus for men; an emergent youth culture challenging older generations; the arrival of new immigrant cultures; the retreat of major institutions such as the church, traditional political parties, and the army; and reconfigurations of social classes. Students thus are led to use these films to reflect upon nearly all of the effective cornerstones of a contemporary society. Students have weekly analytical questions to complete in writing, which provides an opportunity to apply concepts and arrive at an articulate, critical expression of their reactions. Study guides for each of the exams help identify and organize key areas of reflection on exams which require synchronic and diachronic comparisons. The exams open with an identification section that tests their mastery of specific concepts before moving to essay questions which require an application of said notions.
Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The course enhances students' skills in written, oral, and visual communication, through in-class discussions, written answers to weekly analytical questions, written examinations, and group debate projects (defense or critique of a given film). Course materials include films and supplementary historical, technical, and theoretical readings.

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

Students are given group work. The composition of the groups changes regularly to enable students to collaborate with the greatest variety of students possible. Group work consists of two steps: building a speculative response to analytical questions provided by the instructor; and transforming these individual responses into a critical argument demonstrating the film's success or failure in achieving its artistic goals. Students thus are led to develop their interpersonal skills as they work toward a common goal, as each improves on their public speaking. The groups are not graded upon their opinion but on their ability to express that opinion articulately and to provide concrete evidence for their position. The first stage (building a speculative response in writing) allows the instructor to monitor how they arrived at their collective interpretation of the film; the class presentation and ensuing debate allow other students to see strategies applied by their peers.

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

The changes in French society after the 1950's are unusual for their speed and depth. New models of social ethics are thus devised for nearly every key element of daily existence—family, work place, community identity, sexuality, race relations, France's historical mission, etc. These films explore a broad spectrum of responses to these sociopolitical challenges, and enhance students' intercultural competence through a sort of layering effect (as we address the same questions decade by decade). A constant backdrop is the students' growing awareness of how the French respond differently to problems experienced by American society as well—our historical trajectories and cultural models lead us to develop new paths. Successful students thus come to re-examine their own social expectations while developing a more nuanced awareness of what is specific to French society. Social responsibility is also broached through exploration of film as a medium, one which has completely revolutionized how our culture sees itself and represents itself. Having discussed the sociohistorical content of the narratives, we turn our attention to what we term "lessons in looking"—the analysis of specific portions of a given film to show how a viewer is led to react a particular way to a scene or character (i.e., spotting what position we are assigned as viewers, use of speed or close-ups to hamper critical distance, etc.). The objective is to heighten an awareness of how visual media can seek to manipulate audiences. Class discussions, weekly questions sheets, written exams, and group debate projects are used to assess students' development in these areas.

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

FREN/FILM 425 – History of French Film

Request for International and Cultural Diversity (ICD) Designation

The course examines diverse aspects of French cinematic production, with the final seven (7) weeks of the course dedicated to works released after 1960. The course facilitates analysis of different forms of cultural expression, through critical analysis of films, as well as written histories of film and film criticism. French film serves as a vehicle not only for learning about Francophone national and cultural identities after WWII, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and understand how visual media create emotional and cognitive effects by very different means from other arts. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world, and to foster a more critical relation to the motion images (film but also television and internet) they see.
FREN/FILM 425: French Film

Spring 2013: 130 ACAD Bldg.
Lectures: Tues- Thurs 12:45 to 2:00 p.m. Viewings: Tues 6:00 to 8:00 p.m.

Instructor: Dr. Ralph Schoolcraft III
Office: ACAD 230-D
Hours: Tues-Thurs: 11:30 a.m. to 12:30 p.m.
Phone: 845-2124 (main office; faculty have no individual office phones)
Email: rschoolcraft@tamu.edu

Course Description: This course on the history of French film focuses on movies not primarily for their entertainment value but for their contributions to cinema as an art form and a means of commentary upon human society. This includes technological developments, industry transformations, and theoretical discourses. An emphasis is placed on films of the last 50 years.

Learning Outcomes:
--Identify different stages of film-making in France
--Recognize the use of cinematographic techniques and their effects
--Apply theoretical concepts gleaned from readings to concrete examples
--Analyze the interplay of word and image to produce thematic content
--Identify France’s principal directors, movements, and actors

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

Required Text:
Supplementary photocopies distributed by instructor.

Grading Policy:
The final grade is calculated according to the following percentages:
Weekly quizzes . 5%
Written homework . 5%
Class participation . 10%
Group project (original reading of film + classroom debate) . 15%
3 Tests (each worth 15% of total course grade) . 45%
Final examination . 20%
(A = 90-100, B = 80-89, C = 70-79, D = 60-69, F = 59 and below)

Weekly quizzes, each Thursday, will verify that students have watched the films by the relevant class discussion date. Written homework consists of weekly question sheets on the films; responses posted to eLearning. Evaluation of class participation in discussion will not grade students’ opinions of the films but, again, seek to verify that students are familiar with the material and can apply the concepts presented in readings and lectures. Group projects will require students to work together to produce an original interpretation of a film; this
interpretation will then be transformed into a critique arguing for the film's success or failure in achieving its artistic project. Groups will then proceed to a classroom debate of opposing positions. A detailed rubric will be distributed during the first week of classes that details how points are awarded for each student based on written and oral contributions. Study guides are provided for each test; the final examination is cumulative.

Absences: Please see http://student-rules.tamu.edu/rule07 for current policy on university-excused absences. For illness- or injury-related absences of fewer than three days, a note from a health care professional confirming date and time of visit will be required in order to count the absence as university-excused; for absences of three days or more, the note must also contain the medical professional's confirmation that absence from class was necessary (see Rule 7.1.6.1). For university-excused absences not related to illness, please provide a Texas A&M University Explanatory Statement of Absence from Class (available at http://attendance.tamu.edu). No penalty or grading disadvantage may accrue from any University-approved absence; make-up exams and late submission of assignments (or a satisfactory alternative) are permitted for University-excused absences within 30 calendar days from the last day of the absence, in accordance with Student Rule 1.7.3.

Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe that you have a disability requiring an accommodation, please contact Disability Services, Room B-118 Cain Hall (845-1637). For additional information, visit http://disability.tamu.edu.

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

Calendar of Assignments

Week I: Jan. 15 & 17
Tuesday. Introduction to class. Origins of Film-making.
Reading: Lanzoni, pp. 23-36
Thursday. Viewing early film; discussion.
Reading: Lanzoni, pp. 36-52.

