ARCH 249: Survey of World Architectural History I (3-0). Credit 3

ARCH 249 is a survey of world architecture and the human-designed and built environment from prehistory to the 13th century CE. The course discusses the origins and the evolution of ideas related to creativity in art and architecture from diverse historical/cultural perspectives and introduces precedents and fundamental concepts that have impacted the form of the built environment in every time period and geographical location. Through the examination of parallel and divergent canons and traditions of architecture from around the world, students will also be introduced to issues of heritage preservation and architectural expressions of cultural identity and social diversity both in the past and in the present day.

ARCH 249 is an introductory-level course, designed both for students majoring in Environmental Design and for all others who seek an overview of ancient and medieval architecture. ARCH 249 fulfills the University Core Curriculum requirements in the Humanities (UHUM) and the Visual & Performing Arts (UVPA). There are no prerequisites for this course.

ARCH 249 is a lecture course and will include PowerPoint presentations, discussions and in-class activities. Class will meet TR 9:35-10:50 am in Architecture B101 (Geren Auditorium). All lectures and exams will take place in this room.

Learning Outcomes

Every student will have the opportunity to develop an understanding of architecture through analysis of form, function, and context. By exploring the built environment from prehistory to the Medieval period, students will develop a critical approach to understanding elements of design, construction, and theory. Students who successfully complete this course will be able to:

- Visually recognize and identify architectural illustrations (plans, elevations, sections).
- Observe, analyze, and describe, using formal and technical vocabulary, the defining characteristics of buildings.
- Distinguish significant developments in construction and design.
- Understand and communicate the importance of cultural heritage and its contribution to social memory, identity, adaptive reuse, and historic preservation.
- Investigate and interpret evidence for the transmission of styles and design across time and cultures.
- Build a chronological framework for understanding the development of construction and engineering techniques.
- Apply critical thinking to theories in the history of architecture.

Requirements

Prerequisites: There are no prerequisites for this course.


Attendance: Texas A&M views class attendance as an individual student responsibility (http://student-rules.tamu.edu/rule07). Attendance is essential to complete the course successfully. Material presented in lecture and class discussion may expand upon points only briefly considered in the required text. If you do miss class, for any reason, it is your responsibility to 1) complete all assigned readings, 2) consult the electronic resources on eLearning, and 3) get notes from another student.

Excused absences: Rules concerning excused absences may be found at http://student-rules.tamu.edu/rule07. Except for absences due to religious obligations, the student must notify his or her instructor in writing (acknowledged e-mail message
is acceptable prior to the date of absence if such notification is feasible. In cases where advance notification is not feasible (e.g., accident or emergency) the student must provide notification by the end of the second working day after the absence. This notification should include an explanation of why notice could not be sent prior to the class. If the absence is excused, the instructor must either provide the student with an opportunity to make up any quiz, exam or other graded activities or provide a satisfactory alternative to be completed within 30 calendar days from the last day of the absence.

**Excused Absences for Religious Holy Days:** Texas House Bill 256 (effective 9/1/03) states "An institution of higher education shall excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable amount of time after the absence."

**Makeup Policy:** Makeup exams will be given without question for excused absences as defined by University regulations (http://student-rules.tamu.edu/rule07). If you miss an exam for any other reason you may request a makeup, but the makeup exam may have a different format from that given in class, must be completed within one week of the original exam date, and there will be a 5% penalty.

**Grading Policy:**
Your grade will be calculated on the basis of the exams (4 x 25% = 100%). Grades will be posted on eLearning after each exam. Letter grades will be assigned according to the following guideline: A = 90-100 (Excellent), B = 80-89 (Good), C = 70-79 (Satisfactory), D = 60-69 (Passing), F = 59 and below (Failing); I=Incomplete.

<table>
<thead>
<tr>
<th>Dates</th>
<th>Exam</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Thursday, September 19</td>
<td>Exam 1</td>
<td>25% of final grade</td>
</tr>
<tr>
<td>Tuesday, October 15</td>
<td>Exam 2</td>
<td>25% of final grade</td>
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<tr>
<td>Thursday, November 7</td>
<td>Exam 3</td>
<td>25% of final grade</td>
</tr>
<tr>
<td>Friday, December 6</td>
<td>Exam 4 (Final) at 12:30 PM</td>
<td>25% of final grade</td>
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</tbody>
</table>

**Extra Credit:** There may be opportunities to earn extra credit during the semester. These activities will be announced in class and not required for the successful completion of the course. There are no make-ups or substitutions for extra credit opportunities.

Your grade in this class is earned, not awarded. I will consider rounding up percentages of 9.5 and higher ONLY if there is a consistent trend of improvement and class participation throughout the course.

**eLearning**
Additional course resources will be made available through eLearning, including:

- Syllabus
- Additional Reading
- Weblinks
- Lecture Handouts (with vocabulary, learning objectives, lecture outline and images)
- Study Guides for Exams
- Grades

Please log in at http://elearning.tamu.edu. If you have technical difficulties accessing eLearning, please contact the Help Desk directly at 845-8300.

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

**Student Conduct**
Academic Integrity "An Aggie does not lie, cheat, or steal or tolerate those who do." Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU
community from the requirements or the processes of the Honor System. For additional information please visit: http://aggiehonor.tamu.edu.

Each work that you turn in for this class must include your signature and the following statement. "On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work."

Classroom Behavior Texas A&M University supports the principle of freedom of expression for both instructors and students. The university respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. Classroom behavior that seriously interferes with either (1) the instructor's ability to conduct the class or (2) the ability of other students to profit from the instructional program will not be tolerated. An individual engaging in disruptive classroom behavior may be subject to disciplinary action. For additional information please visit: http://student-rules.tamu.edu/rule21.

ARCH 249 Schedule of Lectures, Reading Assignments, and Exams

WEEK ONE
Tuesday, August 27: Course Introduction

Thursday, August 29: Prehistoric Architecture
Video: Secrets of Stonehenge (ca. 60 min)
http://www.plis.org/wgbh/nova/ancient/secrets-stonehenge.html

WEEK TWO
Tuesday, September 3: Architecture of the Ancient Near East (Mesopotamia and Persia)

Thursday, September 5: Architecture of Ancient Egypt (Old Kingdom)
Video: Egypt: Engineering an Empire (Chapter 3: Djoser, Part 1 = 10 min)
Video: Egypt: Engineering an Empire (Chapter 4: Djoser, Part 2 = 5 min).
Video: Egypt: Engineering an Empire (Chapter 5: Snefru and Khufu = 14 min)
* Video segments available for students enrolled in ARCH 249 through the class site on eLearning (elearning.tamu.edu) or Mediamatrix (mediamatrix.tamu.edu).

WEEK THREE
Tuesday, September 10: Architecture of Ancient Egypt (Middle & New Kingdoms)
Video: Egypt: Engineering an Empire (Chapter 7: Hatshepsut = 10 min).
Video: Egypt: Engineering an Empire (Chapter 7: Ramesses = 9 min)
* Video segments available for students enrolled in ARCH 249 through the class site on eLearning (elearning.tamu.edu) or Mediamatrix (mediamatrix.tamu.edu).

Thursday, September 12: Architecture of the Prehistoric Aegean (Minoan Crete & Mycenaean Greece)
Reading: Buildings Across Time, Chapter 2: The Greek World, pp. 34-44.

WEEK FOUR
Tuesday, September 17: Greek Architecture (Temples of the Archaic, Classical, and Hellenistic Periods)
Video: Secrets of the Parthenon (ca. 56 min)
http://www.pbs.org/wgbh/nova/ancient/secrets-parthenon.html

Thursday, September 19 *** EXAM ONE ***

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WEEK FIVE
Tuesday, September 24: Greek and Roman Building Techniques and City Planning

Thursday, September 26: Roman Architecture (Fora and Basilicas)

WEEK SIX
Tuesday, October 1: Roman Architecture (Temples)
Video: Rome: Engineering an Empire - The Flavian Amphitheater ("Colosseum") (8 min)
* Video segment available for students enrolled in ARCH 249 through the class site on eLearning (elearning.tamu.edu) or Mediamatrix (mediamatrix.tamu.edu).

Thursday, October 3: Roman Architecture (Baths, Theaters, Amphitheaters & Houses)
Video: Rome: Engineering an Empire - The Flavian Amphitheater ("Colosseum") (12 min)
* Video segment available for students enrolled in ARCH 249 through the class site on eLearning (elearning.tamu.edu) or Mediamatrix (mediamatrix.tamu.edu).

WEEK SEVEN
Tuesday, October 8: Early Christian Architecture (Basilicas, Martyria, Baptisteries, & Mausolea)

Thursday, October 10: Byzantine Architecture (Domed Basilicas & Centrally Planned Churches)
Reading: *Buildings Across Time*, Chapter 6: Early Christian and Byzantine Architecture, pp. 139-146.
Video: Engineering an Empire - the Byzantines: The Hagia Sophia (6 min)
* Video segment available for students enrolled in ARCH 249 through the class site on eLearning (elearning.tamu.edu) or Mediamatrix (mediamatrix.tamu.edu).

WEEK EIGHT
Tuesday, October 15: *** EXAM TWO ***

Thursday, October 17: Architecture of Ancient India (Early Buddhist Shrines)

WEEK NINE
Tuesday, October 22: Architecture of Ancient India (Hindu Temples)
Video: The Story of India (Chola Temples)
* Video segment available for students enrolled in ARCH 249 through the class site on eLearning (elearning.tamu.edu) or Mediamatrix (mediamatrix.tamu.edu).

Thursday, October 24: Architecture of Ancient China & Japan

*Friday, October 25: EXTRA CREDIT OPPORTUNITY (optional) - Cleaning of the TAMU Bonfire Memorial

WEEK TEN
Tuesday, October 29: Islamic Architecture (Shrines & Mosques)
Video: Glories of Islamic Art: (Dome of the Rock, the Great Mosque at Damascus, and the Great Mosque at Cordoba).
* Video segment available for students enrolled in ARCH 249 through the class site on eLearning (elearning.tamu.edu) or Mediamatrix (mediamatrix.tamu.edu).

Thursday, October 31: Islamic Architecture - continued

**WEEK ELEVEN**
Tuesday, November 5: TOPIC TBA

**Thursday, November 7: ***EXAM THREE***

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**WEEK TWELVE**
Tuesday, November 12: Carolingian and Early Romanesque Architecture

Thursday, November 14: Romanesque Architecture

**WEEK THIRTEEN:**
Tuesday, November 19: The Age of Pilgrimage

*Video: Art of the Western World: A White Garment of Churches
* Video segment available for students enrolled in ARCH 249 through the class site on eLearning (elearning.tamu.edu) or Mediamatrix (mediamatrix.tamu.edu).

Thursday, November 21: Romanesque Architecture (Pilgrimage Churches and Monasteries)

**WEEK FOURTEEN**
Tuesday, November 26: Late Romanesque (Norman) and Early Gothic Architecture


**Thursday, November 28: = ***THANKSGIVING*** = (No class meeting)

**WEEK FIFTEEN**
Tuesday, December 4: High Gothic Architecture; Course Summary

Friday, December 6 ***EXAM 4*** 12:30 PM (in ARCB 101 = in same classroom)
Texas A&M University

Core Curriculum Cover Sheet

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

1. This request is submitted by (department name): Department of Architecture

2. Course prefix and number: ARCH 250

3. Texas Common Course Number: ARCH 1302

4. Complete course title: Survey of World Architecture History II

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? Fall and Spring semesters; Summer Session II

9. Number of class sections per semester: Fall (3); Spring (3); Summer Session II (1)

10. Number of students per semester: Fall (255); Spring (353); Summer Session II (65)

11. Historic annual enrollment for the last three years: 2012-2013 (673) 2011-2012 (539) 2010-2011 (523)

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

13. Submitted by:

[Signature]

Course Instructor

Date: 2/19/13

14. Department Head

[Signature]

Date: 2/20/13

15. College Dean/Designee

[Signature]

Date

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

See form instructions for submission/approval process.
Department of Architecture

ARCH 250 – Survey of World Architecture II

Request for International and Cultural Diversity (ICD) Designation

ARCH 250 examines the global built environment in a diverse range of cultural and religious contexts from the 13th to the 19th century. In this culture-historical approach to architectural history, students develop an awareness of the religious architecture of many faiths (Buddhism, Christianity, Hinduism, Islam, Shintoism), the evidence for the transmission of design and technology across cultures and over time, and an understanding of how cultural identity is expressed in the visual arts. The survival of many historic structures to the present day provides an opportunity to discuss issues of social memory, identity, adaptive reuse, and historic preservation. By learning how to appreciate, understand, and respect the built environment of different cultures, students will gain insights into how the world we build has always reflected who we are.
Texas A&M University

Core Curriculum

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

Foundational Component Area: Creative Arts

Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

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

ARCH 250 is a survey of the history of world architecture and the human-designed and built environment from the 13th to the 19th century. The course focuses on the origins and the evolution of ideas related to creativity in art and architecture. Upon successful completion of this course, students will be able to

- Visually recognize and identify architectural illustrations (plans, elevations, sections).
- Observe, analyze, and describe, using formal and technical vocabulary, the defining characteristics of buildings.
- Distinguish significant developments in construction and design.
- Understand and communicate the importance of cultural heritage and its contribution to social memory, identity, adaptive reuse, and historic preservation.
- Investigate and interpret evidence for the transmission of styles and design across time and cultures.
- Build a chronological framework for understanding the development of construction/engineering techniques.
- Apply critical thinking to theories in the history of architecture.

Core Objectives

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

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

ARCH 250 addresses the Core Critical Thinking Objective through the critical examination of factual data and theories related to the development of the human-designed and built environment, the origins and the evolution of ideas related to creativity in art and architecture, and important innovations in architectural form, material and technique.
The following critical thinking skills will be assessed on exams and through in-class writing activities and discussions.

- Students will analyze architectural illustrations and make inferences concerning the essential elements, relationships, and organizing principles of design.
- Students will analyze and evaluate data concerning architectural precedents and concepts that have impacted the form of the built environment from antiquity to the present day.
- Students will investigate and interpret evidence for the transmission of architectural styles and innovations across time and cultures and evaluate the strengths and weaknesses of different theories concerning cultural diffusion and/or parallel developments in architecture.
- Students will think creatively about symbolic communication in art and architecture, synthesize information from diverse historical/cultural precedents, and formulate innovative sets of relationships or guidelines that could be applied to other contexts.

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

ARCH 250 addresses the Core Communication Objective by teaching students how to examine and interpret architecture and architectural illustrations (formal visual analysis) and how to describe defining characteristics using accurate and technical vocabulary.

The following aspects of communication skills will be assessed on exams and through in-class writing activities and discussions.

- Students will learn methods of visual communication, analysis and interpretation through work with architectural illustrations (plans, elevations, sections), photographs, and other visual media.
- Students will compare material remains of buildings with selections of contemporary writings to interpret architectural design and its relationship to cultural, religious, and philosophical traditions.
- Students will access relevant multi-media resources and explain in class what they have learned as the most important architectural concepts reflected in a monument's design.
- Students will engage in oral communication through class discussions and formulate accurate and appropriate responses and questions during lectures.

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

ARCH 250 addresses the Core Social Responsibility Objective by considering the parallel and divergent canons and traditions of architecture from around the world. It teaches students to appreciate, understand, and respect the built environment of the diverse cultures and belief systems that form the foundations of the modern world.
The following aspects of the social responsibility skills will be assessed on exams and through in-class activities and discussions.

- Students will demonstrate intercultural competence by explaining how the human-designed and built environment can be understood as expressions of culture at local, regional, national and global scales, and how the culturally encoded meanings of art and architecture can change over time.

- Students will summarize and explain the roles and responsibilities of individuals, societies, local governments, and international organizations concerning heritage preservation.

- Students will compare the societal roles and responsibilities of architects and patrons in their own and other cultures.

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

ARCH 250 will address the Core Teamwork Objective through in-class and online activities, including minute papers, discussion in small groups, and analytical exercises. These activities will provide models for students to share individual perspectives with each other and develop more effective answers to questions that may appear on formal examinations.

The following aspects of teamwork skills will be assessed through in-class activities:

- Students will work in small groups to discuss and consider different observations, conclusions, and points of view in the analysis and interpretation of architecture.

- Students will share individual and small group responses orally with the larger class, receiving feedback and commentary both from other students and the instructor.
ARCH 250
COURSE SYLLABUS

Instructor: Dr. Nancy L. Klein, Department of Architecture
Office: Langford A 405
Telephone: (979) 845-1015 (department); (979) 458-1328 (office)
Email: nklein@tamu.edu
Office Hours: Tuesday and Thursday 2:15-4:00 pm and by appointment

ARCH 250 Survey of World Architectural History II Spring 2013
ARCH 250 is an introduction to the history of world architecture from the thirteenth to the nineteenth century CE. It is a lecture course and will include PowerPoint presentations, discussions and in-class activities. Class will meet TR 12:45-2:00 pm in Architecture B101. All lectures and exams will take place in this room. There are no prerequisites for this course.

