



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit Dance Department School of Film, Dance and Theatre

Subject DCE Number 201 Title Dance, Culture, and Global Contexts Units: 3

Is this a cross-listed course? (Choose one)
If yes, please identify course(s) No

Is this a shared course? (choose one) If so, list all academic units offering this course No

Course description:

Requested designation: (Choose One)

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

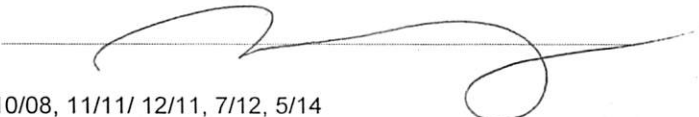
Contact information:

Name Pegge Vissicaro Phone 5-4764

Mail code 2002 E-mail: pegge@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Jacob Pinholster Date: 2/10/15

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	Syllabus
		<p>2. The course must match at least one of the following descriptions: (check all which may apply):</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</p>	Required Text TOC
<input type="checkbox"/>	<input type="checkbox"/>	<p>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	Required Text TOC
<input type="checkbox"/>	<input type="checkbox"/>	<p>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."</p>	

Course Prefix	Number	Title	Designation
DCE	201	Dance, Culture, and Global Context	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the US.	This course offers a theoretical framework for studying the development of dance cultures in current world contexts.	Part IV introduces learning models for the transmission of dance cultural knowledge as well as macro and micro descriptors for analyzing dance cultures using examples from Ghana, Turkey, Bali, and Canada.
2a: In depth area studies which are concerned with an examination of culture-specific elements of a region, country, or culture group	The course is a comprehensive examination of dance cultures in Mexico, Brazil, and Spain in addition to other countries/regions worldwide.	Part III focuses on how pascola dancing, samba, and flamenco represent and strengthen cultural identity for people in Mexico, Brazil, and Spain respectively.
2c: The course is a comparative cultural study in which most of the materials are devoted to non-US areas	The course provides tools and strategies for comparing dance cultures in different geographic contexts.	The comparative process, introduced in Part I provides students with tools and strategies to understand comparative processes, which they apply in various assignments, including concept essay #2, which is a mini-comparative study between flamenco and ballet.

DCE 201 Dance, Culture, and Global Contexts (3 credits)
FALL 2014 (Section #73290)

Instructor: Dr. Pegge Vissicaro

Office Hours: By appointment

Email: pegge@asu.edu

*Please put DCE 201 in the subject line for all email correspondence.

Course Description:

This course is an introduction to basic terminology and concepts for exploring dance culture, a dynamic process by which people embody knowledge to negotiate and share meaning. Instructional design encourages students to ‘individualize’ learning by 1) relating information presented in readings and videos to background experiences, 2) adapting specialized vocabulary to one’s own ‘creative’ language style, and 3) generating new insights based on personal interests. A major course objective involves developing comparative skills to facilitate interaction with new ideas and practices outside the course setting. Another important goal is to increase awareness of dance culture as a strategy for knowing more about the world, other people, and oneself. Assessments include fourteen discussion responses, three short essays, and four multiple-choice quizzes.

Required Text:

Studying Dance Cultures Around The World (Vissicaro), published by Kendall/Hunt. Either the first or second edition may be used (ISBN #978-0757513527). The textbook is available at the ASU Bookstore or through online sources (Amazon, Barnes & Noble, etc.). The cost of this textbook ranges from \$48.25 (used) to \$64.25 (new).

Instructor Information:

The instructor may be reached by email at pegge@asu.edu; a response will be sent within 48 hours of receipt. Please include the course title in the subject area of your email.

