

RECEIVED

MAY 1 2014

OFFICE OF THE
SENATE COUNCIL**1. General Information**

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 12/6/2013

1b. Department/Division: English

1c. Contact Person

Name: Matthew Giancarlo

Email: matthew.giancarlo@uky.edu

Phone: 7-1587

Responsible Faculty ID (if different from Contact)

Name: DaMaris Hill

Email: damaris.hill@uky.edu

Phone: 7-7006

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Inquiry - Arts & Creativity

U.S. Citizenship, Community, Diversity

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: ENG 168

2c. Full Title: All That Speak of Jazz: An Intellectual Inquiry into Jazz and Democracy

2d. Transcript Title: Jazz and Democracy

2e. Cross-listing: AAAS 168

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. **Course Description for Bulletin:** This course is a hybrid cultural studies seminar and creative composition course that explores jazz theory as a philosophical artistic practice rooted in American democracy. It investigates jazz aesthetics as a literary, visual, and musical art form, and it examines theories of jazz composition as philosophical statements in direct conversation with the principles of U.S. democracy. The course also explores the philosophical and aesthetic connections of jazz literature to surrealist and existentialist artistic movements in modern and postmodern cultural contexts. Artists to be discussed include James Baldwin, Harryette Mullen, and others. The theoretical aspects of this course will demonstrate how jazz has been a source of inspiration for a variety of twentieth-century literatures and theoretical practices. The readings include selections of fiction, poetry, drama, and essays with emphasis on jazz literary modes, creative trends, and political connotations specific to African American literature and culture.

2k. **Prerequisites, if any:** No prerequisites.

2l. **Supplementary Teaching Component:**

3. **Will this course taught off campus?** No

If YES, enter the off campus address:

4. **Frequency of Course Offering:** Fall,

Will the course be offered every year?: Yes

If No, explain:

5. **Are facilities and personnel necessary for the proposed new course available?:** Yes

If No, explain:

6. **What enrollment (per section per semester) may reasonably be expected?:** 50-100

7. **Anticipated Student Demand**

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: This will be a UK Core course for Arts & Creativity and U.S. Citizenship. We hope it will be attractive to all UK students for their UK Core requirements.

8. **Check the category most applicable to this course:** Not Yet Found in Many (or Any) Other Universities ,

If No, explain:

9. **Course Relationship to Program(s).**

a. **Is this course part of a proposed new program?:** No

If YES, name the proposed new program:

b. **Will this course be a new requirement for ANY program?:** No

If YES, list affected programs:

10. **Information to be Placed on Syllabus.**

a. **Is the course 400G or 500?:** No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|JACLYM3|Jeffory A Clymer|ENG 168 NEW Dept Review|20131021

SIGNATURE|RHANSON|Roxanna D Hanson|ENG 168 NEW College Review|20131120

SIGNATURE|NCJONE0|Nancy C Jones|ENG 168 UKCEC Expert Review|20140220

SIGNATURE|TRACAMP|Tracy A Campbell|ENG 168 UKCEC Expert Review|20140423

SIGNATURE|JMETT2|Joanie EIt-Mims|ENG 168 UKCEC Expert Review|20140501

SIGNATURE|JMETT2|Joanie EIt-Mims|ENG 168 ENG 168MINOR_TEXT_FOR_TITLEENG 168MINOR_TEXT_FOR_TITLE&|20140501

SIGNATURE|JMETT2|Joanie EIt-Mims|ENG 168 NEW Undergrad Council Review|20140501

Courses	Request Tracking
---------	------------------

New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

Open in full window to print or save

Generate R

Attachments:

Browse...

Upload File

ID	Attachment
Delete 2743	Hill Jazz and Demo. Arts and Cr. REV 11-3.docx
Delete 2744	Hill Jazz and Demo. Arts and Cr. REV 11-3.pdf
Delete 2745	Hill Jazz and Demo. Div. Cit. Form REV 11-3.pdf

First 1 2 Last

Select saved project to retrieve...