Week II: Jan. 22 & 24
Tuesday. Presentation of early French avant-garde cinema.
Viewing: Fernand Léger, Ballet mécanique (1924); René Clair, Entr'acte (1924); Luis Buñuel/Sal. Dalí, Un Chien andalou (Andalusian Dog, 1929)
Reading: photocopies on Léger, Buñuel
Thursday. Discussion.
Reading: Lanzoni, pp. 53-82.
Week III: Jan. 29 & 31
Tuesday. Presentation of Jean Vigo and 1930s cinema.
*Viewing*: Vigo, *L’Atalante* (1934)
*Reading*: Lanzoni, pp. 97-98; photocopy on *L’Atalante*
Thursday. Discussion.
*Reading*: Lanzoni, pp. 86-88; 92-96.

Week IV: Feb. 5 & 7
Tuesday. Presentation of Jean Renoir.
*Reading*: Lanzoni, pp. 88-90; photocopies on *The Great Illusion*.
Thursday. Discussion.

Week V: Feb. 12 & 14
Tuesday. Test 1
*Viewing*: Marcel Carné, *Le quai des brumes* (Port of Shadows, 1938)
*Reading*: Lanzoni, pp. 82-83
Thursday. Discussion of *Port of Shadows*
*Reading*: Lanzoni, pp. 98-117; 124-42.

Week VI: Feb. 19 & 21
Tuesday. Presentation of “Occupation”-era cinema and Henri-Georges Clouzot
*Viewing*: Clouzot, *Le Corbeau* (The Raven, 1943)
*Reading*: Lanzoni, pp. 118-24; photocopy on Clouzot
Thursday. Discussion of *The Raven*

Week VII: Feb. 26 & 28
Tuesday. Presentation of Jean Cocteau
*Viewing*: Cocteau, *Orphée* (Orpheus, 1950)
*Reading*: Lanzoni, pp. 154-57; photocopy on Cocteau and *Orpheus*
Thursday. Discussion
*Reading*: Lanzoni, pp. 262-68.

Week VIII: March 5 & 7
Tuesday. Presentation of detective movies and Jean-Pierre Melville
*Reading*: Lanzoni, 195-238.

Week IX: March 19 & 21
Tuesday. Presentation of New Wave cinema and Jean-Luc Godard
*Viewing*: Godard, *Bande à part* (Band of Outsiders, 1964)
*Reading*: photocopy on Godard
Thursday. Discussion.
*Reading*: Lanzoni, pp. 239-44.
Week X: March 26 & 28  
Tuesday. Test 2  
Reading: photocopy on Tati’s *Playtime*  
Thursday. Lecture and discussion.  
Reading: Lanzoni, pp. 245-61; 269-348.

Week XI: Apr. 2 & 4  
Tuesday. Presentation of France’s colonial empire and its cinema  
Viewing: Claire Denis, *Chocolat* (1988)  
Thursday. Discussion of *Chocolat*  
Reading: photocopy from Powrie and Reader, *French Cinema. A Student’s Guide*; articles on France’s urban suburbs.

Week XII: Apr. 9 & 11  
Tuesday. Presentation of Mathieu Kassovitz  
Viewing: Kassovitz, *La Haine* (Hate, 1995)  
Reading: Lanzoni, pp. 405-14.  
Thursday. Discussion.  
Reading: Lanzoni, pp. 349-65; 376-405.

Week XIII: Apr. 16 & 18  
Tuesday. Presentation of contemporary popular French cinema  
Thursday. Discussion of *Les Visiteurs*

Week XIV: Apr. 23 & 25  
Tuesday. Test 3  
Reading: Lanzoni, pp. 365-76; 414-18; articles debating the “message” of *Amélie*  
Thursday. Discussion of *Amélie*.

Final exam: Wednesday May 8, 8-10 a.m. in ACAD 130.
Texas A&M University

Core Curriculum

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

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

2. Course prefix and number: GERM 435

3. Texas Common Course Number:

4. Complete course title: German Film

5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester: one

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 11/12: 37 10/11: 0 09/10: 33

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

13. Submitted by: [Signature]

   Date: 5/28/2013

   College Dean/Designee

   [Signature]

   Date: 5/28/2013

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

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

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

The course enhances critical thinking through students’ multi-faceted, active engagement with course materials (films and supplemental readings), lectures, and group discussions. German cinema after 1945 is particularly, although not exclusively, concerned with the legacies of WW2 in the development of artistic production. Creative and critical thinking in the course therefore concerns both interpretation and analysis of the filmic texts, as well as synthesis of the socio-political conditions of film production and questions concerning the role of artistic production in the development of cultural and national identity. Students must post weekly response essays online that show the development of their analytic skills and indicate their understanding of the evolution of the history of creative cinematic production over six decades. Examination questions on the midterm and final exams test students’ comprehension of the material and require analysis through comparative questions. Students demonstrate their synthesis of the course materials through the production of a multi-media group project on a selected film that the group researches and analyzes together.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

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

The course enhances students' skills in written, oral, and visual communication, through in-class discussions, weekly written essays, written examinations, and the production of a multi-media group project. Course materials include films and supplementary readings.

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

Students are assigned to 4-person groups or teams. Each team is tasked with becoming an "expert" on a supplementary film not directly assigned in the class. Films selected for the project are drawn from a list of films recommended by the instructor, which are not directly analyzed in course lecture, so that the group's work is independent research conducted as a team. These recommended films are either from one of the directors studied in the class, another example of a film that engages with one of the course topics, or in some other way related to the primary films studied. Groups create detailed web-based presentations that provide background on the film and include general film analysis, close-readings of 4 scenes in the film, and links to other films and readings from the course. Teams will document how they arrived at their collective interpretation of the film, including development of their ideas through the interaction of the team. Completed projects will be available to all students in order to broaden their knowledge of German film beyond the films directly addressed during the course.

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

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

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
The course examines diverse aspects of German cinematic production, with an emphasis on films produced after 1945 (all of the material from Week 5 forward concerns films produced after 1960). The course facilitates analysis of different forms of cultural expression, through critical analysis of films, as well as written histories of film and film criticism. German film serves as a vehicle not only for learning about German culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, and to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world.
GERM/FILM 435-500 – German Film

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

Texas A&M University
Spring 2014

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

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

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

Prerequisites
Junior or senior classification, or approval of instructor.

