

Area C

<b>SPIRITUALITY, CREATIVITY AND THE HUMAN EXPERIENCE</b> <b>Area C - Dance, Music and Philosophy</b> <b>Cluster Proposal</b>
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1. What is the theme you propose for your group of courses? In what ways do you think this theme speaks to issues important to our freshman population?<sup>7</sup> To the University's mission?

**The freshman cluster “*Spirituality, Creativity and the Human Experience*” (formerly known as “*Spirituality Meets the Creative Spirit*”) will focus on the creative process and varied modes of creative expression throughout time and from diverse cultures, as revealed in dance, music, and religion. This cluster will introduce important artists, thinkers, and their work to students. Students will explore theories and techniques of creative thought and expression through their written and oral course contributions. Each course in this cluster should appeal to freshmen both by presenting new and often exotic ideas, practices, and expressions and by helping them to understand how they all spring from questions, experiences, and quests for meaning that are universal to the human experience. We want our students to learn to encounter cultural difference with an open mind, a willingness to explore, and an understanding of its essential humanness.**

**Through their participation in this cluster students should gain a greater appreciation for human creativity.** Students will gain an understanding of how intuitive, right-brain thinking examines and illuminates personal, political, spiritual, intellectual and abstract human concerns. In today's world, where analytical, left-brain thinking and dichotomies (right/wrong; black/white) are emphasized, creative expression is often ignored. This cluster will examine the important role creative thought and expression have played throughout history and continue to play today, allowing humans to go beyond the “known” and into the realm of the “unknown,” forging new territory and making way for original ideas and inspirations.

**The theme of this cluster is global and multicultural. Through their participation in this cluster, students should gain a respect for and understanding of artistic and intellectual traditions around the world.** Hopefully, students will gain an appreciation for the diverse kinds of expressions and ideas to be found around the world, as well as an understanding of the basic humanity expressed in these texts and artistic expressions. Students should gain a more global and multicultural perspective, and learn to think beyond their given cultural frameworks.

**Dance, music, and religion are all human responses to our place in the world and to our perennial questions about existence.** Although the arts do not attempt to provide explicit answers in the way that religion sometimes does, the three disciplines seem to be essential to human culture to the extent that dance and music are in many societies inseparable from religion. All of the disciplines represented in this cluster therefore are concerned with humanity's search for meaning.

2. List the three courses (prefix, number, title, units)<sup>8</sup>

<sup>7</sup> Average age 18; our most highly diverse class of students; mostly urban, approximately 25% of whom are not native English speakers, and more than 60% of whom take developmental math and/or composition their first year.

<sup>8</sup> Courses may be new (in which case new course requests must be completed and approved by the college) or may be revised existing courses. **Course content and assignments must be appropriate for freshman; either 1000 level or introductory 2000 level courses. Faculty must recognize that many students will be completing remedial work in composition and/or math.**

**DANC 1202: World Dance: Oral Traditions to the Stage (4 units)**

**MUS 1004: Introduction to World Music & Culture (4 units)**

**PHIL 1401: Introduction to World Religions (4 units)**

3. Explain how the theme will be used to integrate course content in each course. (Describe the contribution of each discipline's perspective on the theme that will help create a coherent learning experience for the students.)

The *"Spirituality, Creativity and the Human Experience"* cluster will introduce students to varying manifestations of creative movement, expression, and thought at different times and from different cultures. Critical to creativity is the connecting of the mind, body and spirit; this cluster will address this important integration with our three inter-related courses.

Dance, music and religion have always been fundamental forms of creative expression and have been interrelated throughout history. All these modes of creativity explore the human body and the concept of transcendence. Dance and music, all performing arts, have all been used for spiritual ritual throughout the ages. Dance and music can tell a theatrical story with a religious or spiritual meaning; dance can be set to spiritual music and can have complex rhythmic devices within; music and religious ritual often deeply rely on movement. These interrelations will be discussed and reflected on in each course. Just as religion may be viewed as an expression of human creativity, dance and music may be viewed as ways in which the divine is experienced through human creative expression.

**DANC 1202 *World Dance: From Oral Traditions to the Stage*** explores Pilipino, African, Mexican, Pacific Island, South Asian, European, Middle Eastern, and American cultural dances through the lens of traditions, especially the oral traditions and storytelling from which they come. This course includes individual projects on movement and literature of world cultures. World dance forms and artists will be studied in the context of myth, folklore, history and music. Students will also study the nature of the creative process in dance. As students examine dance traditions from around the world, we will study their influence on dance practices of today. This course covers aspects of social, ritual and concert dance forms.

**MUS 1004 *Introduction to World Music & Culture*** explores the creative process in music and associated arts from historical and anthropological perspectives. Students gain a basic understanding of the elements of music and how it is created, received, and understood within a select number of cultures around the world, including those within India, the Middle East, East Asia, Africa, Latin America, Europe, and Native America. Our goal is one of discovering how music and its related arts are used to form expressions of the human spirit.

**MUS 1004** relates in several ways to the Dance and Philosophy components of this cluster. As a performing art, music relates directly to dance, and several types of music we will be discussing, such as classical Indian music, Indonesian gamelan, West African drumming, utilize dance as an essential component of their performance. Much of the music we will be covering also has a religious or ritualistic basis which connects it to material covered in the philosophy component of the cluster; indeed, some of the music we're discussing relates directly to religious ideas and practices being covered in that course, such as the relation of Indian music to the ideas of Hinduism and Islam."

