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 206

3. Texas Common Course Number:

4. Complete course title: 21st-Century Literature and Culture

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

   □ Yes
   □ No

   CURRENT Core: No
   CURRENT ICD: No

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

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 - 250

11. Historic annual enrollment for the last three years:

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

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

13. Submitted by:

   [Signature]

   Course Instructor

   [Signature]

   Approvals:

   [Signature]

   Date: 4-16-13

14. Department Head

   [Signature]

   Date: 4-16-13

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.
Texas A&M University

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

Foundational Component Area: Language, Philosophy and Culture

In the box below, describe how this course meets the Foundational Component Area description for Language, Philosophy and Culture. Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.

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?

English 206 is an exploration of contemporary writing in its cultural contexts. Students will be introduced to the major themes and techniques of a number of important writers from this period. The course will focus on the aesthetic and cultural values that mark the literary treatment of contemporary issues and debates, often examining the transformation of old genres to address new concerns. For instance, the course might investigate the ways in which writers are now revitalizing a number of popular genres, returrring science fiction and crime literature, for instance, to the mainstream of contemporary literature and finding new modes of expressing and coping with the violence of the new millennium, including the graphic novel and other literary modes that enhance our understanding of visual culture. These texts compel a deeper examination of the meaning of personal ethics and social responsibility. The course also aims to improve the ability of each student to read, understand, and appreciate literary texts.

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 that serve as the foundation for various contemporary literary works. The evaluation of critical thinking skills will be based on exams and class participation and may include evaluation of 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 contemporary literary works.

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

The course will enhance communication skills through small and large group discussion and writing
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about ideas, issues, questions, and themes central to course reading including the graphic novel and other literary modes that enhance our understanding of visual culture. The evaluation of communication skills will be based on class participation in discussions and on exams and may include evaluation of written assignments. Students will demonstrate an understanding of the richness of contemporary writing through exams in which they will be expected to effectively convey key ideas from the course succinctly and clearly, and through class room discussion in which students will learn how to express questions and thoughts about the subtleties of each text, including the graphic novel and other literary modes under examination.

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

The course will enhance social responsibility by providing students with a deeper understanding of how recent history and broader social forces have shaped current writing. The evaluation of social responsibility will be based upon the exams and papers which will require students to demonstrate how key insights from the course have helped broaden their understanding of the way differing experiences, cultures, and philosophical outlooks shape the development of a literary tradition, including their own.

Personal Responsibility (to include the ability to connect choices, actions and consequences to ethical decision-making):

The course will teach personal responsibility by enhancing students’ understanding of how to ethically use sources to craft a persuasive argument/answer to an essay question and by exploring the ways in which personal responsibility has been redefined in our new millennium. The evaluation of personal responsibility will be based upon an assignment in which students will be expected to ethically cite another person’s work in crafting an answer or essay response to a specific question. The instructor will offer concrete examples of how to paraphrase ideas and integrate in-text citations in order to construct a persuasive argument. In addition, the assignment will focus on the complex treatment of personal responsibility in contemporary writing, such as one of the post 9/11 apocalypses.

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 English

ENGL 206: 21st-Century Literature and Culture

Request for International and Cultural Diversity (ICD) Designation

English 206 is an exploration of contemporary writing in its cultural and multicultural contexts. Students will be introduced to the major themes and techniques of a number of important writers from across the globe, writing in English. The course will focus on the aesthetic and cultural values that mark the literary treatment of contemporary issues and debates, often examining the transformation of old genres to address new concerns, particularly those that address the new multicultural millennium, and the varying responses to 9/11 and new global realities. This course will help students become more aware of the social, aesthetic and ethical issues among cultures in a rapidly globalizing world.
English 206: 21st-Century Literature and Culture

Professor Bendixen
Office: 473 LAAH
Phone: 845-2773
Email: abendixen@tamu.edu

Office Hours: Tuesdays and Thursdays 2:10 – 3:30 pm, and by appointment.

Twenty-First-Century Literature and Culture, ENGL 206. Credit 3. An exploration of contemporary literature and culture: such topics as the new multicultural millennium; responses to 9/11 and new global realities; the transformation of popular genres.

Course Description and Goals: English 206 is an exploration of contemporary writing in its cultural contexts. Students will be introduced to the major themes and techniques of a number of important writers from this period. The course will focus on the aesthetic and cultural values that mark the literary treatment of contemporary issues and debates, often examining the transformation of old genres to address new concerns. For instance, the course might investigate the ways in which writers are now revitalizing a number of popular genres, returning science fiction and crime literature, for instance, to the mainstream of contemporary literature and finding new modes of expressing and coping with the violence of the new millennium, including the graphic novel and other literary modes that enhance our understanding of visual culture. These texts compel a deeper examination of the meaning of personal ethics and social responsibility. The course also aims to improve the ability of each student to read, understand, and appreciate literary texts.

Prerequisite: None.

LEARNING OUTCOMES

1. Identify and describe the major themes and techniques of important contemporary writers.

2. Identify and analyze the aesthetic values that mark current literary movements.

3. Apply methods and techniques presented in the course to the analysis of texts in discussions and writing.

Core Curriculum Objectives:

The course addresses the Foundational Component Area in the following four ways.

Critical Thinking Skills (CTS): The course will enhance critical thinking skills through consistent reading and class discussion of key ideas that serve as the foundation for various contemporary literary works.
Communication Skills (CS): The course will enhance communication skills through small and large group discussion and writing about ideas, issues, questions, and themes central to course reading including the graphic novel and other literary modes that enhance our understanding of visual culture.

Personal Responsibility (PR): The course will teach personal responsibility by enhancing students’ understanding of how to ethically use sources to craft a persuasive argument/answer to an essay question and by exploring the ways in which personal responsibility has been redefined in our new millennium.

Social Responsibility (SR): The course will enhance social responsibility by providing students with a deeper understanding of how recent history and broader social forces have shaped current writing.

Core Evaluation:

CTS: The evaluation of critical thinking skills will be based on exams and class participation and may include evaluation of 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 contemporary literary works.

CS: The evaluation of communication skills will be based on class participation in discussions and on exams and may include evaluation of written assignments. Students will demonstrate an understanding of the richness of contemporary writing through exams in which they will be expected to effectively convey key ideas from the course succinctly and clearly, and through class room discussion in which students will learn how to express questions and thoughts about the subtleties of each text, including the graphic novel and other literary modes under examination.

SR: The evaluation of social responsibility will be based upon the exams and papers which will require students to demonstrate how key insights from the course have helped broaden their understanding of the way differing experiences, cultures and philosophical outlooks shape the development of a literary tradition, including their own.

PR: The evaluation of personal responsibility will be based upon an assignment in which students will be expected to ethically cite another person’s work in crafting an answer or essay response to a specific question. The instructor will offer concrete examples of how to paraphrase ideas and integrate in-text citations in order to construct a persuasive argument. In addition, the assignment will focus on the complex treatment of personal responsibility in contemporary writing, such as one of the post 9/11 apocalypses.

Assignments and Grading: Regular attendance and timely completion of all reading assignments are expected. Please refer to http://student-rules.tamu.edu/rule07 for more information on excused and unexcused absences and make up work.
Your final grade will be based on your performance on three exams (20% each with each exam being worth 100 points) and two papers (20% each with each paper being worth 100 points). The three exams will be made up of questions requiring short answers, but enabling students to indicate a thoughtful personal response to the issues covered in class, including the meaning of personal and social responsibility in our time. The exams will emphasize both the assigned reading and the material covered in class.

The papers will provide you with opportunities to explore contemporary writing in a variety of ways, including traditional analyses of literary texts, research papers, creative work, reports of your own discoveries in the genre, and explorations of the transformation of written texts into film. In these papers, students will also demonstrate their ability to ethically cite a source from another person’s work in order to construct a persuasive argument.

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

**Academic Dishonesty**
All policies, including those on academic dishonesty, outlined in TAMU’s Student Rules (http://aggiehonor.tamu.edu/) apply: “An Aggie does not lie, cheat, or steal or tolerate those who do.”