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

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

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

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

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

**Group project**

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

**Midterm and Final Exams**

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

**Absences**

Attendance in class lectures is mandatory. For each unexcused absence in excess of 3, student’s final course grade will be reduced 5 full percentage points. The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07).

**Academic Integrity**

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

**Disabilities**

The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information, visit [http://disability.tamu.edu](http://disability.tamu.edu).
Week 1
Introduction: German National Cinemas, Post-War to Post-Wall
Reading: Hake 92-106
Witte, "The Indivisible Legacy of Nazi Cinema"*
Fatalas, "On German Postwar Film"*

Week 2
Rubble Film
Die Mörder sind unter uns (The Murderers are Among Us) -- Wolfgang Staudte, 1946
Reading: Kaes, "Images of History"*
Baer, "How Do You Solve a Problem Like Susanne?"*
Recommended films: Germania anno zero (dir., Rossellini, 1947)
Irgendwo in Berlij (dir., Lamprecht, 1947)

Week 3
Reconstruction of the Film Industry: DEFA
Der Untertan (The Kaiser's Lackey) -- Wolfgang Staudte, 1951
Reading: Allan, "DEFA: An Historical Overview"*
Naughton, "Film Production at DEFA Studios"*
Recommended films: Rotation (dir., Staudte, 1949)

Week 4
Film in the GDR (I) -- Rebels with a Cause
Berlin—Ecke Schönhäuser (Berlin Schönhauser Corner) -- Gerhard Klein, 1957
Reading: Hake, 106-112
Kohlhaase, "DEFA: A Personal View"*
Feinstein, "The Discovery of the Ordinary"*
Recommended films: Eine Berliner Romanze (dir., Klein, 1956)

Week 5
Film in the GDR (II) -- Eleventh Plenary and Banned Films
Das Kaninchen bin ich (I am the Rabbit) -- Kurt Maetzig, 1965
Reading: Hake, 127-140
Feinstein, "The Eleventh Plenum and Das Kaninchen bin ich"*
Soldovieri, "Censorship and the Law"*
Recommended films: Spur der Steine (dir., Beyer, 1966)
Ich war neunzehn (dir., Wolf, 1968)

Week 6
New German Cinema: Herzog
Jeder für sich und Gott gegen alle (The Enigma of Kasper Hauser) -- Werner Herzog, 1974
Reading: Hake, 112-122, 153-163
"The Oberhausen Manifesto"*
Kluge, "What do the 'Oberhauseners' Want?"*
Herzog, "Athletics and Aesthetics"
Elsaesser, "Herzog's Germany"*
Recommended films: Aguirre der Zorn Gottes (dir., Herzog, 1972)
Grizzly Man (dir., Herzog, 2005)
Week 7  New German Cinema: Fassbinder

**MIDTERM**

_Angst essen Seele auf_ (Ali Fear Eats the Soul) – Rainer Werner Fassbinder, 1974

Reading:  Hake, 163-178

Knight, “Achievements: Counter Myths of Germany Identity”*

Elsaesser, excerpt from _Fassbinder’s Germany_*

Recommended films:  _Die Ehe der Maria Braun_ (dir., Fassbinder, 1979)

_All that Heaven Allows_ (dir., Sirk, 1955)

_Far from Heaven_ (dir., Haynes, 2002)

Week 8  New German Cinema: Women directors

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

Reading:  Knight, “Feminism, The Authentic Experience of Women, and German History”*

Sander, “Feminism and Film”*

Silberman, “Interview with Helke Sander”*

Rich, “She Says, He Says”*

Recommended films:  _Der zweite Erwachen der Christa Klages_ (dir., von Trotta, 1977)

**SPRING BREAK**

Week 9  Gendered Histories

_Deutschland bleiche Mutter_ (Germany Pale Mother) – Helma Sanders-Brahms, 1980

Reading:  Kaplan, “The Search for the Mother/Land in Sanders-Brahms’ _Germany, Pale Mother_”*

Kaes, “Our Childhoods, Ourselves”*

McCormick, “Women’s Discourse and the Germany Past”*


_Rosenstrasse_ (dir., von Trotta, 2003)

Week 10  Berlin Stories

_Himmel über Berlin_ (Wings of Desire) – Wim Wenders, 1987

Reading:  Wenders, “Talking About Germany”*

Wenders, “An Attempted Description of an Indescribable Film”*

Cooke, “Angels, Fiction, and History in Berlin”*

Recommended films:  _Im Lauf der Zeit_ (dir., Wenders, 1976)

_Der amerikanische Freund_ (dir., Wenders, 1977)

_Alice in den Städten_ (dir., Wenders, 1978)

_City of Angels_ (dir., Silberling, 1998)

Week 11  Representation of and the Holocaust

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

Reading:  Hake, 178-185

Tautz, “The Effects of Transformations”*

Brecht, “From The Three Penny Trial”*

Recommended films:  _Das schreckliche Mädchen_ (dir., Verhoeven, 1990)
**Week 12**  
Coming to Terms with the Past

*Der Untergang* (Downfall) – Oliver Hirschbiegel, 2004

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

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

**Week 13**  
Post-unification Germany: The Berlin School

*Die innere Sicherheit* (The State I am In) – Christian Petzold, 2000

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

**Recommended films:**
- *Yella* (dir., Petzold, 2007)
- *Der Baader Meinhof Komplex* (dir., Edel, 2008)

**Week 14**  
Globalized Communities

**GROUP PROJECTS DUE**

*Gegen die Wand* (Head-On) – Fatih Akin, 2004

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

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

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

*All readings marked with an asterisk (*) are available through online Course Reserves or over eLearning.
Texas A&M University

Core Curriculum

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

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

2. Course prefix and number: ITAL 455/FLM 455

3. Texas Common Course Number:

4. Complete course title: Italian Cinema

5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester: one

10. Number of students per semester: 40

11. Historic annual enrollment for the last three years: 11/12: 35 10/11: 0 09/10: 23

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

13. Submitted by: [Signature]

Date: 5/28/2013

14. Department Head: [Signature]

Date: 5/28/2013

15. College Dean/Designee: [Signature]

Date: 6/24/2013

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

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

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

The course enhances students' skills in written, oral, and visual communication, through in-class discussions, written (in class and take-home) examinations, and the production of a multi-media group project/presentation. Course materials include films and supplementary readings.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

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

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

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

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

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

ITAL/FILM 455 – Italian Film

Request for International and Cultural Diversity (ICD) Designation

The course examines diverse aspects of Italian cinematic production, with an emphasis on films produced after 1945 (more than 80% of all of the material concerns films produced after 1960). The course facilitates analysis of different forms of cultural expression, through critical analysis of films, as well as written histories of film and film criticism. Italian film serves as a vehicle not only for learning about Italian culture after World War Two, but more broadly as an opportunity to explore questions on how creative works supplement our understanding of history, document important social issues, and serve as a way to reflect on the construction of personal and national identity. Synthesis of the materials in the course allows students to make comparisons between the culture studied and their own, and to be participants in the dialogue concerning cultural and social issues among cultures in a rapidly globalizing world.
Texas A & M University
Department of International Studies

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

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

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

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

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

Prerequisites
Junior or senior classification, or approval of instructor.