Get New

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: ARTS & SCIENCES Submission Date: 12/8/2013
- b. * Department/Division: English
- c.
 - * Contact Person Name: Matthew Giancarlo Email: matthew.giancarlo@uky.edu Phone: 7-1587
 - * Responsible Faculty ID (if different from Contact): DaMaris Hill Email: damaris.hill@uky.edu Phone: 7-7006
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year
- e.
 - Should this course be a UK Core Course? Yes No
 - If YES, check the areas that apply:
 - Inquiry - Arts & Creativity Composition & Communications - II
 - Inquiry - Humanities Quantitative Foundations
 - Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
 - Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
 - Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes No
- b. * Prefix and Number: ENG 168
- c. * Full Title: All That Speak of Jazz: An Intellectual Inquiry into Jazz and Democracy
- d. Transcript Title (if full title is more than 40 characters): Jazz and Democracy
- e. To be Cross-Listed with (Prefix and Number): AAAS 168
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

<input type="text" value="3"/> Lecture	<input type="text"/> Laboratory ¹	<input type="text"/> Recitation	<input type="text"/> Discussion
<input type="text"/> Indep. Study	<input type="text"/> Clinical	<input type="text"/> Colloquium	<input type="text"/> Practicum
<input type="text"/> Research	<input type="text"/> Residency	<input type="text"/> Seminar	<input type="text"/> Studio
<input type="text"/> Other	If Other, Please explain:		
- g. * Identify a grading system:
 - Letter (A, B, C, etc.)
 - Pass/Fail
 - Medicine Numeric Grade (Non-medical students will receive a letter grade)
 - Graduate School Grade Scale
- h. * Number of credits: 3
- i. * Is this course repeatable for additional credit? Yes No
 - If YES: Maximum number of credit hours:
 - If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

This course is a hybrid cultural studies seminar and creative composition course that explores jazz theory as a philosophical artistic practice rooted in American democracy. It investigates jazz aesthetics as a literary, visual, and musical art form, and it examines theories of jazz composition as philosophical statements in direct conversation with the principles of U.S. democracy. The course also explores the philosophical and aesthetic connections of jazz literature to surrealist and existentialist artistic movements in modern and postmodern cultural contexts. Artists to be discussed include James Baldwin, Harryette Mullen, and others. The theoretical aspects of this course will demonstrate how jazz has been a source of inspiration for a variety of twentieth-century literatures and theoretical practices. The readings include selections of fiction, poetry, drama, and essays with emphasis on jazz literary modes, creative trends, and political connotations specific to African American literature and culture.

k. Prerequisites, if any:

No prerequisites.

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 50-100

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

This will be a UK Core course for Arts & Creativity and U.S. Citizenship. We hope it will be attractive to all UK students for their UK Core requirements.

8. * Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement ¹²for ANY program? Yes No

If YES ¹², list affected programs:

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable above) are attached.

¹¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

¹² The chair of the cross-listing department must sign off on the Signature Routing Log

- In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 6.2.1)
- You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- In order to change a program, a program change form must also be submitted.

Rev 8/09

Submit as New Proposal Save Current Changes

**Course Review Form
Intellectual Inquiry in Arts & Creativity**

Reviewer Recommendation

Accept Revisions Needed

Course: UKC ____ Jazz and Democracy

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:

Composition 1, week 3

Composition 2, week 9

Final Creative Project, week 13-15

Brief Description:

In Composition 1, the students will compose a short project — video, recorded speech, or creative non-fiction essay — that addresses the theme of “The Rights and Responsibilities of Citizens”. Composition 2 will also be a short project — video, recorded speech, or creative non-fiction essay — that addresses the theme “My America: What it Means to Live in Our Spaces: a Community Context”. The students’ final creative project will be an artistic composition rooted in theories of American notions of jazz composition. Students will be required to showcase the final creative project in one of the following forms: gallery walks, exhibits, readings, and/or panel discussions. Each of the cohorts will host a viewing, exhibit, reading, and/or panel discussion. This collaborative arts showcase may also be done online.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to “creativity” as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:

Big Ears: Listening for Gender in Jazz Studies, week 1

Uptown Conversation: The New Jazz Studies, week 7

Landing on the Wrong Note, week 9

Brief Description:

The “Big Ears”, “Uptown Conversation” and “Landing on the Wrong Note” readings will introduce students to the skills needed to listen to and analyze jazz music. It also introduces students to the theories associated with jazz in an artistic and critical studies context.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. “out of the box” thinking or application of given rules or forms).