**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 Department of Student Life, Services for Students with Disabilities, in Room B118 Cain Hall, call 845-1637 or visit http://disability.tamu.edu/

**Required Texts:**
Sherman Alexie, *The Absolutely True Diary of a Part-time Indian*
Suzanne Collins, *The Hunger Games*
Junot Diaz, *The Brief Wondrous Life of Oscar Wao*
Zadie Smith, *White Teeth*
Michael Chabon, *The Amazing Adventures of Kavalier & Clay*
Chimamanda Ngozi Adichie, *Purple Hibiscus*
Max Brooks, *World War Z*
Julia Alvarez, *In the Time of the Butterflies*
Cormac McCarthy, *The Road*
Gene Luen Yarg, *American Born Chinese*
Walter Mosley, *Six Easy Pieces*
Jhumpa Lahiri, *Unaccustomed Earth*

**Reading Assignments:** You should have completed reading the assigned texts by the first class of each week.

**Week 1**
Introduction
Sherman Alexie, *The Absolutely True Diary of a Part-time Indian*

**Week 2**
Suzanne Collins, *The Hunger Games*

**Week 3**
Junot Diaz, *The Brief Wondrous Life of Oscar Wao*
The instructor will also discuss concrete examples of how to paraphrase ideas and integrate in-text citations in order to construct a persuasive argument. The student will demonstrate their mastery of this material on the papers.

**Week 4**
Julia Alvarez, *In the Time of the Butterflies*

**Week 5**
Michael Chabon, *The Amazing Adventures of Kavalier & Clay*
**First Exam**

**Week 6**
Chabon (continued)
**First paper Due**

**Week 7**
Chimamanda Ngozi Adichie, *Purple Hibiscus*

**Spring break**

**Week 8**
Max Brooks, *World War Z*

**Week 9**
Zadie Smith, *White Teeth*

**Week 10**
Smith (continued)
**Second exam (Modernism)**

**Week 11**
Cormac McCarthy, *The Road*

**Week 12**
Gene Luen Yang, *American Born Chinese*

**Second paper Due**

**Week 13**
Walter Mosley, *Six Easy Pieces*
Week 14 Jhumpa Lahiri, *Unaccustomed Earth*

**Final Exam:** The exam will emphasize both the assigned reading and the material covered in class.
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and attach a course syllabus.

1. Request submitted by (Department or Program Name): Department of English
2. Course prefix, number and complete title of course: ENGL 206. 21st-Century Literature and Culture

3. Catalog course description (not to exceed 50 words):
An exploration of contemporary literature and culture: such topics as the new multicultural millennium; responses to 9/11 and new global realities; the transformation of popular genres.

4. Prerequisite(s): None

5. Is this a variable credit course? □ Yes □ No If yes, from _______ to _______

6. Is this a repeatable course? □ Yes □ No If yes, this course may be taken _______ times.
Will this course be repeated within the same semester? □ Yes □ No

7. This course will be:
a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)
   undergraduate general academics

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix Course # Title (excluding punctuation)

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Approval recommended by: [Signature]
Department Head or Program Chair (Type Name & Sign) 4-16-13
Chair, College Review Committee 4/24/13

Department Head or Program Chair (Type Name & Sign) Date
(If cross-listed course)

Dean of College Date

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

Associate Director, Curricular Services Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
Texas A&M University
Core Curriculum

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

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

2. Course prefix and number: MUSC 226

3. Texas Common Course Number:

4. Complete course title: History of Rock

5. Semester credit hours: 3 SCH

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

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

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

9. Number of class sections per semester: 2

10. Number of students per semester: 200

11. Historic annual enrollment for the last three years: 239 312 0

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

    Course Instructor Date

   Approvals:

    Date

15. College Dean/Designee

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

This course explores rock music as a creative artifact of human imagination. Students engage in critical discussions exploring how this artistic expression reflects the socio-cultural context of the specific time and place in which it was created, consumed, and performed.

Core Objectives

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

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

Students will critically engage with the ways rock music expresses and affects the human experience. Students will demonstrate their understanding of how rock music relates to economic, political, socio-cultural, and ideological aspects of culture by synthesizing class material in order to respond to in-class iClicker questions and examinations.

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

Students will develop an analytic language to describe musical features and will also be expected to communicate effectively to explain how rock music expresses and affects the human experience. They will develop skills for analyzing the ways that ideas are communicated through rock through written means (lyrics and writing about rock), oral means (sound, music, and speeches), and visual means (visuals associated with rock, such as album covers or flyers). Students learn an analytic language for describing these features in lecture. They will demonstrate their use of this descriptive terminology in their written assignment and orally during lecture discussions. Students are evaluated on their ability to properly use this language and communicate effectively in their written assignment and by identifying proper use of terminology in iClicker questions and exams.

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

Students complete in-class exercises in groups to collectively reach a conclusion about the relationship between music as a creative force and its context, inspired by the Think-Pair-Share method (although in groups of three or more). Activities prompted by the professor during lecture contribute to participation points and will challenge students to effectively communicate to the rest of the class in order to clearly explain and expand upon key relationships between musical style and cultural-historical context. This will be evaluated by students’ response to the iClicker prompt, demonstrating that they worked effectively with others and considered each members’ point of view in order to present a unified answer to the discussion prompt.
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Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Students will build intercultural competence through their understanding of the creative use and meaning of rock in multicultural communities in the U.S. and Europe. Class lectures will cover the economic, political, social, and ideological identities of various communities, giving students an understanding of the relationship between music and culture. They will build an awareness of civic responsibility by understanding how their actions directly impact people involved in music. This understanding of social and civic responsibility, and their engagement in the music community, will be evaluated by students’ responses to in-class activities, examinations, and particularly in the writing assignment which deals with human involvement in the musical experience.

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

MUSC 226 History of Rock

Request for International and Cultural Diversity (ICD) Designation

One half of the course content explores popular music from the last 50 years, investigating how music reflects and shapes diverse cultures across the United States and the United Kingdom. The study of music's creation, performance, and reception addresses significant issues in the cultural, racial, and ethnic identity and history of various communities in these geographic areas. This course gives students experiences in identifying cultural diversity within a given geographical area in addition to exploring relationships between similar forms of expression in other countries.
HISTORY OF ROCK  (MUSC 226)  
Fall Semester 2013

Section 504: MWF 9:10-10:00 A.M., HECC 100

Instructor: Dr. Kim Kattari  
Email: kkattari@tamu.edu  
Office phone: 979-458-9290  
Office hours: Monday and Wednesday 3-4 P.M., or by appointment  
Office: LAAH 272

COURSE DESCRIPTION

Examination of the development of rock music; emphasis on how the sound and meaning of music reflects culture, ideology, and history.

This course is designed to better understand how rock music developed, how it has changed over time, and how it reflects culture, history, and people’s identities. To understand the development of what became known as “rock and roll” in the 1950s, we will begin with the history of folk and popular music in the United States from the Civil War to the end of WWII. We will then explore various streams of rock as we seek to understand how the music reflects and responds to the social and cultural history of the 20th century.

PREREQUISITES

There are no prerequisites for this course. Previous experience with musical performance, including the ability to read or play notated music, is neither required nor expected.