Course Objectives and Learning Outcomes
Every student will have the opportunity to develop an understanding of architecture through analysis of form, function, and context. By exploring the built environment from the 13th to 19th centuries, students will develop a critical approach to understanding elements of design, construction, and theory. Students who successfully complete this course will be able to:

- Visually recognize and identify architectural illustrations (plans, elevations, sections).
- Observe, analyze, and describe, using formal and technical vocabulary, the defining characteristics of buildings.
- Distinguish significant developments in construction and design.
- Understand and communicate the importance of cultural heritage and its contribution to social memory, identity, adaptive reuse, and historic preservation.
- Investigate and interpret evidence for the transmission of styles and design across time and cultures.
- Build a chronological framework for understanding the development of construction/engineering techniques.
- Apply critical thinking to theories in the history of architecture.

Requirements
Prerequisites: There are no prerequisites for this course.


Attendance: Texas A&M views class attendance as an individual student responsibility (http://student-rules.tamu.edu/rule07). Attendance is essential to complete the course successfully. Material presented in lecture and class discussion may expand upon points only briefly considered in the required text.

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Makeup Policy: Makeup exams will be given without question for excused absences as defined by University regulations. If you miss an exam for any other reason you may request a makeup, but the makeup exam may have a different format from that given in class, must be completed within one week of the original exam date, and there will be a 5% penalty.

Exams: There will be four exams during the semester, three during class and one during the final exam period. Each exam will cover approximately three to four weeks of material presented in class.

Extra Credit: There may be opportunities to earn extra credit during the semester. These activities will be announced in class and not required for the successful completion of the course. There are no make-ups or substitutions for extra credit opportunities.

Grading Policy:
Your grade will be calculated on the basis of the exams (4 x 25% = 100%). Grades will be posted on eLearning after each exam. Letter grades will be assigned according to the following guideline: A = 90-100 (Excellent), B = 80-89 (Good), C = 70-79 (Satisfactory), D = 60-69 (Passing), F = 59 and below (Failing); I=Incomplete.

Your grade in this class is earned, not awarded. I will consider rounding up percentages of x9.5 and higher ONLY if there is a consistent trend of improvement and class participation throughout the course.

eLearning
Additional course resources will be made available through eLearning, including:
- Syllabus
- Additional Reading
- Weblinks
- Lecture Handouts (with vocabulary, learning objectives, lecture outline and images)
- Study Guides for Exams
- Grades

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Student Conduct
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Each work that you turn in for this class must include your signature and the following statement, “On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work.”
Classroom Behavior: Texas A&M University supports the principle of freedom of expression for both instructors and students. The university respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. Classroom behavior that seriously interferes with either (1) the instructor's ability to conduct the class or (2) the ability of other students to profit from the instructional program will not be tolerated. An individual engaging in disruptive classroom behavior may be subject to disciplinary action. For additional information please visit: http://student-rules.tamu.edu/rule21

Schedule of Lectures, Reading Assignments, and Exams

PART ONE: MEDIEVAL EUROPE (12th-14th centuries)

WEEK ONE
Tuesday, January 15: Course Introduction

Thursday, January 17: Introduction to Gothic Architecture

WEEK TWO
Tuesday, January 22: High Gothic Architecture in France – part one

Thursday, January 24: High Gothic Architecture in France – part two

WEEK THREE
Tuesday, January 29: Gothic Architecture in England (Early and Decorated styles)

Thursday, January 31: Gothic Architecture in England (Perpendicular style)

WEEK FOUR
Tuesday, February 5: Medieval Houses, Castles, and Cities

Thursday, February 7 *** EXAM ONE ***
PART TWO: THE ARCHITECTURE OF BYZANTIUM, ISLAM, CHINA AND JAPAN

WEEK FIVE
Tuesday, February 12: Middle and Late Byzantine Architecture

Thursday, February 14: Introduction to Islamic Architecture

WEEK SIX
Tuesday, February 19: Islamic Architecture and the Ottoman Empire
Reading: Buildings Across Time, Chapter Seven, “Islamic Architecture”, pp. 164-175.
Thursday, February 21: Islamic Architecture of South Asia: The Mughal Period  
**Reading:** *Buildings Across Time*, Chapter Seven, "Islamic Architecture", pp. 165, 168-169.

**WEEK SEVEN**
Tuesday, February 26: Introduction to East Asia: Chinese Cities and Houses  
**Reading:** *Buildings Across Time*, Chapter Four, "The Traditional Architecture of China and Japan", pp. 81-90.

Thursday, February 28: Traditional Japanese Architecture  
**Reading:** *Buildings Across Time*, Chapter Four, "The Traditional Architecture of China and Japan", pp. 98-103.

**WEEK EIGHT**
Tuesday, March 5 ***EXAM TWO ***

**PART THREE: RENAISSANCE AND BAROQUE EUROPE**

**WEEK EIGHT**
Thursday, March 7: Early Renaissance in Italy (Brunelleschi)  

***Spring Break March 11-15***

**WEEK NINE**
Tuesday, March 19: High Renaissance in Italy (Michelozzo, Alberti, and Bramante)  

Thursday, March 21: Late Renaissance in Italy (Romano, Michelangelo, and Palladio)  

**WEEK TEN**
Tuesday, March 26: The Renaissance in France and England  
**Reading:** *Buildings Across Time*, Chapter Eleven, "Renaissance Architecture", pp. 326-337.

Thursday, March 28: Baroque Architecture of Rome and Central Europe  

**WEEK ELEVEN**
Tuesday, April 2: Baroque Architecture of France and England  

Thursday, April 4: ***EXAM THREE ***

**PART FOUR: ARCHITECTURAL DEVELOPMENTS OF THE 18TH AND 19TH CENTURY**

**WEEK TWELVE**
Tuesday, April 9: Neo-Classical Architecture in England and France  

Thursday, April 11: 19th century Neo-Classicism

**WEEK THIRTEEN:**
Tuesday, April 16: Gothic Revival  

Thursday, April 18: Technological Developments of the 19th century  

**WEEK FOURTEEN**  
Tuesday, April 23: École des Beaux Arts and Art Nouveau  

Tuesday, April 25: 19th century America  

***EXAM FOUR***  
Wednesday, May 8, 8:40 am
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Department of Architecture

2. Course prefix and number: ENDS 101

3. Texas Common Course Number: ARCH 1311

4. Complete course title: Design Process

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?
Fall and Spring semesters; Summer Session 2
Winter Minimester at the Solitis Center in Costa Rica

9. Number of class sections per semester:
Fall (9); Spring (9); Summer Session 2 (1); Winter Minimester (1)

10. Number of students per semester:
Fall (450); Spring (450); Summer Session 2 (160); Winter Minimester (24)

11. Historic annual enrollment for the last three years:
2010 (960) 2011 (1025) 2012 (995)

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:

13. Course Instructor

14. Department Head

15. College Dean/Designee

Date 12/19/13

Date 2/20/13

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

See form instructions for submission/approval process.
Department of Architecture

ENDS 101 – Design Process

Request for International and Cultural Diversity (ICD) Designation

The wide range of transitions, change, harsh realities, complex challenges, and serious impacts, and also, of accelerating technological developments, that the World is facing today, not only is becoming progressively more interconnected and interdependent, but also, it transcends individual disciplines, institutions, and even nations. Consequently, the ability of any society to respond, survive, grow, and succeed will increasingly depend on (1) the development of a more pluralistic, diverse, and globally-aware populace; and (2) the envisioning and development of new products, processes, services, business models, and unique experiences, from a local to a global scale. Through course lectures, interactive in-class exercises interspersed within the course lectures, and a set of individual and team assignments, the ENDS 101 course provides an opportunity for students to develop awareness, understanding, and abilities, as well as to learn skills, in these two areas. Creativity, innovation, design, and entrepreneurship require both international and cultural perspectives. Similarly, the wide range of paradigms, strategies, processes, tools, practices, principles, and resources that support imagination, creativity, innovation, design, and entrepreneurship, which are covered in the course, also require both international and cultural perspectives, within high performance creative individuals, teams, and organizations. Throughout the course, students are challenged to envision and develop new products, processes, services, business models, and unique experiences that can bring value and benefits to society across the World. Finally, students learn about personal space, both within America and globally, and are encouraged to experiment with field trials in multiple spaces and settings, and about societal shifts regarding the role of women within the U.S. and globally.
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Foundational Component Area: Creative Arts

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

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

ENDS 101 – Design Process places strong emphasis on the appreciation and analysis of creative artifacts and works of human curiosity and imagination. It involves the synthesis, interpretation, and application of critical thinking, anchored on creativity, innovation, and design, pulled by a spirit of entrepreneurship, and strengthened through written, oral, and visual expression and communication of the new products, processes, services, business models, and unique experiences or artistic creations that they envision and develop. More specifically, this course introduces students, within a highly multi- and interdisciplinary learning environment and experience, to the wide range of transitions, change, harsh realities, complex challenges, and serious impacts, and also, of accelerating technological developments, that our Nation and the World are facing today, which create a high demand for new approaches to fundamental concepts of problem solving, and an added special need for social innovation.

Topics addressed in the course begin with intuition and flow, creative thinking, convergent, divergent, and provocative thinking as initial points of departure. Subsequently, the course provides an exposure to a wide range of paradigms, strategies, processes, tools, practices, principles, and resources that support imagination, creativity, innovation, design, and entrepreneurship, within high performance creative individuals, teams, and organizations. These topics are complemented and supplemented with an exposure to how communication, humor, leadership, personal space, and gender influence and affect creativity. The course emphasizes the production of knowledge, given that all assignments require that each student produce knowledge rather than reproduce knowledge, both individually and in teams; to think systemically and holistically; and to reach his or her potential creative talent. In addition, the course provides an opportunity for students to develop management skills, to enhance written, oral, and visual communications skills and abilities, and to cultivate a spirit and attitude of self-reliance, and of personal responsibility and accountability. Furthermore, students are made aware of how future theory, studies, trends, and influences, and also, the singularity will possibly affect career choices in a global context.

Finally, students also learn about intellectual property and how to conduct patent searches, and are exposed to the activities of Startup Aggieland, the Center for New Ventures & Entrepreneurship (CNVE), the Technology Commercialization Center (TCC), and the Technology Licensing Office (TLO) at Texas A&M University (TAMU) and the Texas A&M University System (TAMUS).

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

Creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information are core components of this course. The course reinforces these skills in several ways, through three main types of pedagogical elements that directly address all four learning objectives of the "Creative Arts" foundational component area: (1) course lectures; (2) interactive in-class exercises interspersed within the course lectures; and (3) a set of individual and team assignments.  

The course has specific lecture content that addresses critical thinking. The class lectures have a structure and flow that lead students in a journey of discovery and critical thinking, starting with a discussion of a wide range of global challenges as an initial point of departure and context for the course, highlighting the opportunities they create for creative thinking and problem solving. Students then continue by establishing initial baselines of who they are as individuals and as members of a team. Subsequently, they are introduced to a process and guidelines for convergent, divergent, provocative, and other types of creative thinking, followed by a wide range of paradigms, strategies, processes, tools, practices, principles, and resources that support imagination, creativity, innovation, and design. Students are then exposed to a set of lectures and guest lectures on specific topics, such as communication, humor, leadership, personal space, and gender, and how they influence and affect creativity. The course closes with a view on future theory, studies, trends, and influences, particularly how the fusion of accelerating technologies with humanity will possibly affect their career choices in a global context.  

The interactive in-class exercises interspersed within the course lectures offer multiple opportunities for impromptu creative thinking and problem solving, close interactions between the instructor and students, and close interactions among students.  

Finally, all the individual and team assignments require that students produce new knowledge or significantly build upon existing knowledge, instead of just merely reproducing existing knowledge. This means that the correct answer is not in the back of a book, or that there is even a correct answer. Students are challenged to introduce to the world, both individually and in teams, unique new products, processes, services, business models, and unique experiences or artistic creations, as soft innovations that have never existed until they created them. Students have to exercise their imagination, intuition, creativity, and innovation to produce results similar to what the future will demand for success and even survival.  

Specific elements of critical thinking within the individual and team assignments include:  

- **Individual Assignment No. I-1: Creativity Journal/Portfolio (CJP).** The learning objective of asking students to keep a CJP is to develop the discipline and the skill to continuously record formally and explicitly, anything about which the student may wonder about, find interesting, have unanswered questions, and/or don’t know much about.  

- **Individual Assignment No. I-2: Personal Branding Profile (PBP).** The learning objectives of asking students to develop their own PBP are to (1) encourage them to see themselves as unique individuals from multiple points of view; and (2) be able to translate who they are into a formal and explicit document or creation of any type.  

- **Individual Assignment No. I-3: Individual Creativity Challenge (ICC).** The learning objective of asking students to participate in a role/scenario playing exercise based on a real creativity challenge is to provide an incentive and a context for the development of innovations, which transcend the course. More specifically, the learning objectives of this individual assignment are
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to (1) develop skills in problem solving, creativity, innovation, and invention; (2) provide an
opportunity to apply these skills within a familiar context; and (3) learn to present ideas through
the development of a technical report, a prior work collections, and a technical briefing on the
idea, creation, innovation, or invention developed for the assignment.

  objectives of asking students to develop Soft Innovations individually are: (1) to become aware
  of the numerous opportunities that exist for developing product, process, service, or business
  model innovations; (2) to develop skills and abilities in creative thinking and problem-solving; (3)
  to be able to describe any innovation developed in a briefing, using both visual depictions of the
  innovations and textual narratives, and following a clear set of guidelines; and (4) to formally
document that any innovations developed are novel and unique, through the development of a
Prior Works Collection (needs, resources, and precedents) for the innovation, and by conducting
simple search engine, trademark, and patent searches.

- Individual Assignment No. I-5: Final Examination Essay (FEE). The learning objectives of
  asking students to thoughtfully reflect on the Future are to (1) become aware of trends, issues,
challenges, and opportunities that have the potential to affect them on a professional and
personal levels in the future, particularly advances in technology; (2) to develop skills and
abilities in visioning, anchored in creative thinking; and (3) to be able to communicate on an
individual basis their visions of the future in a thoughtful, well-structured, and articulate way.

- Team Assignment No. T-1: Team Building Creativity Challenges (TBCC). The learning
  objectives of asking students to develop responses to the TBCC as a team are to (1) practice
problem solving in a team setting; and (2) have fun while getting to know each other.

- Team Assignment No. T-2: Team Branding Profile (TBP). The learning objectives of asking
  students to develop a TBP for the team to which they have been assigned in the course are to
(1) encourage them to see the team from multiple points of view, and especially not only as a
group of unique individuals who need to work together, but rather as a cohesive team capable of
completing successfully, effectively, and efficiently the team assignments in the course; and (2)
be able to translate who the team is into a formal and explicit document.

- Team Assignment No. T-3: Team Creativity Challenge – TCC (Based on two competitions)
The learning objective of asking students to participate in either a university-wide competition or
a national/international competition (or a combination of both) is to provide an incentive and a
context for the development of creations, innovations, or inventions, which transcend the course.

1. If teams choose to pursue Option 1 – Ideas Challenge Competition – ICC (a university-
wide competition), the goal is to "...dream up the next great product or service..." This team
assignment provides an opportunity to apply creativity and innovation within the broader
contexts of business and society, and is based on the campus wide competition at Texas
A&M University sponsored by the Center for New Ventures and Entrepreneurship in the
Mays Business School at Texas A&M University, the "2012 Ideas Challenge Competition",
for the development of the "Next Big Idea."

2. If teams choose to pursue Option 2 – Social Innovation Competition – SIC (a national /
international competition), the goal is to develop an innovation that is a "...dream with the
power to change the world..." This team assignment provides an opportunity to apply
creativity and innovation to issues facing society in our Nation, and in the world today, and is
based on the Dell Social Innovation Competition, which is organized and sponsored annually
by the RGK Center for Philanthropy and Community Service in the LBJ School of Public
Affairs at the University of Texas.
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For these two options, the learning objectives of this team assignment are to (1) develop skills in problem solving, creativity, innovation, and invention; (2) provide an opportunity to apply these skills in the development of a concrete idea, creation, innovation, or invention; (3) learn about entrepreneurship and social innovation; and (4) learn to present ideas through the development of a technical report, a prior work collections, and a technical briefing on the idea, creation, innovation, or invention developed for the assignment.

- **Team Assignment No. T-4: Five Team Soft Innovations (5TSI)**
  The learning objectives of asking students to develop Soft Innovations in a team are: (1) to become aware of the numerous opportunities that exist for developing product, process, service, or business model innovations as a team; (2) to develop skills and abilities in creative thinking and problem-solving as a team; (3) to be able to describe any innovation developed in a briefing, using both visual depictions of the innovations and textual narratives, and following a clear set of guidelines as a team; and (4) to formally document that any innovations developed are novel and unique, through the development of a Prior Works Collection (needs, resources, and precedents) for the innovation, and by conducting simple search engine, trademark, and patent searches as a team.

- **Team Assignment No. T-5: Final Examination Slide Presentation/Video (FESP/V)**
  The learning objectives of asking students to thoughtfully reflect on the Future are: (1) to become aware of trends, issues, challenges, and opportunities that have the potential to affect them on a professional and personal levels, particularly advances in technology; (2) to develop skills and abilities in visioning, anchored in creative thinking; and (3) to be able to communicate their visions in a thoughtful, well-structured, and articulate way, within a collaborative team environment.