Example(s) from syllabus:

Composition 1

Composition 2

Final Creative Project

Showcase

Brief Description:

Students will apply logical thinking in each of their assignments. The composition assignments are investigations of the associated reading. The final project will require each student to create a project of artistic quality that expresses one or more characteristics of jazz composition and ideas associated with democracy.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

Workshopping of the Final Creative Project, week 13 -15

Brief Description:

The students will workshop the final creative project with peers. Members of the students' cohort must provide feedback that critically analyzes the creative project produced by other students in their cohort. The class discussions and feedback discuss the tropes of jazz and democracy using theories associated with the readings and lectures. The students will also use the theories associated with the readings to provide suggestions about how the concepts of jazz and democracy may be better emphasized in the creative project.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

Showcase Portion of the Final Creative Project, week 15

Brief Description:

Students will evaluate, reassess and refine their work in the form of workshopping exercises. Their evaluation, reassessment, and refining of their artistic pieces will be supported by the collaborative workshopping in cohorts during weeks 13-15. The final creative projects will be showcased in gallery walks, exhibits, readings, and panel discussions. Each of the cohorts will host a viewing, exhibit, reading, and/or panel discussion. This collaborative arts showcase may also be done online.

Describe how students demonstrate the use of information literacy resources:

The students' final creative projects will be collected according to cohort and featured in collaborative arts showcase. This showcase may also be done online in the form of a webpage. Additionally, many of the class resources will be available online on the class blog and/or the course Blackboard site.

Reviewer's Comments:

Course Review Form
Intellectual Inquiry in Arts & Creativity

Reviewer Recommendation

Accept Revisions Needed

Course: UKC ____ Jazz and Democracy

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:

Composition 1, week 3

Composition 2, week 9

Final Creative Project, week 13-15

Brief Description:

In Composition 1, the students will compose a short project — video, recorded speech, or creative non-fiction essay — that addresses the theme of “The Rights and Responsibilities of Citizens”. Composition 2 will also be a short project — video, recorded speech, or creative non-fiction essay — that addresses the theme “My America: What is Means to Live in Our Spaces: a Community Context”. The students’ final creative project will be an artistic composition rooted in theories of American notions of jazz composition. Students will be required to showcase the final creative project in one of the following forms: gallery walks, exhibits, readings, and/or panel discussions. Each of the cohorts will host a viewing, exhibit, reading, and/or panel discussion. This collaborative arts showcase may also be done online.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to “creativity” as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:

Big Ears: Listening for Gender in Jazz Studies, week 1

Uptown Conversation: The New Jazz Studies, week 7

Landing on the Wrong Note, week 9

Brief Description:

The “Big Ears”, “Uptown Conversation” and “Landing on the Wrong Note” readings will introduce students to the skills needed to listen to and analyze jazz music. It also introduces students to the theories associated with jazz in an artistic and critical studies context.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. “out of the box” thinking or application of given rules or forms).

Example(s) from syllabus:

Composition 1

Composition 2

Final Creative Project

Showcase

Brief Description:

Students will apply logical thinking in each of their assignments. The composition assignments are investigations of the associated reading. The final project will require each student to create a project of artistic quality that expresses one or more characteristics of jazz composition and ideas associated with democracy.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

Workshopping of the Final Creative Project, week 13 -15

Brief Description:

The students will workshop the final creative project with peers. Members of the students' cohort must provide feedback that critically analyzes the creative project produced by other students in their cohort. The class discussions and feedback discuss the tropes of jazz and democracy using theories associated with the readings and lectures. The students will also use the theories associated with the readings to provide suggestions about how the concepts of jazz and democracy may be better emphasized in the creative project.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

Showcase Portion of the Final Creative Project, week 15

Brief Description:

Students will evaluate, reassess and refine their work in the form of workshopping exercises. Their evaluation, reassessment, and refining of their artistic pieces will be supported by the collaborative workshopping in cohorts during weeks 13-15. The final creative projects will be showcased in gallery walks, exhibits, readings, and panel discussions. Each of the cohorts will host a viewing, exhibit, reading, and/or panel discussion. This collaborative arts showcase may also be done online.

Describe how students demonstrate the use of information literacy resources:

The students' final creative projects will be collected according to cohort and featured in collaborative arts showcase. This showcase may also be done online in the form of a webpage. Additionally, many of the class resources will be available online on the class blog and/or the course Blackboard site.