**PHIL 1401: *Introduction to World Religions*** introduces students to issues that are centrally important to all human beings in terms of the ways that fundamental questions of human existence are creatively answered by religious traditions growing out of global diversity. Religions address those questions of meaning that cannot be answered by science, but which are fundamental to the human experience. Further, religions routinely incorporate emotive elements –

like music, art, and dance – into ritual components expressing the deeply rooted sense of what it means to be human.

This cluster will be further integrated by two “All Cluster” meetings per quarter and one field trip to see a performance/event, which all cluster students will attend. Core faculty from these three courses will meet in Spring 2011 to plan content and activities for each of these all cluster activities.

4. Explain how each course in the proposed learning community will support student learning of each of the lower division general education area learning outcomes and General Education requirements (passed by Academic Senate February 17, 2004). Please use the GE course application forms to address this question. (All courses have been approved for GE credit prior to the last Cluster Cycle of 2007. Forms are attached).

DANC 1202 examines significant artistic expressions of the creative intellect. Dance artists and their traditions from around the world are the focus of this study. We will explore the creative process in dance, and how that process varies from culture to culture. Readings about myth, folklore and anthropology will complement our study of dance artists by explicating the physical culture in which these dance traditions are practiced. We integrate evaluative and descriptive aspects of the history, theory, aesthetics, and criticism of different works, forms, styles, and schools of art: Students will learn to see, describe, analyze and evaluate the composition of dances and dance styles.

MUS 1004 emphasizes the relationships between the music, dance, and other expressive activities and the cultures that create, maintain, and give meaning to them. Students investigate how changes in creative expressions, like music and dance, are connected to broader social, political, and economic changes in society. Students learn the difficult task of relating musical or sound expression to cultural realities, by experiencing widely divergent forms of expression from the perspectives of the cultures or individuals that give rise to them. Students also learn to reflect on how this new understanding affects each of them, personally.

PHIL 1401 teaches students to critically examine major sources of human spirituality in the world at large and how these attempt to explain and form the human experience. Religious ideas and theories will be examined through the use of historical, literary, and philosophical approaches and methods. Most importantly, students will be encouraged towards an understanding of enduring and fundamental human concerns such as the nature of evil, the nature of the self, questions of meaning, and about what happens after death.

*1) Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.*

DANC 1202: The study of dance traditions from around the world, both classical and contemporary, illuminates the search for meaning. Music and cosmology (myths and stories of the afterlife) provide the foundation for many classical dance forms. For example, Yoruban dances from West Africa incorporate songs and myths about deities that explicate this polytheistic worldview. Today, many contemporary dance artists and performance theorists are concerned with themes of identity, intercultural dialogue, violence, love and the performance of race, gender

and class in dance. For example, contemporary dance choreographer Akram Khan fuses traditional Katak dance and music with martial arts and contemporary dance into a highly political South Asian-European dance form that is currently touring the world's largest concert halls. Through oral and written presentation of research, as well as attending lecture demonstrations of world dance forms, students will gain understanding of how dance and movement speaks to themes such as these in a non-verbal language.

MUS 1004: This course on world music emphasizes the relationships between the music, dance, and other expressive activities and the cultures that create, maintain, and give meaning to them. Students learn in this course that, in many parts of the world, music is more than a form of entertainment; it is also a fundamentally important element of history, religion, national identity, politics, and the economy for each culture or society we study. This course gets at these ideas by studying their "classical," traditional, and contemporary expressions. The written and oral assignments in this course demand that students understand these expressions and their deeper or broader meanings within the cultures we study.

PHIL 1401: Students will encounter several of the world's major religions from around the world, and will demonstrate their critical engagement with these traditions through a variety of assignments, both written and oral.

*2) Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.*

DANC 1202: Specific dance forms and artists will be studied in the context of cultural history, musical and religious frameworks, and the nature of the creative process. As we examine dance traditions in pre-colonial Africa (Nigeria, Ghana and Ethiopia), Asia (Korea, India and China), Latin America (Mexico, Brazil) and North America (Native American) we will follow the trajectory of these dance forms into the 21<sup>st</sup> Century, studying their influence on dance practices and communities today.

MUS 1004: One of the key perspectives we teach in this course is how musical expression changes over time as the cultures we study change as well. In the study of Cuban music, for instance, we begin by looking at the musical legacies of the freed African slaves that developed in the eighteenth and nineteenth centuries, and how these traditions differed in how they were created and received from the more European-oriented musical and dance traditions of the largely white and/or European-educated ruling classes. We then explore the enormous musical changes that emerged with Cuba's independence from Spain and the rise of contemporary forms of nationalism, which encouraged the growth of musical and dance forms that emphasized the integration of the "African" and "European" elements. This type of longitudinal study demands that students understand how changes in creative expressions, like music and dance, are connected to broader social, political, and economic changes in society.

PHIL 1401: Students will develop an understanding of the interaction between the various traditions, how each has evolved and both independently and in tandem with other faith traditions.

*3) Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.*

DANC 1202: Students will read, discuss, observe, study and write about concepts in world dance that illuminate the creative process. Through interpretation of ritual, concert and social dance forms, students will gain insight into movement as a representation of meaning. Students will also learn to critically examine and analyze individual dances with a culturally inclusive approach.

MUS 1004: One of the important points that students learn in this course is how to connect music to nearly all important aspects of the human experience, including questions about how humans relate to each other, how they conceive of themselves as individuals and groups, and how they should interact with a divine or spiritual world. In our course, students learn the difficult task of relating musical or sound expression to cultural realities. This is accomplished in large part by assigning written and oral exercises and assignments that demand increasing levels of sophistication in each student's ability to speak about the cultural or social dimensions of the music they listen to. We make use of both individual and group-based assignments to develop these skills.

PHIL 1401: Students will engage with the questions raised and the ways these questions are answered in and by each of the major world religions. They will demonstrate their ability to analyze and work critically with these ideas, as well as to integrate non-religious methods of understanding the spiritual traditions under consideration, through a variety of assignments both written and oral.

*4) Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those ideas.*

DANC 1202: Dances, in the context of their underlying myths and stories, will be explored as vehicles for the dissemination of human values and spiritual worldviews. The role of creative expression in preserving and questioning culture will also be studied.

MUS 1004: As stated above, this course works to emphasize the connections between each culture's traditions of musical expression and its effort to define who they are, where they came from, and how they relate to others (human, natural, and spiritual) in the world they live in. Students learn that different cultures, and individuals, can have very different ways of accomplishing these ends. They learn to understand widely divergent forms of expression from the perspectives of the cultures or individuals that give rise to them, but also to reflect on how this new understanding affects each of them, personally. Along with formal means of assessment, such as quizzes and exams, students in this course are also asked to regularly submit "journal" entries that are more informal and ask for reflection or feedback on how what they are learning is affecting them.

PHIL 1401: Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in the formation, evolution, practice, and understanding of the world's major religious traditions.

5. All three of our courses share Area C learning outcomes, as addressed above.
6. Course outlines are attached.

Approved by Department Chairs:

Jennifer L. Cagan  
Signature

PHIL 3/30/11  
Department Date

[Signature]  
Signature

ITSA 3/30/11  
Department Date

[Signature]  
Signature

MUS 3/30/11  
Department Date

Approved by College Dean/Associate Dean from each participating college<sup>9</sup>

[Signature]  
Signature

3/30/2011  
Date

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Signature

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Date

**Signatures of three faculty members:** Ideally, the person who will teach the courses will participate in the cluster planning. However, recognizing the staffing difficulties departments face, the faculty member who plans the cluster must agree to provide a thorough orientation to the expectations and methods developed for the learning community to the actual instructor. **We each agree, if selected, to meet on for six hours during the following three days for an end-of-Spring workshop on interdisciplinary curriculum, pedagogy and course integration**

[Signature]  
Signature

3/30/11  
Date

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3/30/11  
Date

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Signature

3/30/11  
Date

Proposals should be submitted as soon as possible and no later than Friday, April 1, 2011. Please submit proposals to [sally.murphy@csueastbay.edu](mailto:sally.murphy@csueastbay.edu) and [linda.beebe@csueastbay.edu](mailto:linda.beebe@csueastbay.edu).

<sup>9</sup> While Colleges do not approve courses for GE, College approval assures support for departmental participation.

# **DANC 1202: WORLD DANCE –** **From Oral Traditions to the Stage** **Winter 2010**

Instructor: Nina Haft, Assistant Professor, Department of Theatre and Dance;  
Office Hours: TTH 9-10am, W 3-4pm and by appointment.  
Office Phone: (510) 885-4898 Email: [nina.haft@csueastbay.edu](mailto:nina.haft@csueastbay.edu)  
Office: Robinson Hall, Room 209 Classroom: THEA 182

## **COURSE DESCRIPTION**

This course examines dance traditions and cultures from around the world in an exploration of the human search for meaning. From ritual dances that prepare us for weddings and wars, to social dances that reinforce cultural order, to artistic dance performances that express the human condition —dance is alive and evolving where we live. In this way, it tells the story of who we are and who we may become.

In this course, you will learn how to think, read, watch, talk and write about dance. We will study world dance forms and artists in the context of spirituality, myth, folklore, history and music. We will also study the nature of the creative process in dance. As we examine dance traditions from around the world, we will study their influence on dance practices here in the Bay Area. Through active participation in dance activities (our daily 'lab work'), you will gain firsthand knowledge of contemporary and hip hop dance, two North American dance traditions that constantly grow in response to world dance, music and spiritual culture.

No previous dance experience is necessary for this class, only the willingness to learn!

## **COURSE OBJECTIVES**

Students will:

- Learn about selected cultures through learning and experiencing the dance and the music of different regions;
- Gain appreciation for the aesthetic of traditional dance and culture;
- Experience the language, myths, stories and songs of different cultures;
- Explore the similarities and differences in dance and music of various cultures;
- Understand the social and cultural context in which world dance forms arise;
- Relate the cultural meanings of dance to the search for meaning in every day life.

## **TEXTS**

A Reserve Reader with articles for you to read will be placed on reserve in the library under this course number. You will have worksheets to complete upon reading these assignments. All videotapes screened in class will also be available under Course Reserves.

## POLICIES

Attendance & Classroom Activity: Each class will cover a mixture of dance activities, short lecture, class discussion, and small group projects. I will present material during lectures that is not covered in the readings, so I recommend taking notes. Your attendance is required, and roll will be taken at the beginning of each class meeting. Excess absences, chronic tardiness, and early departures will adversely affect your grade.

You are responsible for what goes on in class even if you are not there. Find one or two classmates to consult for notes, missed announcements, material covered, etc. If for some reason you must arrive late to class, please come in quietly and join in the current class activity.

Attitude and Participation: Be prepared to dance in every class, and dress appropriately in comfortable clothing as you would for an exercise or dance class. Also, be ready to work with every other member of your class. Cooperation and respect will enhance your understanding of dance, and your experience in class. Late arrivals and early departures may affect your participation grade.

Cell phones and PDAs must be turned off and left off the dance floor during the entire class meeting time.