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

Effective development, interpretation and expression of ideas through written, oral and visual communication are core components of this course. The course reinforces these skills in several ways, through three main type of pedagogical elements that directly address all four learning objectives of the "Creative Arts" foundational component area: (1) course lectures; (2) interactive in-class exercises interspersed within the course lectures; and (3) a set of individual and team assignments.

The course has specific lecture content that addresses communication. The course addresses how we live in an era of continuous and rapid technological change, and how this is impacting the way people communicate with each other as individuals, and as members of project teams and organizations. Students are exposed to paradigm shifts in why we communicate, what we communicate, how we communicate, and where and when we communicate, and also in what we communicate. They are also made aware that these shifts are not only changing the nature and dynamics of communication among individuals, project teams, and organizations, but more importantly, they are breaking traditional spatial and temporal constraints, and creating new augmented, immersive, and globally interconnected virtual realities. More specifically, the course addresses conventional, new, and emerging communication models, media, and technologies from the perspectives of individuals, project teams, and organizations. Students are also exposed to inhibitors, obstacles, and barriers to effective and efficient communication, concurrently with strategies and tactics to overcome them, illustrated with engaging examples and exercises of communication models, media, and technologies.
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The interactive in-class exercises interspersed within the course lectures offer students multiple opportunities for impromptu communication of responses to challenges posed by the instructor both within small groups, and in front of the whole class.

Finally, all the individual and team assignments require that students produce new knowledge or significantly build upon existing knowledge, instead of just merely reproducing existing knowledge. This means that the correct answer is not in the back of a book, or that there is even a correct answer. Students are challenged to introduce to the world, both individually and in teams, unique new products, processes, services, business models, and unique experiences or artistic creations, as soft innovations that have never existed until they created them. Students have to exercise their imagination, intuition, creativity, and innovation to produce results similar to what the future will demand for success and even survival.

Specific elements of communication within the individual and team assignments include:

- **Individual Assignment No. I-1: Creativity Journal/Portfolio (CJP)**
  For this assignment, students create and maintain a CJP throughout the semester to formally document or record both the thought processes and the results of creative activities throughout the semester in this class. Students are encouraged to include, for example, any reactions generated by any of the learning experiences in the course; any comments on knowledge gained; lessons learned; examples of creative flow; experiences lived within assignments; insights and discoveries about themselves and the world around them; and anything else of personal interest.

- **Individual Assignment No. I-2: Personal Branding Profile (PBP)**
  For this assignment, students prepare their PBP by providing answers to 25 questions, and more importantly, by communicating these answers with a medium, format, design, style, and content of their personal choice, and at their discretion.

- **Individual Assignment No. I-3: Individual Creativity Challenge (ICC)**
  For this assignment, students develop individually concept proposals for creative innovations that, if implemented, will contribute to achieving “Action 2015: Education First” that are currently driving Texas A&M University's quest for acceptance as a consensus leader among peer public institutions.

- **Individual Assignment No. I-4: Five Individual Soft Innovations (SISI)**
  For this assignment, students develop individually five (5) Soft Innovations, as follows: (1) a product innovation; (2) a process innovation; (3) a service model innovation; (4) a business model innovation; and (5) a unique experience or artistic creation.

- **Individual Assignment No. I-5: Final Examination Essay (FEE)**
  For this assignment, students prepare a thoughtful, well-structured, and articulate essay, developed from their individual perspective, and within the context of his or her specific field or domain of study, which answers a set of questions.

- **Team Assignment No. T-1: Team Building Creativity Challenges (TBCC)**
  For this assignment, teams complete all exercises in the TBCC as specified in each of ten challenges. Each exercise provides an opportunity for students to apply written, oral, and visual communication skills within a team setting.
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- **Team Assignment No. T-2: Team Branding Profile (TBP)**
  For this assignment, teams prepare their TBP by providing answers to 20 questions, and more importantly, by communicating these answers with a medium, format, design, style, and content of their personal choice, and at their discretion.

- **Team Assignment No. T-3: Team Creativity Challenge (TCC)**
  (Based on two competitions) In both Option 1 – Ideas Challenge Competition – ICC (a university-wide competition), and Option 2 – Social Innovation Competition – SIC (a national / international competition), teams prepare a mock submission for this competition, following all competition rules, and make a peer-reviewed oral presentation to the whole class.

- **Team Assignment No. T-4: Five Team Soft Innovations (5TSI)**
  For this assignment, teams develop individually five (5) Soft Innovations, as follows: (1) one product innovation; (2) one process innovation; (3) one service innovation; (4) one business model innovation; and (5) one unique experience innovation or artistic creation. Teams have the choice of either using any of the soft innovations developed by any team member, as long as the team significantly improves or enhances the original soft innovation, or developing completely new and unique ones.

- **Team Assignment No. T-5: Final Examination Slide Presentation/Video (FESP/V)**
  For this assignment, teams prepare a thoughtful, reflective, fanciful, well-structured, and articulate MS PowerPoint automated slide presentation or a video, which answers a given question.

In addition, the course uses the eLearning course management system, not only as the official means for managing the course, but also, for communicating with, sending information to, and receiving information from students, electronically. All course material is posted in the eLearning site for the course, so students can have access to, and be able to download, any material used in class, as well as any complementary, supplementary, or additional relevant material issued by the instructor.

Students are asked to communicate clearly with the instructor and the teaching assistants, both face to face, and through email. The following types of communication are encouraged:

- **Subject: ENDS 101 – FYI <For Your Information>**
- **Subject: ENDS 101 – RFI <Request for Information>**
- **Subject: ENDS 101 – RFA <Request for Action>**
- **Subject: ENDS 101 – RFV <Request for Variance>**
- **Subject: ENDS 101 – Muddy Point <Issue to Clarify>**
- **Subject: ENDS 101 – Gotcha! <Issue to Correct>**

Finally, students are expected, and highly encouraged, to contribute postings, to read postings by other students, to respond to postings by other students on a regular basis, as a minimum, on a weekly basis, to "Discussion Groups" on a variety of topics created for the course on eLearning as an electronic forum for the exchange of ideas:
Muddy Points
This Discussion Group enables students to post questions on anything related to the course, which may not be clear. The Instructor, the Teaching Assistants, or other students in the class can post answers, solutions, or guidance to resolve the muddy point posted.

Gotcha!
This Discussion Group enables students to document any mistake made by the instructor in any of the written and oral material presented in any of the lectures or associated in any way with the class.

On Instructor Lectures AND in-class Exercises...
This Discussion Group is for students to post their experiences, reactions, or opinions on any of the lectures and in-class exercises presented by the instructor.

On Lectures By Guest Speakers...
This Discussion Group is for students to comment, react, discuss, or critique any of the lectures presented by Guest Speakers.

Potpourri - From Students
This Discussion Group enables students to post here anything they consider interesting related to any topic relevant to the course, which they would like to share with everyone in the class.

Potpourri - From the Instructor and the TA's
This Discussion Group enables the instructor and the TA's to post here anything they consider interesting related to any topic relevant to the course, which they would like to share with everyone in the class.

On Suggested Readings and Resources...
This Discussion Group enables students to comment, react, discuss, or critique miscellaneous postings on suggested readings and other resources for the course.

On Student Work... (submitted assignments)
This is a Discussion Group for students to post and share their assignment submissions, on a voluntary basis, so other students can see them, and provide feedback.

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

Developing the ability to consider different points of view and to work effectively with others to support a shared purpose or goal is a core component of this course. The course reinforces these skills in several ways, through three main type of pedagogical elements that directly address all four learning objectives of the "Creative Arts" foundational component area: (1) course lectures; (2) interactive in-class exercises interspersed within the course lectures; and (3) a set of individual and team assignments.

The course has specific lecture content that addresses teamwork. Students are exposed to various stages of team development and processes that can be used to deliberately create high performance teams that operate with high levels of alignment. Then, they learn about how team members can define within the team: roles and responsibilities of its members; team norms; key team roles that need to be played; and different perspectives that need to be incorporated.

The interactive in-class exercises interspersed within the course lectures offer students multiple
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opportunities for impromptu communication of responses to challenges posed by the instructor both within small groups, and in front of the whole class.

Finally, the team assignments, which represent almost half of a student's final grade, require that students work in assigned teams of six members, with team member pursuing a different major. The teams are also mixed from a gender point of view, with no less than two women in a given team. Students from special groups, such as athletes, members of the Corps of Cadets, and graduating seniors, are spread uniformly across the teams. An effort is also made to have a mix of classification levels U1, U2, U3, and U4 within each team.

This team configuration leads to a richer exploration of alternatives in the development of solutions to assignments posed, which would be difficult if teams were of the same sex, culture, and major. All graded team assignments receive a single team grade. However, the grade for individual members of the team is a function of the peer evaluation of their contribution to the team. This evaluation includes an honest assessment of the extent to which each team member did her/his share in: (1) attending and participating actively in all team meetings; (2) honoring all commitments made to the team or agreed upon by the team; and (3) contributing actively in preparing each of the indicated team assignments for the course.

Given the importance of teamwork in this class, the following rules apply:

- All graded team assignments will receive a single team grade. However, the grade for individual members of the team will be a function of the peer evaluation of their contribution to the team.

- Any team can fire any of its members for non-performance, for disruptive/disrespectful behavior, or other due cause. To do so, and before the actual dismissal, the rest of the team members must (1) unanimously agree on the dismissal; (2) document explicitly, formally, and with evidence the reasons for doing so; (3) inform the team member that he/she is about to be dismissed from the team, clearly explaining the reasons behind the decision; (4) give the team member one last chance to take corrective action within a specific time frame; (5) concurrently with step 4, inform the instructor and the two teaching assistants; and (6) officially dismiss the team member, if the reasons for doing so persist beyond the grace period given to him/her. In this case, the student must meet with the instructor with a proposal on how to complete the team assignments, and seek approval. Failure to do so will result in an automatic failing grade on the team portion of the final grade.

- Any team member can resign from his/her team for a valid reason. To do so, and before the actual resignation, the team member wishing to be removed from the team must (1) document explicitly, formally, and with evidence the reasons for doing so; (2) inform the other team members that he/she is about to resign from the team, clearly explaining the reasons behind the decision; (3) if applicable, give the team member one last chance to take corrective action within an agreed upon specific time frame; (4) concurrently with step 3, inform the instructor and the two teaching assistants; and (5) officially resign from the team, if the reasons for doing so persist beyond the grace period agreed upon with the team. In this case, the student can seek to be hired by another team, and if unsuccessful, must meet with the instructor with a proposal on how to complete the team assignments, and seek approval. Failure to do so will result in an automatic failing grade on the team portion of the final grade.
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Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities are core components of this course. The course reinforces these skills in several ways, through three main type of pedagogical elements that directly address all four learning objectives of the "Creative Arts" foundational component area: (1) course lectures; (2) interactive in-class exercises interspersed within the course lectures; and (3) a set of individual and team assignments.

The course has specific lecture content that addresses social responsibility. In the initial lecture, students are exposed to the wide range of transitions, change, harsh realities, complex challenges, and serious impacts, and also, of accelerating technological developments, that our Nation and the World are facing today, which create a high demand for new approaches to fundamental concepts of problem solving, and an added special need for social innovation. Throughout the course, students are challenged to envision and develop new products, processes, services, business models, and unique experiences or artistic creations, which satisfy this demand and need, and bring value and benefits to society. In addition, students learn about personal space, both within America and globally, and are encouraged to experiment with field trials in multiple spaces and settings. Students also learn about societal shifts regarding the role of women within the U.S. and globally.

The interactive in-class exercises interspersed within the course lectures offer students multiple opportunities think about social responsibility through provocative questions and challenges that force them to transcend their zone of comfort.

Finally, the individual and team assignments on social innovations offer an opportunity for students to envision and develop new products, processes, services, business models, and unique experiences or artistic creations, of value and benefits to society. In addition, within one of the team assignments, students are encouraged to enter the Dell Social Innovation Competition, which is organized and sponsored annually by the RGK Center for Philanthropy and Community Service in the LBJ School of Public Affairs at the University of Texas. The explicit goal of this competition is to develop an innovation that is a "dream with the power to change the world..." This team assignment provides an opportunity to apply creativity and innovation to issues facing society in our Nation, and in the world today.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
A. Course Description

ENDS 101. The Design Process; (3-0) Credits 3; Prerequisite(s): None

Fundamental design processes, issues and theories relevant to design resolution and the creation of new ideas; creative thought processes from the formation of ideas through incubation to final product and future impact on the physical environment and society.

B. Instructor Information

**Professor:**
Dr. Jorge Vanegas
Dean of the College of Architecture
(See Attachment 3 for Biographical Sketch)

**Office Hours:**
PREFERABLY, by an appointment request via email to the Assistant to the Dean,
Ms. Sue Wade: swade@arch.tamu.edu
Other normal hours, when available, Tues. & Thurs. (10:00 – 11:00 am & 12:30 – 1:30 pm).

**Office Location:**
Dean’s Office, Second Floor, Langford Architecture Center, Building A, Suite 202
Tel.: 979/845-1222 • Fax: 979/845-4491
Cell: 979/204-2577 (in case of an emergency only, please)

**Primary Email:**
Through the email option in the Blackboard/VISTA site for the course in eLearning
Alternate Email: jvanegas@arch.tamu.edu

**Teaching Assistant No. 1:**
Michael Bunch
Office Hours: Tues. & Thurs. (1:00 – 5:00 pm), and Wed. from 9:00 am – 5:00 pm,
Email: ENDS101TAMichael@gmail.com

**Teaching Assistant No. 2:**
Andrew Billingsley
Office Hours: Mon. & Fri., only by appointment request via email
Email: ENDS101TAAndrew@gmail.com

**TA Office:**
Technical Resource Center, Second Floor, Langford Architecture Center, Building A

*Note B1: Questions about assignments, assistance with presentations, and grading issues should be addressed to, and should be discussed with, the Teaching Assistants FIRST.*
C. **Course Topics and Learning Objectives**

This course introduces students from multiple disciplines to the wide range of **transitions, change, harsh realities, complex challenges, and serious impacts**, and also, of **accelerating technological developments**, that our Nation and the World are facing today, with an added special need for **social innovation**. Consequently, there is a high demand for new approaches to **fundamental concepts of problem solving** based on **creativity, innovation, and design**, fueled by **curiosity and imagination**, and pulled by a **spirit of entrepreneurship**. Topics addressed in the course begin with **intuition and flow, creative thinking, convergent, divergent, and provocative thinking** as initial points of departure. Subsequently, the course provides an exposure to a wide range of **paradigms, strategies, processes, tools, practices, principles, and resources** that support creativity, innovation, design, and entrepreneurship follow, within **high performance creative individuals, teams, and organizations**, with the intent of enabling students to dream, envision, and create new **products, processes, services, business models, and unique experiences or artistic creations**.

These topics are complemented and supplemented with an exposure to how **communication, humor, leadership, personal space, and gender** influence and affect creativity. The course emphasizes the **production of knowledge**, given that all assignments require that each student produce knowledge rather than reproduce knowledge, both individually and in teams; to **think systematically and holistically**, and to reach his or her potential **creative talent**. In addition, the course provides an opportunity for students to develop **management skills**, to enhance **written, oral, and visual communications skills and abilities**, and to cultivate a **spirit and attitude of self-reliance, and of personal responsibility and accountability**.

Students also learn about **intellectual property** and how to conduct **patent searches**, and are exposed to the activities of **Startup Aggieland**, the **Center for New Ventures & Entrepreneurship (CNVE)**, the **Technology Commercialization Center (TCC)**, and the **Technology Licensing Office (TLO)** at Texas A&M University (TAMU) and the **Texas A&M University System (TAMUS)**.

Finally, students are made aware of how **future theory, studies, trends, and influences**, and also, the **singularity** will possibly affect career choices in a global context.

The overall learning outcomes for students in this course match the general **University Learning Outcomes for all Baccalaureate Graduates**. They are:

- **Master the depth of knowledge required for a degree** (the content of this course complements and supplements all degree programs at Texas A&M University)
- **Demonstrate critical thinking** (critical thinking is an integral component of all graded assignments in the course)
- **Communicate effectively** (written, oral, and visual communication are integral components of all graded assignments in the course)
- **Practice personal and social responsibility** (personal responsibility and accountability are an explicit expectation for all students in the course; in addition, students are exposed to a lecture and a graded assignment on social innovation and entrepreneurship)
- **Demonstrate social, cultural, and global competence** (the course places emphasis on global challenges for creativity and innovation, and on issues of gender, leadership, cultural differences regarding personal space, and provocative problem solving)
- **Prepare to engage in lifelong learning** (the course promotes curiosity, exploration, self-reliance, discipline, and continuous learning)
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- Work collaboratively (50% of the final grade for the course is based on graded team assignments)

In addition, all individual and team assignments have defined specific learning objectives, including the development of skills and abilities in:

- The formal and explicit documentation of ideas, findings, creative thought processes, and the results from them, in a journal
- Establishment of prior work collections (i.e., drivers, ingredients, and precedents) for their creations, innovations, and inventions
- Preparing written technical reports and oral briefings on, and visual representations of, their creations, innovations, and inventions
- Delivering engaging presentations on selected creations, innovations, and inventions
- Sharing and exchanging ideas with other students in a virtual forum
- Evaluating objectively the performance of oral presentations of other students both in quality of content and in quality of delivery, and also, the performance of other members of their team in all graded team assignments

D. Technological Support

The course is supported by three distinct types of information technologies, which are discussed next. Additional details on what each one is and how each one is used will be provided during the course, as needed.