Reviewer's Comments:

Course Review Form
Intellectual Inquiry in Arts & Creativity

Reviewer Recommendation

Accept Revisions Needed

Course: UKC ____ Jazz and Democracy

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:

Composition 1, week 3

Composition 2, week 9

Final Creative Project, week 13-15

Brief Description:

In Composition 1, the students will compose a short project — video, recorded speech, or creative non-fiction essay — that addresses the theme of “The Rights and Responsibilities of Citizens”. Composition 2 will also be a short project — video, recorded speech, or creative non-fiction essay — that addresses the theme “My America: What is Means to Live in Our Spaces: a Community Context”. The students’ final creative project will be an artistic composition rooted in theories of American notions of jazz composition. Students will be required to showcase the final creative project in one of the following forms: gallery walks, exhibits, readings, and/or panel discussions. Each of the cohorts will host a viewing, exhibit, reading, and/or panel discussion. This collaborative arts showcase may also be done online.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to “creativity” as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:

Big Ears: Listening for Gender in Jazz Studies, week 1

Uptown Conversation: The New Jazz Studies, week 7

Landing on the Wrong Note, week 9

Brief Description:

The "Big Ears", "Uptown Conversation" and "Landing on the Wrong Note" readings will introduce students to the skills needed to listen to and analyze jazz music. It also introduces students to the theories associated with jazz in an artistic and critical studies context.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. “out of the box” thinking or application of given rules or forms).

Example(s) from syllabus:

Composition 1

Composition 2

Final Creative Project

Showcase

Brief Description:

Students will apply logical thinking in each of their assignments. The composition assignments are investigations of the associated reading. The final project will require each student to create a project of artistic quality that expresses one or more characteristics of jazz composition and ideas associated with democracy.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

Workshopping of the Final Creative Project, week 13 -15

Brief Description:

The students will workshop the final creative project with peers. Members of the students' cohort must provide feedback that critically analyzes the creative project produced by other students in their cohort. The class discussions and feedback discuss the tropes of jazz and democracy using theories associated with the readings and lectures. The students will also use the theories associated with the readings to provide suggestions about how the concepts of jazz and democracy may be better emphasized in the creative project.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

Showcase Portion of the Final Creative Project, week 15

Brief Description:

Students will evaluate, reassess and refine their work in the form of workshopping exercises. Their evaluation, reassessment, and refining of their artistic pieces will be supported by the collaborative workshopping in cohorts during weeks 13-15. The final creative projects will be showcased in gallery walks, exhibits, readings, and panel discussions. Each of the cohorts will host a viewing, exhibit, reading, and/or panel discussion. This collaborative arts showcase may also be done online.

Describe how students demonstrate the use of information literacy resources:.

The students' final creative projects will be collected according to cohort and featured in collaborative arts showcase. This showcase may also be done online in the form of a webpage. Additionally, many of the class resources will be available online on the class blog and/or the course Blackboard site.

Reviewer's Comments:

**Course Review Form
U.S. Citizenship/Diversity/Community**

Reviewer Recommendation

Accept Revisions Needed

Course: UKC ____ Jazz and Democracy

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Evidence that demonstrates student understanding of historical, societal, and cultural differences, such as those arising from race, ethnicity, gender, sexuality, language, nationality, religion, political and ethical perspectives, and socioeconomic class.

Date/location on syllabus of such evidence:

Declaration of Independence, week 2

How is Jazz a Model of Democratic Action, week 3

Jazz the Documentary by Ken Burns, week 4

Big Ears: Listening for Gender in Jazz Studies, week 1

Uptown Conversation: The New Jazz Studies, week 7

Domination and the Arts of Resistance: Hidden Transcripts, week 5

Sunny's Blues, week 6

Select jazz music samples by jazz icons, week 8

Landing on the Wrong Note readings, week 9

Brief description or example:

Students will read and critically analyze "The Declaration of Independence" in order to identify some of the democratic values associated with American culture. Students will read the Introduction to "Domination and the Arts of Resistance: Hidden Transcripts" in order to explore power structures and the negotiations associated with dominant and marginalized cultures. The "Big Ears" and "How is Jazz a Model of Democratic Action" readings will demonstrate how ideas associated with free speech and improvisational solos compliment one another.

These readings, coupled with "Jazz the Documentary" and select chapters from "Uptown Conversation" and "Landing on the Wrong Note" teach students how to understand jazz through analytical approaches that are rooted in identity theories in African-American, immigrant, and Anglo-American contexts. These readings also seek to frame jazz culture as a counter-cultural movement that expresses the political and ethical perspectives of ethnically marginalized citizens.

Materials and processes that foster student understanding of how these differences influence issues of social justice and/or civic responsibility.