Absence Due to Illness: I care about my students, and this means you! If you develop a long-term illness or other problem, please contact me immediately. I will make evaluations on a case-by-case basis. It is not appropriate to disappear from class for two or three weeks and expect to skip missed assignments. If your current problem is affecting your ability to meet class deadlines, please speak with me in advance. More than three absences without a written doctor's excuse will affect your participation grade.

Late Work, Make-Ups: Assignments are due at the beginning of class on the date assigned. There will be a penalty for assignments turned in after this time. Make-ups will be arranged only in cases of verifiable emergencies.

Evaluation: Your grade will be based on in-class participation, journal and online discussion, quizzes, written assignments and an oral report. Occasionally there will be additional short writing assignments done in class.

Plagiarism: Using other people's work without proper documentation, including quoting or paraphrasing is plagiarism. Copying other students' work is also plagiarism. The consequences of plagiarism are quite serious, including a permanent Academic Dishonesty report on your record, failing an assignment, and/or failing an entire course. If you are not clear about what plagiarism is, I am happy to talk with you about this during office hours.

Special Needs: If you have any special needs that affect your participation in this class, please don't hesitate to tell me so we can address them. If you have a documented disability and wish to discuss your approved academic accommodations, please make an appointment with me as soon

as possible.

Writing Assistance: The University provides free help for writers of all levels. Contact the Student Center for Academic Achievement (Library) at 885-2953 on the Hayward campus. You may also come to my office with drafts of your worksheets, short essay, midterm and take home final exam.

## COURSE REQUIREMENTS

**1) Consistent and active participation** in dance instruction, class discussions, in-class writing exercises and journal assignments, field trips and group projects or activities is required in this course. I will send out pre-midterm progress reports at the end of week three. Guidelines for how to maximize your participation (and enjoy doing it) will be covered at the beginning of this course. **30 points.**

**2) Midterm Essay + Rewrite** – Typed, 350-600 words, 12 pt. font, double-spaced. Attend one dance event and write a short paper in response to what you experienced. Possible events could include taking a dance class in a style that is unfamiliar to you, attending a dance concert, or participating in a community or social dance event. Guidelines and a rubric for the short essays will be posted on Blackboard. Consult with the instructor for appropriate topics for fieldwork. First draft of your essay is due Tues. Nov. 2<sup>nd</sup>; a rewrite of your essay is due Tues. 12/7. **20 points.**

**3) Journal Writing** – in-class and at-home reflective short journal reflections will be collected a total of 4 times during the quarter; due Tues. 9/30, 10/21, 11/16 and 12/7. Please bring your journal to every class. **15 points.**

**4) Performance Observation** – Attend one performance at the Performing Diaspora Festival at CounterPULSE in SF, and complete assigned essay questions based on your observations and your research into contrasting styles of dance presented at the festival. Please plan ahead for the performance you wish to attend. <http://counterpulse.org/category/events/upcoming/>.

Performances are either Oct. 14-17 (Indonesian Dance) Oct. 28- 31 (North Indian Dance); Nov. 11-21 (African and African-American Dance), near Civic Center BART station in SF. Choose only one show, follow the prompts posted under Course Materials and submit your paper. DUE: Thursday, Dec. 2<sup>nd</sup>. **15 points.**

**5) Final Project** – working in groups of 2-4 students, you will research one dance artist or world dance form in depth, including historical and cultural contexts, the artist's relationship to music and spirituality, and examples of how the dance or dancer's work illustrates the themes of Tradition, Syncretism and/or Globalization. Oral presentations of Final Projects will be held during the last week of class on Tues. Nov. 30 and Thurs. Dec. 2. Each student must submit a one page written summary of your topic and themes on the day your group presents. **20 points.**

<p><u>Grading Summary:</u> <b>A</b> (94 – 100 pts); <b>A-</b> (90 – 94 pts); <b>B+</b> (85 – 89 pts); <b>B</b> (80 – 84 pts); <b>B-</b> (76 – 79 pts); <b>C</b> (70 – 75 pts); <b>D</b> (65 – 70 pts); <b>F</b> (fewer than 65 pts).</p>
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## WEEKLY SCHEDULE (Subject to Change)

### Week 1      GETTING STARTED

What is Dance? How do we embody our traditions, our values, and our ancestors? Finding your place in the web of world dance traditions.

### Week 2      DANCE & IDENTITY

What is the role of creativity and tradition in dance? Introduction to common terms; body, movement vocabulary, rhythm, space, formation, intention, role of dancer and audience.

Film: Dancing: The Power of Dance; WNET Series, Raoul Trujillo, Narrator.  
Dance as an emblem of cultural identity, focus on society.

Reading: Bill T. Jones, Last Night on Earth (excerpt)

**JOURNAL #1 DUE**

ALL CLUSTER MEETING – Hindu Dance, Music and Culture in South India

### Week 3      DANCE IN INDIA

Hindu Epic Narratives: Indian Dance Forms.

Reading: “Bharata Natyam – What Are You?” pp. 103-113.

Film: Dancing: Lord of the Dance; WNET Series, Trujillo, Narrator.

**JOURNAL #2 DUE**

### Week 4      DANCE IN THE FILIPINES AND INDONESIA

Film: Dancing: Dance at Court, WNET Series, Trujillo, Narrator.

*Special Workshop: Filipino Folk Dances*

### Week 5      DANCE IN EUROPE

Film: Dancing: Dance at Court; WNET Series, Trujillo, Narrator.

*Special Workshop: Maypole Dances*

**JOURNAL #3 DUE**

### Week 6      DANCE IN AFRICA and THE DIASPORA

Dance as an expression of religious worship and political order, focus on Nigeria.