LEARNING OUTCOMES

1. Identify and describe the technical and stylistic characteristics of a piece of music (such as rhythm, melody, harmony, texture, form, and instrumentation).
2. Given a representative aural example, identify its genre, a possible performer, and an approximate date of creation.
3. Describe the broad historical and stylistic development of rock music, noting key artists and tracks from various time periods and styles.
4. Discuss how rock music reflects and responds to socio-cultural, economic, and political factors and movements throughout history.
5. Analyze how rock music expresses and affects the human experience.
6. Articulate relationships between the music we encounter, its historical/cultural context and meaning, and the people who participate in the musical experience.
REQUIRED MATERIALS

- iClicker: You will need to bring an iClicker to class every day to answer in-class questions. They are available at the bookstore if you do not already have one. Points will begin to accrue on the third class day, so obtain an iClicker before August 30th.
- eLearning: You will need to access the eLearning website (http://elearning.tamu.edu/) to receive announcements and emails, view assignment guidelines, find supplemental hand-outs, and check grades. Please log in to eLearning daily.
- Testing Materials: 3 scantrons (form 0-101607, the large 8 1/2” x 11” sheet) and a pencil

ASSIGNMENTS AND EXAMS

In-class Participation Points:
Bring your iClicker to class every day starting Friday August 30th, and be on time. You must have your iClicker with you in class to receive any points. Each day in class you will be asked several questions to which you will respond via iClicker. Some of these questions assess your understanding of material already covered in lecture, and others check your understanding of the readings or musical examples you should have acquainted yourself with before coming to lecture. These questions will be very similar to exam questions, allowing you to gauge your own day-to-day understanding of the material and find out what you may be struggling with before exam time. I use these activities to assess your understanding of course material on a regular basis so that I can address any concerns or weaknesses. Other questions will survey the class’s thoughts on a variety of subjects that pertain to lecture. These questions will be used to engage class discussions and focus in-class activities.

Grading: iClicker points make up a significant portion of your grade. There are 5 points possible per day, starting August 30th. You will receive points based on the accuracy of your responses to questions about course material, and participation points for responding to survey questions that stimulate discussion and in-class activities. There are 175 points possible this semester, but your iClicker grade is calculated out of 150. Thus, five absences will not affect your grade. You keep any points you earn, so it is possible to earn extra credit (more than 150 points).

Absences: If you miss a day of class, you will be able to make up the points only if you have a university-excused absence, outlined in Student Rules 7.1.1-7.1.8). As per Student Rule 7.3: Except in the case of the observance of a religious holiday, to be excused the student must message me through eLearning prior to the date of absence, if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, emergency) the student must provide notification by the end of the second working day after the absence (3:00 P.M.). This notification should include an explanation of why notice could not be sent prior to the class. Accommodations sought for absences due to the observance of a religious holiday can be sought either prior or after the absence, but not later than two working days after the absence. You will need to provide the appropriate documentation to make up the iClicker questions from your absence. Make-ups will NOT be given for any unexcused absence. See http://student-rules.tamu.edu/rule07.
Exams:
Ongoing review of your class notes and music examples is the best form of preparation for exams, and in-class participation questions regularly help you practice for the exams. Questions are multiple-choice, matching, and true/false. Part of the exam will review your understanding of the historical and social-cultural context of the music we study. Another part of the exam will be listening identification, asking you to identify musical characteristics, determine the piece’s probable composer, approximate date of composition, and genre, and recognize its socio-cultural, geographic, and historical context.

The first 2 exams will each only cover new material (consult the below schedule). The final exam will cover the remaining new material but will also include cumulative questions that require you to synthesize broad themes from the entire semester.

On exam days, bring a 0-101607 (large grey) scantron sheet, a #2 pencil, and your UIN.

Test Absences: If you miss the test, you can make up the exam ONLY if you have documentation for a university-excused absence, outlined in Student Rules 7.1.1-7.1.8. As per Student Rule 7.3: Except in the case of the observance of a religious holiday, to be excused the student must message me through eLearning prior to the date of absence, at least one week before the exam, if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, emergency) the student must provide notification by the end of the second working day after the absence (5:00 PM). This notification should include an explanation of why notice could not be sent prior to the class. Accommodations sought for absences due to the observance of a religious holiday can be sought either prior or after the absence, but not later than two working days after the absence. You will need to provide the appropriate documentation to make up the test. Make-ups will NOT be given for an unexcused absence on an exam date. See http://student-rules.tamu.edu/rule07.

Writing Assignments:
You will write one short assignment in this class that draws upon the knowledge you gain in this course. Guidelines will be discussed and distributed in lecture, and posted to eLearning. You can choose between two options for your report. One option requires you to attend a live music event and write an analysis of the technical characteristics and socio-cultural meaning of the music. The other option requires you to interview a relative or friend (at least 10 years older than you) about his or her experiences with music from a historical era we have covered in class. The Writing Assignment is due no later than Nov 25th but can be turned in early for extra credit.

Late Policy: Any papers turned in after November 25th will be subject to a late penalty of 5 points per day. If you are unable to turn in your report on November 25th because of a university-excused absence (as per Student Rules 7.1.1-7.1.8, http://student-rules.tamu.edu/rule07), send me a message through eLearning by the end of the second working day after your absence (by 5 P.M.). You will receive an extension allowing you to turn in your paper after your excuse has expired. You must show me proper documentation for your excuse when you turn in your paper.
GRADE ASSESSMENT AND IMPORTANT DATES

In-class participation points (ongoing, 5 points per lecture) 150 points*
Writing Assignment 1 50 points
Exam 1 (Friday, September 27) 100 points
Exam 2 (Monday, October 28) 100 points
Final Exam (TBA, per University schedule) 100 points

* As explained in “Assignments,” it is possible to earn more than 150 participation points. There will be 35 lectures with iClicker opportunities, so you could potentially earn up to 175 points. This also allows you to miss 5 days without penalty. You can make up points from excused absences.

From your total points at the end of course, the following rubric determines your grade:

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<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Points Range</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>50% and above</td>
<td>450-469 points</td>
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<td>80-89.9%</td>
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CLASSROOM ENVIRONMENT

You are free to use laptops in class, but do not use your laptop for any activity other than taking notes. Turn off and put away your cell phones before class. Those who use laptops (other than for taking notes) or phones during class may be asked to leave.

I also trust you to foster a respectful environment for the safe discussion of sensitive topics. I encourage the expression of diverse points of view, but I will not tolerate condescending or insulting remarks. If you abuse, ridicule, or intimidate others during discussion, you will be subject to disciplinary action. Refer to Student Rule 21 on Classroom Behavior.

ACADEMIC INTEGRITY STATEMENT AND POLICY

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

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

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

COURSE OUTLINE

UNIT 1: INTRO; THE ROOTS OF ROCK’N’ROLL

<table>
<thead>
<tr>
<th>Week 1:</th>
<th>Ch. 1</th>
</tr>
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<tbody>
<tr>
<td>Mon Aug 26</td>
<td>Course Introduction: Music in/as Culture and Key Concepts</td>
</tr>
<tr>
<td>Wed Aug 28</td>
<td>Music Basics and Terminology</td>
</tr>
<tr>
<td>Fri Aug 30</td>
<td>The Birth of Popular Music: Minstrelsy and Vaudeville</td>
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<tr>
<th>Week 2:</th>
<th>Ch. 2</th>
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<tbody>
<tr>
<td>Mon Sept 2</td>
<td>“Race” Recordings</td>
</tr>
<tr>
<td>Wed Sept 4</td>
<td>“Hillbilly” Recordings</td>
</tr>
<tr>
<td>Fri Sept 6</td>
<td>The Golden Age of Popular Standards: Tin Pan Alley, Musicals, and Swing</td>
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<table>
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<tr>
<th>Week 3:</th>
<th>Ch. 3</th>
</tr>
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<tbody>
<tr>
<td>Mon Sept 9</td>
<td>“Country and Western”</td>
</tr>
<tr>
<td>Wed Sept 11</td>
<td>“Rhythm and Blues”</td>
</tr>
<tr>
<td>Fri Sept 13</td>
<td>Coining “Rock’n’Roll”: Covers of “Rhythm and Blues” songs</td>
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</tbody>
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<tr>
<th>Week 4:</th>
<th>Ch. 4</th>
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<tbody>
<tr>
<td>Mon Sept 16</td>
<td>Rock’n’Roll: Chuck Berry, Little Richard</td>
</tr>
<tr>
<td>Wed Sept 18</td>
<td>Rock’n’Roll: The Rockabilies and Sun Records</td>
</tr>
<tr>
<td>Fri Sept 20</td>
<td>Rock’n’Roll: Latino and Female Contributions</td>
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<table>
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<tr>
<th>Week 5:</th>
<th>Ch. 5</th>
</tr>
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<tbody>
<tr>
<td>Mon Sept 23</td>
<td>The Backlash Against Rock’n’Roll</td>
</tr>
<tr>
<td>Wed Sept 25</td>
<td>Review for Exam 1</td>
</tr>
<tr>
<td>Fri Sept 27</td>
<td>EXAM 1</td>
</tr>
</tbody>
</table>