(1) Blackboard VISTA in eLearning

The course will use the Blackboard/VISTA learning system in eLearning (http://elearning.tamu.edu/) as the official means for managing the course, and also, for communicating with, sending information to, and receiving information from students, electronically. In addition, all course material will be posted in the Blackboard/VISTA site for the course (13 SPRING ENDS 101 501,503-504:DESIGN PROCESS), so students can have access to, and be able to download, any material used in class, as well as any complementary, supplementary, or additional relevant material issued for the class.

The official email mode of communication for this course is through the email option of the eLearning Blackboard/VISTA site for the course. Email to any other address for the instructor is acceptable, but there is a risk that it may be overlooked. In any case, all email communications to the instructor or the teaching assistants should follow the following formats for the subject line. It is VERY IMPORTANT that you always include ENDS 101 at the beginning of your subject line to ensure that I will read your email. If you do not, then there is a possibility that your email may be lost amidst the numerous emails received every day.

Subject: ENDS 101 – FYI <For Your Information>
Subject: ENDS 101 – RFI <Request for Information>
Subject: ENDS 101 – RFA <Request for Action>
Subject: ENDS 101 – RFV <Request for Variance>
Subject: ENDS 101 – Muddy Point <Issue to Clarify>
Subject: ENDS 101 – Gotcha! <Issue to Correct>
(2) ideaMÂCHÉ

The course will utilize a tool called ideaMÂCHÉ [http://ideamache.ecologylab.net] for students to curate compositions of rich bookmarks about a given theme, in addition to using eLearning Blackboard/VISTA. These ideaMÂCHÉs will help students keep track of interesting pictures and sources, interconnections among concepts, and develop new ideas.

"Curation" means collecting, organizing, and annotating different pictures, websites, documents, or information. If students have ever posted a picture to Facebook, reblogged something on Tumblr, or pinned a picture with Pinterest, they have curated before: collecting and re-presenting bookmarks (links) to content they found interesting.

Whenever anyone browses pages on the internet, there is often detailed data associated with the content on those pages. For instance, if you browse to Amazon and find a book you want to buy, that page will contain information about the book, such as author, price, and reviews. If you look up a movie on IMDB, you'll see information about the stars of the movie or the director. If you go to a Wikipedia page about a topic, you'll see links to related Wikipedia pages. In all of these cases, the "extra" information you find on a page (author, price, directors, related pages, etc.), can be called "metadata."

Bookmarks to pages are great, especially if you want to look at that content later; however, if you wanted to know about the metadata on those pages, you would need to take time and navigate back to the page to find that information.

ideaMÂCHÉ can create "rich bookmarks" for many websites that contain both a bookmark to a page and the metadata associated with that page. These rich bookmarks are represented by a clipping from the page (often a prominent picture) and contain metadata collected from the page. Rich bookmarks include all sorts of useful information that you can use. They store information about pages so you can look it up later. They can also guide you in new directions and draw connections between ideas.

You place the rich bookmarks you collect into a "composition" within ideaMÂCHÉ. Composition is a medium for representing a set of ideas as a connected whole. It is like a visual collage of linked information, with background details. ideaMÂCHÉ enables you to arrange your rich bookmarks to help convey relationships, annotate to explain ideas and develop concepts, and modify their appearance to make them more visually appealing and meaningful (by blending, resizing, etc).

ideaMÂCHÉ stores your information compositions in the cloud. This means that you can access them from any computer on the internet, using the Chrome browser. You can also use the ideaMÂCHÉ website to publish your compositions, to share them with your classmates and the world.

Members of the ideaMÂCHÉ team will deliver a guest lecture and will demonstrate how to use this web application to support the creative process, with a focus on the graded assignments in the class. The ideaMÂCHÉ application can be found, with a YouTube video and supporting explanation, at [http://ideamache.ecologylab.net].

(3) Library Resources

Students are encouraged to seek assistance, and benefit from, the Texas A&M Libraries. As a complement to the material presented in class, posted in eLearning, generated by InfoComposer, and/or shared in Yammer, Attachment 2 to this syllabus contains a suggested list of books and other resource materials found in the literature.

In addition, students can benefit from the following simple class guide at http://guides.library.tamu.edu/ends101, which contains links to a few library resources that some students may find useful.

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E. Grading Criteria

The final grades for this class will be determined using the following point scale:

- 90 – 100 Points = A
- 80 – 89 Points = B
- 70 – 79 Points = C
- 60 – 69 Points = D
- Below 60 Points = F

Note F1: Grades in this course will NOT be decided by curve, only straight averages. Borderline cases (i.e., 89, 79, 69, and 59) will be decided based on the quality and consistency of the student’s overall class performance and her/his active participation in selected non-graded assignments and activities.

Note F2: In the calculation of grades for any graded assignments in the course, the following grading scale will be used:

- Excellent: A; 95% of points; assignment is an outstanding, professional, and high quality level effort (and to get 100% of points, the activity needs to be a WOW! submission)
- Very Good: A-/B+; 90/100 points; assignment significantly exceeds the basic requirements, learning objectives, and expected level of quality for all deliverables, as specified in the instructions
- Good: B; 85/100 points; assignment clearly exceeds the basic requirements, learning objectives, and expected level of quality for all deliverables, as specified in the instructions
- Above Average: B-/C+; 80/100 points; assignment just goes somewhat beyond the basic requirements, learning objectives, and expected level of quality for all deliverables, as specified in the instructions
- Acceptable/Average: C; 75/100 points; assignment just meets the basic requirements, learning objectives, and expected level of quality for all deliverables, as specified in the instructions
- Below Average: C-; 70/100 points; assignment barely meets the basic requirements, learning objectives, and expected level of quality for all deliverables, as specified in the instructions
- Poor: D; 65/100 points; assignment does not meet some of the requirements, learning objectives, and expected level of quality for all deliverables, as specified in the instructions, or is incomplete
- Unacceptable: High F; 55/100 points; assignment was submitted late, and/or fails to meet the requirements, learning objectives, and expected level of quality for all deliverables, as specified in the instructions
- Not Submitted: Low F; 0/100 points; assignment not turned in at all

Note F3: All graded team assignments will receive a single team grade. However, the grade for individual members of the team will be a function of the peer evaluation of their contribution to the team.

F. Grading Breakdown

The breakdown for the final grade for the course is as follows:

Individual Assignments (55%)
- Assignment No. I-1
  Creativity Journal/Portfolio – CJP ........................................................................................................... 15%
- Assignment No. I-2
  Personal Branding Profile – PBP ............................................................................................................... 10%
- Assignment No. I-3
  Individual Creativity Challenge – ICC ................................................................................................... 10%

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- **Assignment No. I-4**  
  Five Individual Soft Innovations – 5ISI ................................................................. 10%

- **Assignment No. I-5**  
  Final Examination Essay – FEE .................................................................................. 10%

Subtotal: ....................................... 55%

**Team Assignments (45%)**

- **Assignment No. T-1**  
  Team Building Creativity Challenges – TBCC ............................................................. 5%

- **Assignment No. T-2**  
  Team Branding Profile – TBP ..................................................................................... 10%

- **Assignment No. T-3**  
  Team Creativity Challenge – TCC  
  (Inspired/ Based on Competitions) ............................................................................. 19%

- **Assignment No. T-4**  
  Five Team Soft Innovations – 5TSI ............................................................................. 19%

- **Assignment No. T-5**  
  Final Examination Slide Presentation/Video – FESP/V ............................................. 19%

Subtotal: ....................................... 45%

Total: ....................................... 100%

All assignments are considered bids or tenders. Consequently, to be considered for a grade, an assignment needs to be turned in no later than the specified time and date. Any assignment submitted late will automatically receive a grade of Unacceptable: High F: 55/100 points. The only exceptions to this rule include a documented medical reason, a "force majeure," or an official University Excused Absence. In addition, students need to keep in mind that to be considered late, an assignment needs to be submitted no later than by midnight (11:59 p.m.) 2 days after the original specified time and date (i.e., 48 hours); otherwise, the assignment will automatically receive a grade of Not Submitted: Low F: 0/100 points. Thus, it is better to submit on time an incomplete assignment, or an assignment in progress, than to submit it late, or to not to submit anything at all.

**Non-Graded Assignments**
(will be used in deciding borderline grades, helping and not penalizing students)

**Mandatory**

- Completion and submission of the mandatory Non-Disclosure Agreement (NDA)  
  (students are required to complete and submit in hard copy a mandatory NDA)

- Completion and submission of the Non-Graded Pilot Assignment  
  (students are required to complete and submit electronically the non-graded pilot assignment to certify that they read the syllabus completely, and to learn about submission of assignments using eLearning)

- Completion and submission of the Non-Graded Team Contact Assignment  
  (students are required to complete and submit electronically the non-graded team contact assignment to certify that they made a formal and explicit attempt to contact the members of their assigned teams)
Peer Evaluations of **Oral Class Presentations**
(Unless they have a University excused absence, students are **required to attend the three classes** that will feature oral presentations by the various teams, and **to complete and submit in hard copy a peer evaluation** of those presentations)

Peer Evaluations of **Team Performance**
(students are required **to complete and submit in hard copy a peer evaluation of team performance** following the instructions provided)

**Expected (but not mandatory)**

Postings to **Discussion Groups** created for the course on **eLearning Blackboard/VISTA**
(students are expected, and highly encouraged, to **contribute postings**, to **read postings** by other students, to **respond to postings** by other students on a regular basis, as a minimum, on a weekly basis)

Exploration of selected **Suggested Readings and Resources** provided for the course on the course **eLearning Blackboard/VISTA**
(students are expected, and highly encouraged, to **select, read, and/or explore**, on a regular basis and as a minimum three, suggested readings and resources of their personal interest and choice)

Completion and submission of Special Assignment S-1: **Assignment Posters**
(students are expected, and highly encouraged, to **complete and submit** this assignment following the instructions provided)

Completion and submission of Special Assignment S-2: **ideaMÂCHÉ**
(students are expected, and highly encouraged, to **complete and submit** this assignment following the instructions provided)

The initial assignment schedule may change at any time during the semester, to accommodate any special circumstances that may arise. If a change occurs, students will be informed by email, and an addendum to the course schedule will be issued.

**G. Special Instructions on Teamwork**

Given the importance of teamwork in this class, the following rules apply:

- All graded team assignments will receive a single team grade. However, the grade for individual members of the team will be a function of the **peer evaluation** of their contribution to the team.

- Any team can **fire** any of its members for non-performance, for disruptive/disrespectful behavior, or other due cause. To do so, and before the actual dismissal, the rest of the team members must (1) unanimously agree on the dismissal; (2) document explicitly, formally, and with evidence the reasons for doing so; (3) inform the team member that he/she is about to be dismissed from the team, clearly explaining the reasons behind the decision; (4) give the team member one last chance to take corrective action within a specific time frame; (5) concurrently with step 4, inform the instructor and the two teaching assistants; and (6) officially dismiss the team member, if the reasons for doing so persist beyond the grace period given to him/her. In this case, the student must meet with the instructor with a proposal on how to complete the team assignments, and seek approval. Failure to do so will result in an automatic failing grade (55) on the team portion of the final grade.

- Any team member can **resign** from his/her team for a valid reason. To do so, and before the actual resignation, the team member wishing to be removed from the team must (1) document explicitly formally, and with evidence the reasons for doing so; (2) inform the other team members that he/she is about to resign from the team, clearly explaining the reasons behind the decision; (3) if
applicable, give the team one last chance to take corrective action within an agreed upon specific time frame; (4) concurrently with step 3, inform the instructor and the two teaching assistants; and (5) officially resign from the team, if the reasons for doing so persist beyond the grace period agreed upon with the team. In this case, the student can seek to be hired by another team, and if unsuccessful, must meet with the instructor with a proposal on how to complete the team assignments, and seek approval. Failure to do so will result in an automatic failing grade (55) on the team portion of the final grade.

H. Individual and Team Graded Assignments

All the assignments require that students must produce new knowledge or significantly build upon existing knowledge, instead of just merely reproducing existing knowledge. This means that the correct answer is not in the back of a book, or that there is even a correct answer. Students may be introducing to the world something unique that has never existed until they created it. Students will have to exercise their imagination, intuition, creativity, and innovation to produce results similar to what the future will demand for success and even survival. Consequently, when students complete any assignment, they need to ask themselves: Does my idea, creation, innovation, or invention result from or add new knowledge?

Each graded assignment in the course, as specified above in Section F of this syllabus, will have a separate document with specific instructions regarding the due dates, times, locations, and general instructions for the official submissions.

Individual Assignments

- **Assignment No. 1-1: Creativity Journal/Portfolio (CJP)**
  The learning objective of asking students to keep a CJP is to develop the discipline and the skill to continuously record formally and explicitly, anything about which the student may wonder about, find interesting, have unanswered questions, and/or don't know much about. Specifically, for this assignment, students create and maintain a CJP throughout the semester to formally document or record both the thought processes and the results of creative activities throughout the semester in this class. Students are encouraged to include, for example, any reactions generated by any of the learning experiences in the course; any comments on knowledge gained; lessons learned; examples of creative flow; experiences lived within assignments; insights and discoveries about themselves and the world around them; and anything else of personal interest. In general, when students complete this assignment, they need to ask themselves: Does my CJP fully capture my complete learning experience in this course, and also, does it convey unequivocally that I have achieved the learning objectives of the course for this assignment? Details of this assignment will be provided in specific assignment instructions.

- **Assignment No. 1-2: Personal Branding Profile (PBP)**
  The learning objectives of asking students to develop their own PBP are to (1) encourage them to see themselves as unique individuals from multiple points of view; and (2) be able to translate who they are into a formal and explicit document or creation of any type. Specifically, for this assignment, students prepare their PBP by providing answers to 25 questions, and more importantly, by communicating these answers with a medium, format, design, style, and content of their personal choice, and at their discretion. In general, when students complete this assignment, they need to ask themselves: What can I do to communicate who I am through my answers in a way that is completely unique, original, authentic, creative, innovative, provocative, engaging, and unforgettable? Details of this assignment will be provided in specific assignment instructions.
Assignment No. 1-3: Individual Creativity Challenge (ICC)
The learning objectives of asking students to participate in a role/scenario playing exercise based on a real creativity challenge is to provide an incentive and a context for the development of innovations, which transcend the course. More specifically, the learning objectives of this individual assignment are to (1) develop skills in problem solving, creativity, innovation, and invention; (2) provide an opportunity to apply these skills within a familiar context; and (3) learn to present ideas through the development of a technical report, a prior work collections, and a technical briefing on the idea, creation, innovation, or invention developed for the assignment. Specifically, for this assignment, students develop individually concept proposals for creative innovations that, if implemented, will contribute to achieving "Action 2015: Education First" that are currently driving Texas A&M University’s quest for acceptance as a consensus leader among peer public institutions. In general, when students complete this assignment, they need to ask themselves: What can I create, innovate, or invent that will make a real difference in enhancing excellence in learning/teaching for students and faculty at Texas A&M University? Details of this assignment will be provided in specific assignment instructions.

Assignment No. 1-4: Five Individual Soft Innovations (5ISI)
The learning objectives of asking students to develop Soft Innovations individually are: (1) to become aware of the numerous opportunities that exist for developing product, process, service, or business model innovations; (2) to develop skills and abilities in creative thinking and problem-solving; (3) to be able to describe any innovation developed in a briefing, using both visual depictions of the innovations and textual narratives, and following a clear set of guidelines; and (4) to formally document that any innovations developed are novel and unique, through the development of a Prior Works Collection (needs, resources, and precedents) for the innovation, and by conducting simple search engine, trademark, and patent searches. Specifically, for this assignment, students develop individually five (5) Soft Innovations, as follows: (1) a product innovation; (2) a process innovation; (3) a service model innovation; (4) a business model innovation; and (5) a unique experience or artistic creation. In general, when students complete this assignment, they need to ask themselves: What products, processes, services, business models, and unique experiences or artistic creations, or can I imagine, create, innovate, or invent that currently do not exist, but if they did, could be used as the basis of a solid (and possibly tangible) value proposition? Details of this assignment will be provided in specific assignment instructions.

Assignment No. 1-5: Final Examination Essay (FEE)
The learning objectives of asking students to thoughtfully reflect on the Future are to (1) become aware of trends, issues, challenges, and opportunities that have the potential to affect them on a professional and personal levels in the future, particularly advances in technology; (2) to develop skills and abilities in visioning, anchored in creative thinking; and (3) to be able to communicate on an individual basis their visions of the future in a thoughtful, well-structured, and articulate way. Specifically, for this assignment, students prepare a thoughtful, well-structured, and articulate essay, developed from their individual perspective, and within the context of his or her specific field or domain of study, which answers a set of questions. In general, when students complete this assignment, they need to ask themselves: How did this class prepare me for facing the future? Details of this assignment will be provided in specific assignment instructions.
Team Assignments

- Assignment No. T-1: Team Building Creativity Challenges (TBCC)
The learning objectives of asking students to develop responses to the TBCC as a team are to (1) practice problem solving in a team setting; and (2) have fun while getting to know each other. Specifically, for this assignment, teams complete all exercises in the TBCC as specified in each of ten challenges. In general, when teams complete this assignment, they need to ask themselves: How can the team members get to know each other through the development of creative responses to the challenges posed, and learn to work together in a collaborative, cohesive, harmonious, effective, and efficient way? Details of this assignment will be provided in specific assignment instructions.

