Language, Philosophy and Culture
Request for a Course Addition to the Fall 2014 Core Curriculum

1. Department of Hispanic Studies
2. **HISP 206**
3. TCCNS: N/A
4. HISP 206 Food in the Hispanic World
5. 3 SCH
6. Foundational Component Area: **Language, Philosophy and Culture**
7. To be considered for International and Cultural Diversity
8. Course to be taught once per academic year
9. One section to be taught per academic year
10. HISP 206 will enroll 75 students each time it is taught
11. Previous enrollments have been: New Course; 2010-2011: as 489, 12 students
12. See attached syllabus
13. This course will be taught by multiple faculty members. Departmental signature is from:
   Dr. Richard K. Curri, Director of Undergraduate Programs

14. Signature of Department Head:                      
    Dr. Steven Oberhelman

15. Signature of College of Liberal Arts Dean or Designee:

Submitted Feb., 2013
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.

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?

**HISP 206 is the study of food, food preparation and consumption in the Hispanic/Spanish-speaking world.** Through the study of this aspect of culture, students learn to understand it in its relationship to the culture, time and place. As students study of food, food preparation and consumption, they synthesize and critique through explicit and implicit comparisons and contrasts among various Hispanic contexts and with their own food customs. Given the variety of contexts studied, this course involves different aesthetic, geographical, historical, social and intellectual perspectives on a concern central to the human condition.

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**Core Objectives**

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

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

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

Students study food, food preparation and consumption in multiple Hispanic contexts, and they are presented with explanations of geographical, social, historical and psychological perspectives on food in the Hispanic world. Synthesis and analysis of multiple practices offer opportunities for critical thinking because they require evaluation of customs and contexts. Inquiry into the context surrounding food offers opportunities for critical thinking because it implies understanding the relationships among the many Hispanic contexts as well a comparison and contrast with the student’s own cultural experiences.

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

The study of the style and content of the foods considered provides exposure to and insights into many different ways in which food communicates geographical, historical, social aspects of a culture. Course learning outcomes involve an understanding and appreciation of various forms in which food speaks about a culture. Other course objectives target students’ effective communication. Students write expositions of specific regional cuisines, and they orally report expository information about Hispanic diets. These outcomes are further targeted by ongoing interpretation of practices related to food and the oral and written expression of ideas about them throughout the course.
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):

This course promotes intercultural competence because students learn to understand, appreciate and evaluate, and to understand food in Hispanic culture(s). The perspectives adopted for the study of food contribute to geographical, historical, and social intercultural competence. The achievement of objectives of cultural/intercultural competence prepares students to more effectively engage glocal society. Glocal -> "global" in the sense of various world cultures, and "local" in the sense that their own local communities in Texas are increasingly Hispanic.

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

Some of the social and cultural texts studied provide insights into and opportunities for discussion of personal responsibility as it relates to choices about food consumption. At a time when diet is an important topic related to issues of quality of life and personal health, the content of the course relates directly to personal responsibility objectives.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
HISP 206: Food in the Hispanic World

Course description: A study of food, food preparation and consumption in the Hispanic world from historical, geographical, artistic, social, and psychological perspectives.

Learning Outcomes:

- To develop an appreciation of food as an object of academic inquiry and as a means for understanding the Hispanic world.
- To broaden our tastes for food from Hispanic countries.
- To raise our awareness of, and sensitivity to, food restrictions in other cultures.
- To historicize modern-day food consumption problems such as dieting.

Prerequisite: The prerequisite for this course is ENGL 104.

Textbook/resource materials for this course are those listed above in the weekly plan. The plan indicates the class day for which readings are to have been done.

Policies:

Texas A&M University encourages Academic Integrity and strictly enforces policies against any form of scholastic dishonesty. Please review the Student Rules at http://student-rules.tamu.edu for more information regarding these policies.

American With Disabilities Act (ADA)

The American 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

Grading Scale: Final course grades will be assigned according to the following scale of percentages:

A: 90-100   B: 80-89   C: 70-79   D: 60-69   F: Below 60

Grading and student responsibilities: The student’s final course grade will be determined by performance in the following areas and according to the following weighted values:
10% Class participation (answering questions in class and raising your hand to make comments) and quizzes
10% Workshop participation (for cooking class, potluck banquet and community service project)
15% 2 Reports on different Hispanic cuisines (first due in week 5 and second due in week 9)
20% Map exercise
20% Oral reports on Hispanic celebrity diets
25% Short research paper (10 pages) on the cultural study of food. DUE ON THE LAST DAY OF CLASS.

Other pertinent information:

Student Research Week: typically held the last week in March. I will be offering 10 bonus points to be added to the final grade for the class to any student who finishes the final project (or at least a draft of it) early enough to present it publicly during Student Research Week, either through a poster session or an oral presentation. Interested students should plan for this early, though, since the registration deadline is the second week of February. See rules and requirements at http://srw.tamu.edu/.

Aggie Honor Code

Academic integrity is essential to the academic life of this or any university. For that reason, the rules of academic integrity will govern the conduct of this course. Students at Texas A & M University assume the important responsibility of promoting the Aggie Honor Code ("An Aggie does not lie, cheat or steal, or tolerate those who do"). The ideals of the Code refer to cheating, one of the worst of academic violations. If you have any questions about cheating or other forms of scholastic dishonesty and the consequences of breaches of integrity, please consult the Aggie Honor System web site at http://www.tamu.edu/aggiehonor/.

In order to participate, a student must be present. For that reason, excessive unexcused absence (more than three) will negatively affect the final grade in the form of a 5% of the participation portions of the final course grade for each absence beyond three. The instructor will require written documentation for those absences which the student wishes to be excused. See the University’s official policy in this regard at http://student-rules.tamu.edu/rule7.htm.

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1 “Participation” itself is a combination of evaluations. It is a balance between the quality of a student’s contribution to class discussions and the quality of her/his analyses, along with the frequency of those contributions. For example, a student always attends class and never contributes, though her/his gestures and non-verbal communication show involvement, can only aspire to “C”-level participation (70-79). On the other hand, a student who always attends class, frequently asks good questions, and frequently answers questions well, can expect “A”-level participation (90-100). “B”-level participation (80-89) falls somewhere in between these two descriptions, while “D” (60-69) and “F” participation shows little or no verbal or non-verbal involvement and a lack of engagement.
Course outline:

Week 1  Introduction to the Cultural Study of Sustenance

T: Food and Eating in Art

Paintings to be discussed include:

Diego Velázquez, *Still Life* (1602), Museo del Prado, Madrid

Pieter Claesz, *Still Life with Peacock Pie, Roasted Fowl, and Fruit* (1627)

Francisco Goya, *Saturn Devouring His Son* (1819-23), Museo del Prado, Madrid

Th: Food and Eating in Film

Film Screening: *Como agua para chocolate*

Week 2  Food and Its History


Th: 5-minute reports on different Hispanic cuisines

Week 3  Preparation of Food


Th: Ferrán Adria, *A Day at El Bulli* (excerpts)

+ Mexican cooking class

Week 4  Consumption of Food


Class potluck / banquet

Week 5  Social Class Connotations of Food


Additional Bibliography for Consultation:


Week 6  Food Shortage and Scarcity


Th: Anonymous, *Lazarillo de Tormes,* Tratado 2

Class service project: volunteer at a food kitchen, deliver Meals on Wheels, or stock the community food pantry

Week 7  Food and Geography


Th: Map exercise

Week 8  Food and Ethnicity


Th: Hear presentations of invited student groups from various countries
Week 9  The Gastronomic Legacy of Empire

(excerpts).


+ virtual class visit from Troy Bickham, author of *Eating the Empire* (TTVN from Qatar)

Week 10  Some Like It Hot, or the Original Spice Girls (and Boys)


Th: John H. Munro, "The Consumption of Spices and Their Costs in Late-Medieval and Early-Modern Europe: Luxuries or Necessities?", lecture delivered to the Royal Ontario Museum Continuing Education Symposium (University of Toronto): *Silk Roads, China Ships*, on 12 October 1983. Available online at [http://www.economics.utoronto.ca/munro5/SPICES1.htm](http://www.economics.utoronto.ca/munro5/SPICES1.htm).

Week 11  Sweet Escapes


Week 12  Historical Contexts for Dieting


Th: Alfredo Alvar-Ezquerra in ‘Comer y “ser” en la corte del Rey Católico,’ in *Materia*

reports on Hispanic celebrity diets

Week 13  Cannibalism and Other Unconventional Food Choices

T: Cannibalism and the Colonial World, ed. Francis Barker, Peter Hulme, and Margaret Iversen (excerpts)

Th: Tomasik, T.J and J.M. Vitullo, eds. At the Table: Metaphorical and Material Cultures of Food in Medieval and Early Modern Europe. Turnhout: Brepols, 2007 (excerpts).

Week 14  The Eucharist and Spiritual Sustenance

T: Calderón de la Barca, El verdadero Dios Pan (1717), auto sacramental

Th: Calderón de la Barca, Los alimentos del hombre (1717), auto sacramental

+ visit from Catholic chaplain to explain Eucharistic theology
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

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

2. Course prefix and number: MUSC 325
   Cross-list: DEED 325

3. Texas Common Course Number: N/A

4. Complete course title: Dance in World Cultures

5. Semester credit hours: 03

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

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

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

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

10. Number of students per semester: 200

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

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

13. Submitted by:
    Course Instructor
    [Signature]

    Approvals:
    [Signature]
    Department Head
    [Signature]

    College Dean/Designee
    [Signature]

    Date
    4/1/13

    Date
    4/23/13

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: 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?