Course Competencies:

Upon completion of this course, the student will be able to:

- Discuss dance culture as a knowledge system
- Describe how comparative processes function
- Discuss the concepts of culture and world view
- Explain the role of context and how it relates to frame shifting using dance examples
- Discuss the concepts of ethnicity, nationality, and race using dance examples
- Identify the three processes of acquiring/learning dance culture with examples
- Describe high and low contexts for transmitting dance culture
- Analyze dance cultures using macro and micro descriptors
- Explain dance culture as a microcosm of the total culture and give examples
- Critically assess how labels, words, and other media representations shape meaning

Course Structure:

Although there are specific deadlines for completion of written assignments and quizzes; the course design is essentially self-guided. Please refer to the Course Schedule for more

detailed information about the course structure and remember to complete all assignments by the due date. (NOTE: *There will be no assignment deadlines over fall break or Veteran's Day with one exception. On Sunday of Thanksgiving weekend, the Chapter 12 discussion will close so please consider posting your responses early. Also I encourage you to use these 'breaks' to prepare work as needed.*) The course is divided into four units. There are required readings, writing assignments, and quizzes in all four units. Every week following the assigned reading, you will access the discussion board to view two questions to which you will respond. The discussion questions will be posted on the course website. At the end of each unit there will be a quiz consisting of ten questions based on the material contained in the assigned readings for that unit. Students will also complete three concept essays during the semester. The directions for each essay are available on the course website. The essays do not necessarily align with a particular unit. Instead they are interspersed throughout the semester as a way to synthesize concepts previously introduced. If you need clarification about the course design or what is expected in any of the discussion questions or concept essays, please feel free to contact me.

Course Assignments:

Introduction and Conclusion Emails – By Sunday, August 31st, you will send me an email message addressed to pegge@asu.edu with the subject heading **DCE201**

Introduction Email. In that message, please write no more than two or three thoughtful and succinctly written sentences that discuss what is 'interesting' about the term, *dance culture*. Explain what images it generates for you as well as how it makes you feel when hearing, speaking, writing, and 'seeing' the term. By Sunday, December 7th, you will send me an email message addressed to pegge@asu.edu with the subject heading **DCE201 Conclusion Email.** This message, which revisits your Introduction Email, describes your experience 'interacting' with the term, *dance culture*. What changes in understanding occurred over the semester as you became more familiar with this term? How does your knowledge of dance culture impact your ability to encounter new people, places, ideas, and practices? After acknowledging each email, the instructor will manually add points for these assignments to each student's total grade.

Readings – The assigned readings correspond with each week of the course. Most of the readings come from the required textbook. Occasionally, there are additional reading assignments. When you see an additional reading assigned on the Course Schedule, go to the *Course Library* link on the website where all additional readings can be found. These are available for access at any time throughout the semester. They are in PDF format, so you can view them online, download them for later viewing, or print them out.

Discussion Question Responses – The discussion board is where students post responses to various questions and/or statements. Each week students will respond to two (2) prompts, which reflect information from the week's assigned readings, videos and/or other content. The discussion prompts are designed to assess comprehension of topics and ideas covered that week. They are not test questions, but rather questions posed to help students think more deeply about studying dance cultures.

Each discussion response is worth ten points. These assignments should not be taken for granted since losing points obviously lowers your grade. When there is video involved, be sure to read any text associated with the link, which usually provides important background information. You must be very familiar with the text since that information will likely inform your responses and appear as possible quiz material. The discussion questions only are available online for a specific period of time (Sunday through Sunday of the week they are assigned) and must be submitted by 11:55 PM (Arizona time) on the due date (see Course Schedule). All responses submitted must be a minimum of 100 words in length. Scores for submissions of less than 100 words will automatically be reduced by at least 10%. The ideal response will be one substantial paragraph (between 150-200 words), which demonstrates critical, insightful, and creative thinking. The best advice is to read each question carefully then organize your thoughts in a word document. Quality, reflection, and succinct writing are primary goals. Responses also should be grammatically correct with no misspelled words (see Assessment). Responses to the discussion questions are graded automatically and awarded credit. Please carefully review the Assessment section to know expectations for discussion responses.