- Assignment No. T-2: Team Branding Profile (TBP)
The learning objectives of asking students to develop a TBP for the team to which they have been assigned in the course are to (1) encourage them to see the team from multiple points of view, and especially not only as a group of unique individuals who need to work together, but rather as a cohesive team capable of completing successfully, effectively, and efficiently the team assignments in the course; and (2) be able to translate who the team is into a formal and explicit document. Specifically, for this assignment, teams prepare their TBP by providing answers to 20 questions, and more importantly, by communicating these answers with a medium, format, design, style, and content of their personal choice, and at their discretion. In general, when teams complete this assignment, they need to ask themselves: What can we do as a team to communicate our answers to the questions posed in a way that is completely unique, original, authentic, creative, innovative, provocative, engaging, and unforgettable? Details of this assignment will be provided in specific assignment instructions.

- Assignment No. T-3: Team Creativity Challenge (TCC)
(Based on a Competition)
The learning objective of asking students to participate in either a university-wide competition or a national/international competition (or a combination of both) is to provide an incentive and a context for the development of creations, innovations, or inventions, which transcend the course.

1. If teams choose to pursue Option 1 – Ideas Challenge Competition – ICC (a university-wide competition), the goal is to "...dream up the next great product or service..." This team assignment provides an opportunity to apply creativity and innovation within the broader contexts of business and society, and is based on the campus-wide competition at Texas A&M University sponsored by the Center for New Ventures and Entrepreneurship in the Mays Business School at Texas A&M University, the "2012 Ideas Challenge Competition", for the development of the "Next Big Idea." Specifically, for this assignment, teams prepare a mock submission for this competition, following all competition rules, and make a peer-reviewed oral presentation to the whole class.

2. If teams choose to pursue Option 2 – Social Innovation Competition – SIC (a national / International competition), the goal is to develop an innovation that is a "...dream with the power to change the world..." This team assignment provides an opportunity to apply creativity and innovation to issues facing society in our Nation, and in the world today, and is based on the Dell Social Innovation Competition, which is organized and sponsored annually by the RGK Center for Philanthropy and Community Service in the LBJ School of Public Affairs at the University of Texas. Specifically, for this assignment, teams prepare a mock submission for this competition, following all competition rules, and make a peer-reviewed oral presentation to the whole class.
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For these two options, the learning objectives of this team assignment are to (1) develop skills in problem solving, creativity, innovation, and invention; (2) provide an opportunity to apply these skills in the development of a concrete idea, creation, innovation, or invention; (3) learn about entrepreneurship and social innovation; and (4) learn to present ideas through the development of a technical report, a prior work collections, and a technical briefing on the idea, creation, innovation, or invention developed for the assignment. In general, when teams complete this assignment, they need to ask themselves: **What big idea can we develop as a team that could be the next great product, process, service, or business model? and/or What innovation can we develop as a team that will make a real difference in enhancing the quality of life for people anywhere in the world; an idea to change the world?** Details of this assignment will be provided in specific assignment instructions.

- **Assignment No. T-4: Five Team Soft Innovations (5TSI)**
  The learning objectives of asking students to develop Soft Innovations in a team are: (1) to become aware of the numerous opportunities that exist for developing product, process, service, or business model innovations as a team; (2) to develop skills and abilities in creative thinking and problem-solving as a team; (3) to be able to describe any innovation developed in a briefing, using both visual depictions of the innovations and textual narratives, and following a clear set of guidelines as a team; and (4) to formally document that any innovations developed are novel and unique, through the development of a Prior Works Collection (needs, resources, and precedents) for the innovation, and by conducting simple search engine, trademark, and patent searches as a team. Specifically, for this assignment, teams develop individually five (5) Soft Innovations, as follows: (1) one product innovation; (2) one process innovation; (3) one service innovation; (4) one business model innovation; and (5) one unique experience innovation or artistic creation. Teams have the choice of either using any of the soft innovations developed by any team member, as long as the team significantly improves or enhances the original soft innovation, or developing completely new and unique ones. In general, when teams complete this assignment, they need to ask themselves: **What products, processes, services, business models, and unique experiences or artistic creations, can our team create, innovate, or invent that currently do not exist, but if they did, could be used as the basis of a solid (and possibly tangible) value proposition?** Details of this assignment will be provided in specific assignment instructions.

- **Assignment No. T-5: Final Examination Slide Presentation/Video (FESP/V)**
  The learning objectives of asking students to thoughtfully reflect on the Future are: (1) to become aware of trends, issues, challenges, and opportunities that have the potential to affect them on a professional and personal levels, particularly advances in technology; (2) to develop skills and abilities in visioning, anchored in creative thinking; and (3) to be able to communicate their visions in a thoughtful, well-structured, and articulate way, within a collaborative team environment. Specifically, for this assignment, teams prepare a thoughtful, reflective, fanciful, well-structured, and articulate **MS PowerPoint automated slide presentation** or a **Video**, which answers a given question. In general, when teams complete this assignment, they need to ask themselves: **What will the future look like?** Details of this assignment will be provided in specific assignment instructions.

**I. General Requirements for all Individual and Team Assignments (IMPORTANT)**

For **ALL Individual and Team Assignments** for this course, **NEVER write your student ID number (either your complete or partial UIN) on your assignment.** In addition, for the assignments listed in
Section H of this syllabus, you must comply with **ALL of the following five (5) requirements to qualify for a grade of WOW, EXCELLENT or VERY GOOD.**

**REQUIREMENT No. 1:**

In **ALL** the individual and team assignments for the course, you MUST include within your assignment submission your full name, your team number and name (if applicable), the assignment number, the assignment name, and the assignment due date, and either:

- **The Aggie Honor Code Statement:**
  
  *An Aggie does not lie, cheat, or steal or tolerate those who do.*

- Or

- **The Aggie Honor Pledge:**
  
  *On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work.*

You are encouraged to use a **formal title page with the required information** in your submissions, both electronic and hard copy. For multi-page work in hard copy, you must bind all pages together. Folders/binders are fine, as is the use of staples.

So when you complete an assignment, ask yourself:

- ☐ Did I include ALL the required information in the formal deliverable of my idea, creation, innovation, or invention?

**REQUIREMENT No. 2:**

In **ALL** the individual and team assignments for the course that require electronic submission to eLearning Blackboard/VISTA, you MUST follow the required file labeling protocol or file naming format specified in the assignment instructions.

So when you complete an assignment, ask yourself:

- ☐ Did I follow the required file labeling protocol or file naming format specified in the assignment instructions?

**REQUIREMENT No. 3:**

**NOTE:** This requirement ONLY applies to those assignments that EXPLICITLY require a Prior Work Collection. The Creativity Journal/Portfolio, the Personal and Team Branding Profiles, and the Final Exam Essay and Slide Presentation/Video are excluded.

All the ideas, creations, innovations, inventions, and potential responses to competitions or challenges that you will generate as part of this course, both individually and within your team, require the development of a **Prior Work Collection (PWC).**

A PWC is an assemblage of the information building blocks within the processes of research, discovery, creation, and invention, which provides the basis or foundation for a creation, an innovation, or an invention. Developing a PWC involves collecting materials that are relevant to your creation, whatever it may be. There are three kinds of prior work:

- **Needs** (or drivers) are facts that drive the process of innovation. They establish the relevance of the innovation. These include stories and statistics about consumer behavior, interview data, and projections about future needs.
• **Resources** (or ingredients) are raw materials that will be used for constructing the new invention. These include enabling technologies, design methods, processes, and materials.

• **Precedents** (or points of departure) are prior products and services that are similar to the innovation at hand. These can be used to differentiate the new product or service from what has been done before.

So when you complete an assignment, ask yourself:

☐ Did I include a *PWC* that clearly shows the needs, resources, and precedents of my idea, creation, innovation, or invention?

**REQUIREMENT No. 4:**

In ALL the individual and team assignments for the course, you must be able to communicate effectively using the format and media of your choice, unless a specific format or media is specified.

Assignments will have to be submitted formally (in electronic form and/or in hard copy, as specified for each one), and in addition, selected assignments will be presented in class. In presenting your ideas, creations, innovations, or inventions, you (or when applicable, your team) may choose to use written/oral narratives and stories; songs, music, and dance; role-playing, acting, and performing arts; sketches, drawings, and paintings; sculptures, models, and prototypes; or photographs, videos, and computer animations. The auditorium supports diverse types of media for any formal presentations of assignments, including computer projection of the content in a Flash Drive, and CD, DVD, and VHS playback of files such as: PowerPoint, PhotoShop, AutoCAD, MediaPlayer, and QuickTime, among others.

Production of written work with a computer is encouraged except where the style of handwriting is integral to an assignment’s presentation, especially if manual printing and/or handwriting are less than stellar. You are expected to use spellcheckers and to proofread your work! Finally, if your drawing abilities are limited, or you cannot draw well any object(s) required for a presentation, an acceptable alternative is the use of clip art, cutouts, photos, or computer generated graphics or images.

So when you complete an assignment, ask yourself:

☐ Does my formal deliverable clearly communicate in an effective and engaging way the essence of my idea, creation, innovation, or invention?

**REQUIREMENT No. 5:**

Finally, for ALL the ideas, creations, innovations, inventions, and potential responses to competitions or challenges that you will generate as part of this course, you MUST AVOID anything that involves:

• Causing harm to anyone or damage to anything

• Blatantly illegal, unethical, immoral, or vulgar activities

• Toilet paper/toilet seats, toothbrush/toothpaste, automatic soap/shampoo dispenser in faucet or showerhead, appliances for any bodily functions, and any other similar types of simple combinations of personal hygiene products/artifacts

• Grooming/make-up, hair/eyelashes/nails, and any other similar types of simple combinations of personal cosmetic products

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Washer/dryer, alarm clocks, microwaves, stoves, refrigerators, the combination of a TV with another home appliance, remote controls, recliners combined with remote controls, and any other similar types of simple combinations of common household appliances

- Pizza/beer/video-delivery, dentist/manicurist/hair-stylist, and any other similar types of simple combinations of common services

- Dog/cat/pet poop cleanup, and Lawnmower/weed eater, and any other similar types of simple combinations of common garden maintenance artifacts

- Blatant rip-offs of science-fiction movie gadgets

- [You get the point...]

- Caution: if you are unsure if one of your ideas, creations, innovations, or inventions is in compliance with this requirement, please ASK the instructor or the Teaching Assistants BEFORE you submit your formal deliverable.

So when you complete an assignment, ask yourself:

☐ Does my idea, creation, innovation, or invention, avoid ALL of these explicit exclusions?

J. Class Attendance

The University views class attendance as the responsibility of each individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at:

http://student-rules.tamu.edu/rule07

Under the Aggie Honor Code, in this course, students are expected to self-monitor and report attendance as a requirement within Individual Graded Assignment No. I-1, the Creativity Journal/Portfolio.

The due dates and times for all individual and team assignments are provided from the start of the course. In the event a student is late in submitting an assignment as a result of an absence that is excused under the University's attendance policy, they should contact the Instructor. In such cases, the Instructor will provide the student an opportunity to submit the assignment without any penalty for being late by an agreed time and date. There will be no opportunity for students to make up work missed because of an unexcused absence.

K. Academic Integrity Statement

Aggie Honor Code

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

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

Aggie Honor Pledge

Professor Jorge Vanegas
"On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work."

As stated previously in Section 1, **all individual and team assignments** must include explicitly and formally the **Aggie Honor Code** or **Aggie Honor Pledge** somewhere within the assignment or in the "Comments" box in the assignment submission drop box.

L. **American with Disabilities Act (ADA) Policy Statement**

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

M. **Final Notes**

This course offers students a chance to be truly **thoughtful, creative, innovative, profound, bold, and provocative**...

**THIS COURSE IS FOR YOU!**

**NOTE 1:**
Any assignment submitted that is **NOT** completed in a university-level or professional-level manner will automatically receive a grade of Unacceptable: High F; 55/100 points.

**NOTE 2:**
You will need to break out of the old "presentation style" paradigm... You should nurture the imagination! Experiment!

**NOTE 3:**
Keep in mind that humor is closely related to creativity!

**NOTE 4:**
Imagination, originality, ingeniousness, excitement, inventiveness, and fantasy are stressed, valued, and rewarded!
Attachment 1:
Course Schedule and Calendar

There are two mechanisms to keep track of all the formal activities of the course. First, in this attachment students can find a table with detailed information on the activities during every week and every lecture of the course this semester. This section will be updated throughout the semester on an as-needed basis. The second mechanism is the Calendar menu option on the vertical menu bar located on the left side of the page in the course cLearning Blackboard/VISTA. This calendar will be populated on an on-going basis with the dates of submission of each individual and team assignment.

[Note: This schedule may change at any time during the semester, to accommodate any special circumstances that may arise. If a change occurs, students will be informed by email, and an addendum to this document will be issued.]