Syncretism and Diaspora: The Dances of Cuba and Haiti.

Praise Dance in the United States.

Film: Dancing: Lord of the Dance WNET Series, Raoul Trujillo, Narrator.

*Special Workshop: Praise Dance and Stepping*

ALL CLUSTER MEETING – West African Dance, Music and Spirituality in Diaspora

Week 7      DANCE IN LATIN AMERICA  
Dance as an expression of cultural mores, focus on gender-specific behavior;  
Dance as cultural survival; Brazilian Samba and Capoeira.  
Film: Dancing: New Worlds, New Forms WNET Series, Raoul Trujillo, Narrator.  
*Special Workshop: Salsa Dance*  
**ROUGH DRAFT of Midterm Essay DUE**

Week 8      DANCE IN NORTH AFRICA & THE MIDDLE EAST  
Dance in Islamic and Judeo-Christian Societies; Belly-Dance and Dabkeh.  
Reading: "The Belly Dance: Ancient Ritual to Cabaret Performance"  
*Special Workshop: Israeli and Palestinian Dance*  
**JOURNAL #4 DUE: 12/7**

Week 9 & 10      NORTH AMERICAN STREET DANCE  
Globalization in Hip Hop.  
Reading: "Hip Hop 101," pp. 211 – 219.  
Film: Rize  
*Special Workshop: Break Dance*  
**PERFORMANCE OBSERVATION DUE**

Week 11      FINALS: Hip Hop Routine and PROJECT PRESENTATIONS  
**GROUP ORAL PRESENTATIONS DUE**  
**FINAL DRAFT of Short Essay**

# Introduction to World Music & Culture

(As of 1/5/2010)

MUS1004

Winter Quarter 2010

Tues.-Thurs. 10:00-11.50am, Music & Business 2605

Professor Peter Marsh

Office: Music & Business 2000

Office Hours: Wednesdays & Thursdays 1:00pm-3.00pm, and by appointment

Phone: (510) 885-3132

E-mail: [peter.marsh@csueastbay.edu](mailto:peter.marsh@csueastbay.edu)



## Course Description:

This course explores some of the staggering diversity of musical traditions across the globe. It aims to broaden students' knowledge of world cultures through an appreciation of their music and the multiple roles that music plays in people's lives in Western Europe, Asia, Africa, and Latin America. Throughout the course we will explore music as sound, but also as tied to aspects of identity, to migration and global social processes, to personal and community memory, and to politics and power, among other factors. A central focus will be on music *as tradition*, with tradition understood as a process of transformation whose most remarkable feature is the continuity it nurtures and sustains. While no musical experience is necessary, students will be expected to think creatively and critically about what they encounter in this course.

## Expected Learning Outcomes:

Students who complete this course will:

- ❖ become familiar with music from several major traditions of the world;
- ❖ improve their understanding of the relationship between music and culture and of the role of music in human experience;
- ❖ gain an understanding of the ways that people structure and think about music;
- ❖ gain experience in developing and articulating their own ideas about music; and
- ❖ develop a vocabulary of general and specialized terms relating to music.

## Required materials:

Bakan, Michael B. 2007. *World Music: Traditions and Transformations*. New York: McGraw-Hill.

**Assignments:**

*Reading, listening, and other assignments* should be completed on the day for which they are listed on the syllabus. Listening assignments are listed in the text of our textbook.

*Journal Assignments* should be submitted typed (i.e., word processed) on regular computer/typing paper using a regular font and font size (e.g., 12-point Times or Times Roman; 1 or 1.5 inch margins). Please make sure that everything you submit has your name, the course number, and the instructor's name. All pages must be stapled!! No paper clips, loose sheets, or fold-overs.

**Blackboard, Library Reserves:**

The syllabus, announcements, course calendar, assignments, and other essential materials and resources are posted on the course Blackboard site, which you should check regularly. You also need to regularly check your campus email account (or an account to which you have CSU e-mails forwarded to you if you have one).

**Attendance:**

Regular attendance is essential to the success of the course and to each student's performance; it is therefore required. If you must miss class for an excellent and legitimate reason, notify me *in advance* by phone, email, or note. You are responsible for making up missed work. Make-up tests will be given only in exceptional circumstances and when an arrangement has been made with me in advance. Note that attendance and participation count for 10% of your grade; that means showing up prepared and participating in class discussions.

Arriving late to class may result in your being marked absent; even if you are not marked absent but come late, this counts for half of an absence and will affect your grade accordingly. An excused absence is one for which you have presented a note from your doctor, the Student Health Center, a student counselor, or when you have given the professor written notice *in advance* and received written confirmation that your absence will be excused.

It is the responsibility of students with disabilities and/or personal circumstances that may negatively affect their academic performance to inform the professor as early in the term as possible, preferably *before the end of week two*. Without timely prior notification, it may be difficult or impossible to adjust the due dates of assignments or other projects, to reschedule examinations or to make other accommodations.

**Participation:**

I expect you to come to each class on time and prepared to answer questions and participate in class discussions. I ask that you please show respect for your classmates and their ideas, even if you disagree with them. Showing respect to your classmates and your professor also means turning off all electronic devices (mp3 players, cell phones, computers, etc.) for the duration of the class period.