MUSC/PERF 325 Dance in World Cultures: Dance embodies a culture's aesthetics, ideals, and values. It is both a fundamental dimension of human experience for dancers and a way to convey information about this experience to audiences. Beliefs and values incarnated in dance include views of gender relationships, questions of beauty, obligations for transmitting cultural heritage and innovation, and attitudes toward globalization and the nation state to name only a few. This course provides students with vocabulary, methods, and representative examples necessary to explore the intellectual and social work of dance.

Core Objectives

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

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

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

Students must analyze selected works of dance using class vocabulary and methods. Analyses will be written and students must describe and interpret the visual, textual, and kinesthetic elements of dance in all assignments. Students must synthesize information from multiple case studies to formulate conclusions about dance's cultural work, which will be assessed through the probes and take home final. Assessment criteria are: successful comparison and contrast of dance's function in two cultures, correct application of course vocabulary, and effective analysis of the vocabulary itself as a tool for examining dance's social work.

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

Written assignments require students to interpret the meaning and significance of key dance examples. Students will be assessed on their accurate use of course vocabulary, the ability to describe movement particulars, and their ability to integrate movement particulars and class vocabulary to come to interpretive conclusions. Presentations require students to integrate written, verbal, and visual communication to convey their arguments about dance's cultural work in a given context. Students must demonstrate the ability to convey the visual dimensions of movement particulars using the body or technology, the ability to orally deliver organized analyses, and effectively address questions from the audience.

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

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

This course includes discussions about dance as cultural property and ethics of using cultural and intercultural forms. It emphasizes that understanding dance in specific cultural contexts is a dimension of intercultural competence. It explicitly examines the role of dance in maintaining regional, national, and global communities. Probe 1, 2, and 3 and the midterm exam will assess this dimension by requiring students to successfully apply Dance Heritage Coalition criteria for ethics to scenarios involving global and intercultural dance, demonstrating both an understanding of these criteria and the ability to apply them to a range of scenarios.

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

Personal responsibility operates on two levels in this course. It is a content element in examinations of individual artists and choreographers who have used dance to communicate key points of social concern. In numerous readings emphasizing dance as cultural patrimony and intellectual property, it requires students to think about the ethical dimensions and consequences of cultural appropriation. Results of these reflections will be assessed through exam questions that require students to identify specific concerns of choreographers and the ethical issues in dance as cultural patrimony and intellectual property. Group assignments require members to meet their responsibilities for the components to which they are assigned or face the consequences during class presentations. Assessment of group projects will include rubric for students to rate their collaboration in categories including equity of contribution, quality of discussion and planning, and nature of decision-making.

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/PERF 325 Dance in World Cultures

Request for International and Cultural Diversity (ICD) Designation

MUSC/PERF 325 requires readings and viewings of dance from a wide range of nations, regions, and ethnic groups. Some readings detail the history of particular dance forms but all readings and viewing examples are from the past 50 years. Global awareness of concert and vernacular dance forms, and the circulation of those forms, is an explicit topic of the course.
MUSC/PERF 325: Dance in World Cultures

Fall, 2013
Dr. J. Hamera, Professor
Phone: 979-845-7938
Email: jhamera@tamu.edu
TR 9:35 – 10:50 am
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment
LAAH 211

Catalog description: Credit: 3. Examination of international relationships between dance, culture, identity, gender, youth and politics; relationships between dancing, gender and politics in specific cultures and in globalization; variety of dance practices across the globe. Prerequisite: Junior or senior classification.

Prerequisites: Junior or senior classification

Learning Outcomes:

- Analyze selected dance events as both works of the imagination and as social action, using dance studies theories of identity, community, diversity, gender, and representation.
- Identify and discuss examples of key individuals’ and companies’ contributions to concert and vernacular dances in selected world cultures.
- Discuss international relationships between vernacular dance forms as these circulate in the context of globalization.
- Compare and contrast the ways diverse groups of dancers use dance to articulate collective and individual identity.

Required Readings


All other required readings and viewings for this course are available through TAMU E-Learning and Media Matrix, or online at the urls given on the syllabus. Full citations are included with each reading. Required readings/viewings are listed under the class period in which they will be discussed; “for discussion” indicates the materials should be prepared for that particular class day. In addition to the required materials listed, students are expected to adhere to the style guide of their choice: APA, Chicago Style, or MLA
Assignments and Grading

Note: Assignment descriptions, including objectives and evaluation rubrics, will be distributed during the first week of class.

Class participation 10 points
Presentations - Probe 1 35 points
Midterm Exam 30 points
Presentations - Probe 2 40 points**
Presentations - Probe 3 50 points**
Final Exam 35 points

** group projects

Total: 200 points

200 - 180 points: A. You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. Your written and oral presentations have been stylistically and grammatically correct, with detailed analyses and appropriate bibliography that reflects considerable independent research. Your participation has evidenced systematic engagement with the course readings. The class learned something valuable from you.

179 – 159 points: B. While you have exceeded expectations on some assignments, there have been a few significant errors, or a number of smaller or recurring ones. Analyses may have been less detailed; written and oral presentations may not demonstrate the level of polish commensurate with “A” work. Participation may have been inconsistent or not substantial, bibliographies may have demonstrated less than thorough searches, or arguments or examples may have lacked needed nuance. This is solid work that has the potential to improve.

158 – 138 points: C. A “C” is average work. You have done what was expected of a student in this course: no more, no less.

137 127 D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work, or work of sufficient quality, to pass this course.

What Does “Class Participation” Mean?

Class participation is respectful of different points of view, is specific, and advances the larger intellectual project of this class. Attendance also affects class participation. It will not be possible to secure full participation credit with more than two unexcused
absences. (This does not mean, by the way, that simply showing up for every class
insures full credit.) An excused absence is accompanied by Texas A&M University
Explanatory Statement for Absence from Class form available at
http://attendance.tamu.edu presented immediately upon your return to class, even if the
illness or injury results in an absence of less than three days.

Questions about what constitutes an excused absence should be directed to TAMU
Student Rule 7: http://student-rules.tamu.edu/rule07

Students are responsible for securing any information missed due to absences or lateness.

Written Assignment Requirements

Grammar and writing style are components of grades for all written assignments,
excluding in-class quizzes or exams. Written assignments must include appropriate
documentation (APA, Chicago, or MLA) of all sources used. Point deductions will be
made for grammar, writing style, and documentation errors in each evaluation category
affected. Assignments are due in hard copy at the beginning of the specified class period.
No late submissions are allowed except as specified in TAMU Student Rule 7.

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

Academic integrity statement. Academic honesty is of great importance to all students
at TAMU. In this and all classes, you must follow the Aggie Honor Code.

Aggie Honor Code

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

Upon accepting admission to Texas A&M University, a student immediately assumes a
commitment to uphold the Honor Code, to accept responsibility for learning, and to
follow the philosophy and rules of the Honor System [. . .]. Students will be required to
state their commitment on examinations, research papers, and other academic work.
Ignorance of the rules does not exclude any member of the Texas A&M community from
the requirements or the processes of the Honor System. For more information, see
http://agg.chonor.tamu.edu
Schedule of Topics and Major Assignments

Unit 1: Vocabulary and Issues in Global Dance Studies

Week 1
August 27  Course Introduction

August 29  What do we mean when we talk about “worlding” dance?
For discussion:

Week 2
September 3  Refining Our Terms – Issues in World Dance
For discussion:
Susan Leigh Foster, “Choreographies and Choreographers,” Worlding Dance, 98 – 118.

September 5  Dance and/in global circulation: Bharata Natyam
For discussion:

Week 3
September 10  Dance and/in global circulation: Tango
For discussion:
Marta E. Savigliano, “Exotic Encounters,” Tango and the Political Economy of Passion. (TAMU e-learning)
Tango media module (TAMU e-learning)

September 12
For discussion: Youtube and the global circulation of dance
Miller, Kiri, “Amateur to Amateur,” Playing Along: Digital Games, Youtube, and Virtual Performance. (TAMU e-learning)
“Global How-Tos” media module (TAMU e-learning)

Week 4
September 17  Presentations - Probe 1
September 19  Presentations - Probe 1
Unit 2: Gender, Culture, and Politics in Dance – Examples from the Diaspora

Week 5
September 25       Case Study 1: Cambodian Classical Dance
For discussion:
   Selections from Toni Samantha Phim and Ashley Thompson, *Dance in Cambodia*, TAMU e-learning
   Cambodian Classical Dance module, TAMU Media Matrix

September 26       Cambodian Classical Dance – Displacements and Continuities
For discussion:
   Judith Hamera, "'Saving' Khmer Classical Dance in Long Beach," TAMU e-learning
   Sophiline Shapiro module, TAMU Media Matrix

Week 6
October 1          Case Study 2: African Diaspora Dance
For discussion:
   Brenda Dixon Gottschild, "Latitude III," TAMU e-learning
   -------, "First Premises of an Africanist Aesthetic," TAMU e-learning
   *From Mambo to Hip Hop*, TAMU Media Matrix

October 3           African Diaspora Dance, continued.
For discussion:
   Anthea Kraut, "Choreography and the Folk," TAMU e-learning
   Bahamian Fire Dance module, TAMU Media Matrix

Week 7
October 8          African Diaspora Dance, continued
For discussion:
   Brenda Dixon Gottschild, "Barefoot and Hot, Sneakered and Cool," TAMU e-learning