<table>
<thead>
<tr>
<th>Day/Date</th>
<th>Lecture Topic</th>
<th>Individual Assignments</th>
<th>Team Assignments</th>
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<tbody>
<tr>
<td><strong>Week 1</strong></td>
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<tr>
<td>Tuesday 27Aug’13</td>
<td>* Introduction: Overview of Course Myths, Content, Learning Outcomes, and Logistics</td>
<td>* Course Syllabus Offically Issued</td>
<td>* None</td>
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<tr>
<td></td>
<td>Lecturer: Dr. Jorge Vanegas</td>
<td>* Non-Disclosure Agreement Forms Issued</td>
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<td></td>
<td></td>
<td>* Non-Disclosure Agreement Forms Due in Class</td>
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<tr>
<td>Thursday 29Aug’13</td>
<td>* A New Paradigm in Higher Education for the Innovation Age: Transitions, Change, Harsh Realities, Complex Challenges, Severe Impacts, Accelerating Technological Developments, and Social Innovation</td>
<td>* Individual Graded Assignments Issued: I–1 through I–4</td>
<td>* None</td>
</tr>
<tr>
<td></td>
<td>Lecturer: Dr. Jorge Vanegas</td>
<td>* Individual Graded Assignment I–1 Discussed: Creativity Journal/Portfolio – CJ/P</td>
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<td>* Individual Graded Assignment I–2 Discussed: Personal Branding Profile – PBP</td>
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<td><strong>Week 2</strong></td>
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<tr>
<td>Tuesday 03Sep’13</td>
<td>* Convergent, Divergent, and Provocative Thinking (Part 1)</td>
<td>* None</td>
<td>* None</td>
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<tr>
<td></td>
<td>Lecturer: Dr. Jorge Vanegas</td>
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<tr>
<td>Thursday 05Sep’13</td>
<td>* Convergent, Divergent, and Provocative Thinking (Part 2)</td>
<td>* None</td>
<td>* None</td>
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<td></td>
<td>Lecturer: Dr. Jorge Vanegas</td>
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<td>Day/Date</td>
<td>Lecture Topic</td>
<td>Individual Assignments</td>
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<td><strong>Week 3</strong></td>
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<tr>
<td>Tuesday</td>
<td>• <em>Intuition and Flow</em></td>
<td>• None</td>
<td>• None</td>
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<tr>
<td>10Sep'13</td>
<td><em>Lecturer: Dr. Jorge Vanegas</em></td>
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<tr>
<td>Thursday</td>
<td>• <em>Creative Thinking</em></td>
<td>• Individual Graded Assignment I-3 Discusses: Individual Creativity Challenge – ICC (See instructions for details)</td>
<td>• None</td>
</tr>
<tr>
<td>12Sep'13</td>
<td><em>Lecturer: Dr. Jorge Vanegas</em></td>
<td>• Individual Graded Assignment I-2 Due (eLearning): PBP</td>
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<tr>
<td><strong>Week 4</strong></td>
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<td>Tuesday</td>
<td>• <em>Developing High Performance Creative Teams</em>: Team Roles, Team Building, and Team Dynamics</td>
<td>• None</td>
<td>• Team Graded Assignments Issued: T-1 through T-4</td>
</tr>
<tr>
<td>17Sep'13</td>
<td><em>Lecturer: Dr. Jorge Vanegas</em></td>
<td></td>
<td>• Team Graded Assignment T-1 Discusses: Team Building Creativity Challenges – TBCC</td>
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<td>• Team Graded Assignment T-2 Discusses: Team Branding Profile – TBPP</td>
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<tr>
<td>Thursday</td>
<td>• <em>Developing High-Performance Creative Organizations</em>: Culture, Environment, and Strategies</td>
<td>• None</td>
<td>• None</td>
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<tr>
<td>19Sep'13</td>
<td><em>Lecturer: Dr. Jorge Vanegas</em></td>
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<tr>
<td><strong>Week 5</strong></td>
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<tr>
<td>Tuesday</td>
<td>• <em>The Creativity, Innovation, Design, and Entrepreneurship Nexus</em></td>
<td>• None</td>
<td>• Team Graded Assignment T-3 Discusses: Team Creativity Challenge – TCC</td>
</tr>
<tr>
<td>24Sep'13</td>
<td><em>Lecturer: Dr. Jorge Vanegas</em></td>
<td></td>
<td>• Team Graded Assignment T-1 Due (in hard copy in class): TBCC</td>
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*Professor Jorge Vanegas*
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<thead>
<tr>
<th>Day/Date</th>
<th>Lecture Topic</th>
<th>Individual Assignments</th>
<th>Team Assignments</th>
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<tr>
<td><strong>Week 5</strong></td>
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<tr>
<td>Thursday</td>
<td><strong>26Sep'13</strong></td>
<td><strong>ideaMÂCHÉ</strong></td>
<td><strong>None</strong></td>
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<tr>
<td></td>
<td>Guest Lecturer: Team from the Interface Ecology Lab</td>
<td><strong>Special Individual Assignment Issued and Discussed:</strong> ideaMÂCHÉ</td>
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<td><strong>Week 6</strong></td>
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<tr>
<td>Tuesday</td>
<td><strong>01Oct'13</strong></td>
<td><strong>None</strong></td>
<td><strong>Team Graded Assignment T-2 Due (in eLearning): TBP</strong></td>
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<td></td>
<td>Lecturer: Dr. Jorge Vanegas</td>
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<td></td>
<td><strong>Managing Creativity and Innovation (1): Processes and Tools – IDEO</strong></td>
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<tr>
<td>Thursday</td>
<td><strong>03Oct'13</strong></td>
<td><strong>Creativity Under Stress</strong></td>
<td><strong>None</strong></td>
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<td></td>
<td>Guest Lecturer: Greg Hall, Driller's Supply, Inc.</td>
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<td><strong>Week 7</strong></td>
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<td>Tuesday</td>
<td><strong>08Oct'13</strong></td>
<td><strong>None</strong></td>
<td><strong>None</strong></td>
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<td></td>
<td>Lecturer: Dr. Jorge Vanegas</td>
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<td></td>
<td><strong>Managing Creativity and Innovation (2): Processes and Principles – TRIZ</strong></td>
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<td>Thursday</td>
<td><strong>10Oct'13</strong></td>
<td><strong>Individual Graded Assignment I-4 Discussed:</strong> 5 Individual Soft Innovations –SISI</td>
<td><strong>None</strong></td>
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<td></td>
<td>Lecturer: Dr. Jorge Vanegas</td>
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<td></td>
<td><strong>Managing Creativity and Innovation (3): Practices and Resources</strong></td>
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<td><strong>Week 8</strong></td>
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<td>Tuesday</td>
<td><strong>15Oct'13</strong></td>
<td><strong>None</strong></td>
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<td></td>
<td>Lecturer: Dr. Jorge Vanegas</td>
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<td></td>
<td><strong>Communications and Creativity</strong></td>
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<td>Thursday</td>
<td><strong>17Oct'13</strong></td>
<td><strong>None</strong></td>
<td><strong>None</strong></td>
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<tr>
<td></td>
<td>Guest Lecturer: Darrel Kuhn, Texas Transportation Institute, Texas A&amp;M University System</td>
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<td><strong>Week 9</strong></td>
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<td><strong>Tuesday</strong></td>
<td>No Lecture: &lt;br&gt;<strong>Oral Presentations Team Creativity Challenge (Part 1)</strong> &lt;br&gt;Note: ALL students MUST report to class. They will judge the presentations by the various teams</td>
<td>• None</td>
<td>• <strong>Team Graded Assignment T-3 Due</strong> (in eLearning): TCC</td>
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<tr>
<td>22Oct'13</td>
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<td>• T-3 Oral Presentations Due (in class) – 1/3 of the Teams</td>
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<tr>
<td><strong>Thursday</strong></td>
<td>No Lecture: &lt;br&gt;<strong>Oral Presentations Team Creativity Challenge (Part 2)</strong> &lt;br&gt;Note: ALL students MUST report to class. They will judge the presentations by the various teams</td>
<td>• None</td>
<td>• T-3 Oral Presentations Due (in class) – 1/3 of the Teams</td>
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<td>25Oct'13</td>
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<td><strong>Week 10</strong></td>
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<td><strong>Tuesday</strong></td>
<td>No Lecture: &lt;br&gt;<strong>Oral Presentations Team Creativity Challenge (Part 3)</strong> &lt;br&gt;Note: ALL students MUST report to class. They will judge the presentations by the various teams</td>
<td>• None</td>
<td>• T-3 Oral Presentations Due (in class) – 1/3 of the Teams</td>
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<tr>
<td>29Oct'13</td>
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<tr>
<td><strong>Thursday</strong></td>
<td>• <strong>Humor and Creativity</strong>&lt;br&gt;Lecturer: Dr. Jorge Vanegas</td>
<td>• Individual Graded Assignment I-4 Due (in eLearning): SISI</td>
<td>• None</td>
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<td>31Oct'13</td>
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<td><strong>Week 11</strong></td>
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<tr>
<td><strong>Tuesday</strong></td>
<td>• <strong>Personal Space and Creativity</strong>&lt;br&gt;Guest Lecturer: Prof. Rodney Hill</td>
<td>• None</td>
<td>• <strong>Team Graded Assignment T-4 Discussed:</strong> 5 Team Soft Innovations – 5TSI</td>
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<td>05Nov'13</td>
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<tr>
<td><strong>Thursday</strong></td>
<td>• <strong>Production of Knowledge and Creativity</strong>&lt;br&gt;Lecturer: Dr. Jorge Vanegas</td>
<td>• None</td>
<td>• None</td>
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<tr>
<td>07Nov'13</td>
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<td><strong>Week 12</strong></td>
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<td><strong>Tuesday</strong></td>
<td>• <strong>Accelerating Technologies</strong>&lt;br&gt;Lecturer: Dr. Jorge Vanegas</td>
<td>• None</td>
<td>• None</td>
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<tr>
<td>12Nov'13</td>
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<tr>
<th>Day/Date</th>
<th>Lecture Topic</th>
<th>Individual Assignments</th>
<th>Team Assignment</th>
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<tbody>
<tr>
<td><strong>Thursday 14Nov’13</strong></td>
<td>• The Singularity</td>
<td>• Individual Graded Assignment I-5 Issued and Discussed: Final Examination Essay – FEE</td>
<td>• Team Graded Assignment T-5 Issued and Discussed: Final Examination Slide Presentation / Video – FESP/V</td>
</tr>
<tr>
<td><strong>Tuesday 19Nov’13</strong></td>
<td>• Gender and Creativity</td>
<td>• None</td>
<td>• Team Graded Assignment T-4 Due in eLearning: 5TSI</td>
</tr>
<tr>
<td><strong>Thursday 21Nov’13</strong></td>
<td>• No Lecture – Thanksgiving Holiday</td>
<td>• None</td>
<td>• None</td>
</tr>
<tr>
<td><strong>Tuesday 26Nov’13</strong></td>
<td>• Leadership and Creativity</td>
<td>• None</td>
<td>• None</td>
</tr>
<tr>
<td><strong>Thursday 28Nov’13</strong></td>
<td>• The Dream-Do Nexus: Startup Aggieland</td>
<td>• Individual Graded Assignment I-1 Due in hard copy in the Dean’s Office, College of Architecture: CIP</td>
<td>• None</td>
</tr>
<tr>
<td><strong>Tuesday 03Dec’13</strong></td>
<td>• Course Wrap-up and the Equation of Life</td>
<td>• None</td>
<td>• None</td>
</tr>
<tr>
<td><strong>Friday 06Dec’13</strong></td>
<td>Official Final Exam Schedule – 3–5pm</td>
<td>• Individual Graded Assignment I-5 Due in eLearning: FEE</td>
<td>• Team Graded Assignment T-4 Due in hard copy in the Dean’s Office, College of Architecture: FESP/V</td>
</tr>
</tbody>
</table>

*Professor Jorge Vanegas*
Attachment 2:
Suggested List of Books and/or Other Resource Materials

This course does not have a required textbook. Suggested readings will be announced in class, and posted to the course Blackboard/VISTA. Also, students are encouraged to seek assistance, and benefit from, the Texas A&M Libraries. As mentioned previously, the following URL contains a simple class guide developed for ENDS101, which contains links to a few library resources that some students may find useful.

http://guides.library.tamu.edu/ends101

In addition, the following sets of books are recommended as a complement and supplement to the course. This list will be updated on a regular basis.

On Ideas, Creativity, & Thinking

  ISBN 0-7382-0537-0


  ISBN 978-0-06-173231-7


  ISBN 978-0-06-092820

  ISBN 978-0-316-57381-0

  ISBN 0-07-021363-1

  ISBN 978-0-07-1-36176-7

  ISBN 978-1-59555-247-1

  ISBN 0-385-32381-6
ENDS 101; Fall Semester 2013
Course Syllabus

On Innovation


ENDS 101; Fall Semester 2013
Course Syllabus


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On Entrepreneurship & Business


Professor Jorge Vanegas 24


On Social Innovations & Entrepreneurship


ENNS 101; Fall Semester 2013
Course Syllabus


On Inventions, Innovations, & Technology


Professor Jorge Vanegas
On the Future


Miscellaneous

  *Recalled from bookstores (as a result of fraud by the author)*
Attachment 3:
Dr. V.'s Biographical Sketch

Dr. Jorge Vanegas graduated in 1979 with a degree in Architecture from the Universidad de los Andes, Bogotá, Colombia, South America, and is a registered Architect in Colombia. He subsequently graduated with a M.S. degree in 1985, and a Ph.D. degree in 1988, from the Construction Engineering and Management (CEM) Program of the Department of Civil and Environmental Engineering (CEE) at Stanford University, Stanford, California.

In July 2009, Dr. Vanegas began an appointment as Dean of the College of Architecture (CARC) at Texas A&M University (TAMU), having served as Interim Dean from August 2008 to July 2009. In addition, he is a tenured Professor in the Department of Architecture (ARCH), and has appointment as a Research Professor in the Texas Engineering Experiment Station (TEES) of the Texas A&M University System (TAMUS) since September 15, 2011. He held the Sandy and Bryan Mitchell Master Builder Endowed Chair in CAFC from September 2008 to February 2012, and in addition, served as the Director of the Center for Housing and Urban Development (CHUD) from January 2006 to February 2012.

As Dean of CARC at TAMU, Dr. Vanegas is the current steward of (1) four departments (Architecture – ARCH; Construction Science – COSC; Landscape Architecture and Urban Planning – LAUP; and Visualization – VIZA); (2) five research centers and one institute (the Center for Health Systems and Design – CHSD; the Center for Heritage Conservation – CHC; the Center for Housing and Urban Development – CHUD; the CRS Center for Leadership and Management in the Design and Construction Industry – CRS; the Hazard Reduction and Recovery Center – HRRC; and the Institute for Applied Creativity – IAC); (3) a hands-on research/education fabrication and demonstration facility on a 13-acre site and a 10,000 sq. ft. facility at Texas A&M University's Riverside Campus; and (4) several study abroad programs throughout the world, including venues in Italy, Spain, and Germany, and special programs in various countries. With approximately 120 faculty members from a diverse range of disciplines, almost 2,000 undergraduate and graduate students, and over 65 staff, CARC/TAMU is one of the largest and best colleges of its kind in the nation.

As a Professor in ARCH, and since the spring semester of 2007, Dr. Vanegas has taught over 2,500 students in a unique multidisciplinary undergraduate course (ENDS101) open to students from diverse majors (from engineering, business, biotech, and life sciences, to veterinary medicine, liberal arts, agriculture, and design). The course provides a cohesive conceptual framework and an implementation roadmap for integrating creativity, innovation, and entrepreneurship into design education. The course (1) emphasizes the production of new knowledge, individually and in teams organized by mixed majors and genders, rather than the reproduction of existing knowledge; (2) addresses fundamental concepts of creativity and problem solving, creative thinking, humor, convergent and divergent thinking, and future studies, within a dual individual/team learning environment centered around design thinking, problem-based learning, and knowledge creation; and (3) provides an advanced learning environment and experience that prepares students as active creators of the future, encouraging them to think holistically as inventors, to cultivate an entrepreneur spirit and develop leadership skills, and to reach their potential creative talent. As Dean, he continues to teach.

As a Research Professor in TEES/TAMUS, Dr. Vanegas has been leading efforts in seeking funding for multi- and interdisciplinary activities across the various Colleges at TAMU, and across various institutions within TAMU, as well contributing to other initiatives, all related to built environment sustainability, with a particular emphasis on energy.

As the Sandy and Bryan Mitchell Master Builder Endowed Chair in CARC, Dr. Vanegas had access to funding to support his teaching, research, service and professional development, and a concurrent role as director of the Mitchell Initiative in charge of the coordination of activities of the Mitchell Studio, and professorships in construction science, real estate, land development, and design.

Professor Jorge Vanegas
As Director of CHUD, Dr. Vanegas had the primary authority and responsibility for fulfilling the center's vision and achieving its mission, particularly, the Colonias Program. This program, housed within CHUD, was created in 1991 as a mandate from the Texas Legislature to address the needs of the “Colonias” along the Texas/Mexico Rio Grande border (i.e., low-income settlements with dirt roads, no water service, no sewer service, within which the community has very limited connection to the outside). CHUD’s vision is to move disadvantaged communities (like the Colonias) from their current baseline of what is, to a vision of what they can be, by enhancing the quality of life (People) and of the built environment in which they live (Place), through the implementation of (1) a new paradigm of integration across Practice, Outreach, Service, Education, and Research, and (2) a new paradigm of knowledge creation and delivery of solutions that include a continuum of Research, Development, Demonstration, Deployment, Evaluation, and Dissemination activities. CHUD’s mission is the conception, development, and delivery of integrated, sustainable, customizable, flexible and adaptable, scalable, contextually sensitive, community-based, evidence-based, outcome-pulled, and technology-enabled solutions for both people and place. In fulfilling its vision, and achieving its mission, CHUD is bringing together disciplines associated directly and indirectly to the planning, development, delivery, operation, and maintenance of the Built Environment, to provide real solutions to real problems of real people, families, and communities, within advanced principles of sustainability (to define the “What” of products and outcomes), lean project definition, design, procurement, construction, and operation (to define the “How” of processes), and fully integrated and automated advanced technologies (to define the “With What” of resources).

Dr. Vanegas was also responsible for all the programmatic, financial, and personnel aspects related to programs, projects, activities, and events targeted at children, young men and women, adults, and the elderly, and for the communities in which they live, associated with the Colonias Program. Since his appointment as Director of the CHUD, he provided leadership and management oversight to (1) over $4.3 Million in legislative funding from the State of Texas, in support of the Center’s infrastructure and administrative operations; (2) over $13.7 Million in funding secured from a wide range of other sources in the public and private sectors, in support of almost 60 projects benefitting residents of the Colonias along the Texas/Mexico border; and (3) almost $175 Thousand in support of other research and education projects. CHUD projects fall into six knowledge domains that come together as a cohesive whole: (1) health and human services; (2) education and workforce development; (3) economic development; (4) urban planning and design; (5) basic civil infrastructure systems for water, energy, transportation/mobility, wastewater/stormwater, and communications; and (6) housing and critical community facilities. Dr. Vanegas is responsible for the establishment, maintenance, and continuous expansion of an integrated infrastructure to support these programs, projects, activities, and events, which includes: (1) a physical infrastructure centered around three regional offices spanning the Western Rio Grande (El Paso), Central Rio Grande (Laredo), and Lower Rio Grande (Weslaco) areas along the border between Texas and Mexico, out of which CHUD manages the operations in 40 Community Resource Centers (with 6 others pending) embedded within communities; (2) a human infrastructure composed of 75 employees, with a core component of “Promotoras,” who are members of these communities hired and trained as specialized outreach workers; (3) a transportation/mobility infrastructure centered around vans to mobilize residents from their residences to the programs, and back; and (4) a cyberinfrastructure connecting the physical, human, and transportation/mobility infrastructures to each other.

Before joining TAMU, Dr. Vanegas held academic appointments at Purdue University and at the Georgia Institute of Technology (Georgia Tech). In August 1988, he joined Purdue University, West Lafayette, Indiana, and from 1988 to 1993, he held an appointment as an Assistant Professor in the School of CE and the Division of CEM. Subsequently, in May 1993, he joined Georgia Tech with an appointment as an Associate Professor in CEM/CE, was granted tenure in 1996, held the Fred and Teresa Estrada Professorship in the College of Engineering (COE) from 1999 to 2005, and was promoted to Professor in 2005.

From 1988 to 2005, Dr. Vanegas was responsible for teaching undergraduate, graduate, and professional continuing education courses, and also leading and managing an active research program in the following primary domains: (1) built environment sustainability and security (facilities and civil infrastructure systems); (2) advanced strategies, tools, and methods for integrated capital asset delivery and management; (3) design/construction integration in the development and rehabilitation of facilities and civil infrastructure systems; (4) constructability programs and advanced modularization technologies; (5) undergraduate and graduate curricula development; and (6) continuing education and technology transfer program development. In these areas, Dr. Vanegas led and
managed active research and education programs, for which he secured over $3.7M in external funding for 51 research and education-related projects, from various funding sources from the public and private sectors.