UNIT 2: FROM ROCK’N’ROLL TO ROCK: THE SIXTIES

<table>
<thead>
<tr>
<th>Week 6:</th>
<th>Ch. 5 cont’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon Sept 30</td>
<td>Phil Spector and Girl Groups</td>
</tr>
<tr>
<td>Wed Oct 2</td>
<td>Motown</td>
</tr>
<tr>
<td>Fri Oct 4</td>
<td>West Coast Surf</td>
</tr>
</tbody>
</table>
Week 7:
Mon Oct 7  Ch. 6
   British Invasion, part 1
Wed Oct 9  Ch. 6
   British Invasion, part 2
Fri Oct 11  Ch. 6
   Soul and Stax

Week 8:
Mon Oct 14  Ch. 7
   Folk Revival and Folk Rock
Wed Oct 16  Ch. 7
   Pushing the Boundaries of Rock: The Beginnings of “Art Rock”
Fri Oct 18  Ch. 7
   Psychedelic Rock

Week 9:
Mon Oct 21  Ch. 7 con’t
   Rock Guitar Gods
Wed Oct 23  Ch. 7 con’t
   From The Summer of Love to The End of an Era: Monterey, Woodstock, Altamont
Fri Oct 25  Ch. 7 con’t
   Review for Exam 2

Week 10:
Mon Oct 28  EXAM 2

UNIT 3: A DIVERSITY OF TRENDS: THE SEVENTIES AND ON

Week 11:
Mon Nov 4  Ch. 8, 10
   The Diffusion of Seventies Rock
Wed Nov 6  Ch. 8, 10 con’t
   The Diffusion of Seventies Rock: Heavy Metal
Fri Nov 8  Ch. 8, 10 con’t
   The Diffusion of Seventies Rock: Prog Rock

Week 12:
Mon Nov 11  Ch. 8, 10 con’t
   Country Rock and Outlaw Country
Wed Nov 13  Ch. 8, 10 con’t
   CBGB Punk and New Wave
Fri Nov 15  Ch. 8, 10 con’t
   UK Punk

Week 13:
Mon Nov 18  Ch. 9
   The Age of Celebrity in the 1980s: MTV and Synthesizers
Wed Nov 20  Ch. 9
   The Age of Celebrity in the 1980s: Madonna and Michael Jackson
Fri Nov 22  Ch. 9
   The Age of Celebrity in the 1980s: Prince and Bruce Springsteen

Week 14:
Mon Nov 25  Ch. 11
   Grunge and Alternative Rock of the 1990s
Wed Nov 27  Ch. 11
   Review for Final Exam
Fri Nov 29  Ch. 11
   No Class (Thanksgiving Holiday)

December 2
   Redefined Day: follow your Friday schedule
   Review for Final Exam

FINAL EXAM (cumulative, with a focus on material from UNIT 3) - TBA, according to the University’s final exam schedule
March 29, 2013

MEMORANDUM

TO: Claudia Nelson
    Interim Head, Department of Performance Studies

AND: Jeffrey M. Morris
    Director of Undergraduate Studies, Department of Performance Studies

FROM: David Vaught
    Head of Department

SUBJECT: MUSC New Course Proposals Using the Word "History"

In response to your memorandum of March 27, 2013, the Department of History supports, without objection, your four proposed courses: History of Jazz, History of Rock, History of Electronic Music, and Listening to Music.
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
* Submit original form and attach a course syllabus.

Form Instructions

1. Request submitted by (Department or Program Name): Department of Performance Studies
2. Course prefix, number and complete title of course: MUSC 226 History of Rock
3. Catalog course description (not to exceed 50 words): Examination of the development of rock music; emphasis on how the sound and meaning of music reflects culture, ideology, and history.

4. Prerequisite(s): None
   Cross-listed with: n/a
   Stacked with: n/a
   Cross-listed courses require the signature of both department heads.

5. Is this a variable credit course? ☐ Yes ☒ No If yes, from _______ to _______
6. Is this a repeatable course? ☐ Yes ☒ No If yes, this course may be taken ______ times.
   Will this course be repeated within the same semester? ☐ Yes ☒ No

7. This course will be:
   a. required for students enrolled in the following degree programs(s) (e.g., B.A. in history)

   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

   B.A. in Music, Minor in Music, undergraduate general academics

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments.
   Attach approval letters.

9. Prefix  Course #  Title (excluding punctuation)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>MUSC 226 History of Rock</th>
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<tbody>
<tr>
<td>Lect.</td>
<td>Lab</td>
<td>SCH</td>
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<td>3 2 1 9 6 1 4 - 1 5 0 0 3 6 3 2</td>
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Approval recommended by:
Claudia Nelson, Interim Head
Department Head or Program Chair (Type Name & Sign) Date
Chair, College Review Committee Date

Department Head or Program Chair (Type Name & Sign) (if cross-listed course)
Date
Dean of College Date

Submitted to Coordinating Board by:
Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu
Curricular Services 3/10
Revised Date
APR 25 2013
Texas A&M University
Core Curriculum
Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

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

2. Course prefix and number: MUSC 227

3. Texas Common Course Number: 

4. Complete course title: Popular Music of India

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

   CURRENT Core: No
   CURRENT ICD: No

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

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

9. Number of class sections per semester: 1

10. Number of students per semester: 35

11. Historic annual enrollment for the last three years: 97  74  123

   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: 3/28/13
   Course Instructor
   Approvals: 
   Date: 4/1/13
   Department Head
   Date: 4/2/13
   College Dean/Designer

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: Language, Philosophy and Culture

In the box below, describe how this course meets the Foundational Component Area description for Language, Philosophy and Culture. Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.

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

This course introduces students to the cultural practices of India demonstrated by its music and films. Students learn about the expressive cultures of India, as well as the folk traditions of several regions of North India. In addition, students are introduced to religious practices in Hinduism, Islam, and Sikhism and musical genres that emerge from these traditions. Students learn about the consequences of globalization and the ways in which Indian expressive culture has adapted to it.

Core Objectives

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

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

Students will discern the relationships between cultural values and practices and the media resulting from it through the course. They will develop music and multimedia analysis skills through an video analysis project and in preparation for listening identification portion of exams. These skills will be modeled in class by the instructor and through in-class discussion. They will be evaluated in weekly quizzes and in exams.

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

Students will develop an analytic language to describe musical features and videos. Students are taught this language in lectures and will utilize it in their group musical analyses. Students are evaluated on their ability to properly use this language in oral discussions as well as written weekly quizzes and in exams.

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

Students will develop an understanding of Indian cultural and religious practices, as well as the fundamentals of Indian post-colonial history. The latter gives students an awareness of how policy decisions can impact the culture of a civilization. This information will be taught to students through lectures, discussion, and in assigned readings. Knowledge of these practices and histories are evaluated in weekly quizzes and in exams.

Personal Responsibility (to include the ability to connect choices, actions and consequences to ethical decision-making):

Students will develop an understanding of the decision making processes in music production and ethical representations of cultural practices; students will learn how to responsibly engage with diverse systems of
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum
cultural value. These will be modeled in classroom discussions. Students will be tested on the consequences of production processes in weekly quizzes and in exams.

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

MUSC 227 Popular Music of India

Request for International and Cultural Diversity (ICD) Designation

Popular Music of India focuses upon the musical and cultural expression of the Indian subcontinent. The course addresses common social-cultural dimensions of India, including India’s linguistic, cultural, and religious heterogeneity. Among other things, particular classes address the geographic distribution of India’s 22 national languages; Hinduism and the Hindu holidays of Diwali and Holi; musical expression associated with Sufism (mystical Islam); musical practices associated with Sikhism; endogamy, gender, and the practice of “arranged marriage”; the cultural aspects of caste; and India’s role within global economies. Because of the media formats examined in the course, a significant portion of the content comes from the last 50 years.
MUSC 227 POPULAR MUSIC OF INDIA (SPRING 2013)

Dr. Jayson Beaster-Jones
Phone: (979) 845-0305
Office: LAAB 268
Office hours: TR 3:45 to 5:00pm
E-mail: jbeasterjones@tamu.edu
Twitter: @jbeasterjones

Course Number: MUSC 227
Course Time: TR 12:45 to 2:00pm
Course Location: HRBB 113
Course Credits: 3 Media website: http://mediamatrix.tamu.edu

Catalog Description
Introduction to Indian popular musics and society; focus on musical, cultural, and aesthetic features of "Bollywood" films and film songs; overview of Indian social, cultural, and religious expression. Prerequisites: None

Introduction
This course surveys South Asian popular musics, paying particular attention to Bollywood film songs, their narrative functions in films, performance and production practices, and their social roles inside India. In developing this cultural literacy, we will explore the representational power of film song and gain a window into 50 years of Indian collective memory. The initial course readings will provide a sense of how we might understand the conventions and production-reception of Hindi film songs, the music directors, the formal and stylistic conventions, and the films the come from. By the end of the course, we will examine other musical popular music genres in India including ghazal, remix, qawwali, and Indipop. Prerequisites: None

Learning Outcomes
- Describe Indian musical and cultural history
- Apply active listening skills for music of any kind
- Analyze the social role of popular music in India
- Discuss the narrative functions of songs in films
- Recognize styles and genres of Indian popular music
- Recognize the sounds of South Asian instruments
- Recognize important film songs, music directors, singers
- Analyze picturizations to develop a sense of the conventions of film song
**Course Requirements**

Students are responsible for all materials that are presented in class. This not only includes the lectures, it also includes handouts, announcements about assignments and exams, and all other information. *When in class, do not talk on your cell phone, send or receive messages on cell phones or laptop computers, read newspapers, magazines, or books, or do crossword puzzles or other games. Turn off and put away your cell phone before class starts.*

The class lectures and discussion will be driven by the issues raised by films, music videos, and readings. You can view the films through MediaMatrix or check out the DVD at the reserves counter on the 4th floor of Evans Library Annex.

**Assignments**

- 10% Quizzes/Assignments (weekly)
- 20% Exam 1 (Feb 7)
- 20% Exam 2 (Mar 5)
- 25% Exam 3 (Apr 9)
- 25% Exam 4 (May 8)

**Quizzes**

**Grading:**

A=90-100%  B=80-90%  C=70-80%  D=60-70%  F = below 60%

Each week there will be a short quiz or assignment to evaluate student progress on lectures, readings, films, and listening assignments. Quizzes will be assigned on eLearning and available to be taken online by students beginning on Tuesday evening at 6pm. The quiz will be closed at noon Thursday and after that time will not be available to be taken. There will be no makeup quizzes unless the student provides a copy of a University excused absence. Quizzes will be true/false or multiple choice and might include factual questions from that week’s film, identification of elements of a song or picturization that has already been covered in lecture, or matching of a song with its film or composer.

There will be occasional opportunities (e.g. attendance at event, a song analysis or picturization project) that will enable students to receive extra credit for their quiz grades. These opportunities will be announced in class as they become available.

**Exams**

The exams in this class are multiple choice format. Exams typically have fifty questions. All of the questions are of equal value, and the exam is in three parts. The first part typically has 10 questions. For each of the questions in part one, I will play a 30 second passage from a recording on your listening list. For some questions, you might be asked to identify the music director, the name of the song/film, or its style; for others, you might be asked to identify the musical features found in the passage played during the exam or answer other questions about it. In all cases, these questions will refer to just the passage played during the exam, not the full recording on the original album or CD. Typically, each recorded selection is a randomly selected thirty to forty second sample. The entire group of recorded selections for the first part of the exam will be played twice.
The second part of the exam includes 5 visual identification questions in which you will be asked to identify a screenshot from a song. The final 35 questions will be based upon history and musical concepts covered in the lectures.

Missed exam policy
The first three exams are given in class during the regular part of the semester, and the fourth exam occurs during the finals period. Students are expected to take all exams at the times specified on the syllabus. If you miss an exam for any reason, it is your responsibility to contact me as soon as possible to schedule a make up. If you have a university excused absence for the missed exam (see Student Rules 7.1.1.-7.1.8) and provide me with satisfactory documentation, a make-up exam can be taken and no penalty will be given. (Please note: a medical confirmation note from your medical provider is necessary for satisfactory documentation, even for illnesses or injuries resulting in an absence of less than three days. The medical confirmation note must contain the date and time of the illness and medical professional’s confirmation of needed absence.) If you miss the first or second exam for a reason other than a university excused absence, or if you do not provide me with satisfactory documentation for your absence, you may (at a time convenient to the instructor) take a make-up exam, but a penalty will be levied as follows. If you miss one exam without a satisfactorily documented university excused absence, nine points will be deducted from the score of that exam; if you miss a second or third exam without satisfactorily documented university excused absence, twenty one points will be deducted from the score of that exam. If you miss the last exam, which is held during the finals period, and you do not have a satisfactorily documented university absence, you may not take a makeup exam. See http://student-rules.tamu.edu/rule07

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Academic Integrity Statement: Pledge.
On all course work, assignments, or examinations at Texas A&M University, the following
Honor Pledge shall be pre-printed and signed by the student: “On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work.”

**Statement on copyright of handouts.**
The handouts that I have created for this course are copyrighted. By “handouts,” I mean all materials generated by me for this class, which include but are not limited to syllabi, quizzes, exams, lab problems, in class materials review sheets, and additional problem sets. Because these are copyrighted, you do not have the right to copy the handouts, unless I expressly grant permission.

Please note: if you need to contact me for any reason, I can be reached most easily via e-mail at jbeasterjones@tamu.edu.

**Textbooks and other required course materials.**

All other readings are available in PDF format in the “Readings” folder of the eLearning course website.

Listening assignments can be accessed via TAMU’s MediaMatrix website. To access MediaMatrix:
1. Type URL [http://mediamatrix.tamu.edu](http://mediamatrix.tamu.edu)
2. Log on with your NET ID and password.
3. Select the Home tab.
4. Scroll down to see the published streams listed under the tabs (select appropriate tab): Published to my NetID/Guest User; Published to my courses; or Published to my UIN
5. Click the view link to watch/listen to stream.

Note: Flash Player is required to listen to mp3 sound streams and view film streams with extension flv. Make sure you have the most recent version of Flash. [http://get.adobe.com/flashplayer/](http://get.adobe.com/flashplayer/) Some recordings may also be accessed at the Educational Media Services Center (EdMS) on the fourth floor of the Evans Library Annex. Listening to these recordings is a required part of the course. See “The Guide to the Listening Assignments” (below) for more information.

**Additional Resources:**
Philip Lutendorf's “Notes on Popular Indian Cinema” (Film synopses, commentary) [http://www.uio.edu/~incinema/index.html](http://www.uio.edu/~incinema/index.html)

**Course Outline:**

**Week 1**  
Jan 15  
Course Introduction
Week 2
Film: Shree 420 (1955) [Dir. Raj Kapoor; Music: Shankar-Jaikishan]
Jan 22 – “Post-Independence Indian History, Indian Instruments”
Dwyer, [100 Hindi Films] “Shree 420” Ganti, “Awara,” “Mother India,” “Mughal-e-Azam,”
Jan 24 – “Bollywood Aesthetics and Conventions”
Reading: Ganti, “Production and Distribution of popular Hindi Cinema” in Bollywood; pp. 79-88

Week 3
Film: Guide (1965) [Dir. Vijay Anand; Music: S.D. Burman]
Jan 29 – “Functional Roles of Songs in Films”
Jan 31 – NO CLASS

Week 4 Feb 5 – “Music Production Practices: 1940-60”
Pendakur, “Film Music: Pleasure and Popularity,” pp. 131-38
Feb 7 – EXAM 1

Week 5 Feb 12 – “Indian History: 1970 to 1991”
Ganti, Bollywood, pp. 30-33
Feb 14 – “Roles of Music Directors and Arrangers”

Week 6
Film: Sholay (1975) [Dir. Ramesh Sippy; Music: R.D. Burman]
Feb 19 – “Sholay and the ‘Masala Western’”
Ganti “Sholay,” “Amar Akbar Anthony,” pp. 156-58, 161-63 Dwyer, [100 Hindi Films] “Mr. India”
Feb 21 – “Love, Marriage, Sex, Family”
Dwyer, [100 Hindi Films] “Pakeezah,” “Umao Jaan,” “Tezaab,” “Maine Pyar Kiya”

Week 7
Feb 26 – “1990s Bollywood Films: India stays home, India goes abroad”
Feb 28 – “The Indian Music Industry after the Cassette Revolution”

Week 8
Mar 5 – EXAM 2
Mar 7 – “Effects of Liberalization, Satellite Television”
Ganti, *Bollywood*, pp. 33-42

**SPRING BREAK**

**Week 9**
Mar 19 – “The Tamil Invasion”
Mar 21 – “A.R. Rahman”

**Week 10**
Film: *Swades* (2004) [Dir. Ashutosh Gowariker; Music: A.R. Rahman]
Mar 26 – “Conventions of mid-1990s to 2000s Bollywood Films”
Mar 28 – “New Bollywood”

**Week 11**
Film: *Zindagi Na Dobara Milegi* (2011) [Dir. Zoya Akhtar; Music: Shankar-Ehsaan-Loy]
Apr 2 – “The Multiplex Film” Apr 4 – “Rocking Bollywood”

**Week 12 Apr 9 – EXAM 3**
Apr 11 – “Punjabis Abroad: Bhangra”
Baumann, “The Re-Invention of Bhangra,” pp. 81-94

**Week 13 Apr 16 – “Alternatives to Film Song: Indipop and the Pop Ghazal”** Kvetko,
“Private Music,” pp. 111-22
Apr 18 – “Hindi Film Song Remixes: History and Controversy”

**Week 14 Apr 23 – “Qawwals and Sufi Rock”**
Apr 25 – NO CLASS

**Final Exam**
[504] May 8, 8-10am [506] May 8, 1-3pm

A Guide to the Listening Assignments

Listening to assigned recordings outside of class is a basic part of this course. The goal of
the listening work is to deepen your knowledge of Indian music history and build your
aural skills. All of the exams have a listening component. Unless otherwise noted, any
recording that is played in class may be covered on the exams.

Do not let the listening part of the class worry you. I am aware that many students in the class have no formal musical training and cannot read music. Even without any background in music, you can still do well in the course. By the same token, even those students with training in music will need to do the listening assignments, as well as attend class, read the assigned passages in the text book, and study for the exams.

Strategies for Listening and Studying. During each class, make a list of all the recordings that are played and take careful notes on the lecture and discussion. Shortly after each class, listen to the tracks we discussed in class. On a basic level, you should be able to identify the name of each piece, the film it comes from, and the piece's style. More importantly, you need to be able to hear and identify the musical features of the piece that we discussed in class. Before playing the recording, read over your notes and make a list of the musical features we explored. After you press play, listen actively, and make sure you can identify those features when they come up in the recording. Think about how the piece fits in with other pieces we discuss during the semester and how it relates to the larger concepts in the class. Do not just play the recording and let the sound wash over you, and do not leave all of your listening until the day before the exam.

Doing the outside of class listening is crucial if you want to do well on the exams. More importantly, active listening outside of class will help you build your aural skills and learn about the music. You should listen to the course recordings shortly after each class (usually within a day or two of the lecture) and then again as many times as is required for you to be able to know what you need to know about each track. Do not wait for the night before the exam to do all of the listening.

Locating the recordings. The recordings for the listening assignments can be accessed via TAMU’s MediaMatrix website (http://mediamatrix.tamu.edu/). Some may also be accessed at the Educational Media Services Center (EdMS) on the fourth floor of the Evans Library Annex. For the EdMS’s hours of operation, call 845-2316 or 845-5741.

Using MediaMatrix, many students can listen to the same track at the same time. Streaming audio technology is relatively new at TAMU, and problems may arise with it. The EdMS, which may not own all of the discs for the course, does not hold more than three copies of any CD. For these reason, and also to improve your listening skills, listening assignments should be done in advance. Do not wait till the night before the exam to listen to the recordings for the class. Technical problems with MediaMatrix or with the CDs at the EdMS do not constitute an excuse for failing to listen to the recordings. Exams will not be rescheduled, modified, or graded differently if these systems don’t work.
Texas A&M University
Departmental Request for a New Course
Undergraduate + Graduate + Professional
* Submit original form and attach a course syllabus.*

**Form Instructions**

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

2. Course prefix, number and complete title of course: MUSC 227 Popular Music of India

3. Catalog course description (not to exceed 50 words): Introduction to Indian popular musics and society; focus on musical, cultural, and aesthetic features of “Bollywood” films and film songs; overview of Indian social, cultural, and religious expression.

4. Prerequisite(s): None

   Cross-listed with: n/a
   Stacked with: n/a

5. Is this a variable credit course? □ Yes \(\times\) No If yes, from _____ to _____

6. Is this a repeatable course? □ Yes \(\times\) No If yes, this course may be taken _____ times.

   Will this course be repeated within the same semester? □ Yes \(\times\) No

7. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in History)

   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in Geography)

   B.A. in Music, Minor in Music, undergraduate general academics

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Course #</th>
<th>Title (excluding punctuation)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>227</td>
<td>POPULAR MUSIC OF INDIA</td>
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<tr>
<th>Lect.</th>
<th>Lab</th>
<th>SCI</th>
<th>CIP and Fund Code</th>
<th>Admin. Unit</th>
<th>Acad. Year</th>
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<tbody>
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Approval recommended by:

Claudia Nolan, Interim Head
Department Head or Program Chair (Type Name & Sign) Date

Chair, College/Review Committee Date

Department Head or Program Chair (Type Name & Sign) (if cross-listed course) Date

Dean of College Date

Submitted to Coordinating Board by:

Associate Director, Curricular Services

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

Curricular Services – 3/10

[Stamp: RECEIVED APR 25 2013]
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Sociology
2. Course prefix and number: SOCI 212
3. Texas Common Course Number: Click here to enter text.
4. Complete course title: Sociology of Popular Culture
5. Semester credit hours: 3
6. This request is for consideration in the following Foundational Component Area:
   - Communication
   - Mathematics
   - Life and Physical Sciences
   - Language, Philosophy and Culture
   - Creative Arts
   - American History
   - Government/Political Science
   - Social and Behavioral Sciences
   - International and Cultural Diversity (ICD) designation: Yes
7. How frequently will the class be offered? Every other year
8. Number of class sections per semester: 2
9. Number of students per semester: 100
10. Historic annual enrollment for the last three years: N/A
    N/A
    N/A
11. 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. Date
13. Submitted by:
   Course Instructor: Sarah N. Gatsion
   Date: 4/14/2013
14. Department Head
   Date: 4/16/2013
15. College Dean/Designee
   Date: 4/23/2013
For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014
See form instructions for submission/approval process.
Texas A&M University
Core Curriculum

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

Foundational Component Area: Social and Behavioral Sciences

In the box below, describe how this course meets the Foundational Component Area description for Social and Behavioral Sciences. Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.

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 focuses on the sociological understanding of popular culture (including the arguable distinction between “popular” and “mass” culture). The course will begin with an examination of the classic and contemporary social scientific definitions and theories of culture, and popular versus “high” or elite culture(s). In the remainder of the course, we will deal with 1) various forms and arenas of popular culture, such as television, film, and music; 2) Institutions and popular culture, such as the law; and 3) Identity (race, class, gender, and sexuality) and popular culture.

Core Objectives

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

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

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

This element will be evaluated through instructor’s assessment of 1) several short pieces of analytical written work (concept papers and written discussion responses), 2) several short analytical media presentations (PowerPoint slides); these assignments assess students’ demonstration of critical engagement with various formats of popular culture in a media-literate fashion.

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

This element will be evaluated through instructor’s assessment of several short analytical papers, several short PowerPoint presentations and several interactive discussion sessions addressing their own interpretations of course materials, and linking those interpretations with the empirical world. The goal is to develop their media literacy as well as their ability to present their own ideas in a nuanced and clear fashion.

Empirical and Quantitative Skills (to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions):

This element will be evaluated through instructor’s assessment through in-class exercises of students’ ability to reflect upon past participation in local cultures, observe current cultural interactions, products, and values, and create sociologically analytical materials demonstrating understanding of & ability to apply theoretical frameworks. Quantitative and qualitative skills will be assessed by student’s performance on reading and creating tables that convey and analyze important aspects of different research projects.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

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

Understanding how cultural expression is related to civic participation is a key component of understanding social responsibility. This element will be evaluated through instructor's assessment of students' written and oral work that analyses of the multicultural and intersectional landscape of popular culture, which includes an understanding that all subgroups, identities, and communities participate in making this complex, interconnected, and often volatile landscape.

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 Sociology
SOCI 212: Sociology of Popular Culture
Request for International and Cultural Diversity designation

This course focuses on the sociological understanding of popular culture (including the arguable distinction between "popular" and "mass" culture), and presents the students with a diverse array of claims to meaning making. While the course lecture focuses on the American context, this context is explicitly recognized as a multicultural space, co-created by its members who have come, and continue to come, from a wide spectrum of the globe. The course begins with an examination of the classic and contemporary social scientific definitions and theories of culture, particularly focusing on the tension between popular versus "high" or elite culture(s). In the remainder of the course, we will deal with 1) various forms and arenas of popular culture, such as television, film, and music; 2) Institutions and popular culture, such as the law; and 3) Identity (race, class, gender, and sexuality) and popular culture. Students specifically are assigned to bring in their own community, ethnic, racial, religious, etc. cultural experiences into the classroom space in order to learn to approach their own experiences critically, and to engage in potentially contentious space with their peers in a literate and respectful way.
***THIS IS YOUR CONTRACT; PLEASE READ IT CAREFULLY***

SOCI 212: Sociology of Popular Culture

TR 2:20-3:35 p.m., Spring 2014
Professor Sarah N. Gatson

Office: 427 Academic; 845-7267; gatson@tamu.edu
Office hours: 11-1, T; 11:30-1:30 W; and by appointment

Course Description: Examination of the classic and contemporary social scientific definitions and theories of culture, and popular versus “high” or elite culture(s), various forms and arenas of popular culture, such as television, film, and music, institutions and popular culture, identity (race, class, gender, and sexuality) and popular culture.

This course focuses on the sociological understanding of popular culture (including the arguable distinction between “popular” and “mass” culture). The course will begin with an examination of the classic and contemporary social scientific definitions and theories of culture, and popular versus “high” or elite culture(s). In the remainder of the course, we will deal with 1) various forms and arenas of popular culture, such as television, film, and music; 2) Institutions and popular culture, such as the law; and 3) Identity (race, class, gender, and sexuality) and popular culture.

Learning Outcomes:
- **Communicate** through analytical written work (concept papers and written discussion responses)
- **Communicate** through analytical audiovisual media presentations (PowerPoint slides)
- **Engage** critically with various formats of popular culture and develop multicultural media literacy.

Pre-requisites: None

Required Readings:
Books:
*Popular Culture: A Reader*, eds. Raiford Guins & Omaya Zaragoza Cruz (Sage, 2005) – Selected Readings

*Connecting Social Problems and Popular Culture: Why Media is Not the Answer*, Karen Sternheimer (Westview, 2010).

Readings:
Course Requirements & Evaluation [200 points total; 180-200 (A), 160-179.5 (B), 140-159.5 (C), 120-139.5 (D), Below 120 (F)]: IT IS YOUR RESPONSIBILITY TO MAKE SURE I HAVE ALL YOUR ASSIGNMENTS IN, AND IN ON TIME. Additionally, please note that I WILL NOT RE-GRADE assignments in order to round up to a higher grade. For example, 179 and 179.5 are Bs, and will not be rounded up to a 180/A. Grade changes will be made ONLY due to calculation errors on my part.

CLASS PARTICIPATION & ABSENCE POLICY: I do not take attendance; it is your responsibility to come to class on time and to be responsible for the material covered therein. While I am happy to answer questions pertaining to the course, I will not re-provide lectures or produce my lecture notes for you – THE POWERPOINTS USED IN CLASS AND AVAILABLE ONLINE ARE NOT FULL NOTES; THEY ARE OUTLINES. If you miss class for any reason, your best option for getting back up to speed is to communicate with other students, whom you may ask to share their notes. Please see Rule 7 under Part I (http://studentrules.tamu.edu/search/rule7.htm) for details on excused absences, which I only need to be notified of in the event of missing an assignment or exam deadline, so that make-up work may be scheduled.

ASSIGNMENTS – All assignments should be uploaded to corresponding assignment areas on eLearning. Make sure to save a copy of all assignments. ALWAYS MAKE SURE TO MAKE A BACK-UP COPY; NEVER ERASE YOUR PAPER FROM DISK UNTIL AFTER THE SEMESTER ENDS, TO AVOID “LOST” PAPERS. If you ever have trouble uploading an assignment, MAKE SURE TO EMAIL A COPY to me either through eLearning or to my regular TAMU account by the deadline – emails are automatically time-stamped, and you will not be sanctioned for missing the deadline. When the assignment is one that other students need to review and give feedback on, I will upload it for you when necessary.

CONCEPT PAPERS (CPs): 30%/60 points (2 X 30 points). These are short, 1-2 page papers used to assess your grasp of concepts and materials discussed in class. They are based on discussion prompts that I will either present in class or post online. The graded CPs should be saved and referred to when constructing other assignments. Please refer to the schedule on pages 3-4 below for due dates for each CP.

POPULAR CULTURE OBSERVATIONS (PCOs): 50%/100 points (4 X 25 points) These are 1-2 slide PowerPoint presentations explaining an example of popular culture. These are based on your understanding of the overall concept of popular culture, and of the particular examples you choose. Please refer to the schedule on pages 3-4 below for due dates for each CP.

For this assignment, you must produce one each of the following:

1) Autoethnographic/Community: Based on your own life, you will present an example of popular culture from your home community in which you have participated.

2) Audio Visual: You will present on a film or television series that you think is an example of popular culture.

3) Audio: You will present on a piece of music, musical artist, or band that you think is an example of popular culture.
4) **Textual:** You will present on a book, magazine, or other text-based format that you think is an example of popular culture.

**NOTE:** The Autoethnographic/Community presentations may cover formats outlined in the other three assignments, BUT YOU MAY NOT USE THE SAME EXAMPLES IN ANY OF THE ASSIGNMENTS. Both the assigned readings from the textbooks AND the remainder of these books should be considered your secondary source material for your papers and presentations.

**DISCUSSION QUESTIONS:** 20%/40 points (4 X 10 points). These are online responses to discussion questions posted on eLearning. They have deadlines attached to them. They are not on the schedule, and serve as a way to make sure you are engaged with the course materials, and with one another – 7 points will be awarded for the original response you make to the question, and 3 points for a response you make TO ANOTHER STUDENT’S RESPONSE.

**Schedule (**-highlights weeks when an assignment is due):

**Week 1:** 1/13-17:
- T: Introductory discussion: Course objectives and Discussion of Concept Paper and Presentation requirements.
- R: *What is popular culture?* Cullen, pp.1-9; Guins & Cruz, pp. 1-18

**Week 2:** 1/20-24: **Marking boundaries, marking identities**
- T: Guin & Cruz, 19-38; Sternheimer, 1-20
- R: Cullen, pp.57-77 (Minstrelsy & Blackface; lecture will also discuss Racebending.com)

**Week 3:** 1/27-1/31: **Reading alone, reading together – the creation of mass media**
- T: Cullen, pp. 10-29; Guin & Cruz, 449-461
- R: Cullen, pp. 78-94; Guin & Cruz, pp.249-262
- CP # 1 due by 5p.m., Friday, Jan. 31 – Topic: What is the difference between popular culture and mass culture?

**Week 4:** 2/3-7: **Performing Identity in Public: Race, Class, Gender, and Sexuality**
- T: Cullen, 55-128; Guin & Cruz, pp. 355-371;
- R: Cullen, 270-294; Guin & Cruz, pp. 285-293

**Week 5:** 2/10-14: **Performing Identity in Public: Race, Class, Gender, and Sexuality**
- T: Guin & Cruz, pp. 372-416
- R: Guin & Cruz, pp. 429-440; 462-479
- CP # 2 due by 5p.m., Friday, Feb. 14 – Topic: What is popular and cultural about identity?

**Week 6:** 2/17-21: **Performing Identity in Public: Race, Class, Gender, and Sexuality**
- T: Guin & Cruz, 324-337
- R: Guin & Cruz, pp.479-503

**Week 7:** 2/24-2/28: **Mass medias**
- T: Cullen, pp.129-202
- R: Cullen, pp.234-293

**Week 8:** 3/3-7:
- T: Guin & Cruz, pp.504-533
- R: Making a PowerPoint presentation
PCO # 1 due by 5p.m., Friday, Mar. 7
3/10-14: SPRING BREAK

*Week 9: 3/17-21: “Everything bad is good for you” — moral panic and popular culture
  T: Sternheimer, pp.21-46
  R: Sternheimer, pp.47-74
  PCO # 2 due by 5p.m., Friday, Mar. 21

Week 10: 3/24-28: “Everything bad is good for you” — moral panic and popular culture
  T: Sternheimer, pp.75-122
  R: Sternheimer, pp.123-156

*Week 11: 3/31-4/4: “Everything bad is good for you” — moral panic and popular culture
  T: Sternheimer, pp.157-178
  R: Sternheimer, pp.179-210
  PCO # 3 due by 5p.m., Apr. 4

Week 12: 4/7-11: “Everything bad is good for you” — moral panic and popular culture
  T: Sternheimer, pp.211-230
  R: Sternheimer, pp.231-256

Week 13: 4/14-18: “Everything bad is good for you” — moral panic and popular culture
  T: Sternheimer, pp.257-284
  R: Sternheimer, pp.285-300

*Week 14: 4/21-25: “Everything bad is good for you” — moral panic and popular culture
  T: Gatson readings; In-class discussion.
  R: Gatson readings; In-class discussion.
  PCO # 4 due by 5p.m., Friday, Mar. 25
Format for Papers

All papers must conform to the following guidelines:

**Cover page:** This page should have your name, course and section number, and any other identifying information. Do NOT repeat any of this information in the text of your paper, unless it is in a header or footer (i.e. it should not be used to take up space in the body of the paper).

**Margins:** All margins (top, bottom, right and left) must be 1 inch. If you are using Microsoft Word, click on File; click on Page Set up; under Margins, enter the number “1.” If you have trouble doing this, SEE ME prior to turning in the paper.

**Spacing:** Double-spaced, except for any lengthy (taking up more than four lines of text) quotations, which should be indented and single spaced. Do NOT put an extra space between paragraphs.

**Font:** You must use 12-point font. Size matters. Style (as long as it isn’t one of the fancy or symbol fonts) doesn’t. Personally, I prefer Times New Roman.

**Length:** Adhere to the page-length requirement in the syllabus for each paper assignment – these length requirements are meant to highlight the need for editing to make your paper more concise and clear. If, before you turn in the paper, you find that you are more than a line or two under or over the required length, this is a signal to you that you need to do some re-writing.

**Grammar and Proofreading:** Adhere to standard American English spelling and grammar requirements. Proofread your papers, as spell-checking with a computer program is not the same thing as using language properly, and spell-check will not alert you to typographical errors other than misspelled words. If you have concerns about your proof-reading skills, ask a classmate to proof your paper for you, as it is often easier to catch someone else’s mistakes. You may also go to the Writing Center in the Evans Library – for more information: [http://writingcenter.tamu.edu/](http://writingcenter.tamu.edu/).

**Sources/Works cited/Bibliography:** If the paper is a research rather than a short response paper (i.e., you are required to outside research of primary and/or secondary materials), please include a full bibliographic section, in alphabetical order, of the sources you used. Within the text itself, you may use whatever citation format with which you are most comfortable. If you are unfamiliar with citation formats, you may check out the online *Chicago Manual of Style* for commonly used formats: [http://www.chicagomanualofstyle.org/tools.html](http://www.chicagomanualofstyle.org/tools.html). The parenthetical method of citation within the text – (Gatson, 1997: 56) or (Gatson, 1997, p.56) is generally more concise and easy to read. Online sources are fine for general research, but must be cited as such, and you must be able to explain why they are relevant when a research article was just as available as a source. News articles may be used as sources if they are being used to illustrate the existence of a phenomenon or cultural concept, but NOT as independent research sources like law review articles or scholarly journal articles or books.
All of the above are meant to be read as requirements aside from the content requirement of critical engagement with the course materials. These requirements may seem nit-picky to you, but they are required because the various ways students have of getting around length and style requirements often make the papers vastly unequal and difficult to grade on an acceptable standard.

*The papers will be graded on the following percentage system: 40% for content, and understanding and application of the material; 30% for clarity and structure of your argument; and 30% for the grammar and style/format and proofreading rules.*

Making the same guidelines errors will result in more points off than that occurrence in the first paper.
<table>
<thead>
<tr>
<th><strong>Sample Grading Rubric</strong></th>
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<tbody>
<tr>
<td><strong>Use of sociological concepts</strong></td>
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<tr>
<td><strong>Organization</strong></td>
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<tr>
<td><strong>Presentation</strong></td>
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<tr>
<td><strong>Grammar</strong></td>
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<td><strong>Overall score</strong></td>
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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 a reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Disability Service in Room B118 of Cain Hall. Phone/TTY: 979-845-1637 • Fax: 979-458-1214 • E-mail: disability@tamu.edu, http://disability.tamu.edu/

Aggie Honor Code

“An Aggie does not lie or cheat or tolerate those who do.” http://aggiehonor.tamu.edu
Our conduct in this class should embody the spirit as well as the letter of the Aggie Honor Code. If you have any questions about the code or Honor Council and its Procedures, please consult the “Know the Code” website found at http://compliance.tamu.edu/CodeConduct.aspx.
Texas A&M University
Departmental Request for a New Course
Undergraduate + Graduate + Professional
- Submit original form and attach a course syllabus.

Form Instructions

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

2. Course prefix, number and complete title of course: SOCI 212: Sociology of Popular Culture

3. Catalog course description (not to exceed 50 words): Examination of the classic and contemporary social scientific definitions and theories of culture, and popular versus “high” or elite culture(s), various forms and arenas of popular culture, such as television, film, and music, institutions and popular culture, identity (race, class, gender, and sexuality) and popular culture.

4. Prerequisite(s): None

5. Is this a variable credit course? Yes ☐ No ☒

6. Is this a repeatable course? Yes ☐ No ☒

7. This course will be:
   a. required for students enrolled in the following degree programs(s) (e.g., B.A. in history)
      None
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)
      General academics

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix | Course No | Title (excluding punctuation) | Lect. | Lab | SCH | CIP | Fund Code | Admin. Unit | Acad. Year | FICE Code | Approval recommended by:
SOCI 212 | Sociology of Popular Culture | 0003 | 0010 | 0001 | 0900 | 1500 | 1500 | 1990 | 2590 | 3632 | Jane Sell
Department Head or Program Chair (Type Name & Sign) Date

Department Head or Program Chair (Type Name & Sign) Date (if cross-listed course)

Submitted to Coordinating Board by:

Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
Curricular Services – 3/10