Creative Arts
Texas A&M University

Core Curriculum

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

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

2. Course prefix and number: THAR 101

3. Texas Common Course Number: DRAM 1310

4. Complete course title: Drama

5. Semester credit hours: 3 SCH

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

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

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

9. Number of class sections per semester: 2

10. Number of students per semester: 500

11. Historic annual enrollment for the last three years: 731, 1357, 544

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: Date

   Course Instructor: 2/28/2013

13. Approvals:

   Claudia Nelson: 2/23/13

14. Department Head: Date

   01/08/13

15. College Dean/Designee: Date

   01/08/13

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
MAR-13

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Texas A&M University

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

Students will experience live and taped theatrical productions, and gain a deeper appreciation of the process through discussions of the production elements, the social and political ramifications, and the artistic design behind the plays. Discussions, group projects, and lectures cover not only Western theatrical practices, but the global traditions and contemporary innovations that influence the art form. Students synthesize their knowledge and use their imagination to create group projects together, read and discuss selections from plays and write critical essays.

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):

THAR 101 addresses critical thinking by requiring students to discuss and critique different theatrical practices, historic and contemporary movements in theatre, and ways in which theatre has reflected and affected society. The ability to identify production elements, differentiate between performance spaces and describe dramatic structure are building blocks for successful discussions and critiques. Evaluated by participation in obligatory discussions, the writing of a critical essay, quizzes, and exams.

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

THAR 101 addresses communication with required weekly discussions. Students use their textbooks in addition to outside research to respond to the topics in both oral and written form. Three graded group projects require students to interpret the knowledge they have acquired in conjunction with research, to draw connections and create a written, oral, and visual presentation online.

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

THAR 101 addresses teamwork by requiring students to work in smaller groups on assignments that analyze theatrical diversity, recognize and appreciate theatre as a form of personal and social communication. Group projects are evaluated based on 3 assignments throughout the semester, which require research and blogging.

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

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THAR 101 addresses both early and contemporary global theatrical movements. Students judge the merit of personal artistic expression in the face of social and political ramifications. Students attend a live theatre production and are given guidelines for audience etiquette in a social setting. Students are evaluated on their synthesis of this information via quizzes, exams, discussions and group projects.

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

THAR 101 Introduction to Western Theatre

Request for International and Cultural Diversity (ICD) Designation

Note: This document is an addendum to the proposal already sent forward. It didn’t make it to the CCC in time to be included on the February agenda, but it left the department before the CCC requested (in the February meeting) that ICD proposals be accompanied by an additional statement.

Introduction to Western Theatre examines every element of creating theatre, from technological aspects to social ramifications. Students are given an overview of historic and contemporary movements in theatre, as well as ways in which theatre has reflected and affected society. Western theatre has affected and been affected by global theatrical movements; in addition to spending two weeks of the semester focusing on global traditions, every topic is compared and contrasted to other diverse traditions or practices and is related to contemporary and local ones.

The study of modern theatre during the last 50 years challenges the traditional definition of theatre that is outlined earlier in the course. Students gain the foundation to better appreciate post-modern performances and the deconstruction of classical work. Modern theatre also becomes a tool for understanding how historical works can inform and affect modern life. This is enhanced by students seeing live productions of both recent and historic works, all realized with modern techniques and juxtaposed with modern life. The works of the past are how cultures identify and experience their cultural heritage today.

Approvals:

Claudia Nilso 8/20/13
Department Head  Date

College Dean/Designee 3/30/13  Date
THAR 101-501: INTRO TO WESTERN THEATRE AND DRAMA
Spring 2013        M/W/F 3:00pm – 3:50pm       CHEM 100

Anne Quackenbush
aquack@tamu.edu
979-845-7904

Office: 267 LAAH
Office Hours: M/W/F 10am-12pm

Course Description
Survey of the styles and genres of dramatic literature, theatrical production and tasks of the actor, director and designer. Examination of the diverse connections between society and theatre arts, locally and globally.

The course includes in-class discussions and quizzes, as well as lectures, and attendance is mandatory. Students will utilize “Poll Everywhere” for text or web-based feedback. This course also requires attending one play, reading from the textbook and watching media recordings outside of class. Students will be broken into groups to work on a project throughout the semester. There is no prerequisite for this course.

Learning Outcomes
Upon completion of this course students will be able to:

• Identify the elements involved in creating a theatrical production – playwrighting, producing, directing, designing, acting – and accurately describe their responsibilities.

• Differentiate between different types of performance and performance spaces, as well as the structure of plays and different dramatic forms.

The tools for these critical thinking skills (understanding and analyzing) include: attending lectures, textbook reading and media viewing.

• Discuss and critique different theatrical elements in theory and in practice, historic and contemporary movements in theatre, as well as articulate ways in which theatre has reflected and affected society.

The tools for these advanced critical thinking skills (evaluating and communication) include: participating in class discussions, writing a critique in essay form, taking quizzes and exams.

• Work with a group of peers in order to analyze theatrical diversity and theatre as a window into the conscience of a specific society.

• Recognize and appreciate theatre as a form of personal, often controversial, expression; and judge the merit of personal expression in comparison with its possible social and political ramifications.

The tools for teamwork and practicing personal responsibility include: participating in class discussions and group projects

• Experience theatre as a collaborative means of both global and communal expression by attending a live theatre production over the course of the semester, and following guidelines for audience etiquette.

Attendance of a live theatre performance expands social and personal responsibility
Course Requirements  (detailed in paragraphs below)
- Online access to ELEARNING http://elearning.tamu.edu/
- Register with “POLL EVERYWHERE” (to be discussed first week of class)
- In-class use of text-enabled cell phones, tablets, or laptop computers with Poll Everywhere for
  attendance, responses and quizzes
- Assigned READINGS from the textbook. There may be additional handouts.
- Viewing of MEDIA assignments outside of class via https://mediamatrix.tamu.edu/
  (to be discussed first week of class)
- In-class DISCUSSIONS over the textbook reading and media viewed
- In-class and online QUIZZES over the textbook reading and media viewed
- Attendance of a LIVE THEATRE PRODUCTION
- 450-word ESSAY based on this production (to be uploaded to elearning)
- 3 EXAMS
- 1 GROUP PROJECT

Elearning
TAMU’s elearning web page will be discussed during the first day of class.
Check elearning OFTEN for due dates, quizzes, changes or to prepare for class.
On rare occasions, requirements, policies, and schedules are subject to change.
Students will be notified of changes through elearning announcements.

Poll Everywhere
During the first class there will be a demonstration and training for this tool (which takes the place of
clickers.) Poll Everywhere is an audience feedback system that utilizes text messages or web-based
responses to provide input from participants. Students can use text-enabled cell phones, tablets, or
laptop computers to answer multiple-choice questions or to provide narrative comments. The web-
based program requires no software downloads.

Textbook Reading/Viewing Media
Outside of class, students will be required to read selections from the textbook and watch assigned
media to prepare for in-class discussions and quizzes over the material.

Discussions
Discussion questions listed in the syllabus schedule are associated with reading from the textbook
and media viewed. I will call on students to discuss these questions. If you are absent or
unprepared, you will be required to write 300 words over the material and submit online. There
is no point value for these papers, however you cannot take the next exam if you have not submitted
discussion papers owed.

Quizzes
There are 3 ONLINE quizzes. TWO films are covered by each quiz. The quizzes include 20
questions, (10 questions per film), worth 2 points each.
There are 10 IN-CLASS quizzes covering course materials and media, worth 20 points each.
LIVE Theatre Production and Essay
A list of TAMU (and non-TAMU) productions will be posted on elearning. Students are required to write a 450-word essay about a live theatrical production attended. The essay requirements will be discussed in class and will be posted on elearning. Ticket stub and program must be turned in.

Feel free to join the “Texas A&M Department of Performance Studies” Facebook group – it’s an easy way to access information on ALL the events the department has to offer and how to get involved.

Groups/Group Project
At the beginning of the semester, students will be broken up into groups of 10-12. Throughout the semester there will be steps the groups must complete to create a “final project.” These steps will include researching and answering monthly questions and blogging on our elearning page. The details of this project will be discussed in class.

Exams
There will be a review beforehand, and study guides will be posted on elearning. Exams will cover material from discussions, in-class quizzes and from the textbook. Exams will start promptly. Late entry is allowed until the first student leaves the classroom. After the first student leaves, late entry will not be allowed.

Attendance
Students are expected to attend every class. Attendance will be tracked via Poll Everywhere. 1 point will be subtracted from the Bonus points for every unexcused absence. For more information about the University policy on excused absences, see the Student Rules at http://student-rules.tamu.edu/rule07

Grading
3 IN-CLASS EXAMS: 75 questions, 2 points per question, 150 points per exam.
3 ONLINE QUIZZES: 20 questions, 2 points each, 40 points per quiz
10 IN-CLASS QUIZZES: 20 points each
1 PERFORMANCE ESSAY: 100 points
1 GROUP PROJECT: 100 points

Exams............................450
Quizzes............................320
Essay.............................100
Group Project.....................100
Bonus points......................30
TOTAL POSSIBLE POINTS...1000

Grading Scale:
A=900-1000
B=800-899
C=700-799
D=600-699
F=below 599
Schedule
"Textbook reading" = come to class having already read the pages indicated
"Discussion" = be prepared to discuss the topics/questions indicated when called upon
"★" = starting a new chapter "▲" = group project assignment

WEEK ONE Jan 14-18
MONDAY
• Introduction to Course: review syllabus and address procedures and questions
WEDNESDAY
• Demonstration of Poll Everywhere – bring your text-enabled cell phones, tablets, or laptop computers
FRIDAY
• Group divisions and discussion of group projects
• In-class quiz on the first three pages of the syllabus

WEEK TWO Jan 21-25
MONDAY - HOLIDAY
WEDNESDAY
★ Textbook reading: Chapter 1, “Theatre: The Art Form” pp. 2-21
• Discussion: “Thinking About Theatre” – both topics on page 20
FRIDAY
• Lecture and in-class quiz