October 10         Midterm Exam

Week 8
October 15         Case Study 3: Philippine Dance: Ethnography and Choreography
For discussion:
   Sally Ness, "Customers and Performers," TAMU e-learning
   Tindera Sinulog module in TAMU Media Matrix
October 17  Philippine Dance, Gender Trouble, and Diaspora
For discussion:
Patrick Alcedo, “Sacred Camp,” TAMU e-learning
-----  *Ati-Atihan: Mother of Philippine Festivals*, TAMU Media Matrix

Week 9
October 22  Case Study 4: Butoh, Masculinity, and Global Modernism
For discussion:
Tatsun Hijikata, “Manifestoes,” TAMU e-learning
Butoh module, TAMU Media Matrix

October 24  The “Global Alchemy” of Butoh
For discussion:
Sordra Fraleigh, “Is Butoh a Philosophy?” TAMU e-learning
Naoyuki Oguri module, TAMU Media Matrix

Week 10
October 29  Presentation/Probe 2
October 31  Presentation/Probe 2

Unit 3: Dancing Indigeneity, Performing Polities

Week 11
November 5  Indigeneity as Local/Global “Movement”
For discussion:
Jacqueline Shea Murphy, “Mobilizing (in) the Archive,” *Worlding Dance*, 32 – 52.
*Kaha:wa* module in TAMU Media Matrix

November 7  Producing Hawai’i-ness in Performance
For discussion:
2012 Merrie Monarch Festival - Wahine of Halau Hula 'O Hokulani - Hula Auana
"Nene"u"

http://www.youtube.com/watch?v=4dH42J0S2sQ
Halau I Ka Wekiu - Merrie Monarch 2012 (Kane Auana):
http://www.youtube.com/watch?v=xDgs1E2TlVk
Week 12
November 12  
Danza Azteca
For discussion:
  Elisia Diana Huerta, "Embodied Recuperations: Performance, Indigeneity, and Danza Azteca," TAMU e-learning
  Danza Azteca Coahuila of San Diego, California
www.youtube.com/watch?v=1kgT7ZYS390
Danza Azteca Quetzalcoatl
www.youtube.com/watch?v=GS-72KWS8J8
Danza Azteca de Anahuac
www.youtube.com/watch?v=1Zc294sflE4

November 14  
Dance and Ethnic Transmigration
For discussion:
  Kimberly DaCosta Holton, "Dancing along the In-Between: Folklore Performance and Transmigration in Newark, New Jersey," TAMU e-learning
  Rancho Folklórico module, TAMU Media Matrix

Week 13
November 19  
Youth, gender, and national identity in Nordic Dance
For discussion:
  Norden module, TAMU Media Matrix

November 21  
Presentations – Probe 3

Week 14
November 26  
Presentations – Probe 3

November 28  
No class today. Campus closed.

Redefined Week
December 3  
Course Conclusion; take home final distributed

December 7  
12:30 – 2 pm – Final Exam
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

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

2. Course prefix and number: MUSC 326 (cross-listed with PERF 326)
   Texas Common Course Number: N/A

3. Complete course title: Dance and Identity in the United States
4. Semester credit hours: 03

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

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

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

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

9. Number of students per semester: 200

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

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

12. Date

13. Submitted by:
   Course Instructor
   Date

14. Department Head
   Date

15. College Dean/Designee
   Date

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

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

Core Curriculum

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

Foundational Component Area: 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?

MUSC/PREF 326 Dance and Identity in the United States. Dance embodies a culture’s aesthetics, ideals, and values. It is both a fundamental dimension of human experience for dancers and a way to convey information about this experience to audiences. Beliefs and values incarnated in dance include views of gender relationships, questions of beauty, obligations for transmitting cultural heritage and innovation, and attitudes toward globalization and the nation state to name only a few. This course provides students with vocabulary, methods, and representative examples necessary to explore the intellectual and social work of dance.

Core Objectives

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

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

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

Students must analyze selected works of dance using class vocabulary and methods. Analyses will be written and will include visual, textual, and kinaesthetic materials. Students will complete an ethnographic project requiring them to collect, and analyze field data and will be assessed on the ability to integrate data and theoretical perspectives on dance to come to original conclusions.

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

Written assignments require students to interpret the meaning and significance of key dance examples. Students will be assessed on their accurate use of course vocabulary, the ability to describe movement particulars, and their ability to integrate movement particulars and class vocabulary to come to interpretive conclusions. Presentations require students to integrate written, verbal, and visual communication to convey their arguments about dance’s cultural work in a given context. Students must demonstrate the ability to convey the visual dimensions of movement particulars using the body or technology, the ability to orally deliver organized analyses, and effectively address questions from the audience.

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

This course explicitly addresses the ways U.S. institutions shape and are shaped by dance, including the ways dance becomes intellectual property, the ethical uses of dance material, the ethics and responsibilities of conducting
Texas A&M University

Core Curriculum

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

fieldwork, and the ways dancers respond to specific civic and historical challenges. Students will be assessed on their completion of CITI training, their fieldwork methods as indicated in their ethnographies, and on their abilities to correctly apply Dance Heritage Coalition ethical guidelines for using dance materials.

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

Personal responsibility operates on two levels in this course. It is a content element in examinations of individual artists and choreographers who have used dance to communicate key points of social concern. The ethnography component requires that students make, then reflect on, their own positions as researchers. Results of these reflections will be assessed through exam questions that require students to identify specific concerns of choreographers and dance ethnographers, and the ethical issues in dance as cultural patrimony and intellectual property. Group assignments require members to meet their responsibilities for the components to which they are assigned or face the consequences during class presentations. Assessment of group projects will include rubric for students to rate their collaboration in categories including equity of contribution, quality of discussion and planning, and nature of decision-making.

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/PERF 326 Dance and Identity in the United States

Request for International and Cultural Diversity (ICD) Designation

This course explicitly presents the multiple dimensions of diversity in the contemporary U.S. by focusing on dance. Gender, racial, and cultural diversity are the subject matter of the works that serve as case studies. Able-bodiedness is also explicitly examined. All of the course readings were published within the past 50 years and 85% of the cases examined have been performed within this period. Finally, readings and viewings explicitly address how dancing communities contribute to American pluralism by demonstrating a wide range of aesthetics, body types, choreographic narratives, and representations of American history.
MUSC/PERF 326: Dance and Identity in the United States

Fall, 2013
Dr. J. Hamera, Professor
Phone: 979-845-7938
Email: jhamera@tamu.edu
TR 9:35 – 10:50 am
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment
LAAH 211

Catalog description: Credit 3. Analysis of dance events as complex sites of social action; examines dances performed by diverse groups of people; considers such issues as identity, community, diversity, gender, and representation in the United States.

Prerequisites: Junior or senior classification

Learning Outcomes:

- Students will analyze U.S. dance events as both works of the imagination and as social action, using dance studies theories of identity, community, diversity, gender, and representation.
- Students will be able to identify and discuss examples of key individuals’ and companies’ contributions to dance in the United States.
- Students will successfully complete CITI training to ensure ethical conduct of fieldwork.
- Students will produce an ethnographic account of dance and identity on the TAMU campus or in the surrounding community.
- Students will compare and contrast the ways diverse groups of Americans use dance to articulate collective and individual identity.

Course key questions and presumptions: Materials for this course invite us to examine and productively complicate the seeming self-evidence of the catalog description. What are “dance events” and where do we find them? How do diverse constructions of “dance,” “identity,” and the “United States” cohere or collide on stage, on the page and the screen, in the archive, in everyday routines of practice? When we move, or encounter bodies moving, in any of these locations, what frames and preconceptions also come into view? How does dance “represent” key issues of public life and how do we “represent” dance as it does so? How does dance “work” for those who engage it, and what kinds of work does dance do?

This course presumes an intersectional approach to identity. “Intersectionality” was first used by Kimberle Crenshaw (1989) to address the converging modalities of discrimination and oppression in African American women’s experiences. It demands that we consider multiple overlapping demographic and societal boundaries and hierarchies positioning dancers and spectators in the works we examine. These include,
but are not limited to, age, class, ethnicity, gender, immigrant status, physicality abilities or lack of same, race, and sexuality, as well as spatial and temporal contexts.

**Required Readings**

All required readings and viewings for this course are available through TAMU E-Learning and Media Matrix, or online at the urls given on the syllabus. These are listed under the class period in which they will be discussed; “for discussion” indicates the materials should be prepared for that particular class day. In addition to the required materials listed, students are expected to adhere to the style guide of their choice: APA, Chicago Style, or MLA

**Assignments and Grading**

**Note:** Assignment descriptions, including objectives and evaluation rubrics, will be distributed during the first week of class.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>10</td>
</tr>
<tr>
<td>Probe 1: Dance, Identity, Community</td>
<td>35</td>
</tr>
<tr>
<td>Fieldwork Proposal*</td>
<td>20</td>
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<tr>
<td>*Includes CITI training certificate</td>
<td></td>
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<tr>
<td>Performed Fieldnote</td>
<td>30</td>
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<tr>
<td>Dance Ethnography</td>
<td>50</td>
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<tr>
<td>Probe 2: Dance and/as Critical Conversation**</td>
<td>30 **</td>
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<tr>
<td>**group project</td>
<td></td>
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<tr>
<td>Final Exam</td>
<td>25</td>
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</tbody>
</table>

Total: 200 points

200 - 180 points: A. You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. Your written and oral presentations have been stylistically and grammatically correct, with detailed analyses and appropriate bibliography that reflects considerable independent research. Your participation has evidenced systematic engagement with the course readings. The class learned something valuable from you.

179 – 159 points: B. While you have exceeded expectations on some assignments, there have been a few significant errors, or a number of smaller or recurring ones. Analyses may have been less detailed; written and oral presentations may not demonstrate the level of polish commensurate with “A” work. Participation may have been inconsistent or not substantial, bibliographies may have demonstrated less than thorough searches, or arguments or examples may have lacked needed nuance. This is solid work that has the potential to improve.
158 – 138 points: C. A “C” is average work. You have done what was expected of a student in this course: no more, no less.

137 – 127: D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work to pass this course.

What Does "Class Participation" Mean?

Class participation is respectful of different points of view, is specific, and advances the larger intellectual project of this class. Attendance also affects class participation. It will not be possible to secure full participation credit with more than two unexcused absences. (This does not mean, by the way, that simply showing up for every class insures full credit.) An excused absence is accompanied by Texas A&M University Explanatory Statement for Absence from Class form available at http://attendance.tamu.edu presented immediately upon your return to class, even if the illness or injury results in an absence of less than three days.

Questions about what constitutes an excused absence should be directed to TAMU Student Rule 7: http://student-rules.tamu.edu/rule07

Students are responsible for securing any information missed due to absences or lateness. Repeated tardiness is not acceptable and will be considered as the equivalent of absences if they occur regularly (more than twice) or cause the student to miss more than 20 minutes of class.

Written Assignment Requirements

Grammar and writing style are components of grades for all written assignments, excluding in-class quizzes or exams. Written assignments must include appropriate documentation (APA, Chicago, or MLA) of all sources used. Point deductions will be made for grammar, writing style, and documentation errors in each evaluation category affected. Assignments are due in hard copy at the beginning of the specified class period. No late assignments are accepted without documentation of a clear and compelling emergency.

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**Academic integrity statement.** Academic honesty is of great importance to all students at TAMU. In this and all classes, you must follow the Aggie Honor Code.

**Aggie Honor Code**

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

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System [...]. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M community from the requirements or the processes of the Honor System. For more information, see [http://aggiehonor.tamu.edu](http://aggiehonor.tamu.edu)

**Schedule of Topics and Major Assignments**

**Unit 1: Complicating the Keywords: Intersections of “Dance,” “Identity,” and “United States”**

**Week 1**

August 27  
Course Introduction

August 29  
What do we talk about when we talk about dance? For discussion:
  
  
  
  

**Week 2**

September 3  
Dance, identity, community – How does this work? For discussion:
  
  

**September 5**  
Dance, identity, community – Technologies of community  
For discussion:
TAMU Media Matrix: Selected Thriller “How to” examples and flash mobs; selected Jackson State U Prancing J-Settes videos; J-Setter competition (Detroit) video

**Week 3**
**September 10**
What do we talk about when we talk about dance and identity?
For discussion:

**September 12**
What do we talk about when we talk about dance and identity and/as/in the U.S.?
For discussion:

**Week 4**
**September 17**
Presentations - Probe 1

**September 19**
Presentations - Probe 1

**Unit 2: Researching Dance and Identity in the U.S.**

**Week 5**
**September 25**
Who Owns Dance?
For discussion:

**September 26**
Dance Ethnography – How Tos: The Ethics of Research

**Complete CITI Training this weekend.**

**Week 6**

**October 1** Dance Ethnography – How Tos: Research Practices

For discussion:


**CITI Training Certificate Due Today.**

**October 3** Dance Ethnography and/as Identity: Zora Neale Hurston on Stage and in the Archive

For discussion:


**Fieldwork proposal due today.**

**Week 7**

**October 8** Traces of dance in archives: Bella Lewitzky, dance reconstruction, and activist identities

For discussion:

Blackboard folder: Selected writings of, and press clippings about, Bella Lewitzky, *Bella Lewitzky Papers, University of Southern California*

Blackboard folder: Excerpts from Bella Lewitzky’s FBI File


“Reconstructing the Beloved”: [http://www.youtube.com/watch?v=VlnTyKX-UX4](http://www.youtube.com/watch?v=VlnTyKX-UX4)

**October 10** Representing dancing selves and communities

For discussion:


**Week 8**

**October 15** Making Writing Move/Moving Writing

**Studio Session:** Class meets in LAAH 110.
Unit 3: Dance as “American” Identity

October 17  Manly Dancing and “Other” Bodies
For discussion:

Week 9
October 22  Dancing Modernity
For discussion:

Media Matrix: Appalachian Spring
“Glimpses of Isadora Duncan”: http://www.youtube.com/watch?v=9NPhn5pdVIE
“The Emperor Jones” [Limón company]:
http://www.youtube.com/watch?v=xexMV3gDM1K1&list=UUozY4d2eCVG8yxRh3lZ-12A&index=1
“Pearl Primus: Anthropologist, Dancer, and Pioneer”:
http://www.youtube.com/watch?v=PGgQrljLORZ0
“1948 Eddie Condon Floor Show - Conga Drums”:
http://www.youtube.com/watch?annotation_id=annotation_96082&feature=iv&src_v id=PGgQrljLORZ0&v=rxJGugk9lK8

October 24  “Official African American Culture”
For discussion:
Media Matrix: Revelations and The Lark Ascending

KST Moves: “Kyle Abraham’s Radio Show Work in Progress” [excerpted]:
http://www.youtube.com/watch?v=Lkz2ktzRyWU

Abraham in Motion: “The Radio Show” [excerpted]:
http://www.youtube.com/watch?v=fhHHzxA0c3U

Week 10
October 29  Fieldnote Presentations

October 31  Fieldnote Presentations
Week 11
**November 5**  Producing Hawaii-ness in Performance
For discussion:
2012 Merrie Monarch Festival - Wahine of Halau Hula 'O Hokulani - Hula Auana
- "Nene'u": [http://www.youtube.com/watch?v=4dH42J0S2sQ](http://www.youtube.com/watch?v=4dH42J0S2sQ)
  Halau I Ka Wekiu - Merrie Monarch 2012 (Kane Auana):
  [http://www.youtube.com/watch?v=xDgs1E2T1Vk](http://www.youtube.com/watch?v=xDgs1E2T1Vk)

**November 7**  Tēp and Race
For discussion:
Media Matrix: *Juba! Masters of Tap & Percussive Dance*  
*Talking Feet: Solo Southern Dance: Buck, Flatfoot and Tap*


**Dance Ethnography due.**

**Unit 4: Course Synthesis: The Work of Dance Front Stage and Back Stage**

**Week 12**
**November 12**  The Making of Martha Graham
For discussion:
Blackboard folder: Graham reviews
Media Matrix: *Martha Graham in Performance*

**November 14**  (Re-)located Traditions – Indian Dance
**Studio Session:**  Class meets in LAAH 110.
For discussion:
Week 13
November 19  At Home in Ballet
For discussion:

November 21  Presentations – Probe 2

Week 14
November 26  Presentations – Probe 2

November 28  No class today. Campus closed.

Redefined Week
December 3  Course Conclusion; take home final distributed

December 7  12:30 – 2 pm – (Final Exam Schedule): Final Exam Due!
Texas A&M University

Core Curriculum Cover Sheet

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

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

2. Course prefix and number: PERF 325
   Cross-list: MUSC 325

3. Texas Common Course Number: N/A

4. Complete course title: Dance in World Cultures

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 □

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

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

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

10. Number of students per semester: 200

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

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

12. Submitted by:

   Course Instructor

   Approvals:

   Claudia Nelson

13. Date

14. Department Head

   Date 4/1/13

15. College Dean/Designee

   Date 4/1/13

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: 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?

MUSC/PERF 325 Dance in World Cultures: Dance embodies a culture’s aesthetics, ideals, and values. It is both a fundamental dimension of human experience for dancers and a way to convey information about this experience to audiences. Beliefs and values incarnated in dance include views of gender relationships, questions of beauty, obligations for transmitting cultural heritage and innovation, and attitudes toward globalization and the nation state to name only a few. This course provides students with vocabulary, methods, and representative examples necessary to explore the intellectual and social work of dance.

Core Objectives

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

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

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

Students must analyze selected works of dance using class vocabulary and methods. Analyses will be written and students must describe and interpret the visual, textual, and kinesthetic elements of dance in all assignments. Students must synthesize information from multiple case studies to formulate conclusions about dance’s cultural work, which will be assessed through the probes and take home final. Assessment criteria are: successful comparison and contrast of dance’s function in two cultures, correct application of course vocabulary, and effective analysis of the vocabulary itself as a tool for examining dance’s social work.

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

Written assignments require students to interpret the meaning and significance of key dance examples. Students will be assessed on their accurate use of course vocabulary, the ability to describe movement particulars, and their ability to integrate movement particulars and class vocabulary to come to interpretive conclusions. Presentations require students to integrate written, verbal, and visual communication to convey their arguments about dance’s cultural work in a given context. Students must demonstrate the ability to convey the visual dimensions of movement particulars using the body or technology, the ability to orally deliver organized analyses, and effectively address questions from the audience.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

This course includes discussions about dance as cultural property and ethics of using cultural and intercultural forms. It emphasizes that understanding dance in specific cultural contexts is a dimension of intercultural competence. It explicitly examines the role of dance in maintaining regional, national, and global communities. Probe 1, 2, and 3 and the midterm exam will assess this dimension by requiring students to successfully apply Dance Heritage Coalition criteria for ethics to scenarios involving global and intercultural dance, demonstrating both an understanding of these criteria and the ability to apply them to a range of scenarios.

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

Personal responsibility operates on two levels in this course. It is a content element in examinations of individual artists and choreographers who have used dance to communicate key points of social concern. In numerous readings emphasizing dance as cultural patrimony and intellectual property, it requires students to think about the ethical dimensions and consequences of cultural appropriation. Results of these reflections will be assessed through exam questions that require students to identify specific concerns of choreographers and the ethical issues in dance as cultural patrimony and intellectual property. Group assignments require members to meet their responsibilities for the components to which they are assigned or face the consequences during class presentations. Assessment of group projects will include rubric for students to rate their collaboration in categories including equity of contribution, quality of discussion and planning, and nature of decision-making.

