

Add Course Request

Submitted on: 2013-10-29 15:11:16

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| 1. COURSE SUBJECT | FINA |
| 2. COURSE NUMBER (OR PROPOSED NUMBER) | 2001 |
| 3. COURSE TITLE | Global and Transcultural Forms |
| 4. INITIATING DEPARTMENT or UNIT | Music |
| 5. NAME OF SUBMITTER | Eva Gorbants |
| 6. PHONE of SUBMITTER | Phone: +1 860 486 3016 |
| 7. EMAIL of SUBMITTER | Email: eva.gorbants@uconn.edu |
| 8. CONTACT PERSON | Mary Ellen Junda |
| 9. UNIT NUMBER of CONTACT PERSON (U-BOX) | 1012 |
| 10. PHONE of contact person | Phone: 486-2759 |
| 11. EMAIL of of contact person | Email: mary.junda@uconn.edu |
| 12. Departmental Approval Date | 5/13/2013 |
| 13. School/College Approval Date | 10/16/2013 |
| 14. Names and Dates of additional Department and School/College approvals | |
| 15. Proposed Implementation Date | Term: fall, Year: 2014 |
| 16. Offered before next printed catalog is distributed? | No |
| 17. General Education Content Area | |
| 18. General Education Skill Code (W/Q). Any non-W section? | None |
| 19. Terms Offered | Semester: Fall Spring Year: Every_Year |
| 20. Sections | Sections Taught: 1/sem |
| 21. Student Number | Students/Sections: 24 |
| 22. Clarification: The course size is limited to 24 to accommodate studio space. | |
| 23. Number of Credits | 02 if VAR Min: Max: credits each term |
| 24. INSTRUCTIONAL PATTERN Two 75 minute classes per week. | |
| 25. Will this course be taught in a language other than | No |

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| English? | If yes, then name the language: |
| 26. Please list any prerequisites, recommended preparation or suggested preparation: Prerequisites: FINA1100/AFAM1100 Afro-centric Perspectives in the Arts; CLSL 2201 Intercultural Competency Toward Global Perspectives | |
| 27. Is Instructor, Dept. Head or Unit Consent Required ? | Instructor |
| 28. Permissions and Exclusions: | |
| 29. Is this course repeatable for credit ? | No If yes, total credits allowed: Allow multiple enrollments in same term? |
| 30. Grading Basis | Graded |
| 31. If satisfactory/unsatisfactory grading is proposed, please provide rationale : | |
| 32. Will the course or any sections of the course be taught as Honors? no | |
| 33. Additional Details: | |
| 34. Special Attributes: | |
| 35. REGIONAL CAMPUS AVAILABILITY: This course will only be offered at Storrs as a part of the Global Arts and Culture minor. | |
| 36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY: FINA2001 Global and Transcultural Forms. 2 cr. two 1.5 hrs. labs per week. Permission of instructor. Immersion in world arts practices that cross national and cultural boundaries. | |
| 37. RATIONALE FOR ACTION REQUESTED reason for adding/dropping or revising the course This course will be a part of the arts immersion experience for students in the Global Arts and Culture minor. Each semester includes three units that focus on different traditions. Content will focus on global arts traditions in their cultural and historical context such as body music, West African drumming, steel pans, puppetry, dance, cross-cultural textile creation, or mural painting. The course includes both active experiences with the art form as well as academic study. why the course is appropriate for the 1000 or 2000 level The course is at the 2000 level to reflect its hybrid status that will immerse students in arts experiences with academic study. The course is designed for those students who have completed the core courses in the Global Arts and Culture minor. justification for enrollment restrictions The course is limited to students in the Global Arts and Culture Minor who have completed FINA1100/AFAM1100 and CLCS2201. The class size is limited to 24 to accommodate studio space. effect on other departments NONE amount of overlap with existing courses The course does not conflict with other arts, music or | |

drama courses.

other departments consulted Art, Music and Drama have been consulted and support the course. Sociology has indicated that pro-rated compensation might be required for professors teaching out of academic department.

effects on the regional campuses NONE

specific costs approved by the Dean Aim is to implement the course with existing faculty in SFA and the University

reasons for cross-listing (if so desired) N/A

reasons for offering as an experimental course (if so desired) N/A

38. SYLLABUS:

Online URL: (https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1383073876-FINA 2001 Global and Transcultural syllabus.docx)

39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question

40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question

41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria

- a. **Arts and Humanities:**
- b. **Social Sciences:**
- c. **Science and Technology:**
 - i. **Laboratory:**
- d. **Diversity and Multiculturalism:**
 - 43. **International:**
- e. **Q course:**
- f. **W course:**

42. RESOURCES:

Does the department/school/program currently have resources to offer the course as proposed
YES

If NO, please explain why and what resources are required to offer the course.

YES The School of Fine Arts has the resources to start the course and acquire additional instruments and equipment over a period of time as needed.

43. SUPPLEMENTARY INFORMATION:

ADMIN COMMENT:

senate approved new course 12.9.13 // New2000-level_10/30/13kcp.