During his tenure at Georgia Tech, Dr. Vanegas held three special appointments. First, he was an associate researcher in the applied research, technical assistance, and outreach programs of the Sustainable Facilities and Infrastructure (SFI) Branch and of the Center for Sustainable Urban Revitalization (CSUR), within the Safety, Health, & Environmental Technology Division (SHETD), of the Electro-Optics, Environment, & Materials Laboratory (EOEML) at the Georgia Tech Research Institute (GTRI). He was also an associate researcher in the Institute for Sustainable Technology and Development (ISTD) at Georgia Tech, formerly the Center for Sustainable Technology (CST). In this capacity, he was also an associate researcher in the Institute for Sustainable Technology and Development (ISTD) at Georgia Tech, formerly the Center for Sustainable Technology (CST).

This project served as one of the original cornerstones for Georgia Tech's current institutional commitment to sustainability through its education, research, and outreach programs, and through its campus master plan and physical plant. Second, he held a joint appointment with the Army Environmental Policy Institute (AEPI) of the Department of the U.S. Army, through an intergovernmental Personnel Act (IPA) appointment, where he served as an AEPI Policy Analyst and Advisor in the area of Sustainability - Facilities, Infrastructure, Ranges, and Ecosystems (FIRE) in army installations. Finally, he held a joint appointment with the College of Architecture (COA) at Georgia Tech, where he served as Co-Director of the Construction Resource Center (CRC), formerly the Construction Research Center. In this capacity, his primary responsibilities were the development and implementation of an integrated, quality-driven, interdisciplinary, and institute-wide research and education infrastructure to advance the knowledge and practices of the Architectural, Engineering and Construction (A/E/C) industry. This was achieved through strong industry/academic partnerships, focused on more effective and efficient delivery of sustainable, cost-effective facilities and civil infrastructure to individuals, communities, and organizations locally, nationally, and internationally. The CRC is an information and knowledge enterprise that provides research and education capabilities to any organization involved in construction-related activities, to enhance the effectiveness and efficiency of its operations, development and operation of advanced technologies, and be more competitive and profitable. CRC capitalizes on the complete multidisciplinary resource base of Georgia Tech, through a joint collaboration of the Building Construction Program (BC) of the COA, the CEM Program in CEE of the COE, and various other academic and research units at Georgia Tech, as needed.

From Fall Semester 1999 to Spring Semester 2005, Dr. Jorge Vanegas held the COE Fred and Teresa Estrada Professor in at Georgia Tech. In this capacity, he (1) developed a focused, multi-disciplinary, and self-sustaining institutional infrastructure for education, research, and outreach in sustainable affordable housing and related civil infrastructure systems, for the U.S. and the Americas; and (2) served as a mentor and advisor to the Hispanic Student Community within the COE, and other colleges. He also served as the Faculty Advisor for the Georgia Tech Society of Hispanic Professional Engineers Student Chapter, and also for the Georgia Tech Engineering Students Without Borders student chapter.

Overall, during the two decades of his academic career, Dr. Vanegas has documented and disseminated the results and findings from his scholarly activities in over 44 peer-reviewed publications in technical refereed journals, conference proceedings, industry reports, and book chapters; 82 non-refereed publications in conference proceedings, technical reports, and magazine articles; 36 invited keynote addresses, plenary lectures, and special lectures; 144 invited lectures and presentations at various technical events; and 8 poster sessions. To date, he has graduated 7 Ph.D. students as primary advisor, and served in doctoral advisory committees for 15 other students. At TAMU, Dr. Vanegas has taught 39 sections of one course to almost 2,000 students, since the spring semester of 2007. At Georgia Tech, from May 1993 to December 2005, he taught 95 different courses and sections to over 2,700 undergraduate and graduate students, maintaining an overall 4.1 average for teaching effectiveness. Dr. Vanegas also has been active in professional continuing education, developing and delivering courses to 35 organizations in the U.S., and from other countries, including Canada, Mexico, Costa Rica, Panama, Colombia, Brazil, and Spain. Finally, Dr. Vanegas has held numerous service appointments within TAMU, Georgia Tech, and Purdue, and also in U.S. and international organizations.

In addition, for 20 years, Dr. Vanegas has served as a technical advisor and a regular contributor, in various capacities, to the activities of different academic institutions, organizations, and companies within the U.S. and abroad. He has been active in the research and educational deployment efforts of the Construction Industry...
ENDS 101; Fall Semester 2013
Course Syllabus

Institute – CII (https://www.construction-institute.org/scriptcontent/) in constructability, the use of prefabrication, pre-assembly, modularization, and off-site construction, and innovative practices for cost-effective capital projects. He also has participated actively in programs of Local User Councils of the Business Roundtable BRT. Dr. Vanegas currently serves as a member of the Board of Directors of the FIATECH Consortium (http://fiatech.org); as the academic advisor to the Engineering and Construction Contracting Association – ECC (http://www.ecc-conference.org); as a member of the Consultative Committee to the Board of Directors of the International Center for Sustainable Development of the City of Knowledge in Panama (http://www.ciudadelsaber.org/en); and as a member of External Advisory Boards for several research and education centers. Dr. Vanegas is a current member of the American Institute of Architects (AIA). He is also a member of both the American Society of Civil Engineers (ASCE), serving as a member emeritus of the Committee on Sustainability of the Technical Activities Council, and a member of the Construction Research Council (for which he served as Chair in 1993), and the American Society for Engineering Education (ASEE). In addition, he is a past member of the Urban Land Institute (ULI), the Project Management Institute (PMI), the International Association of Bridge and Structural Engineers (IABSE), and the Society of Hispanic Professional Engineers (SHPE), and served as the past U.S. Director for the Inter-American Union for Housing (UNIAPRAVI).

In recognition of his research, teaching, and service accomplishments, Dr. Vanegas has received both National and Institution-wide awards, including: (1) the 2010 Achievement Award of the ECC, the 2007 FIATECH STAR Award for Superior Technical Achievements, the Society of Hispanic Professional Engineers Educator of the Year Award in 2001, the first CII Outstanding Instructor Award in 1995, and a National Science Foundation National Young Investigator Award (NSF/NYI) in 1992; and (2) one of the 2012 Distinguished Achievement Award for Teaching – College Level, from the Association of Former Students at Texas A&M University, and the 2004 Outstanding Faculty Service Award and the 1996 Outstanding Interdisciplinary Activity Award at Georgia Tech. Finally, Dr. Vanegas was elected as a member of the Pan American Academy of Engineering in October 2010.

Dr. Jorge Vanegas was born in Bogotá, Colombia. In 1983, he moved to the U.S., and in 1991, he became a U.S. citizen. He currently lives in College Station, Texas, with his wife Loretta, his two daughters Angela Maria Nichelle ('93) and Loren Marie Christine ('99), and his son Sean Michael ('95).
Texas A&M University

Core Curriculum Cover Sheet

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

1. This request is submitted by (department name): Department of Architecture

2. Course prefix and number: ENDS 115

3. Texas Common Course Number: N/A

4. Complete course title: Design Communication Foundations

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:
   - [ ] Yes
   - [x] No

8. How frequently will the class be offered? Fall semester; Summer Session 1

9. Number of class sections per semester: Fall (7); Summer Session (1)

10. Number of students per semester: Fall (120); Summer Session 2 (20)

11. Historic annual enrollment for the last three years: 2012-2013 (118) 2011-2012 (100) 2010-2011 (117)

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

13. Submitted by:

---Signature---

[Course Instructor]

[Date]: 2/19/2013

14. Approvals:

---Signature---

[Department Head]

[Date]: 2/19/2012

15. College Dean/Designee

---Signature---

[Date]: 2/20/13

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

See form instructions for submission/approval process.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: 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?

ENDS 115-Design Communication Foundations is a course that examines tools and methods to analyze creative artifacts in the built environment and to appreciate the art of architecture. Through lectures, students will gain knowledge about (1) how architectural forms and spaces can be designed based upon and transformed from simple geometries, (2) how people’s perceptions of creative design works are influenced by cultural and environmental factors, and (3) how basic criteria can be employed to understand and evaluate the art of architecture. Through demonstrations and exercises, students will be introduced to a series of design graphic tools and the universal design drawing system. Through projects, students will develop the skills to use design graphics to communicate with others (laypeople, clients, designers and professors), generate creative and innovative ideas, critically analyze architectural works, and interpret their own design projects. Project reviews will enable students to verbally communicate their design intents while receiving feedback from reviewers.

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 will develop critical thinking skills in lectures, in-class exercise and projects.
- Students will learn how to initiate creative thinking by exploring and transforming simple geometric forms.
- Students will use sketch, diagrams and other graphic tools to explore innovative ways to design.
- Students will investigate correlations between visual preference and graphic characteristics such as complexity, contrast and composition, and apply the findings to class projects.
- Students will use design graphics to synthesize architectural information (e.g., dimensions, scale and proportion), analyze relationships—both visual and physical—between and among different components, and evaluate the strengths and the weaknesses of a design work.

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

Students will develop visual, oral and written communication skills from in-class exercise, projects and reviews.
- Students will learn freehand sketch skills to express design ideas.
- Students will use the universal drawing system (i.e., plan, section, elevation, isometric and perspective) to prepare documents to present innovative design products.
- Students will learn to employ diagrams, symbols and other visual tools to communicate and analyze a design work.
- Students will be able to select and deploy physical media in service of conceptual goals and communication needs.
Texas A&M University

Core Curriculum

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

- Students will present their works verbally during project reviews.
- Students will orally critique others’ works during in-class exercise and reviews.
- Students will write project statements and descriptions to introduce innovative concepts and ideas for projects.
- Students will include a brief written biography and project descriptions for a portfolio documenting their work.

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

Teamwork will be assessed on in-class exercises and projects
- Students will form study teams (3-5 students per team) and develop graphic skills together. Students will discuss and critique each other’s work, and learn from teammates.
- Students will become aware that differences in architectural form and space are related to the point of view of the design team. Design must be negotiated; ideas should be shared in the team to inspire innovative design.
- In a major project (e.g., Architectural Analysis), three or four students will work as a team to measure large-scale architectural elements/spaces and create a set of design and analysis drawings. Teamwork accounts for 10% of the project grade. Peer and self evaluations will be conducted to ensure effectiveness and efficiency of teamwork.

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

Students will learn social responsibility from lectures and projects.
- Student will realize how architecture is influenced by culture on regional, national and global levels. (For example, the Chinese’s selection of building site and orientation based upon Fengshui theories).
- Students will understand how design work should be culturally appropriate to specific populations, in terms of color, pattern and form.
- Students will learn the importance of universal visual graphics (e.g., signage) so as to be understandable by people speaking different languages.
- Students will comprehend that the art of architecture is for everybody. It is designer’s civic responsibility to make architecture accessible and enjoyable to diverse groups of people.
- Students will have the ability to use and switch between the metric and the imperial drawing systems.
- Students will use the universal drawing system (e.g., plan, section, elevation, isometric and perspective) that are widely adopted in the world to present design works.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
ENDS 115: DESIGN COMMUNICATION FOUNDATION  
Fall 2013

Credit Hours: 3  
Location: ARCC 204CC  
Time: WF 1:50-3:50 PM

Instructor: Zhipeng Lu, Ph.D.  
Lecturer, Department of Architecture  
Email: zlu@arch.tamu.edu  
Phone: 979-845-6183  
Office: Langford A133  
Office Hours: WF 10:00-12:00 PM

A. CATALOG DESCRIPTION
Introduction to and practice of tools, methods, techniques available for graphic communication; graphic communication and the design process; observation and other forms of free-hand drawing and drawing systems that develop representational and descriptive capabilities.

B. LEARNING OBJECTIVES
(1) Critical Thinking
- Learn how to initiate creative thinking by exploring and transforming simple geometric forms.
- Use sketch, diagrams and other graphic tools to explore innovative ways of design.
- Investigate correlations between visual preference and graphic characteristics, and apply the findings to design.
- Use design graphics to synthesize architectural information, analyze relationships between different components, and evaluate the strengths and the weaknesses of a design work.

(2) Communication
- Learn freehand sketch skills to express design ideas.
- Use the universal drawing system to prepare documents to present innovative design products.
- Employ diagrams, symbols and other visual languages to analyze a design work.
- Select and deploy physical media in service of conceptual goals and communication needs.
- Present design works verbally during project reviews.
- Critique others' works orally during in-class exercise and reviews.
- Write project statements and descriptions to introduce innovative concepts and ideas for projects.

(3) Teamwork
- Develop graphic skills in study teams.
- Work as a team in projects and develop the ability to accommodate different ideas and design views.

(4) Social responsibility
- Learn cultural influences on the art of architecture.
- Understand how design work should be culturally appropriate to specific populations, in terms of color, pattern and form.
- Learn how to use universal visual graphics that are understandable by people speaking different languages.
- Learn the art of architecture is for everybody. It is designer's civic responsibility to make architecture accessible and enjoyable by diverse groups of people.
- Develop the ability to use and switch between the metric and the imperial drawing systems.
- Use the universal drawing system that is widely adopted in the world to present design works.

C. PREREQUISITES: No.

D. REQUIRED READING
- Reading and online tutorial materials will be assigned during the class.

E. REQUIRED TOOLS AND MATERIALS

1. A 18” x 24” drawing pad
2. A letter size drawing pad/sketch book
3. T-square (36” minimum)
4. Triangle, plastic, 45 degree and 30/60 degrees, at least 8”
5. Circle template, plastic, up to 2”
6. Architect’s Scale
7. Kneaded and white erasers
8. Tracing paper 24” roll
9. Pencils and pencil sharpener
10. Pens
11. Colored pencils: Prismacolor Premier Set of 48 (dickblick.com) Item #20508-3009
12. Clear acrylic sheet: 24” x 24”, 0.125” thick (dickblick.com) Item #28945-1002
13. Dry-erase markers, one black and one red.
14. Soft pastels set of 24
15. Fixative
16. Other materials may be needed throughout the semester.

F. COURSE SCHEDULE

**WEEK 1**  Aug 28  Introduction and requirements of the course
           Aug 30  Lecture: The art of architecture

**WEEK 2**  Sep 4  Lecture: Form, lighting and shadow
            Sep 6  Lecture: Observing space: one-point perspective

**WEEK 3**  Sep 11  Exercise: One-point perspective
              Sep 13  Lecture: Observe and analyze space: two-point perspective

**WEEK 4**  Sep 18  Exercise: two-point perspective
            Sep 20  Lecture: Observe and analyze environment

**WEEK 5**  Sep 25  Exercise: Observe and analyze environment
            Sep 27  Lecture: Observe and analyze environment

**WEEK 6**  Oct 2   Lecture: Light and color
            Oct 4   Exercise: Light and color II

**WEEK 7**  Oct 9   Lecture: Cultural differences in design and graphics
            Oct 11  Exercise: Drawing with color

**WEEK 8**  Oct 16  Lecture: Architecture graphic basics
            Oct 18  Lecture: Introduction of portfolio
            Oct 18  Lecture: Introduction of universal drawing systems
            Oct 18  Lecture: Photography for portfolio

**WEEK 9**  Oct 23  Lecture: Introduction of paraline drawings
            Oct 25  Design Analysis Project work day

**WEEK 10** Oct 30  Design Analysis Project work day
             Nov 1   Lecture: Introduction of section

**WEEK 11** Nov 6   Lecture: One-point section perspective
              Nov 8   Exercise: One-point section perspective II

**WEEK 12** Nov 13  Lecture: Shadow and texture I
              Nov 15  Exercise: Shadow and texture II

**WEEK 13** Nov 20  Lecture: Paraline drawing and building analysis

3
Nov 22  Lecture: Social responsibility in design and graphics
WEEK 14 Nov 27  Design Analysis Project work day
Nov 29  Thanksgiving holiday
WEEK 15 Dec 2  Project review

G. ASSIGNMENT
Assignments for this class include (1) in-class exercise and homework, (2) freehand sketches on letter size sketch book, (3) Design Analysis project and (4) portfolio.

J. PERFORMANCE EVALUATION
1. Students’ performance will be evaluated based on following components:
   Homework/in-class exercise                50 points
   Freehand sketches                          10 points
   Design Analysis (team project)            30 points
   Portfolio                                  10 points
   TOTAL:                                     100 points

2. The grading method will be specified in project statements. The final semester grade will reflect all of the student’s work through the course of the semester and will use the following standards.
   A: 90-100 points; B: 80-89 points; C: 70-79 points; D: 60-69 points; F: 0-59 points

3. Earning an “A” is not automatic, nor is it based upon turning in required work on time or working hard. These are expected of every student. To earn an “A”, the student must show an extraordinary devotion to the work and a willingness to push him/herself to a new level of comprehension.

4. The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu/rule07.

TWO POINTS WILL BE DEDUCTED FROM THE FINAL GRADE FOR THE FIRST UNEXCUSED ABSENCE. ARRIVING 20 MINUTES LATE TO CLASS WILL BE COUNTED AS AN ABSENCE. MORE THAN TWO UNEXCUSED ABSENCES WILL LEAD TO FAILURE IN THIS CLASS.