Date/location on syllabus of such evidence:

Declaration of Independence, week 2

How is Jazz a Model of Democratic Action, week 3

Jazz the Documentary by Ken Burns, week 4

Selections from Billie Holiday such as Strange Fruit, week 8

Composition 1 (Assignment 1), week 3

Composition 2 (Assignment 2), week 9

Landing on the Wrong Note readings, week 9

Peer edit and workshoping of final project, week 13 -15

Facilitating a student organized showcase, week 15

Students may use their first amendment rights to communicate their perspectives in cyberspace, week 13 - 15

Brief description or example:

For example, the "Declaration of Independence" is a document that expresses civic responsibility and that also served to negotiate the desires of marginalized colonists to the dominant cultural authorities of the British Empire. In a different mode, Billie Holiday's recording of "Strange Fruit" marked her social activist identity. The recording helped to bring global attention to the growing racial tensions between Anglo- and African-Americans in the United States.

Composition 1 will be a short student project that analyzes "The Rights and Responsibilities of Citizens". Composition 2 will be a short student project that examines how the students individually view their roles as American citizens: "My America: What it Means to Live in Our Spaces: a Community Context". Composition 2 also seeks to capitalize on the debate between in critical jazz studies about the purposes of art. Duke Ellington felt that his art was not an educational tool, but an expression of American culture. Other jazz artists believed that their work should challenge the intellectual and social conscience of society.

In the final project the students apply theories of democracy in context with various American notions of identities in order to recognize Jazz as a counter-cultural movement that became a popular cultural phenomenon. Students will also be challenged to collaborate and to use democratic processes in order to organize and to stage a public showcase where they will exercise their first amendment rights to educate the public about how democracy and theories associated with counter-cultural movements, particularly jazz, intersect.

Readings, lectures, or presentations that encourage students to demonstrate an understanding of historical, societal, and cultural contexts relevant to the subject matter of the course.

Date/location on syllabus of such evidence:

- Declaration of Independence, week 2
- How is Jazz a Model of Democratic Action, week 3
- Jazz the Documentary by Ken Burns, week 4
- Selections from Billie Holiday such as Strange Fruit, week 8

Brief description or example:

By reading historical documents and by exploring the rights associated with the U.S. Constitution, students will gain a deeper understanding of the historical and societal values associated with American culture. This deeper understanding will be enhanced by the photos, commentary, and testimonies in "Jazz: the Documentary" and other lectures, via video or in person.

Processes and assignments that engage students in understanding at least two of the following, as they pertain to the subject matter of the course:

- a. Societal, cultural, and institutional change over time
- b. Civic engagement
- c. Regional, national, or cross-national comparisons
- d. Power and resistance

Date/location on syllabus of such evidence:

- Reading, analyzing and discussing Declaration of Independence, week 2
- Viewing, analyzing and discussing Jazz: the Documentary, week 4

Peer edit and workshopping of final project, week 13 -15
Facilitating a student organized showcase, week 15
Students may use their first amendment rights to communicate their perspectives in cyberspace, week 13 - 15

Brief description or example:

Over the course of the semester, there will be numerous opportunities in the form of readings, lectures, and listening sessions for the students to engage civically with theories and histories that examine social, cultural, and institutional change over time. These opportunities will also challenge the students to engage in regional, national and/or cross-national comparisons and analyses. Assignments and discussions will serve as a type of civic engagement that models democratic practices in order to critically analyze readings and performances. These opportunities may also present themselves as students organize collaborative showcases. Students will address theories of power and resistance in a cross-cultural comparative context by reading and discussing "Domination and the Arts of Resistance."

At least two assessable individual or group projects that focus on personal and/or collective decision-making. The projects should require students to identify and evaluate conflicts, compromises, and/or ethical dilemmas. These projects shall demonstrate a basic understanding of effective and responsible participation in a diverse society.

Date/location on syllabus of such evidence:

Class discussion that reflects individual and collaborative decision making, daily
Composition (Assignment) 1 and 2 reflect individual decision making
Peer edit and workshopping of final project stimulates collaborative decision making, week 13 -15
Facilitating a student organized showcase requires collaborative decision making, week 15

Brief description or example:

Each student in the class will have many opportunities to demonstrate personal decision making skills in two individual assignments, Composition 1 and Composition 2. The regular and online class discussions will reflect individual and collaborative decision making. They will take place at least twice a week, if not daily. Collective and personal decision making processes will also be demonstrated in workshopping of student work and organizing a showcase of final projects.

Evidence that students make effective use of library and other information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:

Composition (Assignment) 1, week 3
Composition (Assignment) 2, week 9

Brief description or example:

Many of the readings, recordings, and videos will be archived online. The supplemental resources that students will need to gather information for the assignments pertaining to the role and expectations of citizens will require research sources outside of the classroom, especially library databases and open source archives.

Reviewer Comments: