

Area Expert's Comments

Course: MUS 100

Submitted By: Jonathan Glixon

Area Expert: Karen Petrone

This form is intended to provide a record of the review process. It will not accompany every General Education submission going forward, but is available if the Area Expert (AE) wants to use it. For example, if a course is going forward with only very minor corrections to be made at some later point, that could be made clear on this form. Likewise, if a set of reviews were very different in their recommendations, the AE may want to record her/his opinions on the breaking of the tie.

Comments:

Both of the reviewers recommended that the course be approved without revisions, but one reviewer had the following suggestion for further development of the syllabus:

This course meets all learning outcomes for Humanities Inquiry and includes the Information Literacy assignment (10-page paper). I would like to see some class time (in the Daily Syllabus) devoted to information literacy. But this is a small quibble.

I recommend approval of the course as is, with the proviso that the above recommendation be communicated to Jonathan Glixon.

General Education Course Approval Form

Date of Submission: 4/23/10

1. Check which area(s) this course applies to.

Inquiry - Arts & Creativity	<input type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry - Humanities	<input checked="" type="checkbox"/>	Quant Reasoning - Math	<input type="checkbox"/>
Inquiry - Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning - Stat	<input type="checkbox"/>
Inquiry - Social Sciences	<input type="checkbox"/>	Citizenship - USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: School of Music

Course Prefix and Number: MUS 100 Credit hours: 3

Course Title: Introduction to Music

Expected Number of Students per Section: 45 Course Required for Majors in your Program? No.

Prerequisite(s) for Course? None.

Departmental Contact Information Date: April 21, 2010


Name: Jonathan Glixon Email: Jonathan.glixon@uky.edu

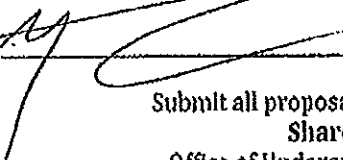
Office Address: 105 Fine Arts Building, 0022 Phone: 7-1694

3. In addition to this form, the following must be submitted for consideration:

- A major course change form for revision of existing courses or a new course form for new courses.
- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative that explains: 1) how the course will address the General Education and Course Template Learning outcomes; 2) active learning activities for students; and 3) the course assignment(s) that can be used for Gen Ed course assessment.

4. Signatures

Department Chair:  Date: 4/23/10

Dean:  Date: 10/19/10

Submit all proposals electronically to:
 Sharon Gill
 Office of Undergraduate Education
 Sharon.Gill@uky.edu

In addition to this form, the following must be submitted for consideration:

MUS 100 - Introduction to Music

MUS 100, Introduction to Music, which has long been a staple of the University Studies Program, satisfying the Humanities Requirement, has been redesigned so that it meets the criteria for a course in the Intellectual Inquiry - Humanities portion of the new General Education Curriculum. This class has traditionally been taught in multiple sections of 60 students each, including some on-line sections. In order to incorporate the more rigorous requirements of the new curriculum, the section size will be reduced to 45, and additional sections added.

The core of this course is a study of the development of European (and later American) art music from the Middle Ages through the present day, in the context of cultural and historical change. The historical core is preceded by an introduction to the study of musical elements and techniques, including the terminology appropriate to the field. Following the historical core, the students will be introduced to one or more genres of popular or world music (varying depending on the individual instructor).

This course has been designed to achieve the **Student Learning Outcomes** in the following ways (the wording follows that in the syllabus, which parallels the outcomes in the course template):

- 1) Listen critically to a work of music and offer a basic stylistic analysis and interpretation, while at the same time recognizing the validity of other analyses and interpretations.
The instructor will model the techniques of analysis and interpretation in the lecture portion of the class, and the students will then learn to apply these techniques in the Critical Listening Exercises that are part of each unit. In these exercises, students listen to a piece of music and then write a descriptive paragraph about the elements heard, the character of the piece, and their reactions to it. Often, the students will meet in groups in class to discuss their interpretations with their classmates orally, requiring them to evaluate competing interpretations through analysis.
- 2) Demonstrate an understanding of the development of European musical styles from the Middle Ages through the 21st century. Demonstrate understanding, also, of how one or more genres of popular or world music differ in style and structure from European art music.
- 3) Demonstrate understanding of how the different styles reflect historical and cultural changes over time, and from place to place.
- 4) Demonstrate understanding of musical terminology and being able to use it orally and in writing.

This will be the focus of the introductory section of the course, but will continue to be developed and reinforced during the semester. Students will demonstrate their ability to use this terminology during the critical listening exercises, in the final paper, and in period quizzes and tests.

- 5) Undertake, in the form of a paper, an analysis and interpretation of a musical work or group of works.