WEEK THREE Jan 28-Feb 1
MONDAY
• View media
• Discussion: Be prepared to apply the “criteria for criticism” on pp. 40-41 to the media viewed
WEDNESDAY
★ Textbook reading: Chapter 3, “Creating the Dramatic Script” pp. 44-73
• Lecture and in-class quiz
FRIDAY
• Discussion: “Who’s Afraid of Virginia Woolf” Which characters are in opposition to each other? How do shifts in power and control reveal the personalities of the character?
▲ GROUP PROJECT ASSIGNMENT DUE FEB 1 (see elearning folder)

WEEK FOUR Feb 4-8
MONDAY
• Lecture and media viewing
WEDNESDAY
★ Textbook reading: Chapter 4, “Theatrical Genres” pp.74-93
• Lecture and in-class quiz
FRIDAY
• Discussion: “A Doll’s House” What do you think it is about this drama that allows people in the 21st century to identify strongly with the characters and the situations? Re-write “Three Little Pigs” as a heroic drama OR melodrama OR theatre of the absurd.
WEEK FIVE  Feb 11-15
MONDAY
• Review for Exam 1, covering Chapters 1-4
WEDNESDAY
• EXAM 1 (which will include extra-credit questions over “Noises Off”)
• Online Quiz 1 closes
FRIDAY
• Media viewing and acting warm-up exercises

WEEK SIX  Feb 18-22
MONDAY
★ Textbook reading: Chapter 5, “Acting for the Stage” pp. 94-117
• Lecture and in-class quiz
WEDNESDAY
• Discussion: Research the idea of “viewpoints” as described in the writing by and about Anne Bogart. How do her ideas differ from Stanislavski’s? Would an actor trained in one tradition be more suited for certain types of roles than others?
FRIDAY
★ Textbook reading: Chapter 6, “The Director/Producer” pp. 118-135
• Lecture

WEEK SEVEN  Feb 25 – Mar 1
MONDAY
• Lecture and in-class quiz
WEDNESDAY
★ Textbook reading: Chapter 7, “Theatre Spaces” pp. 136-155
• “Guess That Stage” gameshow!
FRIDAY
★ Textbook reading: Chapter 8, “Scenery/Costumes” pp. 156-187
• Lecture
▲ GROUP PROJECT ASSIGNMENT DUE MAR 1 (see elearning folder)

WEEK EIGHT  Mar 4-8
★ Textbook reading: Chapter 9, “Lighting/Sound” pp. 188-205
• DURING THIS WEEK THERE WILL BE ONE IN-CLASS QUIZ AND WE WILL MEET IN THE THEATRE. DETAILS TO FOLLOW

SPRING BREAK  Mar 11-15

WEEK NINE  Mar 18-22
MONDAY
• Review for Exam 2, covering Chapters 5-9
WEDNESDAY
• EXAM 2 (which will include extra-credit questions over “The Importance of Being Earnest”)
• Online Quiz 2 closes at midnight
FRIDAY
• Media viewing
WEEK TEN  Mar 25-29
MONDAY
★ Textbook reading: Chapter 10, “Early Theatres” pp. 206-237
• Discussion: Compare last Friday's media viewing and “The Mysteries” to Classical Greek Old Comedy
WEDNESDAY
• Lecture and in-class quiz
FRIDAY – NO CLASS, READING DAY

WEEK ELEVEN  Apr 1-5
MONDAY
★ Textbook reading: Chapter 11, “Early Asian Theatre” pp. 238-263
• Lecture and media viewing
▲ GROUP PROJECT ASSIGNMENT DUE APR 1 (see elearning folder)
WEDNESDAY
• Discussion: Some of the Asian theatres evolved into entertainment for the elite members of their societies. Name at least three examples of entertainment today that appeal primarily to a specific group of individuals.
FRIDAY
★ Textbook reading: Chapter 12, “Renaissance Theatre” pp. 264-297
• Lecture and media viewing

WEEK TWELVE  Apr 8-12
MONDAY
• In-class quiz
• Discussion: What elements of commedia dell’arte are found in the filmed production of “The Taming of the Shrew”?
WEDNESDAY
★ Textbook reading: Chapter 13, “Restoration/Romanticism” pp. 298-325
• Lecture and media viewing
FRIDAY
• Discussion: Why was the emergence of the director in the eighteenth century so significant? Explain why a film or television show you have seen recently might be categorized as melodrama.

WEEK THIRTEEN  Apr 15-19
MONDAY
• In-class quiz
WEDNESDAY
• Lecture and media viewing
FRIDAY
• Discussion: The director has been particularly influential in productions of the nonrealistic style (Craig, Meyerhold, Brecht, etc.). Discuss why the director might be more important in a nonrealistic production than in a realistic production.
WEEK FOURTEEN Apr 22-26
MONDAY
• Lecture and in-class quiz
WEDNESDAY
• Discussion: Read selections from Augusto Boal’s Theatre of the Oppressed. (Will be uploaded on elearning.) How does his idea of “Invisible Theatre” fit into our discussion of the nature of theatre? What purposes does it share with theatre of the past? What is different about its techniques?
FRIDAY
• Lecture and media-viewing

REDEFINED WEEK Apr 29/30
MONDAY
• Review for Exam 3, covering Chapters 10-15
TUESDAY (Redefined)
• Review for Exam 3
• Performance Essay due online, programs and ticket stubs turned in during class

FINAL EXAM (EXAM 3)
TUESDAY, MAY 7, 10:30am-12:30pm IN CLASSROOM

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 the Disability Services, in Cain Hall Room B118, or call 845-1637. For more information, visit http://disability.tamu.edu/.

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

Cheating in this class will not be tolerated. This includes plagiarism. Violators will receive a failing grade and be referred to the Academic Honesty Committee for disciplinary action (http://aggiehonor.tamu.edu/).

A Note on Content
Theatre, historically and currently, deals with complex and controversial issues; it is often challenging and at times uncomfortable. It would therefore be impossible to offer a meaningful introduction to theatre that did not engage, at times, with potentially difficult issues including religion, gender, race, sexuality, class, violence and politics. Many of us will have different responses to the plays we read and attend, and that is an excellent thing; in our discussions, all thoughtfully and respectfully expressed viewpoints are welcome and encouraged. However, no one will be excused from reading, viewing, or discussing a play based on its content. Students who are concerned about the content of this class or their ability to complete the required work should talk to me.
Texas A&M University

Core Curriculum

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

1. This request is submitted by (department name): Department of Visualization
   Course prefix and number: ARTS 149
   3. Texas Common Course Number: 1303

4. Complete course title: Art History Survey I
   5. Semester credit hours: 3 SCH

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

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   [x] Yes  [ ] No
   [ ] NOT APPROVED FOR ICD BY CCE

8. How frequently will the class be offered?
   Spring semester; Summer Session I

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

10. Number of students per semester:
    Spring semester (220); Summer Session I (154)

11. Historic annual enrollment for the last three years:
    2012-13 (156)  2011-12 (231)  2010-11 (306)

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
    [Signature]
    Date: March 27, 2013

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

15. College Dean/Designee
    [Signature]
    Date: Mar. 28, 2013

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

ARTS 149, Art History Survey I, introduces painting, sculpture, architecture, illuminated manuscripts, textiles and sacred and decorative objects produced around the world during the period between the prehistoric era and the 14th century, and broadly focuses on general themes and practices in the visual arts.

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

Core Objectives

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

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

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

Learning Outcomes:

- Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
- Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
- Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
- Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
- Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
- Clearly express ideas related to course content through reflective writing and researched presentations.
Texas A&M University

Core Curriculum

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Assessment:
- The student’s ability to grasp concepts, analyze, evaluate and make assessments about the course’s subject matter will be assessed through 4 exams and essay questions.
- Honors students will also be evaluated on a written paper analyzing a work of art.
- Through group projects, students will be assessed on their ability to examine, analyze, and summarize influences chronologically and across historical and cultural boundaries.

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

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

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

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

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

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

Initial Request for a Course Addition to the Fall 2014 Core Curriculum
cross cultural, historical and religious significance. Each group member will be accessed based
on the number, quality, and relevance of their Face Book entries.

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

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

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

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

Please be aware that instructors should be prepared to submit samples/examples of
student work as part of the future course recertification process.
ARTS 149, Art History Survey I, examines works of art in the context of the historical, cultural and religious perspectives from the prehistoric era to the 14th century. This contextual setting, which includes major political, historical, philosophical and Eastern as well as Western religions, provides the necessary background to understand and appreciate the artifacts of a culture. Through the diversity of thought and collective experiences which influences the creative spirit, students discover the integral nature of art, values, and the physical works produced. The process of comparing and contrasting art encourages the student to explore the visual arts' capacity to translate difference into a common bond and to develop the students' appreciation for their own culture and heritage. Art creates a rich and varied world. It increases the range of choices and perspectives, nurtures human capacities and allows students to express and share their ideas and values.
Course title and number: ARTS 149: Art History Survey I
Term: Fall 2013
Meeting times and location: MWF 3:00-3:50
ARC B Langford B101, Geren Auditorium

Course Description and Prerequisites

(ARTS 1303) Art History Survey I. (3-0). Credit 3. Survey of architecture, painting, sculpture and the minor arts from prehistoric times to the 14th century.

Prerequisites: None

Introduction

This course introduces painting, sculpture, architecture, illuminated manuscripts, textiles and sacred and decorative objects produced around the world during the period between the prehistoric era and the 14th century, and broadly focuses on general themes and practices in the visual arts.

