

The University of Texas at El Paso

Curriculum Change Proposal

Approval Page

Proposal Title: Course Catalog Course Additions

**Department Chair**

I have read the enclosed proposal and approve this proposal on behalf of the department.

*Stacey K. Saunders*

9/25/2017

Signature

Date

**College Curriculum Committee Chairperson**

I have read the enclosed documents and approve the proposal on behalf of the college curriculum committee.

Signature

Date

**College Dean**

I have read the enclosed documents and approve the proposal on behalf of the college. I certify that the necessary funds will be allocated by the college in support of this proposal.

Signature

Date

**Graduate Council/Undergraduate Curriculum Committee**

Council Action:

Approved

Returned to the College

Date of Action Report: \_\_\_\_\_

Signature, Chairman

Date

## Graduate Curriculum Change Memo

Date: September 25, 2017

From: Stacey Sowards, Department of Communication *Stacey Sowards*

Through: Stacey Sowards, Chair of the Department of Communication

Through: Steve Crites, Dean, College of Liberal Arts

To: Chair, Graduate Curriculum Committee

Subject: New Course Addition

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Our department is proposing the addition of three new courses that have been regularly taught for many years as special topics courses. Giving these courses permanence in the catalog means that students will have more accurate transcripts reflecting the titles of courses that they have taken and our list of available courses will be more accurate in terms of course content and description. This addition will also strengthen the offerings in the department of communication and will give students more options for their master's degree program.

COMM 5342: Environmental Conflict

COMM 5344: Popular Culture Theory and Communication

COMM 5349: Popular Music and Communication

# Course Add Form

## Course Information

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Subject Prefix and # : COMM 5342

TCCN (If applicable) \_\_\_\_\_

Title (29 characters or fewer): Popular Culture Theory and Communication

Dept. Administrative Code : 0684

CIP Code : 090100.01

Course Level (UG, GR, DR, or SP): GR

Will this course be taught during a part of term in addition to a full 16-week term? (Y/N):

No

If so, what term length will this course be taught in? (e.g., 8 weeks) \_\_\_\_\_

How many times may the course be taken for credit? (Please indicate 1-9 times): 1

Should the course be exempt from the "Three Repeat Rule?" (Y/N): N

Grading Mode: XX Standard \_\_\_\_\_ Pass/Fail \_\_\_\_\_ Audit \_\_\_\_\_

### Description (600 characters maximum):

This course considers the conflicts we face as humans communicating among ourselves, about our physical environment and relating to the rest of the world. This will include an exploration of conflicting values, meanings, and discourses that define and construct our understanding of nature/the environment/natural resources. Within this intellectual context, we will examine how communication creates, shapes, and maintains the social realities we use to make sense of our decisions about how to negotiate relationships between humans and Earth.

Contact Hours (per week): 3 Lecture Hours \_\_\_\_\_ Lab Hours \_\_\_\_\_ Other \_\_\_\_\_

Types of Instruction (Schedule Type): (Underline all types of instruction which reflect how the course should be scheduled in Banner.):

<u>A</u>	<u>Lecture</u>	H	Thesis
B	Laboratory	I	Dissertation
C	Practicum	K	Lecture/Lab Combined
<u>D</u>	<u>Seminar</u>	O	Discussion or Review (Study Skills)
E	Independent Study	P	Specialized Instruction
F	Private Lesson	Q	Student Teaching

### Equivalent Courses

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Course Number

### Prerequisite Course(s)

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<u>Course Number</u>	<u>Concurrent Enrollment Permitted? (Y/N)</u>	<u>Minimum Grade Required</u>

**Corequisite Course(s):**

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<u>Course Number</u>

**Restrictions**

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Indicate which of the following registration restrictions should be implemented:

<u>Restriction</u>	<u>Yes/No</u>
<b>Departmental Approval</b>	NO

<u>Restriction</u>	<u>Yes/No</u>	<u>Test Name</u>	<u>Minimum Score</u>
<b>Placement Test</b>	NO		

<u>Restriction</u>	<u>Yes/No</u>	<u>Majors Permitted</u>
<b>Major</b>	NO	

<u>Restriction</u>	<u>Yes/No</u>	<u>Classes Permitted</u>
<b>Classification</b>	NO	

**Rationale for Adding the Course**

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**Briefly describe the rationale for adding this course.**

This course has been taught for the past two years (semi-annually), and the topic of **Environmental Conflict** is now widespread in the field of communication. Adding this course to the regular curriculum and catalog will give more accuracy to students' transcripts (instead of the special topics course that they currently take). Also, this course could be taught by different members of the faculty in the Department of Communication.

# Course Add Form

## Course Information

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Subject Prefix and # : COMM 5344

TCCN (If applicable) \_\_\_\_\_

Title (29 characters or fewer): Popular Culture Theory and Communication

Dept. Administrative Code : 0684

CIP Code : 090100.01

Course Level (UG, GR, DR, or SP): GR

Will this course be taught during a part of term in addition to a full 16-week term? (Y/N):

No

If so, what term length will this course be taught in? (e.g., 8 weeks) \_\_\_\_\_

How many times may the course be taken for credit? (Please indicate 1-9 times): 1

Should the course be exempt from the "Three Repeat Rule?" (Y/N): N

Grading Mode: XX Standard \_\_\_\_\_ Pass/Fail \_\_\_\_\_ Audit

### Description (600 characters maximum):

The goal of this course is to increase the understanding of basic concepts and principles regarding the study of popular culture. This course will introduce the theory and research in popular culture studies to apply this knowledge in understanding popular culture as meaning-making cultural practice (and therefore in understanding media and communication). From a communication perspective, it will improve understanding of communication through interdisciplinary theories on media and popular culture. Finally, the course will emphasize a critical/cultural approach to communication, and will address popular culture from a critical approach to communication.