The capstone project of this class is a final research paper. For this assignment, students will choose a piece of music from a pre-established list (created by the professor from works outside the course's normal listening list) and write a research paper about it. In this manner, they will synthesize historical and period data, critical listening analyses, applicable methodological concepts, and musical elements to write a 10-page paper about a specific musical composition. The paper will give students the opportunity to develop research techniques and apply philosophical principles to musical analysis.

A considerable portion of this course will be devoted to **Active Learning**. In addition to regular in-class participation, the Critical Listening Exercises will provide intense sessions of analysis and interpretation by individual students and groups. Similarly, over a longer period of time, the stages of research and writing for the final paper will engage the student actively in the process of intellectual inquiry.

The final research paper in this class would be suitable for use in the **Gen Ed Assessment** process.

NOTE: No Course Change form has been included, because all changes in this course from the existing MUS 100 are internal to the syllabus. None of the items included on the change forms will change. There are newly refined learning objectives, designed to conform to the Gen Ed requirements, and appropriate class activities and assignments to support those objectives.

MUS 100: Introduction to Music

Section TBA

Classroom Building Room 331

Course Syllabus

Class Meetings: MWF 1:00-1:50

Instructor: TBA
Mailbox in Fine Arts Building, Rm. 105C
Office hours by appointment

Materials: Text: Bonds, Mark Evan. *Listen to This*. New York: Pearson, 2009. (also available in e-book format)
Includes listening CDs

Tentative Class Schedule

Date		Topic
1st week	Jan 13	Introduction and Elements of Music All-inclusive approach
2nd week	Jan 18-22	Music, Sound and Time Rhythm and Pitch
3rd week	Jan 25-29	The Structures of Music and Musical Instruments
4th week	Feb 1-5	Middle Ages and Renaissance Plain chant and development of Polyphony
5th week	Feb 8-12	Critical Listening Exercise- Renaissance vocal music Introduction to Baroque Period- Genres: sonata and fugue
6th week	Feb 15-19	More Baroque genres: concerti, suite and opera
7th week	Feb 22-26	Critical Listening-Baroque music Introduction to Classical Period- The Symphony
8th week	March 1-5	Concerti Opera
9th week	March 8-12	Beethoven and his impact: Introduction to 19 th -century music
10th week	March 15-19	Piano music-Program Music/Berlioz Program music- Nationalism
11th week	March 22-26	Nationalism-Opera Critical Listening Opera and Introduction to XX Century-Debussy

12th week	March 29-April 2	Stravinsky-Bartok Expressionism-Schoenberg, Berg, Webern
13th week	April 5-9	American Trends. Minimalism, Post-minimalism, Chance music-Critical Listening Exercises
14th week	Nov 23-27	Musics of the World... Choose one Jazz, Asian, Latin American, rock, etc.
15th week	Nov 30-Dec 4	Music of the World... Choose one Jazz, Asian, Latin American, rock etc.
16th week	Dec 7-11	Conclusion of Music of the World Critical Listening Exercises
<u>Final Exam Week</u>	<u>Dec 14-18</u>	<u>Final Exam Week</u>

Schedule is subject to change at the instructor's discretion.

Course objectives: This course fulfills 3 credits of the General Education Program Humanities requirement. The class is intended to familiarize students with the fundamental elements of music; to promote a better understanding of the stylistic periods in Western music history; and to survey other forms of music including world music, jazz, and popular music. These objectives will be accomplished through assigned readings and class discussions, with the ultimate goal that students leave the course with an enhanced appreciation of music.

Student Learning Outcomes: By the end of the semester, the student successfully completing this course should be able to do the following:

- 1) Listen critically to a work of music and offer a basic stylistic analysis and interpretation, while at the same time recognizing the validity of other analyses and interpretations.
- 2) Demonstrate an understanding of the development of European musical styles from the Middle Ages through the 21st century. Demonstrate understanding, also, of how one or more genres of popular or world music differ in style and structure from European art music.
- 3) Demonstrate understanding of how the different styles reflect historical and cultural changes over time, and from place to place.
- 4) Demonstrate understanding of musical terminology and being able to use it orally and in writing.
- 5) Undertake, in the form of a paper, an analysis and interpretation of a musical work or group of works.

Attendance/participation:

Attendance is mandatory; in this class, much of the exam and quiz material comes from in-class discussions, and attendance will be taken via a daily sign-in sheet. (Please note that signing in for a friend actually constitutes cheating under university policy.) Excused absences include illness of the student (this year, of course, be particularly mindful of the flu), serious illness of a family member, university-related trips, and major religious holidays. Other excused absences will be determined at the discretion of the instructor. Each student is allowed one freebie, but for the second and each subsequent unexcused absence, the instructor will subtract 2 points from the student's final grade (up to 40 points). Talking during in-class listening examples will also result in loss of 2 attendance

points per offense. Repeatedly walking into class significantly late will also result in deductions of points, as will texting and/or taking phone calls during class.