Concept Essays – Students will write three short essays throughout the course. Completed essays should be approximately 400 words; they will be uploaded to the DCE201 web site by 11:55 p.m. (Arizona time) on the respective due date (see Course Schedule). Assigned readings up to that point in the course inform each essay's content. Directions and accompanying video footage for the essays will be made available on the course website under the *Concept Essays* link. Please refer to the Course Schedule that lists when individual essay instructions and video footage may be accessed. Students will have two weeks to complete essays. You can submit the assignment at any time during the two weeks that the essay is open on the course website. For each of the Concept Essays, there will be a live “button” that you will click on to submit your essay. This will open a white box into which you cut and paste your essay. The best advice is to develop your thoughtfully constructed essay in a Word document, **Arial or Times New Roman 12-point font single spaced**, so all you need to do is copy it into the white box and hit “submit,” which will immediately generate a confirmation number. (NOTE: *It is extremely important to keep records of your assignment confirmation numbers to track work submitted. Screen shots provide the most accurate documentation.*)

Instructions for each essay vary, but the general expectations and criteria for grading remain the same. These guidelines can be found in a document called Essay Criteria. The link for this document is located in the concept essay instructions (*Concept Essays* link). Please be sure to read the Essay Criteria as it contains important information about requirements for all essays and the assessment rubric. The Essay Criteria may be viewed at any time. Each essay has accompanying video footage as a focus for discussion. The video footage is available on the course website. Be sure to read any text associated with video links, which gives background information and context. You will be responsible for knowing this text as potential essay and quiz material. To make sure that you have the proper software to view video footage for the course, follow the *Requirements* link on the course website. Contact technical support immediately if you have problems installing the software for viewing video footage (**NOTE: If you have problems opening any**

video, try a different browser before contacting Herberger Online).

Quizzes - There is one quiz consisting of 10 questions at the end of each unit. Questions are based on the unit readings and will be in a multiple choice and/or true/false format. Quizzes are available for two days after the unit has been completed. Check the Course Schedule for exact dates. While taking the quiz, you may access readings (open-book style) however materials from the course library must be previously downloaded and saved on your computer's hard drive. You **MUST NOT** have two windows open simultaneously while taking the quiz (i.e. the quiz **AND** course library). **If you try to log onto your Herberger Online account with more than one window** while taking quizzes, the system will boot you out. If this happens, you will receive a zero on the quiz, **no exceptions**.

Extra Credit Quizzes - There are four opportunities to receive extra credit. Extra credit will be offered in the form of a five-question quiz. Each correct answer is worth two points for a total of 10 points per extra credit quiz and 40 extra credit points for the semester. Each Extra Credit Quiz opens for two days after the Unit Quiz closes. Check the Course Schedule for exact dates. The material for each of the extra credit quizzes reflects content from the readings covered in the unit.

Instructor Announcements/Group Emails – Occasionally, the instructor will post information about the course, student discussion responses, reminders, announcements, etc., on the main page of the course website or sent as a group email. Each student must have a working ASU email account to receive group emails and/or facilitate instructor contact regarding questions about individual assignments.

Submitting Assignments:

After submitting a discussion response or quiz, you will receive a confirmation number. It is highly recommended that you print, write down, or otherwise save the confirmation information. Should there be a problem with submission, this information will help the Herberger Online Learning staff track down and identify your work. Without the confirmation number, there is no proof of completion.

Should you not receive a confirmation number or if you feel that something went wrong with your submission, it is critical that you contact Herberger Online Learning technical support immediately, **not the instructor**. Technical support can be found under the *Tech Help* link. Herberger Online Learning is not responsible for missed deadlines if you wait to contact them regarding problems. Only Herberger Online Learning staff may help resolve technical issues (**NOTE: Do not expect an immediate response if you email them on the weekend!**). However, feel free to copy me on any correspondence you have with Herberger Online Learning.

Deadlines:

Students who complete assignments before the day the assignment is due rarely, if ever, have difficulty submitting their assignment. The biggest mistake students make is waiting until the last minute to submit work. Online courses are great for their convenience, but

you are at the mercy of your computer, your Internet service provider, and life's interruptions. Neither the Herberger Online Learning staff nor the instructor can help if you miss a deadline as a result of your computer, technical, and/or personal problems. You are ultimately in charge of how well you do in this course so please make a habit to complete assignments before the due date. All due dates follow Arizona time.

Assessment:

The following criteria will be used to assess content for all assignments:

1. Are all aspects of the assignment discussed?
2. Has the topic been addressed with thoughtfulness and thoroughness?
3. Does the assignment show development of coherent and cohesive ideas?
4. Has there been a demonstration of creativity and insight?
5. Has interesting and diverse vocabulary been used?
6. Does the assignment show a synthesis of ideas from previous readings and/or assignments?
7. Be aware that if it's apparent you have not considered the week's reading in your response and/or have not retained information from earlier readings, your grade will be reduced.

Below is the grading rubric for Discussion Responses.

30%Complete responses, which cover all aspects of the assignment

55%Content:

Thoughtfulness and thoroughness in addressing the topic, including references to the readings

Integration of concepts covered in the readings

Development of coherent and cohesive ideas

Demonstration of creativity, synthesis of ideas, and insight in relation to the week's readings and previous materials covered during the semester

15%Correct grammar and spelling (**Note: When grammar and spelling problems make submissions difficult to read and understand, the full 15% will be deducted.**)

In addition, there is an automatic 10% reduction for word count that falls below the minimum 100 words.

Grading:

The point break down for assignments is as follows:

Introduction and Conclusion Emails – Two (2) total at 10 points per email = 20

Discussion Questions – Twenty-eight (28) total at 10 points per response = 280

Essays - Three (3) at 40 points per essay = 120

Quizzes - Four (4) total at 20 points per quiz = 80

Total Points Possible (without extra credit) = 500

Grading Scale

Students will be assessed via a point system based on the ASU plus/minus grading scale.

490-500 points = A+

465-489 points = A

450-464 points = A-
440-449 points = B+
415-439 points = B
400-414 points = B-
390-399 points = C+
350-389 points = C
300-349 points = D
299 and below = E

To achieve an A+ in this course you need to respond to all the discussion questions on a weekly basis. There are extra credit opportunities throughout the semester, but it's to your great advantage to not rely on the extra credit as a substitution for consistency in effort and quality of work during the semester. **Besides the extra credit quizzes, NO opportunities for earning additional points will be given.** Further, all assignments must be completed by their respective due date or a failing grade will be issued for that assignment. **No late submissions will be allowed for any of the quizzes.** Late work will not be accepted for the discussion questions or essays unless the student has a verifiable medical emergency or other exceptional circumstance that has been acknowledged in writing by the instructor. Incomplete grades are not given for this online course.

Course Schedule:

The Course Schedule can be found on the course website under the *Schedule* link. Refer to this regularly as a reminder to yourself.

Course Outline:

- I. Dance as Orientation
 1. Recognizing Dance & Reorienting Personal Assumptions
 2. Multicultural Dance Education
 3. Humanities and Dance
 4. The Comparative Framework
- II. Dance as Interaction
 1. The Dynamic World
 2. Human Interaction
 3. The Dynamic Individual
- III. Dance as Representation
 1. Identity
 2. Labels and Categorization
 3. Movement, Perception, and Values
- IV. Dance as Transmission
 1. Dance Communication
 2. Learning Dance
 3. Dance Descriptors
- V. Final Week - Conclusions

Academic Dishonesty:

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic

dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policies: www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm and <https://provost.asu.edu/sites/default/files/AcademicIntegrityPolicyPDF.pdf>

Special Accommodations:

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (www.asu.edu/studentaffairs/ed/drc/#); Phone: (480) 965-1234; TDD: (480) 965-9000). In order to assure that you receive special accommodations in a timely manner, please send me a copy of a letter from the Disability Resource Center no later than the end of the first week of classes so we can address your needs effectively. Know that it is extremely difficult to make accommodations retroactively.

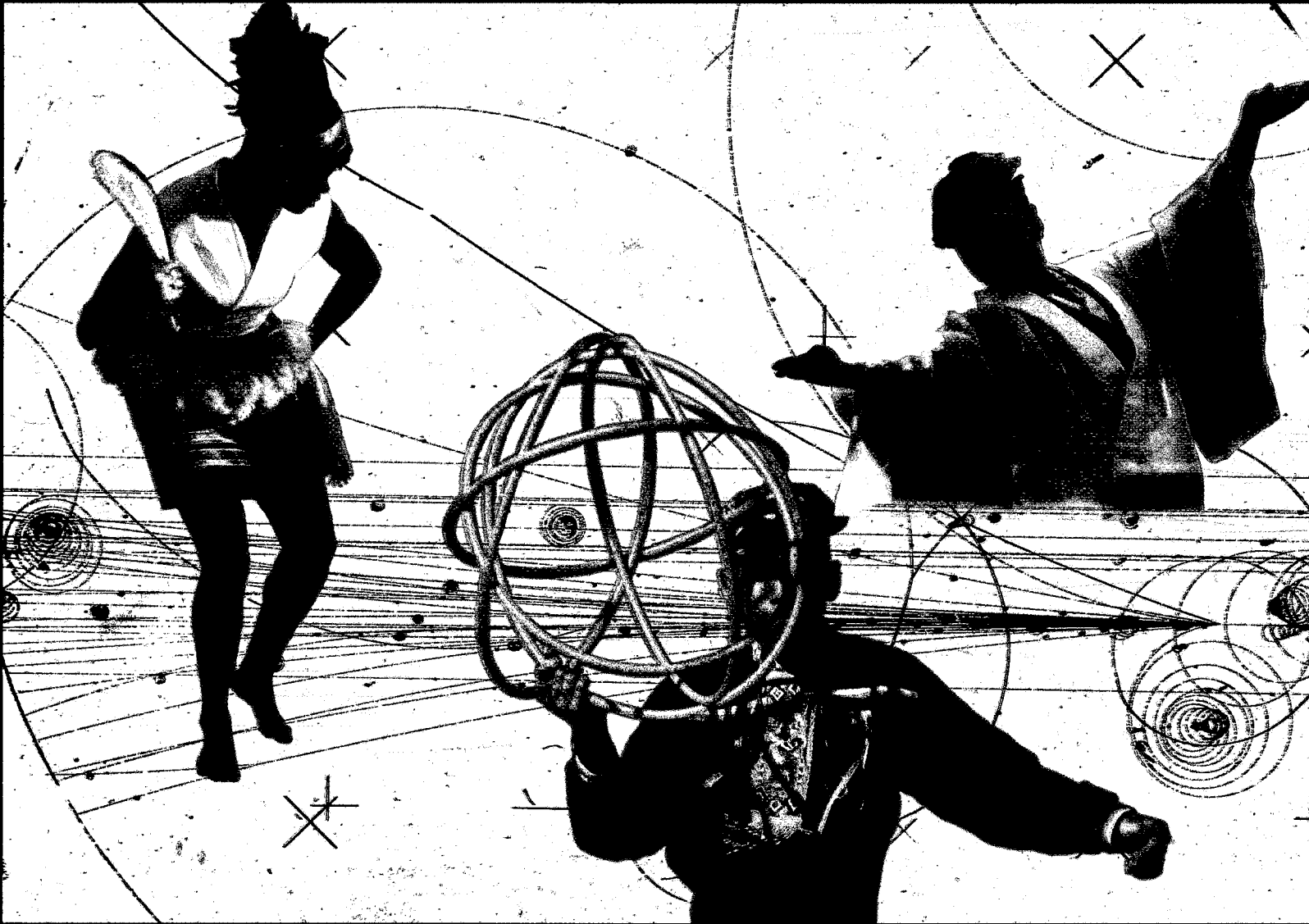
IMPORTANT DATES:

Please make a note of these important SPRING 2014 semester dates.