Contact Hours (per week): 3 Lecture Hours \_\_\_\_\_ Lab Hours \_\_\_\_\_ Other

Types of Instruction (Schedule Type): (Underline all types of instruction which reflect how the course should be scheduled in Banner.):

<u>A</u>	<u>Lecture</u>	H	Thesis
B	Laboratory	I	Dissertation
C	Practicum	K	Lecture/Lab Combined
<u>D</u>	<u>Seminar</u>	O	Discussion or Review (Study Skills)
E	Independent Study	P	Specialized Instruction
F	Private Lesson	Q	Student Teaching

### Equivalent Courses

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Course Number

**Prerequisite Course(s)**

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<u>Course Number</u>	<u>Concurrent Enrollment Permitted? (Y/N)</u>	<u>Minimum Grade Required</u>

**Corequisite Course(s):**

---

<u>Course Number</u>

**Restrictions**

---

Indicate which of the following registration restrictions should be implemented:

<u>Restriction</u>	<u>Yes/No</u>
<b>Departmental Approval</b>	NO

<u>Restriction</u>	<u>Yes/No</u>	<u>Test Name</u>	<u>Minimum Score</u>
<b>Placement Test</b>	NO		

<u>Restriction</u>	<u>Yes/No</u>	<u>Majors Permitted</u>
<b>Major</b>	NO	

<u>Restriction</u>	<u>Yes/No</u>	<u>Classes Permitted</u>
<b>Classification</b>	NO	

**Rationale for Adding the Course**

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**Briefly describe the rationale for adding this course.**

This course has been taught regularly since 2010 (semi-annually), and the topic of **Popular Culture Theory and Research** is now widespread in the field of communication. Adding this course to the regular curriculum and catalog will give more accuracy to students' transcripts (instead of the special topics course that they currently take). Also, this course could be taught by different members of the faculty in the Department of Communication.

# Course Add Form

## Course Information

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Subject Prefix and # : COMM 5349

TCCN (If applicable) \_\_\_\_\_

Title (29 characters or fewer): Popular Music and Communication

Dept. Administrative Code : 0684

CIP Code : 090100.01

Course Level (UG, GR, DR, or SP): GR

Will this course be taught during a part of term in addition to a full 16-week term? (Y/N):

No

If so, what term length will this course be taught in? (e.g., 8 weeks) \_\_\_\_\_

How many times may the course be taken for credit? (Please indicate 1-9 times): 1

Should the course be exempt from the "Three Repeat Rule?" (Y/N): N

Grading Mode: XX Standard \_\_\_\_\_ Pass/Fail \_\_\_\_\_ Audit

Description (600 characters maximum):

The goal of this course is to increase the understanding of popular music as discursive, meaning-making, and symbolic behavior. This course engages theory and research in popular music studies, and will help you apply this knowledge in understanding popular music as meaning-making cultural practice. It will improve understanding of communication beyond transmission views of (mass) communication and engage ritual/symbolic and critical/cultural perspectives. Thus, the course will also focus on social, societal, cultural, structural and historical dimensions of popular music, and also, on interdisciplinary research in popular music studies in addition to communication scholarship.

Contact Hours (per week): 3 Lecture Hours \_\_\_\_\_ Lab Hours \_\_\_\_\_ Other

Types of Instruction (Schedule Type): (Underline all types of instruction which reflect how the course should be scheduled in Banner.):

<u>A</u>	<u>Lecture</u>	H	Thesis
B	Laboratory	I	Dissertation
C	Practicum	K	Lecture/Lab Combined
<u>D</u>	<u>Seminar</u>	O	Discussion or Review (Study Skills)
E	Independent Study	P	Specialized Instruction
F	Private Lesson	Q	Student Teaching

Equivalent Courses

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Course Number

**Prerequisite Course(s)**

---

<u>Course Number</u>	<u>Concurrent Enrollment Permitted? (Y/N)</u>	<u>Minimum Grade Required</u>

**Corequisite Course(s):**

---

<u>Course Number</u>

**Restrictions**

---

Indicate which of the following registration restrictions should be implemented:

<u>Restriction</u>	<u>Yes/No</u>
<b>Departmental Approval</b>	NO

<u>Restriction</u>	<u>Yes/No</u>	<u>Test Name</u>	<u>Minimum Score</u>
<b>Placement Test</b>	NO		

<u>Restriction</u>	<u>Yes/No</u>	<u>Majors Permitted</u>
<b>Major</b>	NO	

<u>Restriction</u>	<u>Yes/No</u>	<u>Classes Permitted</u>
<b>Classification</b>	NO	

**Rationale for Adding the Course**

---

**Briefly describe the rationale for adding this course.**

This course has been taught regularly since 2010 (semi-annually), and the topic of **Popular Music and Communication Research** is now widespread in the field of communication. Adding this course to the regular curriculum and catalog will give more accuracy to students' transcripts (instead of the special topics course that they currently take). Also, this course could be taught by different members of the faculty in the Department of Communication.



**From:** Wilson, Steve  
**Sent:** Tuesday, September 26, 2017 5:05:57 PM  
**To:** Sowards, Stacey; Leinberger, Charles F.  
**Subject:** Re: new course in communication

Hi Stacey,

This looks like a good course and one that is appropriate for communications to offer.

I have copied Charles Leinberger who is music's representative on the college curriculum committee.

Thank you,  
Steve

Sent from my T-Mobile 4G LTE Device

----- Original message -----

**From:** "Sowards, Stacey" <ssowards@utep.edu>  
**Date:** 9/26/17 3:43 PM (GMT-07:00)  
**To:** "Wilson, Steve" <swilson@utep.edu>  
**Subject:** new course in communication

Hi Steve,

We are proposing the addition of the attached course to our master's program list of offered classes. It's been taught as a special topics before. Crystal Herman suggested I get your approval to add this course to the catalog. Let me know if you have questions or if you want to discuss!