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/PERF 325 Dance in World Cultures

Request for International and Cultural Diversity (ICD) Designation

MUSC/PERF 325 requires readings and viewings of dance from a wide range of nations, regions, and ethnic groups. Some readings detail the history of particular dance forms but all readings and viewing examples are from the past 50 years. Global awareness of concert and vernacular dance forms, and the circulation of those forms, is an explicit topic of the course.
MUSC/PERF 325: Dance in World Cultures

Fall, 2013  
Dr. J. Hamera, Professor  
Phone: 979-845-7938  
Email: jhamera@tamu.edu  
TR 9:35 – 10:50 am  
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment  
LAAH 211

Catalog description: Credit: 3. Examination of international relationships between dance, culture, identity, gender, youth and politics; relationships between dancing, gender and politics in specific cultures and in globalization; variety of dance practices across the globe. Prerequisite: Junior or senior classification.

Prerequisites: Junior or senior classification

Learning Outcomes:

- Analyze selected dance events as both works of the imagination and as social action, using dance studies theories of identity, community, diversity, gender, and representation.
- Identify and discuss examples of key individuals’ and companies’ contributions to concert and vernacular dances in selected world cultures.
- Discuss international relationships between vernacular dance forms as these circulate in the context of globalization.
- Compare and contrast the ways diverse groups of dancers use dance to articulate collective and individual identity.

Required Readings


All other required readings and viewings for this course are available through TAMU E-Learning and Media Matrix, or online at the urls given on the syllabus. Full citations are included with each reading. Required readings/viewings are listed under the class period in which they will be discussed; “for discussion” indicates the materials should be prepared for that particular class day. In addition to the required materials listed, students are expected to adhere to the style guide of their choice: APA, Chicago Style, or MLA
Assignments and Grading

Note: Assignment descriptions, including objectives and evaluation rubrics, will be distributed during the first week of class.

- Class participation: 10 points
- Presentations - Probe 1: 35 points
- Midterm Exam: 30 points
- Presentation - Probe 2: 40 points**
- Presentations - Probe 3: 50 points**
- Final Exam: 35 points

** group projects

Total: 200 points

200 - 180 points: A. You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. Your written and oral presentations have been stylistically and grammatically correct, with detailed analyses and appropriate bibliography that reflects considerable independent research. Your participation has evidenced systematic engagement with the course readings. The class learned something valuable from you.

179 - 159 points: B. While you have exceeded expectations on some assignments, there have been a few significant errors, or a number of smaller or recurring ones. Analyses may have been less detailed; written and oral presentations may not demonstrate the level of polish commensurate with “A” work. Participation may have been inconsistent or not substantial; bibliographies may have demonstrated less than thorough searches, or arguments or examples may have lacked needed nuance. This is solid work that has the potential to improve.

158 - 138 points: C. A “C” is average work. You have done what was expected of a student in this course: no more, no less.

137 - 127: D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work, or work of sufficient quality, to pass this course.

What Does "Class Participation" Mean?

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Schedule of Topics and Major Assignments

Unit 1: Vocabulary and Issues in Global Dance Studies

**Week 1**
August 27  Course Introduction

August 29  What do we mean when we talk about “worlding” dance?
For discussion:

**Week 2**
September 3  Refining Our Terms – Issues in World Dance
For discussion:

September 5  Dance and/in global circulation: Bharata Natyam
For discussion:
*Worlding Dance*, 53 – 75.

**Week 3**
September 10  Dance and/in global circulation: Tango
For discussion:
Marta E. Savigliano, “Exotic Encounters,” *Tango and the Political Economy of Passion*. (TAMU e-learning)
Tango media module (TAMU e-learning)

September 12  For discussion: Youtube and the global circulation of dance
Miller, Kiri, “Amateur to Amateur,” *Playing Along: Digital Games, Youtube, and Virtual Performance*. (TAMU e-learning)
“Global How-Tos” media module (TAMU e-learning)

**Week 4**
September 17  Presentations - Probe 1
September 19  Presentations - Probe 1
Unit 2: Gender, Culture, and Politics in Dance – Examples from the Diaspora

**Week 5**

**September 25**
Case Study 1: Cambodian Classical Dance
For discussion:
- Selections from Toni Samantha Phim and Ashley Thompson, *Dance in Cambodia*, TAMU e-learning
- Cambodian Classical Dance module, TAMU Media Matrix

**September 26**
Cambodian Classical Dance – Displacements and Continuities
For discussion:
- Judith Hamer, “‘Saving’ Khmer Classical Dance in Long Beach,” TAMU e-learning
- Sophiline Shapiro module, TAMU Media Matrix

**Week 6**

**October 1**
Case Study 2: African Diaspora Dance
For discussion:
- Brenda Dixon Gottschild, “Latitude III,” TAMU e-learning
- “First Premises of an Africanist Aesthetic,” TAMU e-learning
- *From Mambo to Hip Hop*, TAMU Media Matrix

**October 3**
African Diaspora Dance, continued.
For discussion:
- Anthea Kraut, “Choreography and the Folk,” TAMU e-learning
- Bahamanian Fire Dance module, TAMU Media Matrix

**Week 7**

**October 8**
African Diaspora Dance, continued
For discussion:
- Brenda Dixon Gottschild, “Barefoot and Hot, Sneakered and Cool,” TAMU e-learning

**October 10**
Midterm Exam

**Week 8**

**October 15**
Case Study 3: Philippine Dance: Ethnography and Choreography
For discussion:
- Sally Ness, “Customers and Performers,” TAMU e-learning
- Tindern Sinulog module in TAMU Media Matrix
October 17  Philippine Dance, Gender Trouble, and Diaspora
For discussion:
Patrick Alcedo, “Sacred Camp,” TAMU e-learning
-----  *Ati-Atihan: Mother of Philippine Festivals*, TAMU Media Matrix

Week 9
October 22  Case Study 4: Butoh, Masculinity, and Global Modernism
For discussion:
Tatsumi Hijikata, “Manifestoes,” TAMU e-learning
Butoh module, TAMU Media Matrix

October 24  The “Global Alchemy” of Butoh
For discussion:
Sonda Fraleigh, “Is Butoh a Philosophy?” TAMU e-learning
Naoyuki Oguri module, TAMU Media Matrix

Week 10
October 29  Presentation/Probe 2

October 31  Presentation/Probe 2

Unit 3: Dancing Indigeneity, Performing Politics

Week 11
November 5  Indigeneity as Local/Global “Movement”
For discussion:
Jacqueline Shea Murphy, “Mobilizing (in) the Archive,” *Worlding Dance*, 32 – 52.
*Kcha:wi* module in TAMU Media Matrix

November 7  Producing Hawai’i-ness in Performance
For discussion:
Adria L. Imada, “‘Hula Queens’ and ‘Cinderellas’: Imagined Intimacy in the
Empire,” *Aloha America: Hula Circuits Through the U.S. Empire* (Durham: Duke
2012 Merric Monarch Festival - Wuhine of Halau Hula ‘O Hokulani - Hula Auana
- ‘Nene’u’
http://www.youtube.com/watch?v=4dH42j0S2aQ
Halau I Ka Wekia - Merric Monarch 2012 (Kane Auana):
http://www.youtube.com/watch?v=xOgs1E2T1Vk
Week 12
November 12  Danza Azteca
For discussion:
Elisa Diana Huerta, “Embodied Recuperations: Performance, Indigeneity, and
Danza Azteca,” TAMU e-learning
Danza Azteca Calpulli Mexihca of San Diego, California
www.youtube.com/watch?v=1kg77ZYS390
Danza Azteca Quetzaltzalatl
www.youtube.com/watch?v=G872KWS8J58
Danza Azteca de Anahuac
www.youtube.com/watch?v=-1Zcz94sfE4

November 14  Dance and Ethnic Transmigration
For discussion:
Kimberly DaCosta Holton, “Dancing along the In-Between: Folklore
Performance and Transmigration in Newark, New Jersey,” TAMU e-learning
Rancho Folklorico module, TAMU Media Matrix

Week 13
November 19  Youth, gender, and national identity in Nordic Dance
For discussion:
Petri Hoppu, “National Dances and Popular Education - The Formation of the
Folk Dance Canon in Norden,” TAMU e-learning
Norden module, TAMU Media Matrix

November 21  Presentations - Probe 3

Week 14
November 26  Presentations - Probe 3
November 28  No class today. Campus closed.

Redefined Week
December 3  Course Conclusion; take home final distributed

December 7  12:30 – 2 pm – Final Exam
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

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

2. Course prefix and number: PERF 326 (cross-listed with MUSC 326)
   Texas Common Course Number: N/A

4. Complete course title: Dance and Identity in the United States
   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 - 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? Once per year

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

10. Number of students per semester: 200

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

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

13. Submitted by:
   Course Instructor
   Date

   Approvals:
   Name
   Date

14. Department Head
   Date

15. College Dean/Designee
   Date

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

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

Core Curriculum

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

Foundational Component Area: 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?

MUSC/PERF 326 Dance and Identity in the United States. Dance embodies a culture’s aesthetics, ideals, and values. It is both a fundamental dimension of human experience for dancers and a way to convey information about this experience to audiences. Beliefs and values incarnated in dance include views of gender relationships, questions of beauty, obligations for transmitting cultural heritage and innovation, and attitudes toward globalization and the nation state to name only a few. This course provides students with vocabulary, methods, and representative examples necessary to explore the intellectual and social work of dance.