**Grading:**

The final grade in this course will depend on several components—class attendance, journal assignments, two exams (mid-term and final), and in-class assignments. These components are weighted as follows:

- Mid-term Exam 25%
- Final Exam 25%
- Journal assignments (3 x 2-3-pages each) 15%
- In-class activities, quizzes 20%
- Attendance 15%

Please note that each component of your final grade must be completed in order to pass this class. Failure to turn in either written assignment, to complete the online quizzes at least once each, absence at the mid-term or final exam, or a consistent lack of attendance during regular class meetings (more than 3 absences) could result in a failing grade. Plagiarism and cheating will result in a grade of 'F' for that assignment. University policies on dishonest behavior will be followed.

## Course Schedule – Fall Quarter 2010

*(Subject to change)*

### **Week 1 - Scope of the Course**

1/5 Music and the Human Spirit

1/7 What in the World Is Music?

Read: Bakan Chapters 1 & 2

### **Week 2 – Basic Terminology and Concepts**

1/12 Musical rhythm and pitch

Read: Bakan Chapters 3

1/14 Musical form and instrumentation

Read: Bakan Chapters 4

### **Week 3 – Irish Traditional Music**

1/19 Musical forms and instruments

Read: Bakan Chapters 5 & 6

1/21 Irish traditional transformations

Read: Bakan Chapters 9 (pp. 170-179)

### **Week 4 – Music of Africa I**

1/26 West African drumming and dance

Read: Bakan Chapter 10 (pp. 185-197)

1/28 West African drumming and dance

Read: Bakan Chapter 10 (pp. 185-197)

### **Week 5 – Music of Africa II**

2/2 The kora of Mali

Read: Bakan Chapter 10 (pp. 197-209)

2/4 The mbira of Zimbabwe

Read: Special reading 1 on Blackboard

### **Week 6 – Music of Africa III**

2/9 Music of South Africa; Midterm Exam review

2/11 **Midterm Exam**

### **Week 7 – Music of Latin America I**

2/16 Afro-Cuban dance music

Read: Bakan Chapter 11 (pp. 217-225)

2/18 Afro-Cuban dance music

Read: Bakan Chapter 11 (pp. 225-234)

### **Week 8 – Music of Latin America II**

2/23 The Afro-Cuban dances go north

Read: Bakan Chapter 11 (pp. 234-249)

2/25 The Afro-Cuban dances go north  
Read: Bakan Chapter 11 (pp. 234-249)

**Week 9 – Music of India I**

3/2 Indian music in context  
Read: Bakan Chapter 8 (pp. 117-132 (top))

3/4 The Hindustani raga  
Read: Bakan Chapter 8 (pp. 132-141)

**Week 10 – Music of India II**

3/9 Punjabi bhangra, Hindi film music  
Read: Bakan Chapter 8 (pp. 132-141)

3/11 Class visit: Punjabi bhangra; Summary

**3/16 Final Exam – (Tuesday) 10:00-11:50am**

**PHIL 1401.01: World Religions**  
**MI 4107**  
**Tues. and Thurs. 10:00 – 11:50 AM**  
**Dr. Christopher M. Moreman**

Office: MI 4005

Office Hours:

Tues. and Thurs. 2:00 – 3:30 PM, or by appointment

Contact:

e-mail: christopher.moreman@csueastbay.edu

phone: 885-3575

**Course Description**

This course will provide an overview of the spiritual traditions of the major world religions, providing students with a grounding in each tradition as well as a basic understanding of what makes a religion. Faiths to be discussed will include Judaism, Christianity, Islam, Hinduism, Buddhism, Taoism, and Confucianism. Students should expect to learn about the core beliefs of each of these, their histories, and the ways that each relates to fundamental human experience.

**Required Text**

Mary Pat Fisher, *Living Religions*, 7<sup>th</sup> edition (2007) NB: any edition will be fine.

**Evaluation**

Students will be entirely in control of what grade they will earn for this course. A list of assignments is given below, with points awarded for the successful completion of each. Students can choose their letter grade by consulting the following chart, and then complete as many assignments as required to earn the desired point total.

A	95 - 100	C+	70 - 74
A-	90 - 94	C	65 - 69
B+	85 - 89	C-	60 - 64
B	80 - 84	D+	55 - 59
B-	75 - 79	D	50 - 54

**Course Assignment Options**

What's your religion	5 pts.
Analysis of survey	10 pts.
Writing Centre Workshop	5 pts. Each (up to 5 workshops)
Class attendance	12 pts. (-2 per class missed)
Tests	10 pts. Each (up to 3 tests)
Chapter summaries	10 pts. Each (up to 4 summaries)
Option Chapter	5 pts. (1 allowed)
Annotated Bibliography	15 pts.
Interview	15 pts.
Wikipedia Assignment	20 pts.

### ***What's your religion?***

To begin the semester, each student will be asked to write a short paragraph describing their own religious beliefs (or what they don't believe, as the case may be). Students should describe what they feel their own religion is and what they themselves believe. This short assignment must be handed in during class. Following this, students will be asked to fill in an online religion questionnaire that will examine what religion their actual beliefs most closely resemble. The results of these questionnaires must be printed off and submitted in class on **April 5<sup>th</sup>**. Completion of both parts of this assignment is worth **5 pts.**

### ***Analysis of Survey***

Students can take their results from the above survey away to reflect upon it. Students can then write a brief analysis of their result, discussing which beliefs they hold in common with the religion that appeared on the survey, and which they do not. Students should seek outside sources for clarification where a result or a belief is unclear. The analysis should be typed within 3 pages, and submitted no later than **April 5<sup>th</sup>**. Students who demonstrate critical engagement with the survey and analytical insight into their own beliefs, and can express their ideas clearly in writing, can earn up to **10 pts.** for this assignment.