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

Learning Outcomes

ARTS 149, Art History Survey I, prepares the student to:
1. Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
2. Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
3. Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
4. Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
5. Understand the importance of visual culture in everyday life - within a historical context and in our modern culture.
6. Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
7. Clearly express ideas related to course content through writing and researched presentations.
8. Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.
Core Curriculum Learning Outcomes

1 2 3 4 5 6 7 8
Critical Thinking □ □ □ □ □ □ □ □
Communication □ □ □ □ □ □ □ □
Teamwork □ □ □ □ □ □ □ □
Social Responsibility □ □ □ □ □ □ □ □

Weave Assessment Learning Outcomes

1 2 3 4 5 6 7 8
To Stimulate Visual Thinking □ □ □ □ □ □ □ □
To Nurture Design Skills □ □ □ □ □ □ □ □
To Enhance a Multidisciplinary Focus □ □ □ □ □ □ □ □
To Encourage Collaborative Behavior □ □ □ □ □ □ □ □
To Strengthen Ethical Behavior □ □ □ □ □ □ □ □
To Improve Personal Responsibility □ □ □ □ □ □ □ □

Instructor Information

Name Dr. J. Lee Spurgeon
Telephone number 979.845.
Email address js purgeon@arch.tamu.edu
Office hours MW 1:30-2:30 or by appointment
Office location Williams 008G

Textbook and/or Resource Material

Marilyn Stokstad and Michael W. Cothren
Pearson Publishing
ISBN-10: 0205216439

Grading Policies

Your course grade will be comprised of four exam scores each worth 18% for a total of 72% of your final grade. Exams will be given in a scantron format and will consist of a series of multiple choice and true or false questions. Students will only be responsible for information covered in class. Students must bring a scantron form and two #2 pencils with erasers (mechanical pencils are okay if they are #2). All exams are non-cumulative (which means that you are only responsible for the information for each section). Extra Credit: For each exam, you will be offered the opportunity to write an extra credit essay, which would add a maximum of 5 points onto your exam grade. These will be the only extra credit opportunities offered during the semester.

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Exam Grades:

Exam 1 18 points
Exam 2 18 points
Exam 3 18 points
Exam 4       16 points

Project grades:
  Project 1 (individual)  4 points
  Project 2 (group)       7 points
  Project 3 (group)       10 points
  Project 4 (individual)  7 points
                          100 points

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

Grades will be posted on elearning.tamu.edu within 7 days of each exam. Scantron forms and signed honor
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but will contact the Teaching Assistant concerning scheduling and taking the makeup exam. 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 a make-up exam.

Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
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<th>Topic</th>
<th>Required Reading</th>
<th>Course Objectives</th>
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<td>1</td>
<td>Art of the Ancient Near East</td>
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<td>3</td>
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<td>7</td>
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<td>Art of Ancient Rome</td>
<td>pp. 168-215</td>
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<td>Jewish and Early Christian Art</td>
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<td>3</td>
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1 Islamic Art
2 Exam Review
3 Exam Two

9
1 Buddhism and Buddhist Art of India
2 Hindu Art of India
3 Borobudur and Angkor Wat

10
1 Chinese Art of the Neolithic, Qin, and Han
2 Chinese Buddhist art and Landscape Painting
3 Japanese Art through the Nara Period

11
1 Japanese Heian and Kamakura Period Art
2 Exam Review
3 READING DAY, NO CLASSES

12
1 Class 32: Exam Three
2 Illuminated Manuscripts and Viking Art
3 Carolingian and Ottonian Art

13
1 Romanesque Art
2 Romanesque Art
3 Romanesque and Intro to Gothic Art

14
1 Gothic Art
2 Gothic Art, continued
3 Gothic Art, concluded

15
1 Exam Review

FINAL EXAM - WEDNESDAY, MAY 9, 8-10 am

Other Pertinent Course Information

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

Americans with Disabilities Act (ADA)

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

Academic Integrity

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

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

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

Useful websites:

Academic calendar: http://admissions.tamu.edu/Registrar/General/Calendar.aspx
Final Exam Schedule: http://admissions.tamu.edu/Registrar/General/FinalSchedule.aspx#
Student Rules: http://student-rules.tamu.edu/

/home/lr/visit/newCore/courses/arts149inc.doc 4 03/25/13
Texas A&M University
Core Curriculum
Initial Request for a lower division course included in the current Core Curriculum to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Department of Visualization
   Course prefix and number: ARTS 150
2. Texas Common Course Number: 1304
3. Complete course title: Art History Survey II
4. Semester credit hours: 3 SCH
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
   - Currently Core - Yes
   - Currently IC - Yes
6. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - Yes
   - No
7. How frequently will the class be offered? Fall and Spring semesters; Summer Session II
8. Number of class sections per semester: Fall (4); Spring semester (4); Summer Session II (1)
9. Number of students per semester: Fall (425); Spring (425); Summer Session II (154)
10. Historic annual enrollment for the last three years: 2012-13 (844) 2011-12 (882) 2010-11 (975)

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.

11. Submitted by:
    
    Course Instructor
    
    
    
    
    Approvals: 3/27/13
    
    
    
    
    Department Head 3/27/13
    
    
    
    
    College Dean/Designee 3/27/13

March 27, 2013

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?

ARTS 150, Art History Survey II, offers a broad survey of the painting, sculpture, architecture, prints, decorative arts, photography, and new media produced around the world from approximately 1300 C.E. to the middle of the 20th century in Europe, Asia, and the Americas. It is designed for beginners who desire a broad understanding of global artistic trends in a comparative format.

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

---

Core Objectives

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

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

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

Learning Outcomes:

- Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
- Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
- Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
- Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
- Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
- Clearly express ideas related to course content through reflective writing and researched presentations.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Assessment:
- The students’ ability to grasp concepts, analyze, evaluate, and make assessments about the course’s subject matter will be assessed through 4 exams and essay questions.
- Honors students will also be evaluated on a written paper analyzing a work of art.
- Through group projects, students will be assessed on their ability to examine, analyze, and summarize influences chronologically and across historical and cultural boundaries.

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

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

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

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

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

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

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum
cross cultural, historical and religious significance. Each group member will be assessed based
on the number, quality, and relevance of their Face Book entries.

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

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

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

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

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

Department of Visualization

ARTS 150 -- Art History Survey II

ARTS 150, Art History Survey II, examines works of art in the context of the historical, cultural and religious perspectives from the 14th century to the end of the 19th century. This contextual setting, which includes major political, historical, philosophical and Eastern as well as Western religions, provides the necessary background to understand and appreciate the artifacts of a culture. Through the diversity of thought and collective experiences which influences the creative spirit, students discover the integral nature of art, values, and the physical works produced. The process of comparing and contrasting art encourages the student to explore the visual arts' capacity to translate difference into a common bond and to develop the students' appreciation for their own culture and heritage. Art creates a rich and varied world. It increases the range of choices and perspectives, nurtures human capacities and allows students to express and share their ideas and values.
Course title and number: ARTS 150: Art History Survey II
Term: Fall 2013
Meeting times and location: MWF 3:00-3:50
                    ARCB Langford B101, Geren Auditorium

Course Description and Prerequisites

(ARTS 1304) Art History Survey II. (3-0). Credit 3. Survey of architecture, painting, sculpture and the minor arts from the 14th century to the end of the 19th century.

Prerequisites: None

Introduction

This course offers a broad survey of the painting, sculpture, architecture, prints, decorative arts, photography, and new media produced around the world from approximately 1300 C.E. to the middle of the 20th century in Europe, Asia, and the Americas. It is designed for beginners who desire a broad understanding of global artistic trends in a comparative format.

Learning Outcomes or Course Objectives

ARTS 150, Art History Survey II, prepares the student to:
1. Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
2. Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
3. Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
4. Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
5. Understand the importance of visual culture in everyday life - within a historical context and in our modern culture.
6. Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
7. Clearly express ideas related to course content through writing and researched presentations.
8. Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.

Core Curriculum Learning Outcomes

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Weave Assessment Learning Outcomes
To Stimulate Visual Thinking  X X X X X X X
To Nurture Design Skills  X X X X X
To Enhance a Multidisciplinary Focus X X X X X X X
To Encourage Collaborative Behavior X X X X X X
To Strengthen Ethical Behavior X X X X X
To Improve Personal Responsibility X X X X X

Instructor Information
Name: Dr. J. Lee Spurgeon
Telephone number: 979.845.
Email address: jspurgeon@arch.tamu.edu
Office hours: MW 1:30-2:30 or by appointment
Office location: Williams 008G

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Marilyn Stokstad and Michael W. Cothren

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- Project 3 (group): 10 points
- Project 4 (individual): 7 points
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Grading Scale:
- 90-100 points: A
- 80-89 points: B

/home/travis/build/Core/courses/arts501nc.odt 2 03/25/13
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<td>pp. 676-709</td>
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<td>Renaissance Art outside Italy</td>
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<td>Renaissance Art outside Italy, concluded</td>
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<td>Rococo and Neo-Classical Art</td>
<td>pp. 902-932</td>
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<td>Neo-Classical and Romantic Art</td>
<td>pp. 927-941</td>
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<td>3</td>
<td>Romantic Art</td>
<td>pp. 941-952</td>
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<td>8</td>
<td>1</td>
<td>Colonial Art, Art of Reform and Revolution</td>
<td>pp. 953-966</td>
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<td>2</td>
<td>Exam Review</td>
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<td>Exam Two</td>
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<td>9</td>
<td>1</td>
<td>Islamic Art of India</td>
<td>pp. 778-786</td>
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<td>Chinese Art of the Yuan and Ming Dynasties</td>
<td>pp. 791-804</td>
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<td>Chinese Art of the Ming and Qing Dynasties</td>
<td>pp. 804-805</td>
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<td>10</td>
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<td>Japanese Zen Painting and Garden Design</td>
<td>pp. 813-816</td>
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<td>Japanese Castles and Tea Ceremony</td>
<td>pp. 818-824</td>
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<td>Japanese Ukiyo-e, Prints of the Floating World</td>
<td>pp. 818-828</td>
<td>1,2,3,4,5,6</td>
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<td>11</td>
<td>1</td>
<td>Art of the Aztecs and Incas</td>
<td>pp. 835-843</td>
<td>1,2,3,4,5,6</td>
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Art of the Native Americans  pp. 843-855
READING DAY, NO CLASSES
Exam Review  1,2,3,4,6
Exam Three
International Expositions and Photography  pp. 961-970,
1009-1012
Realism and Impressionism  pp. 971-992,
993-997
Japanese Art and Modernism  pp. 994-995,
999-1001
Post-Impressionism  pp. 994-995,
996-997,
1001-1003
Modern Architecture and Design  1045-1056,
1009-1015
Modern Art in Europe and the U.S.  pp. 1017-1044
Modern Art in Europe and the U.S., concluded  pp. 1017-1044
Exam Review
FINAL EXAM—FRIDAY, MAY 4, 3:00-5:00