Thanks,  
Stacey

Stacey K. Sowards, Ph.D.  
Chair & Professor

Department of Communication  
Cotton Memorial, 202  
University of Texas at El Paso  
El Paso, TX 79968 USA  
(915) 747-8854  
[http://works.bepress.com/stacey\\_sowards/](http://works.bepress.com/stacey_sowards/)



# *Communication and Popular Culture Theory*

COMM 5343

Wed. 6:00 pm – 8:50 pm

HS/NURS #215

## Spring Semester – 2017

Instructor: Roberto Avant-Mier, Ph.D.  
Office: Quinn Hall #201  
Phone: 915.747.6588  
Office Hours: Wednesdays, 4:00 pm – 6:00 pm (or by appointment)  
Email: [ravantmier@utep.edu](mailto:ravantmier@utep.edu)

### **Required Texts:**

- ***Cultural Theory and Popular Culture: A Reader*** [4th ed.], by John Storey (2009).  
Publisher: Pearson/Longman (New York).
- Other articles to be assigned by your instructor as needed. (Available online on Blackboard system)

### **Course Description:**

The goal of this course is to increase the understanding of basic concepts and principles regarding the study of popular culture as a form of communication, and specifically, popular culture as discursive, symbolic form of behavior. This course will introduce you to the theory and research in the area of popular culture theory, and will help you apply this knowledge in understanding popular culture as meaning-making cultural practice (and therefore in understanding media and communication). From a communication perspective, it will improve your understanding of communication through interdisciplinary theories on media and popular culture. Finally, the course will emphasize a critical/cultural approach to communication, and will address popular culture from a “critical” approach to communication.

### **Course Objectives:** After taking this course, you should be able to:

- Become familiar with the study of communication and develop a working vocabulary of terms and concepts that relate to communication and popular culture theory & research.
- Discover the importance of various interdisciplinary theories in studying popular culture as communication.
- Become more sensitive to the complexity of discursive practices in society and culture.
- Recognize the influence of popular culture on communication interactions (and vice versa).
- Become more self-reflexive and knowledgeable about communication and popular culture.
- Develop media literacy skills for better understanding popular culture.

## **Course Policies:**

### 1. ATTENDANCE:

In accordance with the Dept. of Communication Attendance Policy, **ATTENDANCE IS REQUIRED** as a condition of successful completion of all courses in the department. After missing any class session, a student is responsible for finding out about assignments, due dates, announcements, handouts, and so forth that were covered during the missed session, and for making up any missed work. The student is also responsible for obtaining class notes from a classmate for the session, and for learning the material from that session for any relevant exams or quizzes.

The equivalent of 1 week of absence from any course will reduce a student's course grade by percentage points on their eventual "Attendance & Participation" grade. However, absence from a combined total of 3 weeks of class meetings will result in automatic failure of the course. Thus, if the class meets once a week, 3 missed sessions will result in automatic failure. If a course meets twice a week, 8 missed sessions will result in failure of the course, and a combined total of 9 missed class sessions will result in automatic failure of a course that meets 3 times per week. There are no exceptions to this rule.

Absences for any reason, including illness, personal crises, athletics or other extra-curricular activities are included in this total. If a student is involved in any activity that might require that student to miss 3 or more weeks of a particular course, then that student should not enroll in the course. If a student is involved in any activity that might require that student to miss an exam or quiz, then that student should not enroll in the course.

2. ADA STATEMENT (American's with Disabilities Act): If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to [cass@utep.edu](mailto:cass@utep.edu), or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at [www.sa.utep.edu/cass](http://www.sa.utep.edu/cass).

3. EXAMS: Make-up tests will not be given. If a student misses an exam or quiz because of a documented emergency or situation, he/she will be required to fulfill an alternative assignment. Only in extreme circumstances will your instructor make arrangements with you to complete your coursework through alternative assignments.

4. DEADLINES: All assignments and exams/quizzes are scheduled far in advance, and due dates for exams and assignments are announced in this syllabus. Therefore, you must plan your work and personal schedule to accommodate these deadlines and policies. Because the attendance policy dictates that you will (for the most part) be present in class, make-ups and late work are therefore largely irrelevant. Otherwise, for a few special cases at the discretion of your instructor, late work will be docked one letter grade for each day late (each calendar day, not each day of class).

5. PHONES/ELECTRONIC DEVICES: Cell phones or other electronic communication devices are NOT permitted in class.

### 6. ASSIGNMENTS AND GRADING SCALES

#### **Assignments**

* Attendance & Participation	20 %
Paper #1: Lit. Review	10 %
Paper #2: Analysis	10%
Final Paper:	30 %
Critical Reading Questions: (12x8.34) =	30 %

#### \* Attendance & Participation Points Earned

0 -1 absences =	80-100% for attendance grade
1 - 2 absences =	60-79% for attendance grade
3 or more =	automatic failure of course / or "W"

#### **Numeric Scale – Letter Grade Achieved**

90-100 = A	80-90 = B	70-80 = C	60-70 = D	below 60 = F
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## TENTATIVE SCHEDULE – Spring 2017

Week	Date	Topic	Be ready to discuss:
1	W 1/18	a. Introductions, syllabus & course overview b. Defining Popular Culture & Communication	(Get the books/ materials!)
2	W 1/25	a. What is Popular Culture? b. Culturalists and Populists  c. Matthew Arnold: Sweetness & Light d. F. R. Leavis: Mass Civilisation	Lecture Lecture  Storey, Ch. 1 Storey, Ch. 2
3	W 2/ 1	a. R. Hoggart: The Full Rich Life b. Raymond Williams: The Analysis of Culture  c. E.P. Thompson: English Working Class	Storey, Ch. 3 Storey, Ch. 4  Storey, Ch. 5
4	W 2/ 8	a. Marx & Engels: Ruling Class and Ruling Ideas b. Marx: Base and Superstructure  c. Engels: Letter to Joseph Bloch d. bell hooks: Gangsta Culture – Sexism/Misogyny	Storey, Ch. 7 Storey, Ch. 8  Storey, Ch. 9 * "Gangsta Culture..." (.pdf)
5	W 2/15	a. Adorno: On Popular Music b. Notes on The Frankfurt School  c. Notes on class as culture d. S. Vancour: Popularizing the Classics	Storey, Ch. 10 Lecture/Discussion  Lecture/Discussion * "Popularizing Classics" (.pdf)
6	W 2/22	a. A. Gramsci: "Hegemony, etc." b. Louis Althusser: Ideology and ISA's  c. Bennett: The Gramscian Turn	Storey, Ch. 11 Storey, Ch. 27  Storey, Ch. 12
7	W 3/ 1	a. Bourdieu: Distinction and Culture  b. Stuart Hall: Notes on 'the Popular' c. Stuart Hall: Culture as Battlefield	Storey, Ch. 44  Storey, Ch. 45
8	W 3/ 8	a. Stuart Hall: 'Notes on Deconstructing the Popular' b. Stuart Hall w/ P. Whannel: 'The Young Audience' c. Stuart Hall: The ideology of race	Storey, Ch. 45 Storey, Ch. 6 * "Whites of their Eyes" (.pdf)
9	W 3/15	No classes <b>(SPRING BREAK)</b>	

10	W 3/22	a. Notes on Feminism b. Lana Rakow: Feminist Approaches c. Chris Weedon: Feminism and Principles...	Lecture Storey, Ch. 18 Storey, Ch. 29
11	W 3/29	a. <b>Paper #1 Due</b> (literature review) b. bell hooks: Gangsta Culture – Sexism/Misogyny c. TBA	* "Gangsta Culture..." (.pdf)
12	W 4/5	a. James Carey: Communication as Culture b. John Fiske: The Popular Economy c. Simon Frith: Defending Popular Culture	* "Communication..." (.pdf) Storey, Ch. 37 * "The Good, Bad..." (.pdf)
13	W 4/12	a. <b>Paper #2 Due</b> (analysis) b. Enter Postmodernism c. J. Baudrillard: Simulacra	Lecture/Discussion Storey, Ch. 37
14	W 4/19	a. Avant-Mier: Ideology & Nationalism b. Avant-Mier: Nationalism, cont'd c. bell hooks: Postmodern Blackness	* "Heard It On the X" (.pdf) * "Latinos in Garage" (.pdf) Storey, Ch. 35
15	W 4/26	a. Bell & Avant-Mier: Love in Hip Hop c. Amir Saeed: Musical Jihad d. Jim McGuigan: Trajectories of Populism	* "What's Love Got to Do" (.pdf) Storey, Ch. 36 Storey, Ch. 53
16	W 5/3	a. <b>FINAL PAPERS DUE</b> b. <b>PAPER PRESENTATIONS</b>	
17	Wed. May 10 <sup>th</sup>	<b>FINAL EXAM</b>	7:00 – 9:45 pm (as per university schedule)

\*\*\* 5/20 GRADES DUE !



## Seminar in Communication Theory: *Popular Music and Communication*

COMM 5343  
CRN: 23292

Wed. 6:00 pm – 8:50 pm

UGLC #336

### Spring Semester – 2016

Instructor: Roberto Avant-Mier, Ph.D.  
Office: Quinn Hall #201  
Phone: (915) 747.6588  
Office Hours: Thurs. 4:00 pm – 6:00 pm (or by appointment)  
Email: [ravantmier@utep.edu](mailto:ravantmier@utep.edu)

### **Required Texts:**

- *Ecomusicology: Rock, Folk, and the Environment*, by M. Pedelty (2012, Temple Univ. Press).
- Other articles to be assigned by your instructor as needed. (Available online on Blackboard system)

### **Course Description:**

The goal of this course is to increase the understanding of popular music as a form of communication, and specifically, popular music as discursive, meaning-making, and symbolic behavior. This course will engage theory and research in the area of popular music studies, and will help you apply this knowledge in understanding popular music as meaning-making cultural practice. It will improve your understanding of communication beyond transmission views of (mass) communication and engage ritual/symbolic and critical/cultural perspectives. Thus, the course will also focus on social, societal, cultural, structural and historical dimensions of popular music, and therefore on relations between and among racial, ethnic, and gender groups in contemporary U. S. society.

### **Course Objectives:** After taking this course, you should be able to:

- Understand and discuss major trends in popular music research and analysis, and develop a working vocabulary of terms and concepts that relate to popular music theory and criticism – in addition to communication/media studies.
- Have an understanding of popular music's role as technical artifact(s), as cultural and ideological productions, as works of collaborative art, and as products usually of multinational corporations, and possibly, as agents of cultural change.
- Analyze popular music using different critical and theoretical approaches.
- Express (write) your own ideas about popular music in relation to meaning, signification, and representation.
- Become more reflexive and critical about popular music, and knowledgeable about popular music as communication.

## **Course Policies:**

### 1. ATTENDANCE:

In accordance with the Dept. of Communication Attendance Policy, **ATTENDANCE IS REQUIRED** as a condition of successful completion of all courses in the department. After missing any class session, a student is responsible for finding out about assignments, due dates, announcements, handouts, and so forth that were covered during the missed session, and for making up any missed work. The student is also responsible for obtaining class notes from a classmate for the session, and for learning the material from that session for any relevant exams or quizzes.

The equivalent of 1 week of absence from any course will reduce a student's course grade by percentage points on their eventual "Attendance & Participation" grade. However, absence from a combined total of 3 weeks of class meetings will result in automatic failure of the course. Thus, if the class meets once a week, 3 missed sessions equals automatic failure. If a course meets twice a week, 8 missed sessions will result in failure of the course, and a combined total of 9 missed class sessions will result in automatic failure of a course that meets 3 times per week. There are no exceptions to this rule.

Absences for any reason, including illness, personal crises, athletics or other extra-curricular activities are included in this total. If a student is involved in any activity that might require that student to miss 3 or more weeks of a particular course, then that student should not enroll in the course. If a student is involved in any activity that might require that student to miss an exam or quiz, then that student should not enroll in the course.

### 2. DEADLINES:

All assignments and exams/quizzes will be scheduled far in advance, and due dates for exams and assignments are announced in this syllabus. Therefore, you must plan your work and personal schedule far in advance to accommodate these deadlines and policies. Because the attendance policy dictates that you will (for the most part) be present in class, make-ups and late work are therefore largely irrelevant. Otherwise, for a few special cases at the discretion of your instructor, late work will be docked one letter grade for each day late (each calendar day, not each day of class).

### 3. EXAMS:

Make-up tests will not be given, except for emergencies. If a student misses an exam or quiz because of a documented emergency or situation, he/she will be required to fulfill an alternative assignment. Only in extreme circumstances will your instructor make arrangements with you to complete your coursework through alternative assignments.

### 4. ADA STATEMENT (Americans with Disabilities Act):

The University of Texas at El Paso seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the instructor and to the Center for Accommodations & Support Services (CASS) to make arrangements for accommodations in advance.