Films: Roberto Rossellini, Open City [Roma città aperta] (1945)
    Pier Paolo Pasolini, Mamma Roma [Mamma Roma] (1962)
    Federico Fellini, White Sheik [Lo sceicco bianco] (1952)
    Michelangelo Antonioni, L’Avventura [L’avventura] (1960)
    Pietro Germi, Divorce Italian Style [Divorzio all’italiana] (1961)
    Michelangelo Antonioni, Red Desert [Deserto rosso] (1964)
    Federico Fellini, 8½ [8 ½] (1963)
    Nanni Moretti, Dear Diary [Caro diario] (1993)
    Dario Argento, Deep Red [Profondo rosso] (1975)
    Sergio Leone, Fistful of Dollars [Per un pugno di dollari] (1964)
    Pier Paolo Pasolini, Theorem [Teorema] (1968)
    Ferzan Ozpetek, Sacred Heart [Cuore sacro] (2004)
    Luca Guadagnino, I Am Love [Io sono l’amore] (2009)
Texts
Online course pack available on electronic reserve at: http://library-reserves.tamu.edu/ares/
Selections from:
Forgacs & Lumley, ed., Italian Cultural Studies (1996)
Bondanella, A History of Italian Cinema (2009)
Bondanella, Italian Cinema from Neorealism to the Present (1999)
Wood, Italian Cinema (2005)
Calvino, "Preface" to The Path to the Nest of Spiders [Il sentiero dei nidi di ragno] (1947)
Landy, Italian Film (2000)
Viano, A Certain Realism: Making Use of Pasolini’s Film Theory and Practice (1993)
Burke & Waller, ed., Federico Fellini Contemporary Perspectives (2002)
Bondanella & Degli Esposti, ed., Perspectives on Federico Fellini (1993)
Marcus, After Fellini National Cinema in the Postmodern Age (2002)
Roberto Saviano, Gomorrah (2007)

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

Grading Policy
Participation 15%
Group project 20%
3 Tests (in class) 45% (15% each)
Take home final exam 20%

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

Participation means regular attendance in class, offering active contribution to class discussion and displaying a clear familiarity with the assigned material. Discussion in class will not grade students’ "opinions" of the films but will again verify that they are familiar with the material and can apply the concepts presented in class. Class participation evaluation criteria:
100-90 = "A" - student is always well prepared, answers readily when called upon, initiates interactions, volunteers, participates actively in discussions and group activities;
89-80 = "B" - student is prepared but reluctant to take initiative, answers questions only when asked, participates actively in group activities but passively in discussions;
79-70 = "C" - student is not fully prepared, does not take initiative and often is not able to answer questions when called upon, participates scarcely in group activities and in discussions;
69-60 = "D" - student is inadequately prepared and has difficulty answering questions when called upon, his/her contribution to group activities and to discussions is minimal or does not cooperate at all;
59 and below = "F" - student is frequently absent from class without a university excuse and/or asleep during class activities and discussion and she fails to meet participation requirements stated above.

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

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

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

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

Absences
Please see http://student-rules.tamu.edu/rule07 for current policy on university-excused absences. For illness or injury-related absences of fewer than three days, a note from a health care professional confirming date and time of visit will be required in order to count the absence as university-excused; for absences of three days or more, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1). For university-excused absences not related to illness, please provide a Texas A&M Univerity Explanatory Statement of Absence from Class (available at http://attendance.tamu.edu). The form must be printed and signed. Electronic copies will not be accepted. No penalty or grading disadvantage may accrue from any University-approved absence; make-up exams and late submission of assignments (or a satisfactory alternative) are permitted for University-excused absences within 30 calendar days from the last day of the absence, in accordance with Student Rule 7.3.

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

Disabilities:
The American with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protections for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe that you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637). For additional information visit http://www.disability.tamu.edu.

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

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

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

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

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

Reading:
Picchetti, "When in Rome Do as Romans Do?," 92-106 (in Burke & Waller)
Bondanella, on White Sheik,” in Italian Cinema, 118-124
Risset, "The White Sheik: The Annunciation Made to Federico," 63-69 (in Bondanella & Degli Esposti, Perspectives on FF)

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

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

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

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

Week 6
Film: Federico Fellini, 8½. (1963)

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

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

Reading:
Bondanella, “Comedy Sicilian Style: PG,” 183-93 (in Bondanella History of Italian Cinema)
Rhodes, “Divorce Italian Style,” 113-120 (in Bertellini, The Cinema of Italy)
Week 3 — IN-CLASS TEST #2
New Auteurs of the Nineties: Italian Youth: Revolution and Reflux
Film: Nanni Moretti, Dear Diary (1993)

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

Week 9
SCARY!
Film: Dario Argento, Deep Red (1975)

Reading: Bertellini, Deep Red, 213-222 (in Bertellini, Cinema)
Landy, on Deep Red, 356-59

Week 10
Italy by Displacement: The Fictional West of the Spaghetti Western
Film: Sergio Leone For a Fistful of Dollars (1964)

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

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

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

Week 12 — IN-CLASS TEST #3
Film: Pasolini, Teorema [Theorem] (1968)
Italian society from the late Sixties to today through a single question: What If...? Pasolini’s theoremsic postulate

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

Week 13
Answer One: Ozpetek. Integrity, Faith, and the Other
Film: Ferzan Ozpetek, Cuore sacro [Sacred Heart] (2004)

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

Week 14
Answer Two: Guadagnino. Integrity, Sex, and the Ego
Film: Guadagnino, L’Amore (2009)

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

Take-home Final Exam due Monday, December 9, 5:00 p.m.
Texas A&M University
Core Curriculum Cover Sheet