Other Pertinent Course Information

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

Americans with Disabilities Act (ADA)

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

Academic Integrity

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

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

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

Useful websites:

Academic calendar: http://admissions.tamu.edu/Registrar/General/Calendar.aspx
Final Exam Schedule: http://admissions.tamu.edu/Registrar/General/FinalSchedule.aspx#
Student Rules: http://student-rules.tamu.edu/
Course Catalog: http://www.tamu.edu/admissions/catalogs/11-12 UG Catalog/index/html
ARTS 150 examines works of art in the context of the historical, cultural and religious perspectives from the 14th century to the end of the 19th century. This contextual setting, which includes major political, historical, philosophical and Eastern as well as Western religions, provides the necessary background to understand and appreciate the artifacts of a culture. Through the diversity of thought and collective experiences which influences the creative spirit, students discover the integral nature of art, values, and the physical works produced. The process of comparing and contrasting art encourages the student to explore the visual arts' capacity to translate difference into a common bond and to develop the students' appreciation for their own culture and heritage. Art creates a rich and varied world. It increases the range of choices and perspectives, nurtures human capacities and allows students to express and share their ideas and values.
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): English

2. Course prefix and number: ENGL 212

3. Texas Common Course Number:

4. Complete course title: Shakespeare

5. Semester credit hours: 03

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

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

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

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

10. Number of students per semester: 250

11. Historic annual enrollment for the last three years: 400 366 404

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]
   - [Name]
   - [Position]
   - [Date]

13. Approvals:
   - [Signature]
   - [Name]
   - [Position]
   - [Date]

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

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

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

See form instructions for submission/approval process.

Associate Provost
for Undergraduate Studies

MAR 22
417
Texas A&M University
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

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

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

This course (ENGL 212) will examine the intellectual and cultural climate in which Shakespeare’s plays were written and performed and the dominant themes and motifs that characterize them. Although we will discuss a number of issues, we will focus particularly on representations of the theater and theatricality in Shakespeare’s works and on their relationship to debates about the role of acting and spectacle in early modern England. What pleasures, possibilities, and dangers were associated with playhouses in the period? What was the perceived relationship of “playing” to other forms of social theater (political spectacle, religious ritual, social role-playing etc.)? Finally, how do modern-day productions of Shakespeare reflect our own hopes and anxieties about the power of theater? Ultimately, students will not only be able to better understand the broader historical and cultural context in which Shakespeare’s work flourished, but they will also be given the opportunity through a creative group project to interpret and perform scenes from Shakespeare in front of an audience of their peers.

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 enhance critical thinking skills through consistent reading and class discussion of key ideas in the works of Shakespeare. The evaluation of critical thinking skills will be based on exams and class participation and may include written work. Exams will be designed to allow students to demonstrate their ability to evaluate and synthesize key ideas from the assigned reading. Class room discussion will focus on helping students better understand the nuances and complexities of Shakespeare’s work from the early modern England to the present.

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

The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to course reading. The course will help students learn how to develop a greater understanding of Shakespeare’s work past and present that may involve guided writing assignments in which they will receive feedback, exams in which students will be expected to effectively convey key ideas from the course succinctly and clearly, and class room discussion in which students will learn how to express questions and thoughts about the subtleties of each text under examination.
Texas A&M University

Core Curriculum

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

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

The course will enhance students' ability to consider different points of view and to work effectively with others to support a shared purpose or goal. Students will be expected to work on a group project in which they will have to negotiate a collective vision of how to perform a scene from a Shakespeare play based upon their mutually agreed upon interpretation and background research. Each group will be expected to turn in a short paper and facilitate a stimulating class discussion about their performance.

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 social responsibility by providing students with a cross cultural understanding of how history, region, and broader social forces have shaped the differing interpretations and performances of Shakespeare's work from the early modern England to the present. The evaluation of social responsibility will be based upon an end-of-the-semester short writing assignment in which students will be asked to reflect upon how their knowledge of outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare's body of work from early modern England to the present.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
ENGLISH 212.520: SHAKESPEARE
Fall 20xx

Dr. Nandra Perry
Office: 2XX LAAH
Phone: 845-8336

ENGL 212. Exploration of selected works of Shakespeare.

Course Description
This course will examine the intellectual and cultural climate in which Shakespeare's plays were written and performed and the dominant themes and motifs that characterize them. Although we will discuss a number of issues, we will focus particularly on representations of the theater and theatricality in Shakespeare's works and on their relationship to debates about the role of acting and spectacle in early modern England. What pleasures, possibilities, and dangers were associated with playhouses in the period? What was the perceived relationship of "playing" to other forms of social theater (political spectacle, religious ritual, social role-playing, etc.)? Finally, how do modern-day productions of Shakespeare reflect our own hopes and anxieties about the power of theater?

Learning Outcomes:
1. Students will be able to articulate key concepts and ideas in the work of Shakespeare.
2. Students will be able to better understand the broader historical and cultural context in which Shakespeare's work flourished.
3. Students will develop an understanding of how old and new productions of Shakespeare reflect an array of aesthetic sensibilities and perspectives on the human condition.

Core Curriculum Objectives:
Critical Thinking Skills (CTS): The course will enhance critical thinking skills through consistent reading and class discussion of key ideas in the works of Shakespeare.

Communication Skills (CS): The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to course reading.

Teamwork (TW): The course will enhance students' ability to consider different points of view and to work effectively with others to support a shared purpose or goal.

Social Responsibility (SR): The course enhances social responsibility by providing students with a cross-cultural understanding of how history, region, and broader social forces have shaped the differing interpretations and performances of Shakespeare's work from the early modern England to the present.

Evaluation of Core Objectives
CTS: The evaluation of critical thinking skills will be based on exams and class participation and may include written work. Exams will be designed to allow students to demonstrate their ability to evaluate and synthesize key ideas from the assigned reading. Classroom discussion will focus on helping students better understand the nuances and complexities of Shakespeare's work from the early modern England to the present.

CS: The course will help students learn how to develop a greater understanding of Shakespeare's work past and present that may involve guided writing assignments in which they will receive feedback, exams in which students will be expected to effectively convey key ideas from the course succinctly and clearly, and classroom discussion in which students will learn how to express questions and thoughts about the subtleties of each text under examination.

TW: The course will enhance students' ability to consider different points of view and to work effectively with others to support a shared purpose or goal. Students will be expected to work on a group project in which they will have to negotiate a collective vision of how to perform a scene from a Shakespeare play based upon their mutually
agreed upon interpretation and background research. Each group will be expected to turn in a short paper and facilitate a stimulating class discussion about their performance.

SR: The evaluation of social responsibility will be based upon an end-of-the-semester short writing assignment in which students will be asked to reflect upon how their knowledge of outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare’s body of work from early modern England to the present.

Grading:

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<th>Grade</th>
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<td>90-100%</td>
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<td>F</td>
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Course Requirements:
Grades are weighted as follows: one 2- to 3-page paper/presentation (25%), one 5- to 6-page paper (25%) one group presentation (25%); and final which will consist of short and long answers (25%). On the final exam, students will be given a question in which they will be asked to reflect upon how their knowledge outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare’s body of work from early modern England to the present.

Short Paper/Presentation
Each student is responsible for one presentation paper per semester (the sign up sheet is on my office door). The goal of these short papers is to lay the groundwork for your longer essay and to challenge yourself and your classmates to think more critically about that day’s reading. Unlike the longer essay, your short paper need not articulate a full-fledged argument. Your job is to explore an idea, a question, or a way of looking at a character, scene, or theme that you think is interesting enough to merit class discussion. Your paper should have a clear main point, be well organized, and conform to the conventions of standard English (no typos or grammatical errors).

Long Paper
The long paper is a more fully developed paper which explores an idea that the student encountered in the process of writing their short paper from earlier in the semester. This paper should be 5-6 pages in length, and should have a clear main point, be well organized, and conform to the conventions of standard English (no typos or grammatical errors).

Creative Group Assignment
Group presentations for each play are scheduled on your syllabus. It is important to remember that Shakespeare wrote his plays to be performed, not read. My goal with this assignment is to explore as a class what happens when the words on the page are brought to life in different contexts. How much of the way we interpret a particular scene is up to Shakespeare? How much is in the control of the director and actors? How much freedom does the audience have? First, you’ll want to think carefully as a group about your interpretation of the play. There will invariably be many different ways to understand any scene you might choose, and your first job is to study these possibilities. Look at different movie versions of the play. Look at filmed versions of live performances. Read reviews. Study the performance history of the play. Read and respond to the secondary materials in your textbook. Research the after-life of a particular character or phrase in American pop culture.

After you’ve completed this background work, you are ready to plan your presentation. As a group, you will be in charge of an entire class day. You may use film clips. You may bring in props. You may act out key moments of the scene. Pretty much anything you think will clarify your points and stimulate class discussion is fair game. Although you need not act out the entire scene, your group must articulate a vision for the entire scene. You should allot about 30 minutes for the presentation itself, with another 20 minutes for discussion.
In addition to the performance, please turn in to me a 3-to-5-page paper outlining your vision. Your individual grade will be based on a combined score that reflects my assessment of the performance, class discussion, and group paper. This part of the course will enhance students' ability to consider different points of view and to work effectively with others to support a shared purpose or goal. For this assignment students will be asked to negotiate a collective vision of how to perform a scene from a Shakespeare play based upon a mutually agreed upon interpretation and background research. Members of each group will also be expected to facilitate a stimulating conversation about their presentation with questions, prompts, handouts, and material that they prepared ahead of time.