### 5. CASS POLICY (Center for Accommodations & Support Services):

If you have a disability and need classroom accommodations, please contact The Center for Accommodations & Support Services (CASS) at (915) 747.5148, or by email to [cass@utep.edu](mailto:cass@utep.edu). Or visit

their office located in the UTEP Union – East, Room #106. For additional information, please visit the CASS website at [www.sa.utep.edu/cass](http://www.sa.utep.edu/cass). CASS staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

#### 6. PHONES / ELECTRONIC DEVICES:

Cell phones or other personal electronic communication devices are NOT permitted during class, so phones should be turned off AND put away during class. Laptops for note-taking are permitted, only with (a.) instructor permission and (b.) as long as the student sits in the front rows of the classroom. [Students cannot sit in the back rows when they are using laptops.]

#### 7. ACADEMIC MISCONDUCT:

The University of Texas at El Paso prides itself on its standards of academic excellence, and students are expected to uphold the highest standards of academic integrity. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, submitting work for credit that is attributable in whole or in part to another person, taking an examination for another person, and any act that gives or attempts to give unfair advantage.

#### 8. ASSIGNMENTS AND GRADING SCALES

##### **Assignments**

* Attendance & Participation	20 %
Paper #1: Lit. Review	10 %
Paper #2: Analysis	10%
Final Paper:	30 %
Critical Reading Questions: (12x8.34) =	30 %

##### **\* Attendance & Participation Points Earned**

0 -1 absences =	80-100% for attendance grade
1 - 2 absences =	60-79% for attendance grade
3 or more =	<b>automatic failure of course</b> / or "W"

##### **Numeric Scale – Letter Grade Achieved**

90-100 = A	80-90 = B	70-80 = C	60-70 = D	below 60 = F
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## TENTATIVE SCHEDULE – Spring 2016

<u>Week</u>	<u>Date</u>	<u>Topic</u>	<u>Be ready to discuss:</u>
1	W 1/20	a. Introductions, syllabus & course overview b. Defining Popular Music & Communication	(Get the books/ materials!) Lecture/Discussion
2	W 1/27	a. Defining Popular Music & Communication (cont'd) b. Survival of the Harmonious c. African Talking Drums d. The Death of Queen Jane	Lecture/Discussion * Article by <u>D. Bennett</u> * Article by <u>W. Ong</u> * Article by <u>A. Vannan</u>
3	W 2/3	a. Remembering the Life & Music of Joe Hill b. On Popular Music c. 'Heard It On the X' d. Popularizing Classical Music	* Article by <u>D. Cochran</u> * Article by <u>T. Adorno</u> * Article by <u>R. Avant-Mier</u> * Article by <u>S. Vancour</u>
4	W 2/10	a. Music as Political Communication b. Popular Music as Mode of Communication c. 'Latinos in the Garage'	* Article by <u>D.K. Dunaway</u> * Article by <u>J. Chesebro et al.</u> * Article by <u>R. Avant-Mier</u>
5	W 2/17	<b>NO CLASSES</b> ( Campus closed, due to papal visit to Cd. Juárez )	
6	W 2/24	a. Musical Form in Rhetorical Exchange b. Rhetorical Ascription to Bob Dylan c. Popular Music and Communication (An introduction)	* Article by <u>Irvine &amp; Kirkpatrick</u> * Article by <u>Gonzalez &amp; Makay</u> * Article by <u>J. Lull</u>
7	W 3/2	a. Meanings in the Music (Symbolic Communication) b. Communicative Properties of Music c. Communication as Culture/Ritual	* Article by <u>G. Lewis</u> * Article by <u>J. Lull</u> * Article by <u>J. Carey</u>
8	W 3/9	<b>SPRING BREAK</b> ( No classes from 3/7 – 3/11 )	
9	W 3/16	a. Dimensions of Musical Taste b. The History of Sound Recording c. Gangsta Culture – Sexism & Misogyny	* Article by <u>G. Lewis</u> * Article by <u>S. Jones</u> * Article by <u>b. hooks</u>

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10	W 3/23	<ul style="list-style-type: none"> <li>a. 'The Real Slim Shady'</li> <li>b. The Roots of Rap/Hip Hop</li> <li>c. The Discourse of Love in Hip Hop</li> </ul>	<ul style="list-style-type: none"> <li>* Article by <u>L. Calhoun</u></li> <li>* Article by <u>W. J. Cobb</u></li> <li>* Article by <u>Bell &amp; Avant-Mier</u></li> </ul>
<hr/>			
11	W 3/30	<ul style="list-style-type: none"> <li>a. <b>PAPER #1 Due</b> (review of literature, draft version)</li> <li>b. M. Pedelty: '<i>Eco-musicology</i>' (Intro.)</li> </ul>	<ul style="list-style-type: none"> <li><i>Ecomusicology</i>, 'Introduction'</li> </ul>
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12	W 4/ 6	<ul style="list-style-type: none"> <li>a. Pedelty: 'Global Music &amp; the Environmental Crisis'</li> <li>b. Lady Gaga &amp; popular music marketing</li> <li>c. Lady Gaga, gender, &amp; branding pop stars</li> </ul>	<ul style="list-style-type: none"> <li><i>Ecomusicology</i>, Chapter 1</li> <li>* Article by <u>K. Lieb</u> (Intro.)</li> <li>* Article by <u>K. Lieb</u> (Ch. 1)</li> </ul>
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13	W 4/13	<ul style="list-style-type: none"> <li>a. <b>PAPER #2 Due</b> (popular music analysis, draft version)</li> <li>b. 'Honky Tonk Badonkadonk'</li> </ul>	<ul style="list-style-type: none"> <li>* Article by <u>D. Morris</u></li> </ul>
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14	W 4/20	<ul style="list-style-type: none"> <li>a. 'Sustainability &amp; Sound: Ecomusicology...'</li> <li>b. Pedelty: 'Popular Music &amp; American Soundscape'</li> <li>c. Pedelty: 'Regional Geography in Song'</li> </ul>	<ul style="list-style-type: none"> <li>* Article by <u>Allen, et al.</u></li> <li><i>Ecomusicology</i>, Ch. 2</li> <li><i>Ecomusicology</i>, Ch. 3</li> </ul>
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15	W 4/27	<ul style="list-style-type: none"> <li>a. 'Decomposed: Political Ecology of Music'</li> <li>b. Music, Place &amp; Identity in Appalachian Mining</li> <li>c. Pedelty: 'Local Music: Tonic for the Troops?'</li> </ul>	<ul style="list-style-type: none"> <li>* Article by <u>K. Devine</u></li> <li>* Article by <u>T.D. Stimeling</u></li> <li><i>Ecomusicology</i>, Ch. 4</li> </ul>
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16	W 5/ 4	<ul style="list-style-type: none"> <li>a. <b>Paper Presentations</b></li> <li>b. <b>FINAL PAPERS DUE</b></li> </ul>	
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17	Wed. May 11 <sup>th</sup>	<b>FINAL EXAM</b>	7:00 – 9:45 pm (as per university schedule)
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\*\*\* 5/18 GRADES DUE !