5. Project due dates will be provided in the project statements. Late work turned in within two days past the due day will receive a 10 point deduction in the project grade; late work turned in three to seven days past the due day will receive a 20 point deduction in the project grade. Late work eight or more days past the due date will not be accepted.
Students should contact the instructor if work is turned in late due to an absence that is excused under the University's attendance policy. In such cases the instructor will either provide the student an opportunity to make up any quiz, exam or other graded activities or provide a satisfactory alternative to be completed within 30 calendar days from the last day of the absence.

K. ESTIMATED COSTS: $250 for drawing materials

L. STUDENTS WITH SPECIAL NEEDS
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.amu.edu.

M. ACADEMIC INTEGRITY STATEMENT
AGGIE HONOR CODE

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

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

N. CARE OF FACILITIES
The use of spray paint or other surface-altering materials is not permitted in the Langford Complex, except in designated zones. Students who violate this rule will be liable for the expenses associated with repairing damaged building finishes and surfaces. At the end of the semester, your area must be clean of all trash.

O. STUDIO CULTURE POLICY
All students, faculty, administration and staff of the Department of Architecture at Texas A&M University are dedicated to the principle that the Design Studio is the central component of an effective education in architecture. They are equally dedicated to the belief that students and faculty must lead balanced lives and use time wisely, including time outside the design studio, to gain from all aspects of a university education and world experiences. They also believe that design is the integration of many parts, that process is as important as product, and that the act of design and of professional practice is inherently interdisciplinary, requiring active and respectful collaboration with others.
The Operational Procedures are intended to provide a framework for the successful development of an effective Studio Culture, both as a part of the academic program and as a model for future professional practice.

OPERATIONAL PROCEDURES

Students and faculty in every design studio will embody the fundamental values of optimism, respect, sharing, engagement, and innovation. Every design studio will therefore encourage the rigorous exploration of ideas, diverse viewpoints, and the integration of all aspects of architecture (practical, theoretical, scientific, spiritual, and artistic), by providing a safe and supportive environment for thoughtful innovation. Every design studio will increase skills in professional communication, through drawing, modeling, writing and speaking.

Every design studio will, as part of the syllabus introduced at the start of each class, include a clear statement on time management, and recognition of the critical importance of academic and personal growth, inside and outside the studio environment. As such it will be expected that faculty members and students devote quality time to studio activities, while respecting the need to attend to the broad spectrum of the academic life. Every design studio will establish opportunities for timely and effective review of both process and products. Studio reviews will include student and faculty peer review. Where external reviewers are introduced, the design studio instructor will ensure that the visitors are aware of the Studio Culture Statement and recognize that the design critique is an integral part of the learning experience. The design studio will be recognized as place for open communication and movement, while respecting the needs of others, and of the facilities.
Texas A&M University
Core Curriculum
Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

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

2. Course prefix and number: THAR 201

3. Texas Common Course Number:

4. Complete course title: Introduction to World Theatre

5. Semester credit hours: 3 SCH

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

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

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

9. Number of class sections per semester: 2

10. Number of students per semester: 200

11. Historic annual enrollment for the last three years: 0 0 447

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. 

13. Submitted by: [Signature]
   
   Course Instructor
   
   Date: Jan 7, 2013

14. Approvals:
   
   [Signature]
   
   Date: 2/21/13

15. Department Head
   
   [Signature]
   
   Date: 2/24/13

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

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

Core Curriculum

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

Foundational Component Area: Creative Arts

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

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

THAR 201: INTRODUCTION TO WORLD THEATER surveys the diversity of world cultures that produce rituals, theatrical events, plays, and a variety of performances to illuminate the human condition. Students examine why theatre as an art form exists throughout the world and how it is universally used to address social and ethical issues within the context of the creative arts.

Core Objectives

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

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

The course enhances critical thinking and aesthetic appreciation skills by observing/reading a variety of written material and performance modes that are beyond our Western experience and discussing their understanding of this material orally in group and class discussion, in written form, and through testing. Contingent upon class size, students may also “create” their own performances based on what they have experienced by observing the creativity of other cultures.

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

The course necessarily enhances our knowledge of globalization through the world’s many rituals, its dramatic literature, and variety performances to appreciate how these forms communicate the beliefs, values and traditions of the culture that creates them. It also enhances critical thinking and aesthetic appreciation skills by observing/reading a variety of material and performances modes that are beyond our Western experience. Students will communicate their understanding of the material both orally through group/class discussion and written work.
Texas A&M University

Core Curriculum

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

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

Students will learn and implement proper theater etiquette to become more informed audiences for all forms of theatre and public performance by attending and discussing live performances with other patrons, thereby contributing to the creative process because no act of theater/performance is complete until there is an audience to receive it. Students will engage with audience members, considering different interpretations and responses to the performance, and report on their experiences at live performances and include an assessment of the audience’s response to the event.

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

The assigned material (reading and visual) illustrates how theater and performances have been used to and continue to address ethical and social issues within a given non-Western culture and, by extension, our own culture. By observing the global aspects of the world’s many rituals, its dramatic literature, and variety of performances, students will be able to discuss how these forms transmit the beliefs, communal values and traditions of the culture that creates them. Group/class discussions, written work, and tests will will be used to evaluate students’ growth in these areas.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
THAR 201: INTRODUCTION TO WORLD THEATRE  
Fall SEMESTER 20XX  
Meeting Times: TBA as per scheduling

Dr. Michael L. Greenwald  
m-greenwald@tamu.edu  
218 LAH 845-6153  
Office Hours: Wed: 11:30-2:30pm

Purpose:
WORLD THEATRE is an introductory (core) course designed for a general student population that will acquaint you with the origins and evolution of non-Western theatre, drama, and the performance modes of Asia, Africa, the Middle East, Latin America and the Caribbean. The course satisfies the Creative Arts component of the state-mandated core curriculum requirements. By its very nature, the course also satisfies the International Cultures and Diversity Requirement.

Course description: Non-Western theatre, its origins and continuing influence on society and Western theater; emphasis on the theaters of India, China, Japan, Africa, the Caribbean and Latin America.

Prerequisites: There are no prerequisites.

Learning Outcomes
We begin with the proposition that "ART SHOWS US WHO WE ARE" as we undertake this exploration to:

- Survey and become conversant about the diversity of world cultures that produce rituals, theatrical events, plays, and a variety of performances that illuminate the human condition;
- Explore why theatre as an art form exists throughout the world and how it is universally used to address ethical issues;
- Explore how theater and the arts are often used to address social and justice issues within a given culture and, by extension, our culture;
- Compare the cultures of other countries and their influence on Western theatre and how other cultures may be influenced by Western theatre;
- Learn and implement proper theater etiquette to become more informed audiences for all forms of theatre and public performance by attending and discussing live performances with other patrons, thereby contributing to the creative process;
- Examine and thereby increase our knowledge of globalization through the world’s many rituals, its dramatic literature, and variety performances to appreciate how these forms transmit the beliefs, values and traditions of the culture that creates them;
- Enhance our critical thinking and aesthetic appreciation skills by observing/reading a variety of material and performances modes that are beyond our Western experience.
Texts:
- THAR 201 Premium Website with eBook for
  The Longman Anthology of Drama and Theater for Texas A&M University Greenwald
  (000200070221684592) You may purchase a card at the Bookstore that will allow you access to
  this e-Reader
- IF YOU HAVE THE HARD COPY OF THIS TEXT, YOU MAY USE IT:
  Greenwald, Michael L., Roger Schultz, and Roberto Pomo. The Longman Anthology
  of Drama & Theatre: A Global Perspective. COMPACT EDITION. Longman:
  2002. The text is readily available on most used text web sites.
- Additional essays, play scripts, and related material will be posted on e-Learning (see
  calendar)

Requirements/Assignments:
1. Attend all classes regularly and promptly. Because the course incorporates visual materials
   that can be seen only in class, attendance is critical. Exam questions and unannounced
   quizzes will include reference to visuals shown in class and/or lab assignments. Your letter
   grade will be lowered by one grade (e.g., an ‘A’ reverts to a “B”) for each absence in excess
   of two (2) unexcused absences. If you have a legitimate excuse for missing class, please
   provide a written explanation of the reason for the absence and the name of an authorized
   person (and phone number) who can verify your excuse; your excuse must be submitted
   within two classes of the missed class. See http://student-rules.tamu.edu/Rule 7 re TAMU’s
   attendance/absence policies.

2. Readings & Videos: Complete assigned readings and/or see assigned videos prior to class
   (see calendar). Assigned videos are accessed through Media Matrix and can be watched at
   your convenience. See instructions for accessing Media Matrix at the end of the course
   calendar.

3. Exams and Quizzes:
   EXAMS: There will be three in-class exams; tests are not cumulative. Each test is worth
   100 pts (with potential for bonus pts) and comprises one-quarter of your final grade.
   EXAM 1: Introductory material, the origins of theatre, and the Theatre of India.
   EXAM 2: The Theatres of China, Japan,
   EXAM 3: The Theatres of Africa, the Middle East, the Caribbean and Latin America.
   o Two weeks before the first test you will receive instructions re taking the test; you
     will also receive some sample questions.
   o You may use one non-electronic notebook during the test; you may not have any
     electronic device in your possession during the test.
   o If you miss an exam: You may make up the exam (an alternative version of the
     original exam) at my convenience, but within 30 days of the scheduled exam.
   QUizzes: There will be 5 unannounced pass/fail quizzes throughout the semester. Most
   will require only a 1-2 sentence answer for which you will have 2 minutes to answer the
   prompt. If you have seen/read the assigned material, you should have no trouble answering
   the prompt. You must pass four of these quizzes to get 100 pts (25 pts each). You will
   receive a bonus 25 pts for each quiz you pass after 4 (i.e., 125 pts possible). Quizzes may
   not be made up unless there is a valid excuse (see Student Rule 7), so it important that
   you attend class and are prepared for all quizzes. If you take a quiz and leave class early
   without permission, your quiz will not be graded and you will be charged with an absence.
   The cumulative 4 passed quizzes comprise one-quarter of your final grade.
4. Theatre/Performance Events:

Because theater and performances are communal events that depend on an audience for their completion, you are required to attend live performance events. You are asked to attend the event with classmates and /or friends and discuss the performance, its intentions, the quality of the performers, etc.

- For students wishing to earn an “A” in the course, you must see THREE live theatre/performance/dance/ritual/festival events that relate to the material covered in the course. [E.g., in November you may attend the Brazos Valley World Fest.]
- Students wishing to earn a “B,” must see TWO events;
- “C” students must attend one event

On the back of your grade/attendance sheet, record the date, title of the event, and a one paragraph summary and commentary on what you saw and discussed with your companions. NOTE: Please check with me before you see an event; only those events that are legitimately related to the course (especially those with an international component) may be used for this assignment. E-mail me about events that are suitable for the class and I will announce them and reward the first 3 students to respond with 20 bonus pts, yet another aspect of the Teamwork component of the Core Curriculum requirement.

Grading:

<table>
<thead>
<tr>
<th>Exams (3 x 100)</th>
<th>300 pts (75% of grade)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes (pass 3 for 100 pt; see above)</td>
<td>100 pts (25% of grade)</td>
</tr>
</tbody>
</table>

Live Performances

A’s: 3 live events

B’s: 2 live events

C’s: 1 live event

Grade Distribution:

A = 360-400 pts (90%) + 3 live events

B = 280-319 pts (70%) + 1 live event

B = 240-279 pts (60%) No live events

Attendance Reminder: Your final letter grade will be lowered one full grade for each unexcused absence after two. See student rule No. 7 re excused/unexcused absences: http://student-rules.tamu.edu/Rule 7

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.

Academic Integrity Statement

The Honor Code, based on the long-standing affirmation that an Aggie does not lie, cheat, or steal nor tolerate those who do, is fundamental to the value of the A&M experience. Know and follow the Code. The Aggie Code of Honor: "An Aggie does not lie, cheat, or steal or tolerate those who do." Infractions of the Honor Code will be reported to the Office for Academic Integrity.

See http://aggiehonor.tamu.edu.

You must write your legal signature (not initials) on your grade sheet attesting that the grade sheet you submit on the last day of class is an honest, accurate record of your work and attendance.
Calendar of Readings/Assignments/Tests: Semester 20XX

WK 1
M Intro to course: “The Lion King”—the course in microcosm
W Rituals Origins of Theatre etc. READ: Chap. 1 pp. 3-22
F LAB: Video: Ancient Mysteries: Rites and Rituals

WK 2
M Theatre Vocabulary and Etiquette READ: “Styles and Conventions: p. 46-50
W Animism and Masks: RE-READ: “Theatre as It Was and IS” p. 5 (chap. 1)
F LAB: Videos “World Religions: Animism” “Julie Taymor: Setting the Scene”

WK 3
M Myths and Archetypes (The Trickster): READ “Myth and Meaning” and “Continuing Importance of Myth” E-Learning.
W Origins of Theatre: Abydos Passion Play READ p. 10 (in Chap 1) Greek Theatre (pp. 56-58); Medieval Church Drama (p. 104-5);
F LAB: videos: “India and the Infinite” (29 min) “Hinduism: The Elephant God”

WK 4
M Intro to the Theatre of India and Conventions of Indian Theatre READ: pp. 550-557 (exclude “Sakuntala” Spotlight)
W India’s Epic Dramas: READ Spotlight: “The Sanskrit Masterpiece: The Recognition of Sakuntala” p. 554)
F LAB: Video: Bride and Prejudice

WK 5
M Bollywood: The World’s Largest Film Factory ; and A Modern Epic about India READ Essay and Plot Outline of The Great Celestial Cow (E-learning)
W First Exam: Intro material and Theatre of India
F LAB: video “Chinese Opera”

WK 6
M Intro to the Theatre of China READ pp. 558-570. Spring Festival in China (p. 562-ff)
W Chinese Opera and Its Influence: READ The Qing Ding Pearl (p 571-ff)
F LAB: video: “Performing Arts in Japan”

WK 7
M Contemporary Chinese Theatre: READ “The Bus Stop” and essay on “White Haired Girl” e-Learning
W The Theatre of Japan: Amaterasu and after; Japanese Festivals: “8 Million gods” Read: “The Tanabata Festival” (pp. 590-91)
F LAB: Video: “Theatre in Japan”

WK 8
M Noh Theatre and Its Influence: READ pp. 582-85
W Kabuki Theatre: Read pp. 585-591 and Kanjincho (pp. 593-ff)
F LAB: See Video Puppetry: Worlds of Imagination

WK 9
M Bunraku, Indonesia’s Wayang Topang, and Other Global Puppet Theatres
W Second Exam: China and Japan
F LAB: Video “The Hajj”

WK 10
M Theatre of the Middle East READ: “The Donkey Market” (Egypt) (e-Learning)
W Halloween/Samhain, Mexico’s Day of the Dead (READ p. 782) and Death Rituals: READ: “A Solid Home” (pp. 773-ff); Yaqui Easter: (p. 760)
F LAB: Video “Voices of Serafina”
WK 11
M The Theater of Africa: READ pp. 608-615; Yoruban Obatala p. 668.
W Township Theatre (READ p. 612-13) and Theatre as a Weapon in Africa
F LAB: Video (or read the play) MASTER HAROLD ...and the boys

WK 12
M Contemporary African Theatre: Soyinka and Fugard
W The African Diaspora and Caribbean Theater: READ: The Caribbean, pp. 708-13; “Trinidad Carnival” (738); Ti-Jean and His Brothers (pp.714 ff)
F LAB Video “The Maya”

WK 13
M The Theatre of Mesoamerica: The Maya and the Popul Vuh: READ: pp. 748
W The Aztecs, Sor Juana and Conquest Drama READ: The Divine Narcissus (p. 750-ff)
F LAB: Video: Zoot Suit READ: Essay re Zoot Suit (e-Learning)

WK 14
M Contemporary Chicano Theater; Valdez’ Zoot Suit;
W Contemporary Latino Theatre READ: pp. 741-43; “Popular Theatre in Lat. Am” (p. 746) & “Theatre Under the Gun” (e-Learning); READ: Paper Flowers (pp. 783-ff)
F Review for Test 3; Submit grade sheet; Course evaluations; Wrap up

Exam Week(s): Third Exam: Theatres of Africa, Middle East, Caribbean, and Latin America
Day/Time TBA as per University Exam Calendar

VIDEO STREAMING FROM THE COMFORT OF YOUR ROOM:
You may watch assigned videos/DVDs on your computer or one in the library through Media Matrix (video-streaming). To access the video stream, please:

1. Type URL http://mediamatrix.tamu.edu
2. Log on with your NET ID and password.
3. Scroll down to see the list of published streams according to the class for which the video has been put on line: look for THAR 201. Be sure to sign in for the correct section: Sec 500 = 8am; 501 = 10:20am)
4. Click the view link to watch/listen to stream.

WARNING: Video streaming can be unreliable: sometimes it doesn’t work, and at others video-streaming “times out” and the film may stop. Also, the quality of the picture and sound may be compromised. “Video streaming didn’t work” is not an excuse for failure to see the film.