Critical Listenings: Musical exercises during which students listen to a piece of music and then write a descriptive paragraph about the elements heard, the character of the piece, and their reactions to it. Often, the students will meet in groups in class to discuss their interpretations with their classmates orally, requiring them to evaluate competing interpretations through analysis. These activities are designed to develop Learning Outcome 1.

Research Paper: For this assignment, students will choose a piece of music from a pre-established list (created by the professor from works outside the course's normal listening list) and write a research paper about it. In this manner, they will synthesize historical and period data, critical listening analyses, applicable methodological concepts, and musical elements to write a 10-page paper about a specific musical composition, to demonstrate Learning Outcome 5. The paper will give students the opportunity to develop research techniques and apply philosophical principles to musical analysis.

Concert Attendance Requirements: Each student will be required to attend three concerts or recitals during the semester so they can better appreciate live musical activities and apply the principles they have learned in class.

Blackboard Account:

Most students are automatically signed up for Blackboard; please sign up for an account if you do not already have one. This will be necessary for receiving assignments, checking grades, and for communication with the instructor and other students. You may access Blackboard either through the link blue section on the University home page at www.uky.edu or at <http://elearning.uky.edu>.

Written Exams and Quizzes:

The written exams and quizzes will consist of the material discussed and demonstrated in class, as well as the information located in the required reading and listening, and are designed to indicate progress on Learning Outcomes 2, 3, and 4). There will be **four exams and two quizzes**. The fourth exam will be at the designated time for the final exam, but will not be cumulative. Appropriate accommodations will be made for students with proven disabilities who require alternative testing methods. **Makeup exams are given only if you have a pre-excused absence or if you notify me of an illness or death in the family within 24 hours of missing the test time.**

Academic Dishonesty/Cheating:

The minimum punishment for cheating or plagiarism, according to the University's *Students' Rights and Responsibilities* handbook, is an E for the assignment. For more information, please refer to Section 6.3.1 of the University Senate Rules at <http://www.uky.edu/StudentAffairs/Code/part2.html>; its policies will be enforced if necessary. If you have any questions, please see me.

Grades will be determined by the following:

Attendance/Participation	40 pts	10%
Exams	180 pts (60 pts each)	45%
Quizzes	40 pts (20 pts each)	10%
Research Paper	40 pts	10%
Concert/Recital Attendance	20 pts	5%
Final Exam	80 pts	20%
Total	400 pts	

Grading scale:

A 90-100	360-400 pts
B 80-89	320-359 pts
C 70-79	280-319 pts
D 60-69	240-279 pts
E Below 59	0-239 pts

Signature Routing Log

General Information:

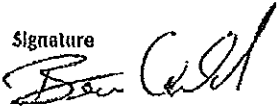

Course Prefix and Number: MUS 100

Proposal Contact Person Name: Jonathan Glixon Phone: 7-1694 Email: jonathan.glixon@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-Listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
School of Music	4/23/10	Ben Arnold 7-14900 ben.arnold@uky.edu	
Fine Arts Curriculum Comm.	10/1/10	Jane Johnson 7-1709 jhjohn@email.uky.edu	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision*
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

* Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

**Course Review Form
Intellectual Inquiry in the Humanities**

Reviewer Recommendation

Accept Revisions Needed

Course: MUS 100

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.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:

Critical Listening Exercises

Brief Description:

Critical Listening Exercises will require students to evaluate differing interpretations (including those from other students) and to defend their own analyses by referring to various pieces of music.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:

The central portion of the syllabus, dealing with the evolution of European art music, plus exams

Brief Description:

The course is built around the goal of teaching the student to recognize and interpret musical examples from the whole history of European art music. Exams and quizzes will presumably require just this sort of knowledge.

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:

The section on world and popular music.

Brief Description:

This section explicitly asks students to analyse music for evidence of cultural values different from their own. The final paper also requires this.

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:

The course introduction, exams and papers.

Brief Description:

The introduction acquaints the students with the technical knowledge of music: rhythm, pitch, harmony, etc., while all later assignments require the understanding and use of these terms.

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:
the final paper

Brief Description:

The final paper seems designed with this in mind. It is long enough to allow the student to accomplish the goals of this requirement.

Information literacy component:

The student will learn all the elements of information literacy except library work.

Reviewer's Comments:

Jonathan Glixon has done an exceptional job in reworking the syllabus to meet these requirements, and to make these requirements clear in his syllabus. I congratulate him for really working to carry out these excellent guidelines!