COURSE TITLE AND NUMBER:  
LOCATION, TIME, DAY  
INSTRUCTOR INFORMATION  
CONTACT INFORMATION

ENVIRONMENTAL CONFLICT 18885 (COMM 5350-003)  
Liberal Arts 211. 6-9 pm. Tuesdays  
Professor Tarla Rai Peterson, Quinn 210-211  
915 747 5913, trpeterson@utep.edu

## COURSE DESCRIPTION

Common dimensions of environmental conflict cut across different scales and types of conflicts. These dimensions call for a generic framework that can be adapted to a broad variety of individual environmental disputes. Our framework consists of four elements: (1) assessment, (2) design, (3) facilitation, and (4) implementation. Assessment refers to identifying the needs of the environmental conflict in question. Design is development of an effective process for engaging stakeholders, and includes both macro- and micro-oriented approaches for creating a situation that is most likely to produce agreement on good decisions. Facilitation describes the strategies used by conflict professionals to help participants make the most of the process. Implementation focuses on the results, or outcomes of the process. Because many environmental conflicts will be impossible to resolve without significant transformation, we will weave a discussion of conflict transformation throughout our discussion

We will consider the conflicts we face as humans communicating AMONG ourselves, ABOUT our physical environment and RELATING to the rest of the world. This will include an exploration of conflicting values, meanings, and discourses that define and construct our understanding of nature/the environment/natural resources. Within this intellectual context, we will examine how communication creates, shapes, and maintains the social realities we use to make sense of our decisions about how to negotiate relationships between humans and Earth. Through course readings, class discussions, and student projects we will examine concepts such as "nature," "environment," "technology," "natural resources," "development," and "progress" with respect to what they entail as communication phenomena.

We also will develop our ability to select appropriate approaches to managing conflicts in this arena. We will use the same methods (course readings, class discussions, student projects) for this task as for the first. We will read materials that explain both the conceptual underpinnings and the application of various approaches to conflict management; and then we will discuss this material in class. In the final class project, everyone will include an explanation of how a selected approach may be useful as part of your strategy for managing an environmental conflict.

Please plan time to read and think about your reading assignments before you come to class EVERY WEEK. Otherwise you will not be able to act as an informed participant in our discussions. As you read, jot down questions, suggestions, or challenges that occur to you. Bring your readings and notes to class so we can discuss your concerns.

### Objectives and Learning Outcomes

The major objectives of this course are to enable students to develop

1. understanding of
  - a. the relationship between conflict and democratic governance
  - b. the potential value of conflict for environmental management
  - c. how communication contributes to and/or constrains environmental conflict
2. skills as
  - a. managers/facilitators of environmental conflict
  - b. participants in environmental conflict.

Throughout the semester we will read and discuss various book chapters, articles from journals and

gray literature. Secondly, we will discuss conflict management approaches developed specifically for natural resource issues, whether as a third-party intervener, or as a stakeholder. We will begin with readings intended to provide a basis for a conversation about environmental conflict as a public and political process. We also will examine reasons why people might want to engage in, and encourage conflict.

All readings and class activities will provide a background against which we will critically examine communication practices that have contributed to (and otherwise influenced) environmental conflicts. We will examine how these practices provide major premises and arguments for various ways humans relate to the environment, and for how they justify policy options.

For your final project, you will study conflict practices, as enacted by the participants in an ongoing environmental dispute. Your projects will work toward an explanation of how the use of a particular approach to the conflict might enable participants to develop alternative understandings of the dispute, and how these understandings might contribute to resolution or improved management of the conflict.

<b>GRADING &amp; ASSIGNMENTS</b>		
Assignment**	Percent	Evaluation criteria
Participation	10%	attendance; informed discussion
Proposal	20%	Clarity; content completeness, grammar
Oral presentation	20%	Clarity; content completeness, delivery, organization
Final project report	50%	Clarity; content completeness; grammar, organization, style
Total	100%	
**ALL assignments will be evaluated as to how well they fulfill the requirements.		

### **PARTICIPATION**

The first rule for earning participation points is to ATTEND CLASS. The second is to carefully READ and think about the assigned readings BEFORE class. The third is to ENGAGE in discussion during class. To encourage you in this effort, each of you will have opportunities to lead discussion of the assigned readings.

### **WRITTEN AND ORAL ASSIGNMENTS**

You will analyze an ongoing environmental conflict, and suggest an appropriate method for resolving and/or managing it. You should have access to stakeholders and to data regarding the conflict. You should incorporate assessment, design, facilitation, and implementation into your project. We will define "environment" broadly, to include air, energy, fauna, flora, food, land, shelter, water, etc.

**Style—You cannot earn an “A” on your assignments without following your selected style.**

In the header, please list which approach you are using.

We will use the Chicago Manual of Style. You may choose either the Notes & Bibliography or the Author-date style. **Follow the style exactly.**

I have listed a couple of helpful URLs below.

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

<https://owl.english.purdue.edu/owl/resource/717/01/>

You will deliver your final project as (a) a proposal, (b) an oral presentation, and (c) final paper.