Final
The cumulative final will include short and long questions based on lectures, discussion, group presentations, and material covered in class throughout the semester. On the final exam, students will be given a question in which they will be asked to reflect upon how their knowledge outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare's body of work from early modern England to the present.

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

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

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 the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637). For additional information visit http://disability.tamu.edu.

Textbooks
Gail Kern Pester and Skiles Howard, eds. A Midsummer Night's Dream: Texts and Contexts
Bruce R. Smith, ed. Twelfth Night: Texts and Contexts
Susanne L. Wofford, ed. Hamlet: Case Studies in Contemporary Criticism
Kim F. Hall, ed. Othello: Texts and Contexts

Tentative Reading Schedule for English 212 (Fall 2008)

Week 1  Introduction
Midsomer Night's Dream CTS, CS
Midsomer CTS, CS

Week 2  Midsomer CTS, CS
Midsomer CTS, CS
Midsomer CTS, CS

Week 3  Midsomer CTS, CS
Midsomer CTS, CS
Midsomer CTS, CS

Week 4  Twelfth Night CTS, CS
Twelfth Night CTS, CS
Twelfth Night CTS, CS

Week 5  Twelfth Night CTS, CS
Twelfth Night CTS, CS,
Explanation of short and long paper assignment. The goal of the short papers is to lay the groundwork for your longer essay and to challenge students to think more critically about that day’s reading. The longer essay will need to articulate a full-fledged argument. CTS, CS

Week 6
Othello CTS, CS
Othello CTS, CS
Othello CTS, CS

Week 7
Othello CTS, CS
Othello CTS, CS
Othello CTS, CS

Week 8
Hamlet, Act. 1 CTS, CS
Hamlet CTS, CS
Hamlet CTS, CS

Week 9
Hamlet CTS, CS
Hamlet CTS, CS
Hamlet CTS, CS

Week 10
Tempest, Act I CTS, CS
Tempest CTS, CS
Tempest CTS, CS

Week 11
Tempest CTS, CS
Tempest CTS, CS
Tempest CTS, CS

Week 12
This class will be devoted to explaining the structure of the final exam and the group project assignment. On the final exam, students will be given a question in which they will be asked to reflect upon how their knowledge outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare’s body of work from early modern England to the present. CTS, CS, PR

The group project assignment will enhance students’ ability to consider different points of view and to work effectively with others to support a shared purpose or goal. For this assignment, students will be asked to negotiate a collective vision of how to perform a scene from a Shakespeare play based upon a mutually agreed upon interpretation and background research. Members of each group will also be expected to facilitate a stimulating conversation about their presentation with questions, prompts, handouts, and material that they prepared ahead of time. In addition to the performance, each group will have to hand in a 3-to-5-page paper outlining their collective vision. CTS, CS, TW

Presentation: Midsummer Night's Dream CTS, CS
Presentation: Twelfth Night CTS, CS, TW

Week 13
Presentation: Othello CTS, CS, TW
Presentation: Hamlet CTS, CS, TW
Presentation: Tempest; long essays due. CTS, CS, TW

Week 14
Review CTS, CS
Review CTS, CS
Conclusion CTS, CS
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): English

2. Course prefix and number: ENGL 219

3. Texas Common Course Number:

4. Complete course title: Literature and the Other Arts

5. Semester credit hours: 03

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [X] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] Social and Behavioral Sciences
   - [ ] Communication - no

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

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

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

10. Number of students per semester: 35 - 65

11. Historic annual enrollment for the last three years: 58 54 95

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
    Apprvals:
    Department Head
    College Dean/Designee

Date

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

See form instructions for submission/approval process.
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?

- Framed by field trips to museums and private collections, the course explores the aesthetic intersection of literature (poetry, fiction, nonfiction) and the visual (painting, collage, sculpture, installation art, architecture, and furniture) arts. This intersection occurs through various modes of ekphrasis (from the Greek ek ("out") and phrasein ("speak")), which museum critic Barbara Fischer calls "a form of critical mediation," an invitation for museumgoers to contemplate how they understand the world through both words and things. Course themes include the politics of silence, poetics of erasure, aesthetics of bricolage, and intimacy of still lives. Ultimately, the students in this course will not only learn to appreciate the fine and decorative arts through first hand museum-going experiences, but they will have the opportunity to experiment with various aesthetic techniques and collaboratively construct a group manifesto that articulates their own unique vision of the cultural value of the arts.

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Core Objectives

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

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

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

*Critical Thinking Skills (CTS):* The course will enhance critical thinking skills through consistent reading and class discussion of key ideas in texts which explore the relationship between literature and other arts. The evaluation of critical thinking skills will be based on exams and class participation and may include written work. Exams will be designed to allow students to demonstrate their ability to evaluate and synthesize key ideas from the assigned reading. Class room discussion will focus on helping students better understand the nuances and complexities of the connection between literature and other arts.

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

*Communication Skills (CS):* The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to course reading and viewing. The course will help students learn how to develop a greater understanding of the relationship between literature and other arts that may involve guided writing assignments in which they will receive feedback, exams in which students will be expected to
Texas A&M University
Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum
effectively convey key ideas from the course succinctly and clearly, and class room discussion in which students will learn how to express questions and thoughts about the subtleties of each text and object under examination.

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 enhance students’ ability to consider different points of view and to work effectively with others to support a shared purpose or goal. Students will be expected to work on collaborative group projects in which they will have to experiment with an array of aesthetic techniques and frame a statement articulating the cultural value of the arts. Each group will be graded on creativity, organization, and coherence.

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 social responsibility by providing students with a cross cultural understanding of how history, region, and broader social forces have shaped the differing interpretations of the connection between literature and other arts. The evaluation of social responsibility will be based upon an end-of-the-semester short writing assignment in which students will be asked to reflect upon how their knowledge of literature and other arts has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of the way history, culture, and philosophical outlooks have shaped the intricate relationships that exist between literature and other arts.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
ENGL 219. 500 Literature and the Other Arts
Fall 2012
TR 9:35 10:50 5XX LAAH
Professor Susan Stabile

ENGL 219 Literature and the Other Arts. Aesthetic principles linking imaginative literature to such other arts as painting, sculpture, architecture, and music, with attention devoted to cultural periods and to interpretation of individual works.

Course Description

Framed by three field trips to the Menil Collection, Blanton Museum, and Bayou Bend Collection, the course explores the aesthetic intersection of literature (poetry, fiction, nonfiction) and the visual (painting, collage, sculpture, installation art, architecture, and furniture) arts. This intersection occurs through various modes of *ekphrasis* (from the Greek *ek* ["out"] and *phrasein* ["speak"]), which museum critic Barbara Fischer calls "a form of critical mediation," an invitation for museumgoers to contemplate how they understand the world through *both* words and things. Course themes include the politics of silence, poetics of erasure, aesthetics of *bricolage*, and intimacy of still lives.

Learning Outcomes

At the course’s conclusion, students will be able to:

- Explain the intersecting aesthetic techniques of literature, painting, sculpture, architecture, and decorative arts
- experience these arts through inquiry-based, experiential museum visits
- describe how their cultural literacy has developed
- engage in critical thinking and analysis through reading, class discussion, and writing
- experiment with aesthetic theories and practices (including ekphrasis, erasure, exquisite corpse) through collaborative projects
- exercise and develop their creative processes
- appreciate the cultural functions of the fine and decorative arts
- collaboratively construct a manifesto on arts appreciation and critique

Core Curriculum Objectives:

**Critical Thinking Skills (CTS):** The course will enhance critical thinking skills through consistent reading and class discussion of key ideas in texts which explore the relationship between literature and other arts.

**Communication Skills (CS):** The course enhances communication skills through small and large
group discussion of ideas, issues, questions, and themes central to course reading and viewing.

*Teamwork (TW):* The course will enhance students’ ability to consider different points of view and to work effectively with others to support a shared purpose or goal.

*Social Responsibility (SR):* The course enhances social responsibility by providing students with a cross cultural understanding of how history, region, and broader social forces have shaped the differing interpretations of the connection between literature and other arts.

**Evaluation of Core Objectives**

CTS: The evaluation of critical thinking skills will be based on exams and class participation and may include written work. Exams will be designed to allow students to demonstrate their ability to evaluate and synthesize key ideas from the assigned reading. Class room discussion will focus on helping students better understand the nuances and complexities of the connection between literature and other arts.

CS: The course will help students learn how to develop a greater understanding of the relationship between literature and other arts that may involve guided writing assignments in which they will receive feedback, exams in which students will be expected to effectively convey key ideas from the course succinctly and clearly, and class room discussion in which students will learn how to express questions and thoughts about the subtleties of each text or object under examination.

TW: Students will be expected to work on collaborative projects in which they will they have to experiment with an array of aesthetic techniques and frame a statement articulating the cultural value of the arts. Each group will be graded on creativity, organization, and coherence.

SR: The evaluation of social responsibility will be based upon an end-of-the-semester short writing assignment in which students will be asked to reflect upon how their knowledge of outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped the intricate relationships that exist between literature and other arts.