### ***SCAA Writing Center Workshops***

The Student Center for Academic Achievement holds regular workshops on writing and study skills throughout every quarter. Students who attend a workshop and attain a Proof of Attendance can submit the proof for **5 pts.** Students are permitted to take up to five of these workshops for points in this course. The proofs can be submitted any time throughout the quarter, **no later than 2 weeks from the date of the meeting.** It is the student's responsibility to consult with SCAA in order to determine when the workshops will be held. Students can also submit proof of attendance for a private one-on-one meeting if workshops do not suit the student's schedule.

### ***Attendance***

An attendance sheet will be circulated during every class. Students who are in attendance when the sheet circulates can sign as proof of attendance. Students can earn up to **12 pts.** by being in class. 2 points will be deducted for each day that a signature does not appear. Students who are late or who leave early will be considered to have missed the class. No exceptions will be made under any circumstances. Students caught falsifying the attendance sheet will be severely penalised.

### ***Tests***

3 tests will be administered throughout the course. These tests will be multiple-choice, and will draw from both lectures and textbooks. Tests will be conducted during class (or during the final exam period) on the following dates: **April 26<sup>th</sup>**, **May 17<sup>th</sup>**, and **June 9<sup>th</sup>**. Students can earn up to **10 pts.** for each test.

### ***Chapter Summaries***

Students may write summaries of chapters in the course text book. Summaries must be clearly written and must not plagiarise or paraphrase the text too closely. Students should be summarising the text in their own words. Summaries should be no more than 5 pages each. Students may earn up to **10 pts.** for each summary, and may submit up to 4 such summaries throughout the quarter. Summaries should be written around the same time as the given chapter is covered in class. Summaries of the following chapters would therefore be due by the following dates, though they can be submitted at any time before these dates:

Chapt. 1, Intro:	<b>April 5<sup>th</sup></b>	Chapt. 9, Judaism:	<b>May 17<sup>th</sup></b>
Chapt. 3, Hinduism:	<b>April 14<sup>th</sup></b>	Chapt. 10, Christianity:	<b>May 26<sup>th</sup></b>
Chapt. 5, Buddhism:	<b>April 26<sup>th</sup></b>	Chapt. 11, Islam:	<b>June 2<sup>nd</sup></b>
Chapt. 6, Chinese:	<b>May 5<sup>th</sup></b>		

**Any 1 Optional Chapter (4 (Jainism), 8 (Zoroastrianism), or 12 (Sikhism))** summary can be submitted at any point during the quarter for up to **5 pts.**

### ***Annotated Bibliography***

Students can submit an annotated bibliography in order to earn up to **15 pts.** The annotated bibliography should be submitted any time on or before **May 3<sup>rd</sup>**. Students who are unsure of how to write an annotated bibliography are encouraged to consult SCAA. The annotated bibliography should include 5 academic sources, either books or journal articles (no news media or internet sources allowed), and should be no longer than 5 pages long. The topic for the annotated bibliography should have a clear theme, which should itself be related, in any way, to religion.

### ***Interview***

Students can submit an interview with a religious specialist (priest, rabbi, minister, etc.). The interview should be informed by the textbook and any other resources the student wishes to use. Questions are to be developed by the student, but can take the form of clarification of certain beliefs (What is the Trinity?), how these are practically applied (What should a kosher Jew do if eating at a formal dinner that may not be kosher?), questions about specific issues of relevance today (abortion? End-of-life care?), or how the religious leader decided to take up that profession or belief system. Interviews should be typed up with questions and answers and should total approximately 10 pages double-spaced. Students can earn up to **15 pts.** based upon the quality of their writing, their knowledge of the religion in question, and the insightfulness of the questions posed. Interviews should be submitted no later than **May 31<sup>st</sup>**.

### ***Wikipedia Project***

Students can earn up to **20 pts.** by signing up for a *Wikipedia* account and then editing the site. Students should use academic sources to add, correct, or remove material from any *Wikipedia* article. The article(s) edited do not need to be related to religion. The important thing in this assignment is for students to become familiar with the inner workings of *Wikipedia*, and to use appropriate sources properly. Students should focus on editing the sources in any article(s). This can be approached in a number of ways: 1)

Students can identify unsourced material on *Wikipedia* and then track down a source to support it and add that source to the article; 2) Students can improve upon sources already listed in a given article (for instance, adding a reference to an academic article where the article currently cites only a blog); 3) Students can research citations in an article to determine whether they are accurate or not, and then improve upon the material cited; or 4) Students might add material that is not presently included in an article, provided they can also add a citation to a reputable source for the added information. Sources should be academic in nature, including books and especially articles from the university's databases. Students should submit their *Wikipedia* username (no passwords necessary) to the professor by e-mail and have completed all of their work on the site before the end of the course, **June 9<sup>th</sup>**.

### **Learning Outcomes**

Courses in Letters examine significant written and/or oral texts of the creative intellect. The major goals are: (a) to teach the critical examination of ideas and theories through the use of historical, linguistic, literary, philosophical, and/or rhetorical approaches and methods; and (b) to encourage understanding of enduring human concerns and the intellectual and cultural traditions within which they arise.

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.
2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.
3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.
4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

### **Classroom Policy**

Certain rules of the classroom must be established from the outset in order to ensure that class can be conducted properly and without interruption. Certainly, to some these rules will seem obvious, but in order to prevent unwanted disruptions they must be outlined in any case. These rules are designed to make your jobs as students easier, as well as mine as instructor.