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

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

2. Course prefix and number: MUSC 327

3. Texas Common Course Number: CRQS-IS, APST 327, PERF 327

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

5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [ ] Language, Philosophy and Culture
   - [X] Creative Arts
   - [ ] American History
   - [ ] Government/Poliical Science
   - [ ] Social and Behavioral Sciences
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [ ] Language, Philosophy and Culture
   - [X] 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:
   - [X] Yes
   - [ ] No

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

9. Number of class sections per semester: 1

10. Number of students per semester: 40

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

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

12. Submitted by:

   [Signature]

   Course Instructor

   [Signature]

   Department Head

   [Signature]

   College Dean/Designee

   [Signature]

   Date

   Date

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

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

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

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

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

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

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

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

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

CATALOG DESCRIPTION

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

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

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

INTRODUCTION

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

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

REQUIREMENTS

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

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

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

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

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

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

Percentage Distribution

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

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

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

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

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### OVERVIEW

#### WEEK ONE

**Thu 1/20**
- Introduction/Syllabus, etc.

#### MAPPING THE FIELD: AREAS AND KEY CONCEPTS

#### WEEK TWO

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

**Thu 1/27**

#### THE AFRICAN HERITAGE

#### WEEK THREE

**Tue 2/1**
- View (IC) *Dance at court (Section on Ghana)*, story by Rhoda Grauer; a production of Thirteen/WNET in association with RM Arts and BBC-TV. West Long Branch, NJ: Kultur, [1993]
- View (IC) *West African Instruments*, directed by David R. Hopfer; produced by
**WEEK FOUR**

**Tue 2/8**


**Thu 2/10**


**AFRICAN AMERICAN BLUES: THE BEGINNINGS**

**WEEK FIVE**

**Tue 2/15**


**Tue 2/17**


2. Jahn, Janheinz, “From Blues—the Conflict of Cultures” in *WMAFOYL*, 28-31


## Hip-Hop Speaking Nationalism and Gender

**Week Six**

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

**Thu 2/24**


## Appropriations/ “Mainstreaming?”

**Week Seven**

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

**Thu 3/3**


## Caribbean Crucible

**Week Eight**

**Tue 3/8**


**Thu 3/10**
- View (IC) *Caribbean Crucible* Third Eye Productions for Channel Four in association with RM Arts; producer, Penny Corke; directed by Dennis Marks. Publisher: Princeton, NJ: Films for the Humanities & Sciences, [2003]
<table>
<thead>
<tr>
<th>SPRING BREAK—NO CLASSES</th>
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<tr>
<td>Tue 3/15 No Class</td>
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<td>Thu 3/17 No Class</td>
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<tr>
<th>REGGAE, RASTAS AND THE GLOBAL MARLEY</th>
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**WEEK NINE**

**Tue 3/22**

View: *Land of Look Behind*

**Thu 3/24**


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<th>HIGHLIFE—WEST AFRICAN REPERCUSSIONS</th>
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**WEEK TEN**

**Tue 3/29**


**Thu 3/31**


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<th>GLOBAL HIP-HOP: AFRICAN REINVENTIONS</th>
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**WEEK ELEVEN**

**Tue 4/5**

View (IC) *Living the Hiplife*, Coltan Media; Evidence Films; producer-director, Jesse Weaver Shipley. Ed New York: Third World Newsreel [2007].
Thu 4/7


**SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS**

**WEEK TWELVE**

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

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

**MUSIC AFTER APARTHEID: KWAITO!**

**WEEK THIRTEEN**

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

**Thu 4/21**

**BLACK POWER: FELA’S AFROBEAT**

**WEEK FOURTEEN**

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

**Thu 4/28**

**EXAM WEEK**

**Tue 5/3**
TBA
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

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

2. Course prefix and number: MUSC 386 / TAM 386

3. Texas Common Course Number: 


5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester: 1

10. Number of students per semester: 100

11. Historic annual enrollment for the last three years: 0 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: 4/1/13
   - Approvals:
     - Date: 4/1/13

13. Department Head
   - Date: 4/1/13

14. College Dean/Designee
   - Date: 4/1/13

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

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

Foundational Component Area: Creative Arts

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

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

The Evolution of the American Musical offers the student exposure to an array of musicals varying from operetta to concept musicals, from classics written in the 1940’s and 50’s to newer classics that reflect a much-changed understanding of both the musical theatre form and the world that it reflects. By listening to, watching and reading these musicals (and with exposure in class to selections from many others), students will gain insight into the social forces the musical was created by and, in turn, helped to shape. Additionally, students will group together and share in the process of creating a musical by crafting the synopsis, soundtrack and in-class performance of their own jukebox musical (a plot-driven musical that features already existant music by a popular artist), encouraging both an understanding of the form and engagement in the creative process.

Core Objectives

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

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

Throughout the semester, the student will continually be engaging new material that will work into the overall narrative of musical theatre’s evolution. We will discuss these works in class, challenging the student to place the work in its chronological and contextual surroundings. We will examine the trends set by musical theatre- the creation of the ‘American songbook’, for example- as well as the trends that musical theatre struggled to keep up with- rock and roll proved to be a particularly difficult sound for the musical to adapt to. In each of these cases, the student will be exposed to information and expected to contribute to the discussion surrounding the work and why it is considered significant within the musical theatre canon.

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

Students will be expected to take part in the discussions during class, demonstrating that they have read for more than just comprehension. The in-class presentation at the end of the semester will be another opportunity for students to demonstrate their verbal and non-verbal communication skills- verbally by connecting with their audience as they tell the story, non-verbally in their acting out of the story. In addition, students will be required to view and review a live performance during the semester, encouraging them to express themselves in the written word from a critical perspective. There will also be a written exam in essay form, further requiring the students to use both their critical thinking and written communication skills.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):
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While creating the in-class presentation, students will be grouped into 5 member units. Each unit will work together to create a cohesive project that will be shared with the class at large. All 5 members must be a part of both the creation and the presentation of the material. Students will also work individually, throughout the semester, at considering others points of view as they experience the variety of musical scores and performances. It is my hope that the students will enjoy listening to and watching these works, and implicit in enjoyment is an opening of awareness to other’s perspectives- an awareness that we will then make explicit in class discussion.

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

The musicals that the students will experience each work into the cultural landscape in different ways and at different times. They will hopefully challenge and/or highlight any number of perspectives across social, political, and generational specturms, and give students the opportunity to confront previously-held ideas about their own identity as it relates to our shared history as a national community. As students explore these works, they will become aware of the forces at play on the characters and the people that created them, and how those forces impact humanity at large.

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

MUSC/THAR 386 Evolution of the American Musical

Request for International and Cultural Diversity (ICD) Designation

The Evolution of the American Musical explores the rich blending of sounds and cultural traditions, a heterogeneous art emerging and becoming the driving force in popular culture. A synthesis of European operetta, American indigenous entertainment and jazz (itself a syncretic phenomenon), the musical has expressed and shaped cultural identities. It continues to develop, incorporating new perspectives and seeking constantly to redefine its place in society. With stories and sounds that continue to diversify, the musical is our proud heritage and a trademark of the American experience.
Course title and number: The Evolution of The American Musical MUSC/THAR 386
Term: Fall 2013
Meeting times and location: 12:40-2:00 Tuesday/Thursday HECC108

Course Description and Prerequisites

Catalog Description: Examination of the American musical from its heterogeneous origins to a thriving and diverse expression of the human condition; analysis and critical discourse on the development of the American musical through text, audio and visual recordings.

Prerequisites: Junior or senior classification or approval of instructor.

Learning Outcomes

- Identify the major movements and developments of the American musical as a form.
- Examine and explain the social relevance of the musical and its place in the American identity.
- Create and execute a final project demonstrating an understanding of the material covered over the course of the semester.

Instructor Information

Name: Aaron Glover
Telephone number: 979-458-9252
Email address: acglover@tamu.edu
Office hours: 11:00-12:20 Tuesday/Thursday
Office location: 278 LAAH

Textbook and/or Resource Material

Texts:
Mclamore, Alyson. Musical Theatre: An Appreciation. (Pearson)
Bogart, Joanne and Rockwell, Eric. Musical of Musicals (Samuel French)
Hudes, Quiara Alegria and Miranda, Lin-Manuel. In The Heights (Applause Theatre & Cinema Books)

Recordings:
Showboat 1992 Lincoln Center Cast Recording
Company Original Broadway Cast Recording
Rent Original Broadway Cast Recording
Musical of Musicals: The Musical Off-Broadway Cast Recording
In The Heights Original Broadway Cast Recording

Film:
The Mikado 1939
Ziegfeld Follies 1946
Oklahoma! 1999 London Stage Revival
West Side Story
Company A Musical Comedy 2008 New York Stage Revival
Grading Policies

Grading scale:
A=900-1000  B=800-899  C= 700-799  D=600-699  F= 599 or below

Grades are valued:

Attendance quizzes (4) at 100 points  400 points
Live performance attendance and review (1) at 100 points  100 points
Exam (1) at 250 points  250 points
In-class presentation (1) at 250 points  250 points

Attendance: You are expected to attend every class listed on this syllabus, promptly. While attendance will not be taken, there will be 4 unscheduled 'attendance quizzes,' each worth 100 points, during which I will ask you to write your name and date on an index card and answer a simple question about the content of the day's class. You must turn in a 3x5 index card for credit. I will not accept index cards of other sizes. I will not accept torn/ folded notebook paper. As a result of the surprise nature of these quizzes, it would behoove you to attend every class, fully prepared (with the readings completed and ready to take engaged in discussion), and remain in class until you are dismissed. If, for some reason, you are unable to attend class, you are still responsible for all of the material covered during that class. I would recommend obtaining the notes from a fellow student, and if you have a particular question, see me. I will not provide notes on an individual basis. In the event that you are unable to attend an exam due to an excusable circumstance (per TAMU Student Rule 7), please notify via email before or by the end of the second working day after the exam. For policy on excused absences, see http://student-rules.tamu.edu/rule07.

Live performance attendance and review: You will attend a performance produced by the Performance Studies department and then write a review (between 1000 and 1200 words) of the show focusing on the following- who the best and worse actors were and why you thought so, the direction, the set design, the costume design, the lighting and sound design, the relevance of the performance to material we are covering in class- and turn this review in via elearning. Posts that earn full credit will indicate that you saw the production and gave it more than glancing attention. Tell me if you liked it or not and why- I am more interested in your opinions than in a bloodless report about the production. I already know the plot, so please do not include it in your review. Points will be deducted for excessive errors in syntax and grammar. This review will be worth 75 of the 100 points possible for the assignment. You will staple a ticket stub to your program and turn it in during class. This will be worth the remaining 25 of the 100 total points of the assignment.

Exam: There will be one exam worth 250 points. The exam will cover material discussed during class and video or recordings watched or heard outside of class. It will be in essay form. For this exam, you will need a Bluebook and a pen.

In-class presentation: You will be assigned into groups of 5 and over the course of the semester, each group will create the framework of 'jukebox musical' (a traditional plot-based musical featuring music by a contemporary musical artist). Each group will create a plot, with songs placed in dramatically appropriate locations. At the end of the semester, the group will present the class with a staged synopsis of their musical, in addition to a typed version of the synopsis and a "cast recording" of the songs in the musical to be turned in to me.
Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
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<tbody>
<tr>
<td>1</td>
<td>Syllabus/Introduction</td>
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<td>2</td>
<td>European &amp; Indigenous Origins</td>
<td>Listen/Watch: The Mikado</td>
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<td>3</td>
<td>The Musical Revue/ Le Jazz Hot!</td>
<td>Watch: Ziegfeld Follies</td>
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<td>4</td>
<td>Operetta/ Musical Comedies</td>
<td>Listen: Show Boat</td>
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<td>5</td>
<td>Rodgers&amp;Hammerstein/ The Golden Age</td>
<td>Watch: Oklahoma!</td>
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<td>6</td>
<td>The Golden Age (cont.)/ Off B'Way &amp; Rock&amp;Roll</td>
<td>Watch: West Side Story</td>
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<td>7</td>
<td>The Concept Musical/British Invasion</td>
<td>Listen/Watch: Company</td>
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<td>8</td>
<td>Robirth of B'Way/AIDS Impact</td>
<td>Read/Listen: Rent</td>
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<td>9</td>
<td>Self Referential Musicals/Current Trends</td>
<td>Read/Listen: Musical of Musicals</td>
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<td>10</td>
<td>New Voices/ Women in MT</td>
<td>Read/Listen: In The Heights</td>
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<td>11</td>
<td>Sexuality on the Musical Stage/ Race in MT performance</td>
<td>Watch: Hedwig &amp; The Angry Inch</td>
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<td>12</td>
<td>EXAM/In Class Presentations</td>
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<td>In Class Presentations</td>
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<td>14</td>
<td>In Class Presentations</td>
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Other Pertinent Course Information

Theatre has been and will continue to be at times controversial. This means that we will cover topics and issues that may prove uncomfortable- issues such as sexuality, religion, gender, race, politics, violence- and often times, combinations of these issues- are going to come up in class lecture and in the readings. I expect (and encourage) each of you to have an opinion on some, if not all, of these topics- and an open exchange of ideas in class is welcome provided that those ideas are shared in a constructive, respectful way that is relevant to the discussion. Regardless of opinion, no one is excused from reading, attending or discussing a play because of content. If you are concerned about the content of this class and your ability to complete the required assignments, please see me.