- written assignments (a and c) will be sent to [trpeterson@utep.edu](mailto:trpeterson@utep.edu) as email attachments.
- written assignments (a and c) will be e-mailed to [trpeterson@utep.edu](mailto:trpeterson@utep.edu) by assigned date and time.
- written assignments (a and c) will be formatted as Word documents.
- written assignments (a and c) will be written in the style of a journal selected from the list below.
- oral assignment (b) will be presented during the designated class period.
- oral assignment (b) will you to provide me with a PAPER presentation outline prior to presentation.

#### ACADEMIC MISCONDUCT

The University of Texas El Paso prides itself on its standards of academic excellence and students are expected to uphold the highest standards of academic integrity. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, submitting work for credit that is attributable in whole or in part to another person, taking an examination for another person, and any act that gives or attempts to give unfair advantage.

#### CASS POLICY

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to [cass@utep.edu](mailto:cass@utep.edu), or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at [www.sa.utep.edu/cass](http://www.sa.utep.edu/cass). CASS Staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

### READING LIST

Clarke T L and Peterson T R. 2015. *Environmental Conflict Management*. Sage. (purchase)

#### Articles (available via blackboard)

- Bobekova E. 2015. Third party conflict management of transboundary river disputes. *International Journal of Conflict Management* 26 (4): 402-426.
- Brummans B, et al. 2008. Making sense of intractable multiparty conflict: A study of framing in four environmental disputes. *Communication Monographs* 75: 25-51.
- Curie D and Teague P 2015. Conflict management in public-private partnerships: The case of the London Underground. *Negotiation Journal* 31: 237-266.
- Daniels S, Walker G B, Emborg J. 2012. The unifying negotiation framework: A model of policy discourse. *Conflict Resolution Quarterly* 30: 3-31.
- Dupuy R, Roman P and Mougenot B. 2015. Analyzing socio-environmental conflicts with a Commonsian Transactional Framework: Application to a mining conflict in Peru. *Journal of Economic Issues* (49): 897-920.
- Leach W D. 2006. Theories about consensus-based conservation. *Conservation Biology* 20: 573-575.
- Low D. 2008. Dissent and environmental communication: A semiotic approach. *Semiotica* 172: 47-64.
- Martin T. 2007. Muting the voice of the local in the age of the global: How communication practices compromised public participation in India's Allain Dunhangan Environmental Impact Assessment. *Environmental Communication* 2: 161-193.
- Peters J. 2005. Chapters 1 & 7 in *Courting the abyss: Free speech and the liberal tradition*. U of Chicago press.
- Peterson M N, Peterson M J and Peterson T R. 2005. Conservation and the Myth of Consensus, *Conservation Biology* 19:762-767.
- Peterson M N, Peterson M J and Peterson T R. 2006. Why conservation needs dissent. *Conservation Biology* 20.
- Peterson T R and Feldpausch-Parker A M. 2012. Environmental conflict communication, Pp # in *Handbook of Conflict Communication: Integrating Theory, research, and practice*, 2<sup>nd</sup> ed. Oetzel J and Ting-Toomey S (eds). Sage.
- Ramirez R and Fernandez M. 2005. Facilitation of collaborative management: Reflections from practice. *Systemic Practice and Action Research*. 18: 5-20.
- Senecah S. 2004. The trinity of voice: The role of practical theory in planning. Pp. 13-34 in Depoe S P, Delicath J W and Elsenbeer M A (Eds.), *Communication and public participation in environmental decision making*. Albany: State University of New York Press.
- Thompson J L, Forster C L, Werner C and Peterson T R. 2010. Mediated modeling: Using collaborative processes to integrate scientist and stakeholder knowledge about greenhouse gas emissions in an urban ecosystem, *Society and Natural Resources* 23: 742-757.
- Tsi J and Chi C. S. F. 2015. Learning for win-win collaboration. *Journal of Construction Engineering Management* 141: 04015013.
- Van der Duim & Caalders J. 2004. The margins of Texel, *Journal of Sustainable Tourism* 12: 367-387.
- Yearley S, Cinderby, Forrester J, Bailey P and Rosen P. 2003. Participatory modelling and the local governance of the politics of UK air pollution: A three-city case study. *Environmental Values* 12: 247-262.

### TENTATIVE COURSE TOPICS/CALENDAR

29 Aug	Intro to class; Instructions for assignments; self-introductions.
05 Sep	What is Environmental Conflict? Discuss Ch. 1 Clarke & Peterson. Brummans, B., et al. 2008; Peterson & Feldpausch-Parker 2012.
12 Sep	What is collaboration? Discuss Clarke & Peterson chapter 2. Review Case Studies and select Case Study Teams and review cases
19 Sep	Formal adjudication (Law and policy) or ADR (alternate dispute resolution)? Discuss Chapter 3 Clarke & Peterson. Discuss Low 2008; Peters 1.
26 Sep	Why is conflict important? What does it contribute? Discuss Peterson et al 2005, Leach 2006, Peterson et al 2006. Dupuy & Mougenot 2015. Work on team case studies.
03 Oct	Assessment. What are the starting points? Does collaboration make sense? Exploring your options. Discuss chapters 4 & 5 Clarke & Peterson, .Discuss Martin 2007.
10 Oct	Design. How do I develop the right stakeholder process? How do I involve the broader public? Discuss Chapters 6 & 7 Clarke & Peterson. Discuss Daniels et al.
17 Oct	<b>Proposals DUE</b> Working with stakeholders. How do I strengthen stakeholder capacity? Discuss chapters 8 & 10 Clarke & Peterson. Discuss Currie & Teague. Discuss Ramirez & Fernandez.. Work on team case studies.
24 Oct	Policy development. How do I encourage sustainable policy? mediated modeling, social learning, etc. Discuss chapter 9 Clarke & Peterson; Discuss Thompson. Discuss Tsi & Chi.
31 Oct	Implementation & evaluation. Sustaining agreements. Discuss Chapters 11 & 12 Clarke & Peterson. Discuss Bobekova 2015
07 Nov	Sustaining community relations Discuss Chapter 12 Clarke & Peterson. Discuss van der Duim & Caalders 2004.
14 Nov	Environmental Conflict and Democracy revisited. How do I transform challenges into opportunities? Discuss Peters 1, 7.
21 Nov	<b>Oral presentations</b>
28 Nov	<b>Oral presentations</b>
05 Dec	<b>Oral presentations Last Class Day</b>

## ASSIGNMENTS

### *PROPOSAL (THIS IS A WRITTEN ASSIGNMENT)*

Your proposal is your first formal opportunity to receive feedback for your final report. Please take it seriously. Do not neglect basic design and methodological issues. The text for your proposal should be 1500 -- 2000 words. Even though it is preliminary, please be sure to **follow your style** as closely as possible.

