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

2. Course prefix and number: AFST 327*  
   * Cross-listed as AFST/MUSC/PERF 327

3. Texas Common Course Number: n/a

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

5. Semester credit hours: 3

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

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

   *Approved 10/14/2013. FS.31.79

8. How frequently will the class be offered? Once every year (previously spring, now moved to fall)

9. Number of class sections per semester: 1

10. Number of students per semester: Capacity significantly raised to 96 as of fall 2014

11. Historic annual enrollment for the last three years: 2014-15: 66 enrolled as of 7/30/14; 13-14: 18; 10-11: 26

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

12. Date

Note: in 2011-12 and 12-13, we needed the instructor to focus on our newly launched MA program. This was an anomaly; we will be able to continue offer this course annually.

13. Submitted by: [Signature] for David Donkor

14. Department Head

15. College Dean/Designee

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

Core Curriculum

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

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

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

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

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

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

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

The course will address the learning objective of social responsibility by promoting intercultural competence, knowledge of civic responsibility and the capacity for regional, national and global engagements. Intercultural competence—students will not only interact with and across music of diverse cultures of the African Diaspora, but will also be encouraged to think with an open mind across alternative cultural systems/thoughts and to recognize their own cultural assumptions as they do so. Knowledge of civic responsibility—the critical and cultural engagements of the course will assist students to develop an informed set of values, ethics and beliefs; to seek an intellectual and social climate that favors civility and respect; and to promote civil discourse and the treatment of all with dignity and respect regardless of personal or other differences. Regional, national and global engagements—a key focus of the course is to understand Africa and its Diaspora as a regional, national but also global manifestation. By helping students to analyze, understand, and communicate critically and sensitively about the music of these diversely manifested communities students will develop the ability to engage with these communities in their regional, national and global dimensions. Students' social responsibility will be evaluated on the basis of how they understand and communicate the importance of popular music in the African Diaspora and, among other things, an opportunity to engage with the world outside the classroom.
Department of Performance Studies

AFST/MUSC/PERF 327 Popular Musics in the Africa Diaspora

Request for International and Cultural Diversity (ICD) Designation

The course, which examines popular music among diverse cultures of African descent on at least three continents (African, United States and the Caribbean), entails not just a sense of geographic diversity but also an understanding of diverse political, social and cultural circumstances that have shaped the music. It highlights not only the international/global diversity of the music and people/cultures that make it but also connections both among these cultures and with cultures outside it. A hundred percent of the content of the course comes from the last 50 years.
SPRING 2011
AFST/MUSC/PERF 327: POPULAR MUSICS IN THE AFRICAN DIASPORA
PROFESSOR: David Donkor, dadonkor@tamu.edu
Office Hours: Wed 2pm-4pm or by appointment
Office: Academic 105B Phone: 862 8531

CATALOG DESCRIPTION

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

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

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

INTRODUCTION

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

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

REQUIREMENTS

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

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

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

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

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

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

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

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

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

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

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**WEEK ONE**

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

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

**WEEK TWO**

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

**Thu 1/27**

**THE AFRICAN HERITAGE**

**WEEK THREE**

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


THE MAKING OF A DIASPORA

WEEK FOUR

Tue 2/8

Thu 2/10

AFRICAN AMERICAN BLUES: THE BEGINNINGS

WEEK FIVE

Tue 2/15

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

WEEK SIX

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

Thu 2/24

APPROPRIATIONS/ "MAINSTREAMING?"

WEEK SEVEN

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

Thu 3/3

CARIBBEAN CRUCIBLE

WEEK EIGHT

Tue 3/8

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

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

REGGAE, RASTAS AND THE GLOBAL MARLEY

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

Thu 3/24

HIGHLIFE—WEST AFRICAN REPERCUSSIONS

WEEK TEN

Tue 3/29

Thu 3/31

GLOBAL HIP-HOP: AFRICAN REINVENTIONS

WEEK ELEVEN

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


**SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS**

**WEEK TWELVE**

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

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

**MUSIC AFTER APARTHEID: KWAIITO!**

**WEEK THIRTEEN**

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

**Thu 4/21**

1. Bosch T.E. ‘Ek se, heita!: Kwaiito and the Construction of Community”  

**BLACK POWER: FELA’S AFROBEAT**

**WEEK FOURTEEN**

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

**Thu 4/28**

2. Veal, Micahel E. “Jazz Music Influences on the Work of Fela Anikulapko Kuti”  

**EXAM WEEK**

**Tue 5/3**

TBA
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2015 Core Curriculum

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

2. Course prefix and number: MUSC 327* 3. Texas Common Course Number: n/a
   *Cross-listed as AFST/MUSC/PERF 327

4. Complete course title: Popular Musics in the African Diaspora 5. Semester credit hours: 3

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

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   ☑ Yes ☐ No
   [Approved 10/14/2013. FS.31.79]

8. How frequently will the class be offered? Once every year (previously spring, now moved to fall)

9. Number of class sections per semester: 1

10. Number of students per semester: Capacity significantly raised to 96 as of fall 2014

11. Historic annual enrollment for the last three years: 2014-15: 66 enrolled as of 7/30/14; 13-14: 18; 10-11: 26

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

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

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Texas A&M University

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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?

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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):

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Texas A&M University

Core Curriculum

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

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

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

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Department of Performance Studies

AFST/MUSC/PERF 327 Popular Musics in the Africa Diaspora

Request for International and Cultural Diversity (ICD) Designation

The course, which examines popular music among diverse cultures of African descent on at least three continents (African, United States and the Caribbean), entails not just a sense of geographic diversity but also an understanding of diverse political, social and cultural circumstances that have shaped the music. It highlights not only the international/global diversity of the music and people/cultures that make it but also connections both among these cultures and with cultures outside it. A hundred percent of the content of the course comes from the last 50 years.
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Examination of a range of popular musics from the twentieth century that have emerged in conjunction with the historical global spread of peoples and cultures from the African continent; technical knowledge about music not required; focus on social and cultural contexts for popular music.

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

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

INTRODUCTION

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

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Required readings for this class will be available electronically or given as handouts. Reading assignments are listed under the date on which they will be discussed, so students are expected to read the assignments before coming to class on that date. Handouts may not be listed. If not listed it is likely to be something short and easy to read. We will complement our readings with viewings of documentary and feature films. I may assign “OC” (out of class) viewings for each of which you could be asked to write a one page viewing reaction paper. Viewings tagged “IC” (in class) will take place during the class session. Over the course of the semester each student will write up to 10 reading-reaction papers (RRP) based on assigned readings. These papers should be between 1.5 and 2 pages long, double spaced in 12 point Times New Roman, with 1” margins around the page. The papers should not be mere descriptions or summaries but rather your individual reactions to the readings/films. This means an expression of your opinions, confusions, insights, critiques, questions, etc. It almost goes without saying that they should not contain off-topic ruminations. You are not required to write a reading-reaction paper for the week you facilitate a discussion. This exception does not apply to the viewing-reaction papers. A reaction paper is due in class on the day the reading/film is listed unless you are informed otherwise. A late RRP will be penalized with a 10 point reduction for each class day late (i.e. 20 point reduction for second class day late, and so on). You are exempt from a reaction paper on the day/s you are a discussion facilitator.
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You will write take-home midterm exam (120 pts) covering readings/films from the first day of class to mid-semester. Midterms submitted late will be penalized with a 10 point reduction for each class day late (i.e. 20 point reduction for second class day late, and so on).

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Percentage Distribution

1. Participation -------------------10% (100pts)
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**Thu 1/20**
- Introduction/Syllabus, etc.

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

**Thu 1/27**

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- View (IC) *West African Instruments*, directed by David R. Hopfer; produced by
**THE MAKING OF A DIASPORA**

**WEEK FOUR**

**Tue 2/8**

**Thu 2/10**

**AFRICAN AMERICAN BLUES: THE BEGINNINGS**

**WEEK FIVE**

**Tue 2/15**

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

WEEK SIX

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

Thu 2/24

APPROPRIATIONS/ “MAINSTREAMING?”

WEEK SEVEN

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Thu 3/3

WEEK EIGHT

Tue 3/8

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Thu 4/7


**SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS**

**WEEK TWELVE**

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

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

**WEEK THIRTEEN**

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

**Thu 4/21**

**MUSIC AFTER APARTHEID: KWAITO!**

**WEEK FOURTEEN**

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

**Thu 4/28**

**EXAM WEEK**
**Tue 5/3**
TBA
Texas A&M University
Core Curriculum Cover Sheet

Initial Request for a course to be considered for the Fall 2015 Core Curriculum

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

2. Course prefix and number: PERF 327
   * Cross-listed as AFST/MUSC/PERF 327

3. Texas Common Course Number: n/a

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

5. Semester credit hours: 3

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

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - [ ] Yes
   - [ ] No
   - Approved 10/14/2013. FS.31.79

8. How frequently will the class be offered: Once every year (previously spring, now moved to fall)

9. Number of class sections per semester: 1

10. Number of students per semester: Capacity significantly raised to 96 as of fall 2014

11. Historic annual enrollment for the last three years: 2014–15: 66 enrolled as of 7/30/14; 13–14: 18; 10–11: 26

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

12. Submitted by:
   For David Donkor
   Course Instructor

   Approvals:

   Department Head

   College Dean/Designee

13. Date: July 30, 2014

14. Date: August 4, 2014

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

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

Core Objectives

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

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

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

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

Core Curriculum

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

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

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

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

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

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

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

The course will address the learning objective of social responsibility by promoting intercultural competence, knowledge of civic responsibility and the capacity for regional, national and global engagements. Intercultural competence—students will not only interact with and across music of diverse cultures of the African Diaspora, but will also be encouraged to think with an open mind across alternative cultural systems/thoughts and to recognize their own cultural assumptions as they do so. Knowledge of civic responsibility—the critical and cultural engagements of the course will assist students to develop an informed set of values, ethics and beliefs; to seek an intellectual and social climate that favors civility and respect; and to promote civil discourse and the treatment of all with dignity and respect regardless of personal or other differences. Regional, national and global engagements—a key focus of the course is to understand Africa and its Diaspora as a regional, national but also global manifestation. By helping students to analyze, understand, and communicate critically and sensitively about the music of these diversely manifested communities students will develop the ability to engage with these communities in their regional, national and global dimensions. Students' social responsibility will be evaluated on the basis of how they understand and communicate the importance of popular music in the African Diaspora as, among other things, an opportunity to engage with the world outside the classroom.
Department of Performance Studies

AFST/MUSC/PERF 327 Popular Musics in the Africa Diaspora

Request for International and Cultural Diversity (ICD) Designation

The course, which examines popular music among diverse cultures of African descent on at least three continents (African, United States and the Caribbean), entails not just a sense of geographic diversity but also an understanding of diverse political, social and cultural circumstances that have shaped the music. It highlights not only the international/global diversity of the music and people/cultures that make it but also connections both among these cultures and with cultures outside it. A hundred percent of the content of the course comes from the last 50 years.
SPRING 2011
AFST/MUSC/PERF 327: POPULAR MUSICS IN THE AFRICAN DIASPORA
PROFESSOR: David Donkor. dadonkor@tamu.edu
Office Hours: Wed 2pm-4:pm or by appointment
Office: Academic. 105B Phone: 862 8531

CATALOG DESCRIPTION

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

Prerequisites: Junior or senior standing or approval of instructor.

LEARNING OUTCOMES

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

INTRODUCTION

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

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

REQUIREMENTS

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

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

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AFRICAN AMERICAN BLUES: THE BEGINNINGS

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- Jones, Leroi (Amir Baraka), “From Primitive Blues and Primitive Jazz” in WMAFOYL, 89-94
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**APPROPRIATIONS/ “MAINTREAMING?”**

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#### WEEK NINE

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View: *Land of Look Behind*

**Thu 3/24**  

### HIGHLIFE—WEST AFRICAN REPERCUSSIONS

#### WEEK TEN

**Tue 3/29**  

**Thu 3/31**  

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**Tue 4/5**  
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**SOUL TO SOUL: CIRCUMATLANTIC CONNECTIONS**

**WEEK TWELVE**

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**BLACK POWER: FELA’S AFROBEAT**

**WEEK FOURTEEN**

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

**Thu 4/28**

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**EXAM WEEK**

**Tue 5/3**
- TBA
Texas A&M University

Core Curriculum Cover Sheet

Initial Request for a course to be considered for the Fall 2015 Core Curriculum

1. This request is submitted by (department name): Health and Kinesiology

2. Course prefix and number: KINE 311

3. Texas Common Course Number: 

4. Complete course title: Fundamental Rhythms and Dance

5. Semester credit hours: 3

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

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

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

9. Number of class sections per semester: 1

10. Number of students per semester: 30


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

12. Submitted by:
   - Course Instructor: [Signature]  Date: 9/8/14
   - Approvals:
   - Department Head: [Signature]  Date: 9/29/14
   - College Dean/Designee: 

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

Kine 311 fits into the creative arts foundational component area because of the focus on dance appreciation, analysis of performance, audience etiquette, understanding of diverse cultural forms, and developing creative dance products. Students have an intimate experience with dance by participating in dance making, and dance appreciation by analyzing performances by professional and amateur performers. Students study foundations of creative dance, rhythms, International folk dance and square dance by participating in a variety of dance activities to develop appreciation and by preparing lessons to teach the content in each of these areas.

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 create two original works during the semester (both evaluated for creative thinking, and innovation). They analyze live dance performances using the framework of movement elements and aesthetic principles to evaluate dance performances. This ability is demonstrated through a written document which requires rich description of two different dances, an analysis of the movement elements shown and a connection to aesthetics. The ability to understand the cultural and historical context of dance and its various forms, is demonstrated by students planning for and teaching dances from other cultures. The teaching experiences in the class require them to synthesize information into a cogent plan which they execute. The teaching and plan are both evaluated as part of their teaching grade.

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

Students communicate through movement by creating works designed to demonstrate the interpretation and expression of ideas, themes or stories. Each choreographed work (2) is evaluated for creativity and visual aesthetics using a rubric. Students demonstrate the ability to communicate in writing through the analysis assignment in which they provide descriptions of two different dances delineating movement elements and analyzing the performances for aesthetic appeal. Finally students communicate orally by creating a square dance call and demonstrating it with music while their classmates dance it. Through the communication required in the class students develop an appreciation for the various forms of dance included in the course.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):
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Students have several opportunities to develop teamwork in the course. They work in pairs or small groups to create two different dances. This requires meeting in and outside of class and helping each other to create movement sequences to include in a complete work that meets the criteria of aesthetically pleasing. A supportive climate is necessary for the students to collaboratively produce a complete work made up of several sequences to which each member of the team must contribute. The works are evaluated by a rubric in which coordination with others is a component. Students are required to develop a lesson plan with a partner for teaching a folk dance to school aged children. In this assignment they must establish roles and responsibilities and then execute their plan for a grade. The plan and the teaching of it are both evaluated using a rubric. During the skills tests for Folk dance and square dance students are encouraged to help their classmates be successful by discussing criteria and reviewing the fundamentals required in their demonstration of skill. Students are tested in groups so they can help each other. The class climate is established to be supportive and not competitive.

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

Within this class students study folk dance from around the world. They research the country of origin and how specific dance styles and movements are connected to geography, the culture of the country and region. They develop a global perspective of historical context and how the development of dance in different regions of the world occurred. Additionally they must identify how dances from around the world are used to promote the understanding of the global community. During the semester students are required to attend a live performance and are provided guidelines for audience etiquette in a social setting. Students are evaluated on their understanding of this information in the personal response section of their dance analysis assignment, on exams and through class discussions.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
FUNDAMENTAL RHYTHMS AND DANCE
KINE 311 Semester XXXX
12:40-1:30 MWF

Instructor: Dr. Susan Wagner
Office: 360 C Blocker
Phone 845-2063
E-Mail swagner@tamu.edu
Office Hours: M, W, F- 10-11. Other hours are available by appointment.
Handouts: Handouts can be downloaded from: https://courses.education.tamu.edu
Meeting Place: Classroom – SREC 281
Dance Studio – 211 PEAP

Purpose: The purpose of this class is to develop the requisite dance skills and appreciation in creativity, rhythms, folk, and square dance necessary to be an effective dance teacher and to appreciate dance as an art form. A basic understanding of how to teach the various dance components, to different levels of learners will be enhanced. The student will develop a greater appreciation for dance and feel more comfortable teaching dance as a result of this class.

Learning Outcomes: By the end of the semester students will be able to:

- Incorporate the elements of movement, aesthetic principles and music into a creative choreography.
- Demonstrate selected folk dances and square dance movements with appropriate music.
- Teach a folk dance and call a square dance.
- Model the learning process used in dance and describe the seven cross-disciplinary categories relevant to teaching dance.
- Use language and the three stages of learning to create developmentally appropriate lessons in dance.
- Identify characteristics of learners based on age and cultural orientation that will indicate approaches to teaching based on their unique needs.
- Describe the characteristics of the 4 dance form categories, and relate choreographic and aesthetic principles to dance making and appreciation.
- Explain how history impacts dance education in all of the 4 dance form categories.
- Demonstrate analysis skills directly related to dance appreciation.

Dress: Wear activity clothes. Be ready to dance every day.

Grading: Written Exams (3) 16.6% each
Skills 20%
Teaching and Square Call 20%
2 Analysis charts 10%

Exams: The three exams are independent of one another and comprise the major portion of the grade in the course. Information from the text, lectures, and the web will be included on the exams. Though many classes will be activity oriented there will be brief lectures for which it is a good idea to take notes when in the gym.
Skills: There will be 4 skill evaluations. A creative dance choreography, a rhythmic dance choreography, a folk dance demonstration, and a square dance demonstration will all be evaluated.

Teaching and Square Call: You will prepare a handout for and teach one folk dance to the class. You will be required to create and call a square dance.