- **Cell phones** must be turned off in class. Any student whose cell phone rings during class will have 1% deducted from their final grade.
- There should be **no talking during lectures**. Students who wish to speak must raise their hand and wait to be called upon. Students who wish to carry on conversations should do so outside of the classroom.
- Students are expected to **arrive to class on time and leave only once the class is finished**. Students who are habitually late for class (without a valid reason) will be asked to drop the course. Students who may need to

leave the classroom urgently (washroom, appointment, etc.) are asked to do so discreetly. Students who must come late or leave early because of other important commitments are asked to sit near the doors in order to reduce disruption.

- **Laptops** are permitted provided that students using them sit at the back or side of the class, thereby minimising distraction for other students.
- **Cheating of any kind will not be tolerated.** Any student caught cheating during a test or guilty of plagiarism in the completion of a written assignment will be subject to the penalties imposed by the university. Consult Section 3.9 of the University Calendar.

**Schedule of Classes (NB: this schedule is subject to change)**

March	29 <sup>th</sup>	Introductions and Course Outline
	31 <sup>st</sup>	Cesar Chavez – No class
April	5 <sup>th</sup> - 12 <sup>th</sup>	Hinduism <b>READ:</b> Chap. 3 Optional: Chap. 4
	14 <sup>th</sup> – 21 <sup>st</sup>	Buddhism <b>READ:</b> Chap. 5
	26 <sup>th</sup> – May 3 <sup>rd</sup>	Confucianism and Taoism <b>READ:</b> Chap. 6

**NOTE – April 26<sup>th</sup>: Test 1 (Hinduism and Buddhism)**

May	5 <sup>th</sup> – 12 <sup>th</sup>	Judaism <b>READ:</b> Chap. 9 Optional: Chap. 8
	17 <sup>th</sup> – 24 <sup>th</sup>	Christianity <b>READ:</b> Chap. 10

**Note – May 17<sup>th</sup>: Test 2 (Chinese Religions and Judaism)**

	26 <sup>th</sup> – June 2 <sup>nd</sup>	Islam <b>READ:</b> Chap. 11 Optional: Chap. 12
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June **9<sup>th</sup>: Test 3 (Christianity and Islam)**

CALIFORNIA STATE UNIVERSITY, EAST BAY

Effective Date Quarter: <b>FALL</b> Year: <b>2007</b>
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**NEW COURSE REQUEST**

1. **DEPARTMENT** Theatre and Dance
2. **ALPHABETICAL PREFIX** (all capitals): DANC **COURSE NUMBER:** 1202  
**FULL TITLE** in Catalog: World Dance –Oral Traditions and the Stage  
**ABBREVIATED TITLE** in Course Inventory (maximum 30 spaces, all capitals):  
ORAL TRADITIONS AND THE STAGE  
**UNIT VALUE** of course: 4.0
3. **CATALOG DESCRIPTION** (40 words maximum):
  - a) **Course Content:** An exploration of cultural dances from around the world and the oral traditions and storytelling from which they come. Individual projects on movement and literature of world cultures.
  - b) **Grading Pattern** (if not A-F):
  - c) **Credit Restrictions:**
  - d) **Repeatability:** none
  - e) **Cross-listing/Primary Department:**      **Secondary Department:**
  - f) **Prerequisites:**
  - g) **Co-requisites:**
  - h) **Miscellaneous Course Fee:**
  - i) **Hours/Week of Lecture:** 4.0
  - j) **Hours/Week of Activity or Lab:** 0

4. **COURSE INVENTORY DATA**

	(First Segment)	(Second Segment)
a) <b>Instructional Format:</b>	Discussion	
b) <b>Class Hours/Week:</b>	4.0	
c) <b>Student Credit Units:</b>	4.0	
d) <b>Course Classification Number:</b>	C4	
e) <b>Workload K-factor:</b>	1.0	
f) <b>Weighted Teaching Units:</b>	4.0	
g) <b>Normal Limit/Capacity:</b>	30	

5. **FIRST QUARTER AND YEAR OF OFFERING:** Fall 2007  
Course is only to be offered once: N/A
  
6. **GENERAL EDUCATION-BREADTH REQUIREMENT(S) OR U.S. HISTORY-INSTITUTIONS REQUIREMENT(S)** to be satisfied, with justification:  
Will be submitted as part of a cluster proposal, GE Area C1.
  
7. **JUSTIFICATION FOR/PURPOSE OF THE NEW COURSE** (including use of course in **department programs**, if any):  
We have experience offering classes like Exploring Creativity and Cultural Forms of Dance. This class will juxtapose movement and language so that students can learn to understand and appreciate the different values associated with both verbal and nonverbal expressive modes. Students will come to know the historical foundations of traditions and hopefully recognize recurring themes that appear in diverse cultures. Beginning research methods will be employed in the assignments. Will be accepted, by advisement, to substitute for the lower division Core course requirement in the Theatre Arts major.
  
8. **RESOURCE IMPLICATIONS** of the new course:  
Taught out of existing allocation.
  
9. **CONSULTATION** with other affected departments and program committee:
  - a) The following **department(s)** has (have) been consulted and raise **no objections**:  
All CLASS departments and programs
  - b) The following **department(s)** has (have) been consulted and **raise concerns**:  
  
Department:  
Concern:
  
10. **CERTIFICATION OF DEPARTMENT APPROVAL** by the chair and faculty.  
Chair: Thomas C. Hird      Date: April 4, 2007
  
11. **CERTIFICATION OF COLLEGE APPROVAL** by the dean and faculty review body, and of **REVIEW BY THE ASSOCIATE VICE PRESIDENTS**, Academic Programs/Graduate Studies and Academic Resources/Administration  
  
Dean/Associate Dean: Marilyn N. Silva      Date: April 5, 2007