FINA 2001 *Global and Transcultural Forms*

SAMPLE Syllabus Spring 2014

2 credits, T Th 12:30-1:45

Professor Monica Bock, Art and Art History

Office: ART 223

Phone: 486-3397

Email: monica.bock@uconn.edu

Professor Manisha Desai, Sociology

Office: MAN 110

Phone: 486-1131

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Professor Robert Stephens, Music

Office: MUSI 204

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Students in *Global and Transcultural Forms* will be immersed in world arts practices that cross national and cultural boundaries. Each semester is divided into three units that focus on different artistic traditions as movement, body music, West African drumming, steel pans, puppetry, dance, cross-cultural textile creation, or mural painting. Each tradition will be presented in its cultural and historical context. Reflective practice is a critical part of the immersion experience in this course.

For this semester, the artistic traditions covered include:

Japanese Tea Ceremony:

History and Cultural context of Japanese Tea Ceremony with meditation practices and parallels in Western traditions. Create hand built or wheel thrown traditional Tea Ceremony Pottery Utensils. Participate in a traditional Tea Ceremony performed by a visiting Urasenke Tea Master.

African Drumming:

The history, culture and purpose of the djembe in traditional cultures and transformations over time and place. Essential techniques, hand positioning and sounds, African poly-rhythms and their various parts with accompanying songs and dances for djembe drummers of all levels. Weekly practice outside of class is recommended along with listening/watching CDs and DVDs.

Bharat Natyam:

History and culture of Bharat Natyam, one of several classical dance styles of India. Originating in Tamil Nadu, southern India, the format of the traditional presentations was formalized in Tanjore in the 18th century. Discussion of past and current practice.

Goals:

Students will

1. *acquire*, first-hand, the feelings that arise when people join together in artistic acts thus

- developing a deeper understanding of and respect for community traditions
2. *develop* a deeper understanding of the historical and cultural contexts of these artistic traditions, respect for the people who keep these traditions and an understanding of why they continue to do so.
 3. *create* a performance or work of art that reflects the cultural traditions being studied
 4. *demonstrate* through the arts that there are varieties of human experiences, perceptions, thoughts, values, and/or modes of creativity

Learning Outcomes:

Students will

1. *recognize* a specific art form as a component marker of its time and culture
2. *create* with appropriate performance style including playing, singing, dancing, acting and speaking
3. *compare and contrast* the historical, cultural and musical differences among varied forms of artistic expression
4. *develop* the interpersonal and intellectual skills to be open to multiple perspectives of human expression
5. *compare* their own artistic and cultural heritage with those covered in class to show how the arts are an essential ingredient of all human cultures

Course Materials: See each Unit of Study.

Academic Misconduct:

Academic misconduct in any form is in violation of the University of Connecticut Student Code and will not be tolerated. This includes, but is not limited to: copying or sharing answers on tests or assignments, plagiarism, and having someone else do your academic work. Depending on the act, a student could receive an F grade on the test/assignment, F grade for the course, and could be suspended or expelled from the University. Please see the student code at <http://www.dosa.uconn.edu/code2.html> for more details and a full explanation of the academic misconduct policies.

Special Needs:

Any student in this class who has special needs should contact the Center for Students With Disabilities. Please provide me with the relevant information so that I can make adjustments as necessary.

Assessment Summary:

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| Unit 1: Japanese Tea Ceremony Ceramics | 34 pts. |
| Unit 2: Bharat Natyam | 33 pts. |
| Unit 3: African Drumming | 33 pts. |

Unit 1 Japanese Tea Ceremony

Course Materials:

Selections from:

The Japanese Pottery Handbook, by Simpson, Kitto, & Sodeoka

The Tea Ceremony, by Sen'o & Sendo Tanaka

Unit 1 Assessment: (34 pts. total)

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| Weekly Resource & Process Book (See Schedule for details): | 20 pts. |
| Final Tea Ceremony Pots: | 10 pts. |
| Class participation: | 4 pts. |

| Week | Topic | Assignment |
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| 1 | Lecture: Brief Historical and Cultural Context of Japanese Tea Ceremony including Parallels in Western Traditions; Demonstration: Introduction to Tea Ceremony & Utensils; Practice: Introduction to Centering Meditation | Weekly Resource & Process Book : 1 st entry: Minimum 2 page lecture and handout study notes and images; 1 page notes and images presenting students personal experience of Ceremony. |
| 2 | Practice: Brief Centering Meditation; Demonstration and Practice: Wet Clay Hand Building and/or Wheel Throwing Tea Ceremony Pots: The Tea Bowl/ <i>Chawan</i> ; (The Tea Caddy/ <i>Chaire</i> ; The Water Jar/ <i>Mizusahi</i>) | Weekly Resource & Process Book: 2 nd Entry: Minimum 2 page photo documentation and notes on process and production |
| 3 | Practice: Brief Centering Meditation; Demonstration and Practice: Leather Hard Finishing of Tea Ceremony Pots; Prep for Bisque Firing | Weekly Resource & Process Book: 3 rd Entry: Minimum 2 page photo documentation and notes on process and production. |
| 4 | Practice: Brief Centering Meditation; Demonstration and Practice: Surface Decoration - Glazing & Final Firing | Weekly Resource & Process Book: 4 th Entry: Minimum 2 page photo documentation and notes on process and production |
| 5 | Practice: Brief Centering Meditation; Unload the kiln and discuss firing results; Select Best Pots for Tea Ceremony; Demonstration and Practice: Tea Ceremony with Urasenke School Master | Weekly Resource & Process Book: 5 th Entry: Minimum 2 page photo documentation and notes on process and production; 1 page response essay on experience of participation in the Tea Ceremony |