Analysis charts: An important part of learning dance is performance or sharing. It is important that you develop analysis skills that will enable you to appreciate your own work and the work of others. On Moodle there is an analysis chart to facilitate your observation. By the end of the semester you will turn in two charts completed (in Moodle assignment tool on opening page of website). These must be of a live performance viewed this semester outside of class. The performances you analyze must be from this semester and should be documented with date, location and time. Late submissions will lose 10 points for lateness. Submissions over a week late will not be accepted and will receive a 0.

Attendance: Regular attendance is expected. The penalty for missing class will be that you will have difficulty completing the skill portion of the course. No skill or exam make ups will be given without a University excused absence. Illness confirmation must be obtained congruent with student rule 7.1.6.2b. Rule 7.1.6.3 states that “An absence for a non acute medical service does not constitute an excused absence.” Please abide by this definition. It means that Dr. Appointments for purposes other than illness are not excused absences.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life Services for Students with Disabilities in B118 Cain Hall, phone# 845-1637

Academic Integrity

*The handouts used in this course are copyrighted. By 'handouts,' I mean all materials generated for this class, which include but are not limited to syllabi, quizzes, exams, lab problems, in-class materials, review sheets, and additional problem sets. Because these materials are copyrighted, you do not have the right to copy the handouts, unless I expressly grant permission.

As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc., which belong to another. In accordance with this 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 that 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."

“Aaggies do not lie, cheat or steal, nor do they tolerate those who do.”

“The Aggie Code of Honor is an effort to unify the aims of all Texas A&M men and women toward a high code of ethics and personal dignity. For most, living under this code will be no problem, as it asks nothing of a person that is beyond reason. It only calls for honesty, integrity, characteristics that Aggies have always exemplified. The Aggie Code of Honor functions as a symbol to all Aggies, promoting the understanding and loyalty to truth and confidence in each other.”

All students are expected to abide by the Aggie Honor Code. Students should be aware of all Honor Council Rules and Procedures on the Honor Council website at www.tamu.edu/aggiehonor.
| 1/13 | Introduction to dance education  
Dance form categories  
Chaps 1, 2, 8 (p. 109) | 1/15 | How students learn dance  
Movement elements and principles  
Chap 4, 8 (p. 111) | 1/17 | Movement elements visuals, creating combinations and appreciation |
| --- | --- | --- | --- | --- |
| 1/20 | Holiday | 1/22 | Elements, principles and aesthetics  
(p. 116-123) | 1/24 | Imagery and Dance |
| 1/27 | Approaches to teaching  
Choreography assignment 1 explained | 1/29 | Locomotor and Non locomotor Movements  
The creative dance lesson  
13 (p. 202-224) | 1/31 | Work on Choreography assignment 1 |
| 2/3 | Choreography assignment 1 assessment and sharing | 2/5 | Rhythmic Movement  
Chap 5 (p. 65-69) | 2/7 | Beat Awareness  
Beat Competency |
| 2/10 | Elements of Rhythm | 2/12 | Accents and Patterns and phrases  
Choreography assignment 2 explained | 2/14 | Structures for dance making and choreography |
| 2/17 | Work on Choreography assignment 2 | 2/19 | Choreography assignment 2 assessment and sharing | 2/21 | Test 1  
Chaps. 1, 2, 4, 8, 13 (202-224) |
| 2/24 | Group Instruction  
(Classroom)  
Chaps 5, 6 | 2/26 | Introducing Folk Dance  
Basic Steps | 2/28 | The folk dance unit  
Chap 13 (225-244) |
| 3/3 | The folk dance lesson | 3/5 | Preparing for teaching  
Chap 9 | 3/7 | Check out dance accuracy |
| 3/17 | Teach Folk Dances | 3/19 | Teach Folk Dances | 3/21 | Teach Folk Dances |
| 3/24 | Folk Dance Skills Test | 3/26 | Test 2  
Chaps. 5, 6, 9, 13 (225-224) Folk history on moodle | 3/28 | Contra Dancing |
| 3/31 | Intro to Square Dance  
Chap 13 (245-275) | 4/2 | Basic and Mainstream Calls  
Callerlab document on Moodle | 4/4 | Basic and Mainstream Calls |
| 4/14 | Basic and Mainstream Calls | 4/16 | Prepare for calling assignment | 4/18 | Patter Call Evaluation |
| | Turn in 2 completed Analysis  
Charts in Moodle by 5 pm | | | | 
| 4/28 | Test 3 Chap 13 (p. 245-275) Square dance calls, see callerlab document on Moodle | | | | 

Final Exam Monday May 5, 10:30-12:30  
Square dance skill assessment.