**Instructor Information**

<table>
<thead>
<tr>
<th>Name</th>
<th>Dr. Stabile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telephone</td>
<td>845-8350</td>
</tr>
<tr>
<td>Email address</td>
<td><a href="mailto:stabile@tamu.edu">stabile@tamu.edu</a></td>
</tr>
<tr>
<td>Office hours</td>
<td>Wed., 12:30-2:00</td>
</tr>
<tr>
<td>Office location</td>
<td>LAAH 5XX</td>
</tr>
</tbody>
</table>

**Textbook and/or Resource Material**

Mark Doty, *Still Life with Oysters and Lemon* (to be ordered online)
Charles Simi, *Dime Store Alchemy* (to be ordered online)
All other required readings are provided on course Moodle page

**Grading Policies**
Grading Policy:

- 3 short essays (45% of course grade). The three 1,500-word essays will be generated by the student’s observations, interpretations, and experiences at each of the three museums. Detailed instructions will be distributed in class. Each essay should present an original thesis, concrete examples and offer a rich and careful analysis of those examples. The essay should have a well-crafted introduction and conclusion, smooth transitions between paragraphs and clear, concise prose, including proper syntax and grammar.

- final exam (35% of course grade). The final exam is a comprehensive test of the course’s main themes, concepts, and theories of the arts. The exam will be made up of short and longer essay questions and will include a specific question in which students will be asked to reflect upon how their knowledge outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped the intricate relationships that exist between literature and other arts.

- collaborative manifesto on the cultural value of the arts (5% of course grade). Each group will have to frame a statement that describes why and how art is important for society. The group will be graded on creativity, organization, and coherence.

- participation: Students are expected to participate actively in class, including: reading and discussing the assigned readings; completing in-class exercises and formal essay assignments; and attending the three required museum trips. (15% of course grade).

  Required Museum Field Trips: Students are expected to participate in professor-led field trips to the Menil Collection (Houston, TX), Blanton Museum (Austin, TX), and Bayou Bend Collection (Houston TX) on the designated dates. Detailed instructions, analytic questions, and writing prompts will be distributed in class.

- readings: Students should come to class with assigned readings completed, prepared to participate in class discussion.


Attendance and university excused absences: Attendance is required. TAMU Student Rule 7 (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 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 the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637). For additional information visit http://disability.tamu.edu
## Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aesthetics of Silence</td>
<td>Course Introduction: Pictures at an Exhibition CTS, CS [Susan Sontag, “The Aesthetics of Silence” CTS, CS]</td>
</tr>
<tr>
<td>2</td>
<td>Ephemera</td>
<td>Charles Simic, <em>Dime Store Alchemy</em> CTS, CS [Charles Simic, <em>Dime Store</em> CTS, CS <em>Alchemy</em>. Discussion of essay 1, and handout.]</td>
</tr>
<tr>
<td>3</td>
<td>Memorial Dreams</td>
<td>Mary Ruefle, “Monument”; Billie Collins, “Silence”; Alice Friman, “At the Rothko Chapel”; Stephen Haven, “The Last Sacred Place in North America” [In-class video of Michael Arad CTS, CS] [Ande Breton Surrealist Manifesto (1924 and 1929) [In-Class Activity: Surrealist Games CTS, CS] [Field Trip to Menil Collection (Houston). CTS, CS]</td>
</tr>
<tr>
<td>4</td>
<td>Noise</td>
<td>Essay #1 due. Discussion. CTS, CS [Mark Slouka, “Listening for Silence” CTS, CS]</td>
</tr>
<tr>
<td>5</td>
<td>Voice</td>
<td>Theresa Hak Kyung Cha, excerpts from <em>Dictee</em> CTS, CS [Discussion of collaborative group project. Each group will have to frame a statement that describes why and how art is important for society. CTS, CS, TW]</td>
</tr>
<tr>
<td>6</td>
<td>Mind’s Eye</td>
<td>Joyce Carol Oates, “The Museum</td>
</tr>
</tbody>
</table>
of Dr. Moses”; Katharine Connelly, “Is Reconciliation Possible? Non-Western Objects at the Menil Collection and the Quai Branly Museum” CTS, CS

Edgar Allan Poe, “The Domain of Arnheim” and Rene Magritte series *Le domaine d’Arnheim* (1938-62) CTS, CS

Elizabeth Bishop, “The Street by the Cemetery”; “The Soldier and the Slote Machine”; “Objects and Apparitions”; “Sestina “Monument” and “The Weed”; Max Ernst “Compositions with Letters, pencil, and frottage 1919,” “Erectio sine qua non,” and “False Positions”; Bishop’s shadow boxes at Alice Methfessel Collection CTS, CS

Janee J. Baugher, “Art to Art: Ekphrastic Poetry”; John Ashberry, “And Ut Pictura Poesis is Her Name”; Frank O’Hara, “Favorite Painting at the Met.” Discussion of essay 2, and handout. CTS, CS

Field Trip to Blanton Museum (Austin) CTS, CS

Richard Wilbur, “A Dutch Courtyard” and “Museum Piece”; Anne Sexton. CTS, CS

“The Starry Night”; William Carlos Williams, “The Dance” and Portrait of a Lady” CTS, CS


Excerpts from Mary Ruefle, *Friends with Fur and Feathers* in *Gulf Coast* (Summer/Fall 2008);
Jeannie Vanasco, “Absent Things as if They Are Present” CTS, CS

Essay #2 Due. Erasure Poem Workshop; browse http://www.foundpoetryreview.com/ CTS, CS, TW

Collecting the Daily
Mikhail Epstein, “Thing and Word: On The Lyrical Museum” CTS, CS


Small Intimacies
Brenda Miller, “Opalescent.” Discussion of essay 3, and handout. CTS, CS

Ted Kooser, “Small Rooms in Time” CTS, CS

Field Trip to Bayou Bend (Houston) CTS, CS

House Museum
Discuss Bayou Bend; *Mark Doty, Still Life with Oysters and Lemon* CTS, CS

Thanksgiving Holiday

Still Lives
Susan Stewart, “Thoughts on the Role of Humanities in Contemporary Life. Students present their collaborative “Literature and the Other Arts Manifesto” CTS, CS, TW

Essay #3 Due. Final exam TBA: The final exam is a comprehensive test of the course’s main themes, concepts, and theories of the arts. The exam will be made up of short and longer essay questions and will include a question in which students will be asked to reflect upon how their knowledge of literature and other arts has
changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped the intricate relationships that exist between literature and other arts. CTS, CS, SR
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): English

2. Course prefix and number: ENGL/FILM 251

3. Texas Common Course Number: COMM 2356

4. Complete course title: Introduction to Film Analysis

5. Semester credit hours: 03

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

   [Current Core - Yes]

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

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

9. Number of class sections per semester: 1

10. Number of students per semester: 110-120

11. Historic annual enrollment for the last three years: 110 73 102

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

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

13. Submitted by:

   [Signature] Date 3-21-13

   Course Instructor

   Approvals:

   [Signature] Date 3/21/13

   Department Head

   [Signature] Date 3/21/13

   College Dean/Designee

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

FILM /ENGL 251: Film is not only entertainment, it is an art form which has developed for over 100 years and which has dramatically impacted society. Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce students to the methods of film analysis. The focus of the class will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. Students will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mise-en-scène, and acting; students will investigate how these elements come together to create film aesthetics and the production of meaning. Students will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. The class will also pay close attention to the concept of genre and the evolution of genre within social contexts. While the focus will be narrative fiction films, the class will also dip into documentary and experimental cinema, since these are also significant art forms.

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Core Objectives

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

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

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

The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics. The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

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

The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation. Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.
Texas A&M University

Core Curriculum

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

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

The course will enhance students’ ability to consider different points of view and to integrate the ideas of others into a cohesive work product. The course will enhance students’ ability to consider different points of view and to work collaboratively with others to create a team project. Each student in a team will have a particular role and students will be required to document individual contributions to the team project. The project will consist of a short narrative film demonstrating elements of film form.

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 social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film as a documenter of history, and film as an active participant in social transformation. The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Introduction to Film Analysis—Fall 20xx
FILM / ENGL 251-500
Description, Policies and Requirements

Dr. Juan J. Alonzo, Associate Professor
Bolton Hall 303, 845-2786
LAAH 540, 845-8302
jjalonzo@tamu.edu
Office Hours: T, Th 3:30-5:00

Catalogue Description: Fundamental aspects of film analysis and criticism. Cross-listed with ENGL 251.

Fall 2012 Description: Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce you to the methods of film analysis. Our focus will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. We will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mise-en-scène, and acting; we will investigate how these elements come together to create film aesthetics and the production of meaning. We will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. We will pay close attention to the concept of genre and the evolution of genre within social contexts. While our focus will be narrative fiction films, we will also dip into documentary and experimental cinema.

The ultimate goal of the class is to help you understand that movies are not merely entertainment to be passively consumed. Film is an art form that produces meaning and is worthy of aesthetic analysis.

Learning Outcomes. At the end of the course, students will be able to:
1. Identify the discrete formal elements that define film as an art from in short and long essays, quizzes, and the midterm exam.
2. Apply an understanding of the elements of film form to critical analysis of movies.
3. Demonstrate the connection between individual works and their social, cultural, and historical contexts in the midterm exam and in an extended critical essay.
4. Make distinctions among the variety of film genres and the particular aesthetic principles that define these genres and produce meaning.
5. Apply critical reading skills to the writing of analytical essays.

Core Curriculum Objectives:
Critical Thinking Skills (CTS): The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics.

Communication Skills (CS): The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation.
Teamwork (TW): The course will enhance students' ability to consider different points of view and to integrate the ideas of others into a cohesive work product.

Social Responsibility (SR): The course enhances social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film as a documenter of history, and film an active participant in social transformation.

Evaluation of Core Objectives
CTS: The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

CS: Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.

TW: The course will enhance students’ ability to consider different points of view and to work collaboratively with others to create a team project. Each student in a team will have a particular role and students will be required to document individual contributions to the team project. The project will consist of a short narrative film demonstrating elements of film form.