Your proposal should include:

- (a) abstract or executive summary (150 words)\*\*
- (b) description of the conflict you have chosen (300 words)\*\*
- (c) review of the conflict literature that is most relevant to this conflict (700 words).\*\*
- (d) explanation of the methods you have used/will use to gain an understanding of how communication has functioned in this conflict (250 words)\*\*
- (e) preview how you think this conflict might be resolved and/or managed (250 words)\*\*

\*\*internal word counts are recommendations only. They are intended to help you plan your writing in case you are not familiar with this kind of work, or if you are just looking for detailed guidance.

Possible questions to consider when choosing your topic and preparing your proposal and your final paper:

- 1) What is the conflict about? (b)
- 2) Who are the conflict participants? (b)
- 3) How does communication influence this conflict and its participants? (b)
- 4) How does the conflict as defined by its communication give significance to, and draw significance from, the cultural context? (b)
- 5) What research has been published about similar conflicts? (c)
- 6) Are these publications descriptive, analytical, peer reviewed? (c)
- 7) How do these publications contribute to my goal of understanding and managing the conflict? (c)
- 8) What data are available to provide more complete understanding of the conflict I have selected? (d)
- 9) Where are those data kept, and how will I obtain them? (d)
- 10) How will I analyze my data? (d)
- 11) What advantages/disadvantages do various communication practices offer participants? (e)
- 12) How should various communication practices and approaches offer promise for resolving or managing this conflict? (e)



*ORAL REPORT (YOU WILL PRESENT THIS TO THE CLASS)*

Your oral report is another opportunity for you to receive feedback before making final revisions to your semester project. For this oral report you will give a **twelve - fifteen minute** presentation in which you explain the significance of the conflict, outline your analysis of the relevant conflict research, and suggest appropriate means for resolution or management. Organize your presentation in a way that you address the following topics:

- 1) description (what is going on) and nature of the conflict (how does it fit into environmental conflict generally)
- 2) **assessment**, including reasons for the conflict (why did it emerge at this particular place and time) and current and potential stakeholders (human and nonhuman with a stake in the issue)
- 3) most crucial **design** elements for conflict management (what parts of the conflict are most critical to manage/resolve; what design will be most helpful)
- 4) most critical **facilitation** aspects, as well as relevant communication/negotiation skills for this conflict
- 5) **implementation** challenges and how you might meet them (including evaluation and sustainability concerns)

To complete this assignment, turn in a **1 - 2 page paper** outline or discussion notes **PRIOR** to your presentation. This is **the only assignment for which you must provide a paper copy**. Your formal presentation should last 12-15 minutes. You will have an opportunity to lead a 10 minute discussion immediately following the presentation. The formal presentation will account for 70% of the grade for this assignment, while your ability to handle discussion questions will comprise the other 30% (**if there is no discussion, the best you can do is 70%, which is a "C"**).

*FINAL REPORT/ SEMESTER PROJECT (THIS IS A WRITTEN ASSIGNMENT)*

Your final project will be a written analysis of the environmental dispute you have chosen to study. Please include the following sections:

- (1) **assess** (using the history, and current status) your specific dispute,
- (2) **review** relevant conflict literature, including how similar disputes have been managed in the past,
- (3) identify and explain the most crucial **design** and **facilitation** elements,
- (4) recommend **intervention**—close with recommendations for resolving or improved management of this conflict and similar conflicts. Explain why you have chosen this approach, including how it compares to others. Make sure you include specific **implementation** steps. Be realistic—consider organizational, political, economic, and cultural constraints.

This manuscript should follow from your proposal, and you should be able to use the proposal as a first draft for part of this final paper. Your final analysis should be 5000-7000 words long, including text, figures/tables, and references.

Following are some suggestions (in no particular order) you might find useful when thinking about and working on this project. (**these are just ideas; some will be relevant to your paper, some will not**)

1. Identify the problem, that is, the issues in contention and how competing interest groups articulate them (How do participants define, view, perceive the problem?);
2. Try to help your reader understand the conflict as it relates to a larger system; Describe how this dispute relates to environmental conflicts in general; how the policy dispute relates to/shapes/defines the context within which it has developed, and the

- environmental dilemma as a whole;
3. Identify multiple parties and perspectives; describe the varying views on the issues held by competing interests, and who the competing interest groups are;
  4. Discuss the communication competence of participants. When considering communication competence, make judgments about language use--how do groups promote/discourage dialogue? Do they use compelling myths and metaphors to convey meaning? Do their myths and metaphors reinforce traditional views of the environment? In what ways are they consistent/inconsistent with what we currently "know" (scientific information) about the environment? Are their arguments internally consistent?
  5. What seem to be the strengths/weaknesses of the competing perspectives? This does not mean you pick a side and defend it. Perhaps there are strengths in many positions from which you can draw to form a more collaborative communicative position. Perhaps both positions are weak enough that the views expressed need to be re-examined from a fresh starting point.
  6. Compare and contrast the feasibility and the desirability of solutions articulated by competing interest groups in light of the issues under contention. Feasibility might include such things as costs vs. benefits, procedures involved in the process for resolving the dispute, and a chronology of how the solution will unfold. For desirability, try to consider how various solutions deal specifically with the source of the problem and how both current and potential participants might benefit from the proposed action.
  7. Identify major issues in contention, as well as agreements that already exist;

Style—Please follow your selected style while also following the assignment.

When you turn in your proposal and your final paper, they should be stylistically perfect! **You cannot earn an “A” on the final paper without following your selected style-exactly.** In the header at the top of your proposal and your paper, please list your chosen style.