August 21, 2014	First Day of Classes (Session C)
August 27, 2014	Drop/Add Deadline
September 3, 2014	Tuition & Fees 100% Refund Deadline
September 10, 2014	Herberger Institute Extended Registration Add/Withdraw Deadline (with faculty permission)
October 11-14, 2014	Fall Break
November 5, 2014	Course Withdrawal Deadline
December 5, 2014	Complete Withdrawal Deadline
December 8-15, 2014	Final Grades Due

Studying Dance Cultures around the World

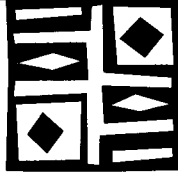
An Introduction to Multicultural Dance Education



Pegge Vissicaro



Foreword by
Joann Keali'inohomoku



Contents

Acknowledgments v

Preface vii

Foreword ix

Part 1 Dance as Orientation 1

Chapter 1

Multicultural Dance Education 3

Introduction 3

Living in a Multicultural World 3

Multicultural Education 4

Dance and Multiculturalism 5

Summary 5

Notes 5

Discussion Questions/Statements 7

Creative Projects 9

Chapter 2

Humanities and Dance 13

Introduction 13

Minimal Definitions 13

Humanities 13

Anthropology 14

Dance 15

Summary 16

Notes 16

Discussion Questions/Statements 17

Creative Projects 19

Chapter 3

The Comparative Framework 23

Introduction 23

Comparative or Cross-Cultural Study 23

Emic Perspectives 24

Personal Emic 24

Etic Perspectives 25

One Example of Comparative Dance
Study 26

Summary 29

Notes 29

Discussion Questions/Statements 29

Creative Projects 31

Part 2 Dance as Interaction 35

Chapter 4

The Dynamic World 37

Introduction 37

Physics and Dance 37

Dance and Creation Myths 38

Summary 40

Notes 40

Discussion Questions/Statements 41

Creative Projects 43

Chapter 5

Human Interaction 47

Introduction 47

Social Life 47

Social Organization 48

Cognition 50

Social Context 51

Summary 51

Notes 52

Discussion Questions/Statements 53

Creative Projects 55

Chapter 6
The Dynamic Individual 59

- Introduction 59
- World View 59
- Cultural Knowledge Systems 61
 - Dance Culture 61
 - The Language of Culture 62
- Summary 63
- Notes 63
- Discussion Questions/Statements 65
- Creative Projects 67

Part 3 Dance as Representation 71

Chapter 7
Identity 73

- Introduction 73
- Race 73
- Nationality 74
- Ethnicity 75
- Summary 77
- Notes 77
- Discussion Questions/Statements 79
- Creative Projects 81

Chapter 8
Labels and Categorization 85

- Introduction 85
- Issues of Power 85
 - Ethnocentrism 85
- Primitive, Folk, and Ethnic Dance 86
- Traditional and Classical Dance 88
- Social and Popular Dance 89
- Summary 90
- Notes 90
- Discussion Questions/Statements 93
- Creative Projects 95

Chapter 9
Movement, Perception, and Values 99

- Introduction 99
- The Movement Experience 99
- Kinesthetic and Aesthetic 102
 - Art and Non-Art 102
- Authenticity 103
- Summary 104

- Notes 104
- Discussion Questions/Statements 105
- Creative Projects 107

Part 4 Dance as Transmission 111

Chapter 10
Dance Communication 113

- Introduction 113
- The Language of Dance 113
- Symbolization 114
- Dance Culture as a Microcosm 116
- Summary 117
- Notes 117
- Discussion Questions/Statements 119
- Creative Projects 121

Chapter 11
Learning Dance 125

- Introduction 125
- Repetition 125
- Synchronization 126
- Contexting 127
- Learning Modes 127
- Summary 129
- Notes 130
- Discussion Questions/Statements 131
- Creative Projects 133

Chapter 12
Dance Descriptors 137

- Introduction 137
- The Dance Event 137
- Macro Features 139
- Micro Features 140
 - Space 140
 - Time 143
 - Energy 144
- Summary 145
- Notes 145
- Discussion Questions/Statements 147
- Creative Projects 149

Works Cited 153
Selected Bibliography 157
Maps 163