SR: The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

Required Texts
Barsam and Monahan, Looking at Movies: An Introduction to Film (3rd Ed., includes DVDs)
Nichols, Engaging Cinema: An Introduction to Film Studies
(Additional Readings made available via Moodle or web links)

Course Work
Attendance and Moodle Participation 10%
Quizzes (5-7 unannounced quizzes) 10%
Mid-Term Exam 20%
Four 300-word Short Analyses (4 x 5%) 20%
3-5 minute narrative film (collaborative) 20%
5-page Film Analysis Essay 20%

Film Screenings: This course requires your attendance at regularly scheduled film screenings throughout the semester. While many (though not all) of the films can be rented or streamed, the best way to see these movies is on the big screen with your peers. Attendance at film screenings will count toward your overall attendance grade.

Class Attendance: Students are expected to attend every class and to arrive promptly. Because your understanding of the concepts of the course depend on diligent participation and group collaboration, more than three unexcused absences will result in a grade penalty. Excessive unexcused absences (more than seven in a T/Th class) will result in failure from the course.
Refer to http://student-rules.tamu.edu/rule07 for regulations on excused/unexcused absences due to illness, observation of religious holidays, and for the list of university-authorized activities.

**Moodle**: Moodle is a Virtual Learning Environment that will extend your learning outside the classroom and provide you opportunities for informal writing and discussion. You are required to enroll and participate in the ENGL 251 / FILM 251 Moodle class page. Login information is forthcoming via email. **Moodle assignments will be emailed for maximum flexibility (they are not on the syllabus).**

**Collaboration**: Consistent with the art of filmmaking, which is a strongly collaborative process, you will be required to work in teams of 4 students to create a short narrative film (3-5 minutes). Each student will have a significant role: screenwriter, director, cinematographer, and editor.

**Computers**: You may bring a computer to class only if you are to take notes on it; however, you must disable the wireless network, refrain from sending email, opening web pages, playing games, or doing things that will distract your classmates.

**Cell Phones** and other electronic devices: Please turn off your cell phones and other devices before the beginning of class and keep them off your desk.

**Email Communication**: Check your mail every day for announcements, assignments, and other updates to the class syllabus. Maintaining informed and in communication via e-mail is a university requirement, per Rule 61, which “establishes e-mail as an official means of communication (equivalent to the U.S. Postal Service) at Texas A&M University. It also establishes student responsibilities for use of official TAMU e-mail accounts and official e-mail correspondence.” Please refer to http://student-rules.tamu.edu/rule61, particularly sections 61.2.3 and 61.2.4.

**Scholastic Honesty**: “An Aggie does not lie, cheat or steal, or tolerate those who do.” Turning in work that is not your own or any other form of scholastic dishonesty will result in a major course penalty, including failure. Visit http://aggiehonor.tamu.edu/ for a full discussion of scholastic dishonesty, as well as student rights and responsibilities, procedures, and disciplinary consequences.

**Students with Disabilities**: The Americans with Disabilities Act (ADA) 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, Cain Hall, rm. B118, phone number 845-1637. For additional information visit http://disability.tamu.edu.

**Grading Scale/Rubric for the Short Paper and Essays**
A This essay contains few, if any, errors in sentence structure and coherence; it develops an interesting, insightful, tightly focused argument. The argument is complex and fully developed, and the essay provides the reader with clear, well-researched support; argumentation fully justifies the author’s conclusions. The style of the paper is eloquent and sophisticated.
B This essay contains few errors in sentence structure, and develops a clear, coherent argument. Support and explanation of that argument, however, are either insufficient to convince the reader completely or do not make clear how the author reaches his or her conclusions.

C This essay is fundamentally sound at the level of sentence structure and diction, but its arguments rely too heavily on assertion, not research. Specific support is either unclear or missing, and the focus of the essay may stray from its stated argument to make a more general or unrelated point. There may also be problems of coherence, complexity, or in the overall development of the argument.

D This essay contains serious problems at the level of sentence structure and diction. It is marred by repeated mechanical errors and/or awkward constructions that obscure meaning. The argument relies almost completely on assertion, with no clear support, development, or analysis.

Grading Rubric for Quizzes, Exams, and Final Grades
95-100 A+
90-94 A
85-89 B+
80-84 B
75-79 C+
70-74 C
65-69 D+
60-64 D
0-59 F
Introduction to Film Analysis—Fall 2012  
FILM / ENGL 251-500  
T/Th 9:35-10:50 HECC 209  
SYLLABUS

NOTES: *Looking at Movies* appears as *LM*; *Engaging Cinema* appears as *EC*. Some readings and films are to be announced (TBA) or subject to change. Changes or substitutions to the syllabus will be emailed. **All readings are due by the date assigned**.

**Part I: The Formal Elements; Types of Movies; Narrative Structure**

T  8/28  Introduction to the course, policies and assignments

Th 8  
“Film as Language” EC 29-69  
“Writing and Speaking” EC 435-39  
**Screening: Modern Times** (Charles Chaplin, 1936, USA) 7:15 p.m. HECC 209

T 9/4  “Principles of Film Form,” LM 27-57

Th 9/6  “Types of Movies,” LM 59-111  
**Screening: Citizen Kane** (Orson Welles, 1941, USA) 7:15 p.m. HECC 209

T 9/11  “Forms of Cinematic Engagement and the Avant-Garde,” EC 70-98  
“Documentary,” EC 99-135  
**Short Analysis #1 Due (online via turnitin.com)**

Th 9/13  “Narrative and Fiction,” EC 136-72  
**Screening: documentaries and experimental films, 7:15 p.m. HECC 209**

T 9/18  “Elements of Narrative,” LM 113-54

Th 9/20  “Mis-en-Scène,” LM 155-206  
**Screening: Searching for Sonny** (Andrew Disney, 2011, USA) 7:15 p.m. HECC 209 [Special guest: Andrew Disney]

T 9/25  “Cinematography,” LM 207-68  
**Short Analysis #2 Due (online via turnitin.com)**

Th 9/27  “ Acting,” LM 269-318  
**Screening: Touch of Evil** (Orson Welles, 1958, USA) 7:15 p.m. HECC 209

T 10/2  “Editing,” LM 319-66

Th 10/4  “Sound,” LM 367-409  
**Screening: Yojimbo** (Akira Kurosawa, 1961, Japan) 7:15 p.m. HECC 209

T 10/9  Class Canceled. Prepare for Midterm Exam  
**Short Analysis #3 Due (online via turnitin.com)**

5
Th 10/11     MIDTERM EXAM

Part II: Approaches to and Styles of Film; Exploring Genres; The Social Context
T 10/16     "Three Fundamental Styles: Realism, Modernism, Postmodernism," EC 175-208

Th 10/18     "Genre Films," EC 248-86
Screening: *Sironia* (Brandon Dickerson, 2011, USA) 7:15 p.m. HECC 209
[Special guest: Wes Cunningham, actor]

T 10/23     "Ideology and the Cinema," EC 287-324

Th 10/25     Reading TBA
Screening: *Blade Runner* (Ridley Scott, 1982, USA) 7:15 p.m. HECC 209

T 10/30     "Race and Ethnicity," EC 325-58
Short Analysis #4 Due (online via turnitin.com)

Th 11/1     Reading TBA
Screening: *Do the Right Thing* (Spike Lee, 1989, USA)

T 11/6     "Gender and Masculinity," EC 359-394

Th 11/8     "Feminism and Film," 395-431
Screening: *The Virgin Suicides* (Sophia Coppola, 1999, USA)
7:15 p.m. HECC 209

T 11/13     "Filmmaking Technologies...," LM 459-93

Th 11/15     "Writing and Speaking," EC 441-76
Screening: *Man on a Mission: Richard Garriott’s Road to the Stars* (Mike Woolf, 2010, USA) 7:15 p.m. HECC 209 [Special guest: Mike Woolf]

"Film History," LM 411-57
Short Narrative Film Due (Collaborative Project)

Th 11/22     Thanksgiving Holiday

T 11/27     Readings TBA

Th 11/29     Readings TBA
Screening: *Gomorrah* (Matteo Garone, 2008, Italy)

T 12/4     Last Day of class
Final Essay Due
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

2. Course prefix and number: FILM/ENGL 251

3. Texas Common Course Number: COMM 2366

4. Complete course title: Introduction to Film Analysis

5. Semester credit hours: 03

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [ ] Language, Philosophy and Culture
   - [x] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] Social and Behavioral Sciences
   - [ ] Current core - no (but ENGL 251 is cross-listed)

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? Once per year

9. Number of class sections per semester: 1

10. Number of students per semester: 110-120

11. Historic annual enrollment for the last three years: 110 73 102

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

12. Submitted by:

   Course Instructor

   Approvals:

   Department Head

   College Dean/Designee

   Date 3-21-13

   Date 3-21-13

   Date 3/31/13

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?

FILM /ENGL 251: Film is not only entertainment, it is an art form which has developed for over 100 years and which has dramatically impacted society. Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce students to the methods of film analysis. The focus of the class will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. Students will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mis-en-scène, and acting; students will investigate how these elements come together to create film aesthetics and the production of meaning. Students will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. The class will also pay close attention to the concept of genre and the evolution of genre within social contexts. While the focus will be narrative fiction films, the class will also dip into documentary and experimental cinema, since these are also significant art forms.

Core Objectives

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

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

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

The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics. The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

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

The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation. Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.
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 enhance students' ability to consider different points of view and to integrate the ideas of others into a cohesive work product. The course will enhance students' ability to consider different points of view and to work collaboratively with others to create a team project. Each student in a team will have a particular role and students will be required to document individual contributions to the team project. The project will consist of a short narrative film demonstrating elements of film form.

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 social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film as a documenter of history, and film an active participant in social transformation. The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Introduction to Film Analysis—Fall 20xx
FILM / ENGL 251-500
Description, Policies and Requirements

Dr. Juan J. Alonzo, Associate Professor
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LAAH 540, 845-8302
jjalonzo@tamu.edu
Office Hours: T, Th 3:30-5:00

Catalogue Description: Fundamental aspects of film analysis and criticism. Cross-listed with ENGL 251.