Americans with Disabilities Act (ADA)

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

Academic Integrity

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

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

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

2. Course prefix and number: PERF 327
   Texas Common Course Number: MUSC 327

3. Cross-listed APST 327 + MUSC 327

4. Complete course title: Popular Musics in the African Diaspora
   Semester credit hours: 3

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

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

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

8. Number of class sections per semester: 1

9. Number of students per semester: 40

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

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

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

13. Submitted by:
   Course Instructor: [Signature]
   Date: [Date]

14. Department Head:
   [Signature]
   Date: [Date]

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

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

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

Core Curriculum

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

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

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

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

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

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

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

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

CATALOG DESCRIPTION

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

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

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

INTRODUCTION

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

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

REQUIREMENTS

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

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

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

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

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

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

Percentage Distribution

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

EVALUATION and ACADEMIC INTEGRITY
906–1000 POINTS (90%) = A
800–899 POINTS (80%) = B
700–799 POINTS (70%) = C
600–699 POINTS (60%) = D
599 POINT or less = F

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

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

OVERVIEW

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

MAPPING THE FIELD: AREAS AND KEY CONCEPTS

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

Thu 1/27

THE AFRICAN HERITAGE

WEEK THREE
Tue 2/1
- View (IC) Dance at court (Section on Ghana), story by Rhoda Grauer; a production of Thirteen/WNET in association with RM Arts and BBC-TV. West Long Branch, NJ: Kultur, [1993]
- View (IC) West African Instruments, directed by David R. Hopfer; produced by
**The Making of a Diaspora**

**WEEK FOUR**

**Tue 2/8**

**Thu 2/10**

**AFRICAN AMERICAN BLUES: THE BEGINNINGS**

**WEEK FIVE**

**Tue 2/15**

**Tue 2/17**
2. Jahn, Janheinz, “From Blues—the Conflict of Cultures” in *WMAFOYL*, 28-31
## HIP-HOP SPEAKING NATIONALISM AND GENDER

**WEEK SIX**

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

**Thu 2/24**

## APPROPRIATIONS/ “MAINSTREAMING?”

**WEEK SEVEN**

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

**Thu 3/3**

## CARIBBEAN CRUCIBLE

**WEEK EIGHT**

**Tue 3/8**

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

**Tue 3/15** No Class

**Thu 3/17** No Class

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REGGAE, RASTAS AND THE GLOBAL MARLEY

**WEEK NINE**

**Tue 3/22**

View: *Land of Look Behind*

**Thu 3/24**


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HIGHLIFE—WEST AFRICAN REPERCUSSIONS

**WEEK TEN**

**Tue 3/29**


**Thu 3/31**


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GLOBAL HIP-HOP: AFRICAN REINVENTIONS

**WEEK ELEVEN**

**Tue 4/5**

View (IC) *Living the Hiplife*, Collan Media; Evidence films; producer-director, Jesse Weaver Shipley. Ed New York: Third World Newsreel [2007].
Thu 4/7


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<th>SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS</th>
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**WEEK TWELVE**

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

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

**WEEK THIRTEEN**

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

**Thu 4/21**

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<th>MUSIC AFTER APARTHEID: KWAITO!</th>
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**WEEK FOURTEEN**

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

**Thu 4/28**

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<th>BLACK POWER: FELA'S AFROBEAT</th>
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**EXAM WEEK**

**Tue 5/3**
TBA
**Texas A&M University**  
**Core Curriculum Cover Sheet**  
*Initial Request for a course to be considered for the Fall 2014 Core Curriculum*

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

2. Course prefix and number:  
   THAR 386  
   MUSC 316

3. Texas Common Course Number:

4. Complete course title:  
   Evolution of the American Musical

5. Semester credit hours:  
   3

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

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

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

9. Number of class sections per semester:  
   1

10. Number of students per semester:  
    100

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

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

13. Submitted by:  
   
   [Signature]  
   [Name]  
   [Date]

   [Signature]  
   [Name]  
   [Date]

   [Signature]  
   [Name]  
   [Date]

   [Signature]  
   [Name]  
   [Date]

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

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

Foundational Component Area: Creative Arts

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

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

The Evolution of the American Musical offers the student exposure to an array of musicals varying from operetta to concept musicals, from classics written in the 1940’s and 50’s to newer classics that reflect a much-changed understanding of both the musical theatre form and the world that it reflects. By listening to, watching and reading these musicals (and with exposure in class to selections from many others), students will gain insight into the social forces the musical was created by and, in turn, helped to shape. Additionally, students will group together and share in the process of creating a musical by crafting the synopsis, soundtrack and in-class performance of their own jukebox musical (a plot-driven musical that features already existant music by a popular artist), encouraging both an understanding of the form and engagement in the creative process.

Core Objectives

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

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

Throughout the semester, the student will continually be engaging new material that will work into the overall narrative of musical theatre's evolution. We will discuss these works in class, challenging the student to place the work in it's chronological and contextual surroundings. We will examine the trends set by musical theatre- the creation of the 'American Songbook', for example- as well as the trends that musical theatre struggled to keep up with- rock and roll proved to be a particularly difficult sound for the musical to adapt to. In each of these cases, the student will be exposed to information and expected to contribute to the discussion surrounding the work and why it is considered significant within the musical theatre canon.

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

Students will be expected to take part in the discussions during class, demonstrating that they have read for more than just comprehension. The in-class presentation at the end of the semester will be another opportunity for students to demonstrate their verbal and non-verbal communication skills- verbally by connecting with their audience as they tell the story, non-verbally in their acting out of the story. In addition, students will be required to view and review a live performance during the semester, encouraging them to express themselves in the written word from a critical perspective. There will also be a written exam in essay form, further requiring the students to use both their critical thinking and written communication skills.