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Core Objectives

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

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

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

Students must analyze selected works of dance using class vocabulary and methods. Analyses will be written and will include visual, textual, and aesthetic materials. Students will complete an ethnographic project requiring them to collect, and analyze field data and will be assessed on the ability to integrate data and theoretical perspectives on dance to come to original conclusions.

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

Written assignments require students to interpret the meaning and significance of key dance examples. Students will be assessed on their accurate use of course vocabulary, the ability to describe movement particulars, and their ability to integrate movement particulars and class vocabulary to come to interpretive conclusions. Presentations require students to integrate written, verbal, and visual communication to convey their arguments about dance’s cultural work in a given context. Students must demonstrate the ability to convey the visual dimensions of movement particulars using the body or technology, the ability to orally deliver organized analyses, and effectively address questions from the audience.

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

This course explicitly addresses the ways U.S. institutions shape and are shaped by dance, including the ways dance becomes intellectual property, the ethical uses of dance material, the ethics and responsibilities of conducting
Personal Responsibility (to include the ability to connect choices, actions and consequences to ethical decision-making):

Personal responsibility operates on two levels in this course. It is a content element in examinations of individual artists and choreographers who have used dance to communicate key points of social concern. The ethnography component requires that students make, then reflect on, their own positions as researchers. Results of these reflections will be assessed through exam questions that require students to identify specific concerns of choreographers and dance ethnographers, and the ethical issues in dance as cultural patrimony and intellectual property. Group assignments require members to meet their responsibilities for the components to which they are assigned or face the consequences during class presentations. Assessment of group projects will include rubric for students to rate their collaboration in categories including equity of contribution, quality of discussion and planning, and nature of decision-making.

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/PERF 326 Dance and Identity in the United States

Request for International and Cultural Diversity (ICD) Designation

This course explicitly presents the multiple dimensions of diversity in the contemporary U.S. by focusing on dance. Gender, racial, and cultural diversity are the subject matter of the works that serve as case studies. Able-bodiedness is also explicitly examined. All of the course readings were published within the past 50 years and 85% of the cases examined have been performed within this period. Finally, readings and viewings explicitly address how dancing communities contribute to American pluralism by demonstrating a wide range of aesthetics, body types, choreographic narratives, and representations of American history.
MUSC/PERF 326: Dance and Identity in the United States

Fall, 2013
Dr. J. Hamera, Professor
Phone: 979-845-7938
Email: jhamera@tamu.edu
TR 9:35 – 10:50 am
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment
LAAH 211

Catalog description: Credit 3. Analysis of dance events as complex sites of social action; examines dances performed by diverse groups of people; considers such issues as identity, community, diversity, gender, and representation in the United States.

Prerequisites: Junior or senior classification

Learning Outcomes:

- Students will analyze U.S. dance events as both works of the imagination and as social action, using dance studies theories of identity, community, diversity, gender, and representation.
- Students will be able to identify and discuss examples of key individuals’ and companies’ contributions to dance in the United States.
- Students will successfully complete CITI training to ensure ethical conduct of fieldwork.
- Students will produce an ethnographic account of dance and identity on the TAMU campus or in the surrounding community.
- Students will compare and contrast the ways diverse groups of Americans use dance to articulate collective and individual identity.

Course key questions and presumptions: Materials for this course invite us to examine and productively complicate the seeming self-evidence of the catalog description. What are “dance events” and where do we find them? How do diverse constructions of “dance,” “identity,” and the “United States” cohere or collide on stage, on the page and the screen, in the archive, in everyday routines of practice? When we move, or encounter bodies moving, in any of these locations, what frames and preconceptions also come into view? How does dance “represent” key issues of public life and how do we “represent” dance as it does so? How does dance “work” for those who engage it, and what kinds of work does dance do?

This course presumes an intersectional approach to identity. “Intersectionality” was first used by Kimberle Crenshaw (1989) to address the converging modalities of discrimination and oppression in African American women’s experiences. It demands that we consider multiple overlapping demographic and societal boundaries and hierarchies positioning dancers and spectators in the works we examine. These include,
but are not limited to, age, class, ethnicity, gender, immigrant status, physicality abilities or lack of same, race, and sexuality, as well as spatial and temporal contexts.

**Required Readings**

All required readings and viewings for this course are available through TAMU E-Learning and Media Matrix, or online at the urls given on the syllabus. These are listed under the class period in which they will be discussed; “for discussion” indicates the materials should be prepared for that particular class day. In addition to the required materials listed, students are expected to adhere to the style guide of their choice: APA, Chicago Style, or MLA

**Assignments and Grading**

**Note:** Assignment descriptions, including objectives and evaluation rubrics, will be distributed during the first week of class.

<table>
<thead>
<tr>
<th>Class participation</th>
<th>10 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Probe 1: Dance, Identity, Community</td>
<td>35 points</td>
</tr>
<tr>
<td>Fieldwork Proposal*</td>
<td>20 points*</td>
</tr>
<tr>
<td>*Includes CITI training certificate</td>
<td></td>
</tr>
<tr>
<td>Performed Fieldnote</td>
<td>30 points</td>
</tr>
<tr>
<td>Dance Ethnography</td>
<td>50 points</td>
</tr>
<tr>
<td>Probe 2: Dance and/as Critical Conversation**</td>
<td>30 points**</td>
</tr>
<tr>
<td>**group project</td>
<td></td>
</tr>
<tr>
<td>Final Exam</td>
<td>25 points</td>
</tr>
</tbody>
</table>

Total: 200 points

200 - 180 points: A. You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. Your written and oral presentations have been stylistically and grammatically correct, with detailed analyses and appropriate bibliography that reflects considerable independent research. Your participation has evidenced systematic engagement with the course readings. The class learned something valuable from you.

179 – 159 points: B. While you have exceeded expectations on some assignments, there have been a few significant errors, or a number of smaller or recurring ones. Analyses may have been less detailed; written and oral presentations may not demonstrate the level of polish commensurate with “A” work. Participation may have been inconsistent or not substantial, bibliographies may have demonstrated less than thorough searches, or arguments or examples may have lacked needed nuance. This is solid work that has the potential to improve.
158 – 138 points: C. A “C” is average work. You have done what was expected of a student in this course: no more, no less.

137 – 127: D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work to pass this course.

**What Does "Class Participation" Mean?**

Class participation is respectful of different points of view, is specific, and advances the larger intellectual project of this class. Attendance also affects class participation. *It will not be possible to secure full participation credit with more than two unexcused absences.* (This does not mean, by the way, that simply showing up for every class insures full credit.) An excused absence is accompanied by Texas A&M University Explanatory Statement for Absence from Class form available at [http://attendance.tamu.edu](http://attendance.tamu.edu) presented immediately upon your return to class, even if the illness or injury results in an absence of less than three days.

Questions about what constitutes an excused absence should be directed to TAMU Student Rule 7: [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)

Students are responsible for securing any information missed due to absences or lateness. **Repeated tardiness is not acceptable and will be considered as the equivalent of absences if they occur regularly (more than twice) or cause the student to miss more than 20 minutes of class.**

**Written Assignment Requirements**

Grammar and writing style are components of grades for all written assignments, excluding in-class quizzes or exams. Written assignments must include appropriate documentation (APA, Chicago, or MLA) of all sources used. Point deductions will be made for grammar, writing style, and documentation errors in each evaluation category affected. Assignments are due in hard copy at the beginning of the specified class period. **No late assignments are accepted without documentation of a clear and compelling emergency.**

**Americans with Disabilities Act (ADA) Policy Statement.** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit [http://disability.tamu.edu](http://disability.tamu.edu).
Academic integrity statement. Academic honesty is of great importance to all students at TAMU. In this and all classes, you must follow the Aggie Honor Code.

Aggie Honor Code

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

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

Schedule of Topics and Major Assignments

Unit 1: Complicating the Keywords: Intersections of “Dance,” “Identity,” and “United States”

Week 1
August 27 Course Introduction

August 29 What do we talk about when we talk about dance?
For discussion:

Week 2
September 3 Dance, identity, community – How does this work?
For discussion:

September 5 Dance, identity, community – Technologies of community
For discussion:
TAMU Media Matrix: Selected Thriller “How to” examples and flash mobs; selected Jackson State U Prancing J-Settes videos; J-Setter competition (Detroit) video

**Week 3**

**September 10**
What do we talk about when we talk about dance and identity?
For discussion:

**September 12**
What do we talk about when we talk about dance and identity and/as/in the U.S.?
For discussion:

**Week 4**

**September 17**
Presentations - Probe 1

**September 19**
Presentations - Probe 1

**Unit 2: Researching Dance and Identity in the U.S.**

**Week 5**

**September 25**
Who Owns Dance?
For discussion:

**September 26**
Dance Ethnography – How Tos: The Ethics of Research
For discussion:

Complete CITI Training this weekend.

**Week 6**

**October 1**
Dance Ethnography – How Tos: Research Practices  
For discussion:  

CITI Training Certificate Due Today.

**October 3**
Dance Ethnography and/as Identity: Zora Neale Hurston on Stage and in the Archive  
For discussion:  

Fieldwork proposal due today.

**Week 7**

**October 8**
Traces of dance in archives: Bella Lewitzky, dance reconstruction, and activist identities  
For discussion:  
Blackboard folder: Selected writings of, and press clippings about, Bella Lewitzky, *Bella Lewitzky Papers, University of Southern California*  
Blackboard folder: Excerpts from Bella Lewitzky’s FBI File  
“Bella Lewitzky: Dance – A Motion Space Time Art Form,” http://sma.scian.edu/subclip/0381_lewitzky_bella-03-09-88-clip_2354/  
“Reconstructing the Beloved”: http://www.youtube.com/watch?v=VlnTyKX-UX4

**October 10**
Representing dancing selves and communities  
For discussion:  

**Week 8**

**October 15**
Making Writing Move/Moving Writing  
**Studio Session:** Class meets in LAAH 110.
Unit 3: Dance as “American” Identity

October 17  Manly Dancing and “Other” Bodies
For discussion:

Week 9

October 22  Dancing Modernity
For discussion:

Media Matrix: Appalachian Spring

“Glimpses of Isadora Duncan”: http://www.youtube.com/watch?v=9NPbn5pdViE

“The Emperor Jones” [Limón company]:
http://www.youtube.com/watch?v=xeMV3gDM1K1&list=UUozY4d2cCVG8yxRh3lZ-I2A&index=1

“Pearl Primus: Anthropologist, Dancer, and Pioneer”:
http://www.youtube.com/watch?v=PGgQrjLORZ0

“1948 Eddie Condon Floor Show - Conga Drums”:
http://www.youtube.com/watch?annotation_id=annotation_96082&feature=iv&src_v_id=PGgQrjLORZ0&v=rxJGugk9IK8

October 24  “Official African American Culture”
For discussion:

Media Matrix: Revelations and The Lark Ascending

Artburst, “Interview: Kyle Abraham and His Radio Show”:
http://artburstmiami.com/2012/03/29/interview-kyle-abraham-and-his-radio-show/

KST Moves: “Kyle Abraham’s Radio Show Work in Progress” [excerpted]:
http://www.youtube.com/watch?v=Lkz2ktzRyWU

Abraham in Motion: “The Radio Show” [excerpted]:
http://www.youtube.com/watch?v=fhHHzxAOc3U

Week 10

October 29  Fieldnote Presentations

October 31  Fieldnote Presentations
Week 11

November 5  Producing Hawaiia-ness in Performance
For discussion:

2012 Merrle Monarch Festival - Wahine of Halau Hula 'O Hokulani - Hula Auana
- "Nene'u": http://www.youtube.com/watch?v=4dfI42J0S2sQ
- Halau I Ka Wekiu - Merrie Monarch 2012 (Kane Auana): http://www.youtube.com/watch?v=xDgs1E2TIVk

November 7  Tap and Race
For discussion:


Media Matrix: *Juba! Masters of Tap & Percussive Dance*
*Talking Feet: Solo Southern Dance: Buck, Flatfoot and Tap*


Dance Ethnography due.

**Unit 4: Course Synthesis: The Work of Dance Front Stage and Back Stage**

Week 12

November 12  The Making of Martha Graham
For discussion:

Blackboard folder: Graham reviews
Media Matrix: *Martha Graham in Performance*

November 14  (Re-)located Traditions – Indian Dance

**Studio Session: Class meets in LAAH 110.**
For discussion:
Week 13
November 19        At Home in Ballet

For discussion:

November 21       Presentations – Probe 2

Week 14
November 26        Presentations – Probe 2

November 28        No class today. Campus closed.

Redefined Week
December 3        Course Conclusion; take home final distributed

December 7 12:30 – 2 pm – (Final Exam Schedule): Final Exam Due!
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): Religious Studies Interdisciplinary Program

2. Course prefix and number: RELS 312

3. Texas Common Course Number: New course


5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester: 1

10. Number of students per semester: 30

11. Historic annual enrollment for the last three years: New course

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
   - [Date]: April 23, 2013

14. Approvals:
   - [Signature]
   - Department Head
   - [Date]: 4/24/13

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
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.

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?

Across cultures and throughout history, people have developed contemplative practices through which they try to understand the human condition. In this course, we study those practices in modern societies. In wired, interconnected, fast-paced, performance-oriented societies, how do people cultivate stillness, solitude, and introspection? To what ends? What is the value of such practices in modern societies? This course analyzes philosophical ideas, religious beliefs, artistic expressions, and social values associated with contemplative practices, such as “mindfulness.” The course assesses how contemplative practices express human experience by countering the pressures of modern life, and how these practices affect human experience by cultivating specific mental and physical capacities. The course material shows students how people use contemplative practices to generate creative expressions (such as dance), enhance social consciousness (such as the cultivation of compassion), increase intellectual productivity (in business, government, and education), and improve health (medical applications of contemplative practices).

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 is built into the course. Contemplative Practices in the Modern World asks students to think in new ways about a topic (contemplation) they might never have encountered or thought about. Students will formulate questions, analyze their observations, critically evaluate readings and research, and synthesize information in a final paper as well as in shorter papers and class discussions. Students may also use critical first-person analysis based on perspectives offered in course readings, as well as third-person analysis. The course asks students to critique the readings and compare different contemplative practices, rather than accept any practice or perspective, to identify contradictions in the goals of specific practices, and to critically examine seemingly contradictory applications of contemplation.

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

By design, this course requires developing and expressing ideas in writing. Students write 10 reflection papers in class and compose 3 short (3 page) papers that build the foundation for their final paper. In the final paper, students interpret or analyze a contemplative practice using critical thinking skills. Small group discussions, as well as discussions led by the instructor, are part of each class session. Discussion sessions allow students to
Texas A&M University

Core Curriculum

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

express ideas verbally. A final presentation of their work in the last week of classes (Unit IV) ensures that students communicate with their peers. Students will include visual images in their presentations (powerpoint, photographs, film, demonstrations, websites, diagrams, etc.).

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

Contemplative practices in the modern world tend to emphasize social and personal responsibility. That emphasis is one of the reasons I chose to design a course on contemplative practices for the TAMU core curriculum. The course is organized so that students can study the techniques and goals of specific contemplative practices along with the social contexts in which people practice contemplation. Weekly topics in Unit III examine different uses of contemplative practices: education, health, global and local citizenship, business, and religion. These uses put the practice of contemplation in the context of social responsibility. Specific practices studied in Unit II come from different regions of the world: Asia, the Middle East, Europe, the United States and from different religious or social traditions. Studying the origins of contemplative practices in specific cultural contexts is intended to increase students’ intercultural competence. The readings selected for this course focus on the use of contemplative practice as a form of engagement with society and culture and emphasize contemplative practice as cross-cultural.

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

No dictum is more central to the process of ethical decision-making than the ancient Greek maxim inscribed in the Temple at Delphi, “know thyself.” Contemplation, in its many and varied forms, is one of the ways people try to know, or understand, themselves as ethical beings. The range of contemplative practices and uses of contemplation covered in this course introduces students to some of the ways human beings have sought knowledge of themselves and the world around them. The optional practicum component of this course (see last bullet under Final Paper) gives students the chance to put some of the analytical, interpretive, and critical work they are doing for the class into practice if they choose to do so. In this course, students study directly the ways contemplative practices increase people’s capacity for ethical action (e.g., compassion) and cultivate the ability to reflect on thoughts and actions.

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

RELS 312: Contemplative Practices in the Modern World

Request for International and Cultural Diversity (ICD) Designation

Contemplative Practices in the Modern World examines the various ways people practice meditation and other contemplative activities. The course asks: how is meditation universal and culturally specific? The course gives students background so they can see the culturally specific origins of modern contemplative practices such as “mindfulness.” The course covers Sufi meditation (Middle East), hatha yoga and pranayama (India), Theravada Buddhism (Thailand, South Asia), Tibetan Buddhism (Tibet) and Zen Buddhism (Japan), prayer in Christianity and Judaism, and Indian theories of mind. The course emphasizes cultural hybridity in the last 50 years as it covers the transmission of meditative techniques from East to West, differences in approaches to mind and body across cultural traditions, and why some modern contemplative practices strip away cultural specificity while others exoticize the cultural origins of contemplative practices. The course presents a cross-cultural assessment of Asian, Middle Eastern, and Western meditation techniques in the modern world.
Contemplative Practices in Contemporary Societies
Religious Studies (RELS) 312
Spring 2014

Instructor: Donnalee Dox
Instructor office: 304 Bolton Hall
Instructor contact: dox@tamu.edu
Office hours: T/Th 11:00-12:30 and by appointment

Meeting time: T/Th 9:35-10:50
Meeting place: TBA

Core area: Language, Philosophy & Culture
Fulfills International and Cultural Diversity

Prerequisites: Junior or Senior Classification, or approval of instructor.

Catalog course description:
Interdisciplinary approach to examining contemplative practices: origins in philosophy and religious traditions, goals and techniques of contemplation, contemplation in relation to cultural and social problems or needs.

Objectives
- Introduce students to ways people in modern societies practice contemplation.
- Answer the question: What values do modern societies place on solitude, introspection, and contemplation?
- Analyze philosophical, religious, and epistemological underpinnings for contemplative practices.
- Consider cultural contexts in which contemplation is practiced, and how contemplation is valued or devalued in those contexts.
- Explore what mental and physical capacities contemplative practices develop and how those capacities serve or do not serve living in the modern world.

Design of the course
- Component 1. Develop skills in observation. Students will analyze the culture around them for diverse ways people define and practice contemplation.
- Component 2. Introduce students to research in the emerging field of contemplative studies and analyze this research.
- Component 3. Apply knowledge by engaging in a contemplative practice (optional) and analyzing contemplative practices in writing.

Learning outcomes
- Develop personal and social responsibility for living in a diverse world by analyzing diverse approaches to the concept of an "inner life."
- Develop intellectual and practical skills essential for all learning by exploring cognitive resources cultivated in contemplative practices.
- Develop ability to apply critical first-person analysis as well as third-person analysis to observations of modern culture and society.
- Develop mental flexibility required for reflection and critical thinking by evaluating disciplinary approaches to a topic.

Required activities:
• Three short papers that synthesize course material and tie course material to final paper. These papers form the basis for your final paper. 100 points each (minimum 3 pages)
• Final paper: case study of a modern contemplative practice or issue related to contemplative practices based on the three short papers. 100 points (minimum 10 pages)
• Ten in-class writing exercises in response to the day's questions. 100 points (10 points each)

Required Texts
• All other assigned readings available in eLearning (http://mediamatrix.tamu.edu)
• Visual material available on Mediamatrix (http://mediamatrix.tamu.edu)

Grading scale:
A=450-500 Exceptional ability to conceptualize and present ideas; effort beyond meeting basic criteria; you have sought out new ideas and information; your work is thorough and original; your work shows initiative and imagination; there are few to no errors in your written work; overall your work shows a trajectory of development and growth. You have exceeded expectations for research, writing, or speaking at the upper division level in a Research I university.
B=400-449 Solid work; meets basic requirements; evident language competency; few errors; you are able to engage but generally do not go beyond information and ideas readily accessible through class, readings, and discussions. Your research, writing, and speaking are commensurate with upper division standing in a Research I university.
C=350-399 Marginal work; writing assignments and discussions demonstrate limited ability or effort to engage ideas and information; written assignments have many errors (sentence structure, spelling, grammar, etc.) and/or are underprepared. Your research, writing, and speaking are slightly below expectations for students with upper division standing in a Research I university and should be improved with additional effort.
D=300-349 Quantity and quality of work falls far below the expectations of upper division students in a Research I university. You are either not expending enough effort or you need help to accomplish the work required.
F=below 300 Usually the result of missing work, missed classes, lack of preparation, inattention, unwillingness to engage, etc...

Writing Assignments:
In-class writing
• Over the course of the semester, 15-20 minutes of 10 class sessions will be devoted to in-class writing and small-group discussion of what you have written. In-class writings are your reflections on questions posed in the previous class. In-class writing days may not be announced advance. You must be present to write. See Student Rule 7 http://student rules.tamu.edu/rule07
Short papers
• In each of these three papers, synthesize and analyze the class work we have done in relation to the contemplative practice or topic you have chosen to research. Short papers may include questions you have, aspects of the material that interest you, reflections on the place of contemplation in modern culture, etc. These papers allow you to explore the topic you have chosen for your final paper. You may incorporate material from these papers in your final paper.

See next page
Final Paper

- Case study of a modern, contemplative practice. Lectures, discussions, and readings provide models for developing a line of inquiry.
- Find a modern, contemplative practice that interests you or an issue in contemplative studies you find interesting.
- Develop a line of inquiry for your investigation: the religious, medical, or other context for the practice, how the practice itself works (specific techniques involved in the practice), major proponents of the practice and how they have written about contemplation; how the practice has been used in modern culture; the experiential goals of the practice, the neurobiology of the practice or other physiological approaches to the practice. You may work individually or in teams.
- Students are encouraged to apply the research methods of their major disciplines to their research in this core curriculum course. Students may consider, for example: sociological aspects of meditation retreats, contemplation from a psychological perspective, the history of a particular contemplative tradition, the rhetorical presentation of meditative experience, philosophical issues such as cultivating compassion as an ethical act or the cultural politics of transferring contemplative practices across religious and cultural borders.
- Ethnographic projects are acceptable. Please see Dr. Dox for guidance if you want to do ethnographic (participant-observation) research.
- Scientific studies of contemplative practice are acceptable. These might include, for example: neurological correlates to contemplative states, or contemplation in palliative or preventative health care.
- OPTIONAL PRACTICUM COMPONENT. Critical first-person analysis of contemplative practice is acceptable. You may wish to try the practice you are researching. If you would like to put your research into practice (a critical first-person approach), please see Dr. Dox.

Participation

- To get the most out of this class, participate mindfully in class discussion and be present for all in-class writing as well as completing the short papers and research papers.
- See University Student Rules for attendance expectations http://student-rules.tamu.edu/rule07

Course Policies

Students With Disabilities
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 Materials/Copyright Statements
The handouts used in this course are copyrighted (all materials generated for this class, including syllabi, quizzes, exams, essay questions, in-class materials, review sheets). Because these are copyrighted, you do not have the right to copy the handouts without permission.

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

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

Attendance
The A&M policy on attendance and excused absences will be followed. See (http://student-rules.tamu.edu/rule07)
COURSE OUTLINE

Week 1
Overview of course structure, expectations and goals; discussion of the short papers, in-class writing, and final paper/projects.

Discussion: What do we mean by “contemplative” and “contemplative practice”? Where do we find contemplative practices in modern life?

Assignment: Begin observing the world around you for evidence of contemplative practices (see list of suggestions). Consider the context in which you observe a contemplative practice.

Unit 1. Practicing Contemplation in the Modern World

Week 2
Introduction to the study of contemplative practices and the practice of contemplation. What are the issues in contemplative studies? The interdisciplinary methods involved in contemplative studies. First and third person analysis. Real world applications of research on contemplation (psychology, medicine, education, wellbeing).

Discussion: Contemplation and modern life: what did you observe during the week?

Readings

Week 3
Subjective experience (an “inner life”) and the problem of consciousness in the Western tradition. The history of an “inner life” in the Western intellectual tradition. What value do we place on subjective experience in modern culture? What is the role of subjective experience in the construction of knowledge? What do we mean by “consciousness”?

Reading

Week 4
Living in a wired world. Headphones: the desire for solitude or isolation? The phenomenon the MP3 player and life on a soundtrack. Multitasking, simulation, and sensory stimulation.

Reading
Week 5
Silence and solitude.
How do people find solitude? Is solitude necessary?
Is silence possible in an interconnected world? Is silence necessary?
The Zen 'monkey mind.'
Is contemplation an antidote to modern life? Or a hindrance?

Reading
  and "Trances, Computers, and Private Spaces" 176-193
- In Contemplation Nation, Michele Gossman, "Contemplative Practice in a Frantic World", 183-188.

Short Paper #1 due

Unit 2. Contemplation in Religious Traditions and Non-religious Contexts

Week 6
Contemplation in a religious tradition: Buddhism
Reading

Week 7
Contemplation in a religious tradition: Christianity
Reading
- In The Experience of Meditation: Basil Pennington, "Christianity," 245-258.

Week 8
Contemplation in a non-religious context: Mindfulness Based Stress Reduction
Reading
- In Contemplation Nation: Margaret Cullen, "Mindfulness-Based Interventions: An Emerging Phenomenon," 293-314.
Week 9
Contemplation and Embodiment: Sufi Dance and Hatha Yoga
How are mental and physical capacities integrated in meditation? What practices facilitate that integration? How are the arts (dance, music, visual art) contemplative?

Reading

Film:
- *Dances of Ecstasy*

Short paper #2 due

*Unit 3. Contemplation in Modern Practice*

Week 10
Medical uses of mindfulness, contemplation, meditation: cancer research, pain management; stress reduction, inflammation and immune responses; increased life expectancy (affect on telomeres).

Reading
- Chaoul, M.A. and Cohen, L. “Rethinking Yoga and the Application of Yoga In Modern Medicine.” *Crosscurrents*. 60(2) 2010, 144-161

Week 11
Contemplation in business and education for performance: increased productivity, focus and concentration, sleep, feeling of overall well-being, mental flexibility and collaboration enhanced, cognition.

Contemplation and business: Analysis of Chade-Meng Tan’s *Search Inside Yourself*

Reading

Week 12
Therapeutic applications: talking vs. “emptying the mind”; contemplation and psychology.
Reading
- In Contemplation Nation, Deborah Rozelle, “Contemplative Practice and Healing Trauma,” 259-292.

Week 13
Social uses of contemplation: prisons, law, education.
Contemplation and politics: analysis of Congressman Tim Ryan’s Mindful Nation

Documentary film
- Jenny Phillips, The Dhamma Brothers: 100 Hours of Silence

Reading
- Tim Ryan, Mindful Nation: How a Simple Practice Can Help Us Reduce Stress, Improve Performance and Recapture the American Spirit (Hay House, 2012) 91-158.

In-class discussion of research projects (working in small groups)
In-class contemplative practice (music and meditation)

Week 14
Review and Questions: mystical experiences, the impossibility of introspection, self-knowledge as a goal of contemplation, relaxation and stress reduction, the line between religious and secular.

Reading

In-class discussion of research projects (working in small groups)
In-class contemplative practice (meditative poetry)

Short paper #3 due

Unit 4. Student research presentations

Final exam week
Student research: individual and team presentations

Final papers due.
Below is a list of contemplative practices and organizations in the U.S. that support research on contemplative practices and contemplation.

**Contemplative Practices**
- Vipassana
- Centering Prayer
- Contemplative Prayer
- Integral Yoga
- Kriya Yoga
- Hatha Yoga
- Sufism
- Transcendental Meditation
- The Relaxation Response
- T'ai Chi
- Qui Gong
- Martial arts as meditation
- Mindfulness Based Stress Reduction
- Mantram
- Shamanism
- Passage Meditation

**Research Organizations**
- Fetzer Institute
- Mind and Life Institute
- Contemplative Mind in Higher Education
- Garrison Institute
- Center for Mindfulness in Health Care
- Stanford Center for Compassion Research and Education (CCARE)
- UCLA Mindful Awareness Research Center
- Spirit Rock Meditation Center