The Weekly Resource and Process Book is the primary tool of assessment for this unit. It is a hand-made document that serves as a record of thought and a portfolio of practice. It is the means by which students study, organize, retain, and recreate in an aesthetic document the information and experience gained in the classroom. Each week books will be collected, each new entry evaluated and the book returned with comments. The final entry is due at the end of the 5th week, and one hard copy of the digital reproduction of the book is due on the final day of the full 15 week course final.

Unit 2 Bharat Natyam

Course Materials:

Selections from:

Understanding Bharat Natyam, Mrinalini Sarabhai, Darpan Academy, Ahmedabad, 1981

Unit Assessment

Final Group presentation

10 pts.

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| Test | 10 pts. |
| Journals (4 entries) | 10 pts. |
| Participation | 3 pts. |

| Week | Topic | Assignment |
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| 1 | <p>Theory: History, Origins</p> <p>Practice:</p> <ul style="list-style-type: none"> -- Shlokas Every Indian Classical Art form begins with an invocation. Chanting of shlokas facilitates concentration and discipline. --Basic footsteps (<i>adavus</i>), <i>Samapada</i>, <i>Araimandi</i> or <i>ardhamandala</i> and <i>Muzhumandi</i> --hand gestures (<i>hasta mudras</i>) <i>Asamyuta</i> and <i>Samyuta Hastas</i>, one hand and two hand gestures --Warm up exercises | <p>Reading: Chapter 1 + 2 Classical Dance Styles, The Temple and the Arts</p> <p>Journal: Entry #1</p> <p>Practice: Basic footsteps and hand gestures</p> |
| 2 | <p>Practice: body discipline through adavus at three speeds</p> <ul style="list-style-type: none"> --Introduction to Tala or rhythm Nethra (eye), Griva (Neck) and Shiro (Head) Movements -- some yoga asanas -- more Adavus | <p>Reading: Chapter 3 and 4 The dance of Shiva, Adavus</p> <p>Journal: Entry #2 (Journals submitted for review)</p> <p>Practice:</p> |
| 3 | <p>Theory: Classification, introduction to the major pieces</p> <p>Practice: --music</p> <ul style="list-style-type: none"> -- work towards the first performance piece Alarippu | <p>Reading: Chapters 11 + 12, Movement of the limbs, The music</p> <p>Journal: Entry #3</p> <p>Practice: Performance piece</p> |
| 4 | <p>Perform Alarippu</p> <p>On-line test</p> | <p>Final Group Performance</p> <p>Journal: Final entry, Journal submitted for grading</p> |

African Drumming

Materials:

John Miller Chernoff,

African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms.

Bill Matthews,

Drum Talk- 33 Hand Drum Dialogues For Two Players

Olatunji, B. African Drumming. Djembe Method DVD. \$15.00

Electronic Journals.

Unit 3 Assessment

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| 10-minute small group presentation | 10 pts. |
| Test | 10 pts. |
| Journals (4 entries) | 10 pts. |
| Participation | 3 pts. |

| Week | Topic | Assignment |
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| 1 | Lecture: Brief Historical and Cultural Context of African indigenous creative and performing arts Practice: Playing technique- oral and literary | Reading/Viewing John Miller Chernoff, African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms Journal: entry #1 1) Practice drumming styles: <i>kpanlogo</i> urban youth dance-drumming, originated in Accra, the capital city of Ghana and the traditional home of the <u>Ga</u> people. |
| 2 | Lecture: Philosophical, psychological basis of African musical arts intentions, creations and practice. Practice: Pulse and metric sense; common and compound times Thematic (tonal/melodic) principles | Reading/Viewing documentary "Atumpan, the talking drums of Ghana" Journal: entry #2 Practice drumming style : <i>Kinka</i> is a popular Anlo-Ewe secular dance-drumming of recent origin (1950). |
| 3 | Lecture: African Harmonic philosophy and principles of part-playing polyrhythms Practice: Part playing and part | Reading/Viewing: Documentary, Listening to the Silence: African Cross Rhythms Journal: entry #3 Practice drumming style: <i>Gahu</i> is a popular secular dance- |

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| | relationships | drumming among the Anlo-Ewe people of southeastern Ghana. |
| 4 | Group Performance. On-line Test Journals Submitted | Journal: Final entry, Journal submitted for grading |