Fall 2012 Description: Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce you to the methods of film analysis. Our focus will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. We will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mis-en-scène, and acting; we will investigate how these elements come together to create film aesthetics and the production of meaning. We will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. We will pay close attention to the concept of genre and the evolution of genre within social contexts. While our focus will be narrative fiction films, we will also dip into documentary and experimental cinema.

The ultimate goal of the class is to help you understand that movies are not merely entertainment to be passively consumed. Film is an art form that produces meaning and is worthy of aesthetic analysis.

Learning Outcomes. At the end of the course, students will be able to:
1. Identify the discrete formal elements that define film as an art from in short and long essays, quizzes, and the midterm exam.
2. Apply an understanding of the elements of film form to critical analysis of movies.
3. Demonstrate the connection between individual works and their social, cultural, and historical contexts in the midterm exam and in an extended critical essay.
4. Make distinctions among the variety of film genres and the particular aesthetic principles that define these genres and produce meaning.
5. Apply critical reading skills to the writing of analytical essays.

Core Curriculum Objectives:
Critical Thinking Skills (CTS): The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics.

Communication Skills (CS): The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation.
Teamwork (TW): The course will enhance students’ ability to consider different points of view and to integrate the ideas of others into a cohesive work product.

Social Responsibility (SR): The course enhances social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film as a documenter of history, and film an active participant in social transformation.

Evaluation of Core Objectives
CT8: The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

CS: Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.

TW: The course will enhance students’ ability to consider different points of view and to work collaboratively with others to create a team project. Each student in a team will have a particular role and students will be required to document individual contributions to the team project. The project will consist of a short narrative film demonstrating elements of film form.

SR: The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

Required Texts
Barsam and Monahan, Looking at Movies: An Introduction to Film (3rd Ed., includes DVDs)
Nichols, Engaging Cinema: An Introduction to Film Studies
(Additional Readings made available via Moodle or web links)

Course Work
Attendance and Moodle Participation 10%
Quizzes (5-7 unannounced quizzes) 10%
Mid-Term Exam 20%
Four 300-word Short Analyses (4 x 5%) 20%
3-5 minute narrative film (collaborative) 20%
5-page Film Analysis Essay 20%

Film Screenings: This course requires your attendance at regularly scheduled film screenings throughout the semester. While many (though not all) of the films can be rented or streamed, the best way to see these movies is on the big screen with your peers. Attendance at film screenings will count toward your overall attendance grade.

Class Attendance: Students are expected to attend every class and to arrive promptly. Because your understanding of the concepts of the course depend on diligent participation and group collaboration, more than three unexcused absences will result in a grade penalty. Excessive unexcused absences (more than seven in a T/Th class) will result in failure from the course.
Refer to http://student-rules.tamu.edu/rule07 for regulations on excused/unexcused absences due to illness, observation of religious holidays, and for the list of university-authorized activities.

**Moodle**: Moodle is a Virtual Learning Environment that will extend your learning outside the classroom and provide you opportunities for informal writing and discussion. You are required to enroll and participate in the ENGL 251 / FILM 251 Moodle class page. Login information is forthcoming via email. *Moodle assignments will be emailed for maximum flexibility (they are not on the syllabus).*

**Collaboration**: Consistent with the art of filmmaking, which is a strongly collaborative process, you will be required to work in teams of 4 students to create a short narrative film (3-5 minutes). Each student will have a significant role: screenwriter, director, cinematographer, and editor.

**Computers**: You may bring a computer to class only if you are to take notes on it; however, you must disable the wireless network, refrain from sending email, opening web pages, playing games, or doing things that will distract your classmates.

**Cell Phones** and other electronic devices: Please turn off your cell phones and other devices before the class and keep them off your desk.

**Email Communication**: Check your mail every day for announcements, assignments, and other updates to the class syllabus. Maintaining informed and in communication via e-mail is a university requirement, per Rule 61, which “establishes e-mail as an official means of communication (equivalent to the U.S. Postal Service) at Texas A&M University. It also establishes student responsibilities for use of official TAMU e-mail accounts and official e-mail correspondence.” Please refer to http://student-rules.tamu.edu/rule61, particularly sections 61.2.3 and 61.2.4.

**Scholastic Honesty**: “An Aggie does not lie, cheat or steal, or tolerate those who do.” Turning in work that is not your own or any other form of scholastic dishonesty will result in a major course penalty, including failure. Visit http://aggiehonor.tamu.edu/ for a full discussion of scholastic dishonesty, as well as student rights and responsibilities, procedures, and disciplinary consequences.

**Students with Disabilities**: The Americans with Disabilities Act (ADA) 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, Cain Hall, rm. B118, phone number 845-1637. For additional information visit http://disability.tamu.edu.

**Grading Scale/Rubric for the Short Paper and Essays**

A This essay contains few, if any, errors in sentence structure and coherence; it develops an interesting, insightful, tightly focused argument. The argument is complex and fully developed, and the essay provides the reader with clear, well-researched support; argumentation fully justifies the author’s conclusions. The style of the paper is eloquent and sophisticated.
B This essay contains few errors in sentence structure, and develops a clear, coherent argument. Support and explanation of that argument, however, are either insufficient to convince the reader completely or do not make clear how the author reaches his or her conclusions.

C This essay is fundamentally sound at the level of sentence structure and diction, but its arguments rely too heavily on assertion, not research. Specific support is either unclear or missing, and the focus of the essay may stray from its stated argument to make a more general or unrelated point. There may also be problems of coherence, complexity, or in the overall development of the argument.

D This essay contains serious problems at the level of sentence structure and diction. It is marred by repeated mechanical errors and/or awkward constructions that obscure meaning. The argument relies almost completely on assertion, with no clear support, development, or analysis.

**Grading Rubric for Quizzes, Exams, and Final Grades**

95-100 A+
90-94 A
85-89 B+
80-84 B
75-79 C+
70-74 C
65-69 D+
60-64 D
0-59 F
Introduction to Film Analysis—Fall 2012
FILM / ENGL 251-500 T/Th 9:35-10:50 HECC 209
SYLLABUS

NOTES: Looking at Movies appears as LM; Engaging Cinema appears as EC. Some readings and films are to be announced (TBA) or subject to change. Changes or substitutions to the syllabus will be emailed. All readings are due by the date assigned.

Part I: The Formal Elements; Types of Movies; Narrative Structure
T 8/28 Introduction to the course, policies and assignments

“Film as Language” EC 29-69
“Writing and Speaking” EC 435-39
Screening: Modern Times (Charles Chaplin, 1936, USA) 7:15 p.m. HECC 209

T 9/4 “Principles of Film Form,” LM 27-57

Th 9/6 “Types of Movies,” LM 59-111
Screening: Citizen Kane (Orson Welles, 1941, USA) 7:15 p.m. HECC 209

T 9/11 “Forms of Cinematic Engagement and the Avant-Garde,” EC 70-98
“Documentary,” EC 99-135
Short Analysis #1 Due (online via turnitin.com)

Th 9/13 “Narrative and Fiction,” EC 136-72
Screening: documentaries and experimental films, 7:15 p.m. HECC 209

T 9/18 “Elements of Narrative,” LM 113-54

Th 9/20 “Mis-en-Scène,” LM 155-206
Screening: Searching for Sonny (Andrew Disney, 2011, USA) 7:15 p.m.
HECC 209 [Special guest: Andrew Disney]

T 9/25 “Cinematography,” LM 207-68
Short Analysis #2 Due (online via turnitin.com)

Th 9/27 “Acting,” LM 269-318
Screening: Touch of Evil (Orson Welles, 1958, USA) 7:15 p.m. HECC 209

T 10/2 “Editing,” LM 319-66

Th 10/4 “Sound,” LM 367-409
Screening: Yojimbo (Akira Kurosawa, 1961, Japan) 7:15 p.m. HECC 209

T 10/9 Class Canceled. Prepare for Midterm Exam
Short Analysis #3 Due (online via turnitin.com)
Th 10/11     MIDTERM EXAM

**Part II: Approaches to and Styles of Film; Exploring Genres; The Social Context**

**T 10/16**
“Three Fundamental Styles: Realism, Modernism, Postmodernism,” EC 175-208

**Th 10/18**
“Genre Films,” EC 248-86
**Screening: Sironia** (Brandon Dickerson, 2011, USA) 7:15 p.m. HECC 209
[Special guest: Wes Cunningham, actor]

**T 10/23**
“Ideology and the Cinema,” EC 287-324

**Th 10/25**
Reading TBA
**Screening: Blade Runner** (Ridley Scott, 1982, USA) 7:15 p.m. HECC 209

**T 10/30**
“Race and Ethnicity,” EC 325-58
**Short Analysis #4 Due (online via turnitin.com)**

**Th 11/1**
Reading TBA
**Screening: Do the Right Thing** (Spike Lee, 1989, USA)

**T 11/6**
“Gender and Masculinity,” EC 359-394

**Th 11/8**
“Feminism and Film,” 395-431
**Screening: The Virgin Suicides** (Sophia Coppola, 1999, USA) 7:15 p.m. HECC 209

**T 11/13**
“Filmmaking Technologies...,” LM 459-93

**Th 11/15**
“Writing and Speaking,” EC 441-76
**Screening: Man on a Mission: Richard Garriott’s Road to the Stars** (Mike Woolf, 2010, USA) 7:15 p.m. HECC 209 [Special guest: Mike Woolf]

**T 11/20**
“The Institutional and National Contexts: Hollywood and Beyond,” EC 209-47
“Film History,” LM 411-57
**Short Narrative Film Due (Collaborative Project)**

**Th 11/22**
Thanksgiving Holiday

**T 11/27**
Readings TBA

**Th 11/29**
Readings TBA
**Screening: Gomorrah** (Matteo Garone, 2008, Italy)

**T 12/4**
Last Day of class
**Final Essay Due**