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

Core Curriculum

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

While creating the in-class presentation, students will be grouped into 5 member units. Each unit will work together to create a cohesive project that will be shared with the class at large. All 5 members must be a part of both the creation and the presentation of the material. Students will also work individually, throughout the semester, at considering others points of view as they experience the variety of musical scores and performances. It is my hope that the students will enjoy listening to and watching these works, and implicit in enjoyment is an opening of awareness to other’s perspectives- an awareness that we will then make explicit in class discussion.

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

The musicals that the students will experience each work into the cultural landscape in different ways and at different times. They will hopefully challenge and/or highlight any number of perspectives across social, political, and generational spectrums, and give students the opportunity to confront previously-held ideas about their own identity as it relates to our shared history as a national community. As students explore these works, they will become aware of the forces at play on the characters and the people that created them, and how those forces impact humanity at large.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
The Evolution of the American Musical explores the rich blending of sounds and cultural traditions, a heterogeneous art emerging and becoming the driving force in popular culture. A synthesis of European operetta, American indigenous entertainment and jazz (itself a syncretic phenomenon), the musical has expressed and shaped cultural identities. It continues to develop, incorporating new perspectives and seeking constantly to redefine its place in society. With stories and sounds that continue to diversify, the musical is our proud heritage and a trademark of the American experience.
Course title and number: The Evolution of The American Musical MUSC/THAR 386
Term (e.g., Fall 200X): Fall 2013
Meeting times and location: 12:40-2:00 Tuesday/Thursday HECC108

Course Description and Prerequisites

Catalog Description: Examination of the American musical from its heterogeneous origins to a thriving and diverse expression of the human condition; analysis and critical discourse on the development of the American musical through text, audio and visual recordings.

Prerequisites: Junior or senior classification or approval of instructor.

Learning Outcomes

- Identify the major movements and developments of the American musical as a form.
- Examine and explain the social relevance of the musical and its place in the American identity.
- Create and execute a final project demonstrating an understanding of the material covered over the course of the semester.

Instructor Information

Name: Aaron Glover
Telephone number: 979 458 9252
Email address: acglover@tamu.edu
Office hours: 11:00-12:20 Tuesday/Thursday
Office location: 278 LAAH

Textbook and/or Resource Material

Texts:
Bogart, Joanne and Rockwell, Eric. Musical of Musicals (Samuel French)
Hudes, Quiara Alegría and Miranda, Lin-Manuel. In The Heights (Applause Theatre & Cinema Books)

Recordings:
Showboat 1992 Lincoln Center Cast Recording
Company Original Broadway Cast Recording
Rent Original Broadway Cast Recording
Musical of Musicals: The Musical Off-Broadway Cast Recording
In The Heights Original Broadway Cast Recording

Film:
The Mikado 1939
Ziegfeld Follies 1946
Oklahoma! 1999 London Stage Revival
West Side Story
Company A Musical Comedy 2008 New York Stage Revival
Grading Policies

Grading scale:
A=900-1000    B=800-899    C=700-799    D=600-699    F=599 or below

Grades are valued:

Attendance quizzes (4) at 100 points
Live performance attendance and review (1) at 100 points
Exam (1) at 250 points
In-class presentation (1) at 250 points

Attendance: You are expected to attend every class listed on this syllabus, promptly. While attendance will not be taken, there will be 4 unscheduled ‘attendance quizzes,’ each worth 100 points, during which I will ask you to write your name and date on an index card and answer a simple question about the content of the day’s class. You must turn in a 3x5 index card for credit. I will not accept index cards of other sizes. I will not accept torn/folded notebook paper. As a result of the surprise nature of these quizzes, it would behoove you to attend every class, fully prepared (with the readings completed and ready to take part in discussion), and remain in class until you are dismissed. If, for some reason, you are unable to attend class, you are still responsible for all of the material covered during that class. I would recommend obtaining the notes from a fellow student, and if you have a particular question, see me. I will not provide notes on an individual basis. In the event that you are unable to attend an exam due to an excusable circumstance (per TAMU Student Rule 7), please notify via email before or by the end of the second working day after the exam. For policy on excused absences, see http://student-rules.tamu.edu/rule07.

Live performance attendance and review: You will attend a performance produced by the Performance Studies department and then write a review (between 1000 and 1200 words) of the show focusing on the following: who the best and worse actors were and why you thought so, the direction, the set design, the costume design, the lighting and sound design, the relevance of the performance to material we are covering in class and turn this review in via elearning. Posts that earn full credit will indicate that you saw the production and gave it more than glancing attention. Tell me if you liked it or not and why— I am more interested in your opinions than in a bloodless report about the production. I already know the plot, so please do not include it in your review. Points will be deducted for excessive errors in syntax and grammar. This review will be worth 75 of the 100 points possible for the assignment. You will staple a ticket stub to your program and turn it in during class. This will be worth the remaining 25 of the 100 total points of the assignment.

Exam: There will be one exam worth 250 points. The exam will cover material discussed during class and video or recordings watched or heard outside of class. It will be in essay form. For this exam, you will need a Bluebook and a pen.

In-class presentation: You will be assigned into groups of 5 and over the course of the semester, each group will create the framework of ‘jukebox musical’ (a traditional plot-based musical featuring music by a contemporary musical artist). Each group will create a plot, with songs placed in dramatically appropriate locations. At the end of the semester, the group will present the class with a staged synopsis of their musical, in addition to a typed version of the synopsis and a “cast recording” of the songs in the musical to be turned in to me.
Course Topics, Calendar of Activities, Major Assignment Dates

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<td>Listen/Watch: The Mikado</td>
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Other Pertinent Course Information

Theatre has been and will continue to be at times controversial. This means that we will cover topics and issues that may prove uncomfortable- issues such as sexuality, religion, gender, race, politics, violence- and often times, combinations of these issues- are going to come up in class lecture and in the readings. I expect (and encourage) each of you to have an opinion on some, if not all, of these topics- and an open exchange of ideas in class is welcome provided that those ideas are shared in a constructive, respectful way that is relevant to the discussion. Regardless of opinion, no one is excused from reading, attending or discussing a play because of content. If you are concerned about the content of this class and your ability to complete the required assignments, please see me.

Americans with Disabilities Act (ADA)

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

Academic Integrity

For additional information please visit: http://aggiehonor.tamu.edu

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