

MUS 200 Music for Living

Proposal for New Course

Proposal for General Education Component: Inquiry-Arts & Creativity

Distance Learning, Internet Delivery

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NEW COURSE FORM

1. General Information.				
a.	Submitted by the College of: <u>College of Fine Arts</u>	Today's Date:	<u>February 24, 2011</u>	
b.	Department/Division: <u>School of Music</u>			
c.	Contact person name: <u>Cecilia Wang</u>	Email: <u>cecilia.wang@uky.edu</u>	Phone:	<u>257-8203</u>
d.	Requested Effective Date:	<input type="checkbox"/> Semester following approval	OR	<input checked="" type="checkbox"/> Specific Term/Year ¹ : <u>SS8w, 2011</u>
2. Designation and Description of Proposed Course.				
a.	Prefix and Number: <u>MUS 200</u>			
b.	Full Title: <u>Music for Living</u>			
c.	Transcript Title (if full title is more than 40 characters): <u>Music for Living</u>			
d.	To be Cross-Listed ² with (Prefix and Number): _____			
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours ³ for each meeting pattern type.			
	<u> </u> X Lecture	<u> </u> Laboratory ¹	<u> </u> Recitation	<u> </u> X Discussion
	<u> </u> Indep. Study	<u> </u> Clinical	<u> </u> Colloquium	<u> </u> Practicum
	<u> </u> Research	<u> </u> Residency	<u> </u> Seminar	<u> </u> Studio
	<u> </u> X Other – Please explain: <u>Internet delivery 45 contact hours</u>			
f.	Identify a grading system:	<input checked="" type="checkbox"/> Letter (A, B, C, etc.)	<input type="checkbox"/> Pass/Fail	
g.	Number of credits: <u>3</u>			
h.	Is this course repeatable for additional credit?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES: Maximum number of credit hours: _____			
	If YES: Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
i.	Course Description for Bulletin:	<u>This course is designed for undergraduate students who wish to gain a global perspective and understanding of the role of music in life and culture, advancements in music, and the impact of music on our own lives. Students will gain a broad musical vocabulary, explore the elements of music relevant to various cultures across time, and contemplate the role of music in their own lives and society through assignments and a collaborative creative project.</u>		
j.	Prerequisites, if any: <u>sophomore standing</u>			
k.	Will this course also be offered through Distance Learning?	YES ⁴ <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
l.	Supplementary teaching component, if any:	<input checked="" type="checkbox"/> Community-Based Experience	<input type="checkbox"/> Service Learning	<input type="checkbox"/> Both

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ 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, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

NEW COURSE FORM

3.	Will this course be taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
4.	Frequency of Course Offering.			
a.	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring	<input checked="" type="checkbox"/> Summer
b.	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain:	_____		
5.	Are facilities and personnel necessary for the proposed new course available?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If NO, explain:	<u>We have the facilities since this will be offered online, we need to add Graduate Music Education TA's to teach multiple sections of this course.</u>		
6.	What enrollment (per section per semester) may reasonably be expected?	<u>40 max</u>		
7.	Anticipated Student Demand.			
a.	Will this course serve students primarily within the degree program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
b.	Will it be of interest to a significant number of students outside the degree pgm?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If YES, explain:	<u>It is intended for students wishing to satisfy the Intellectual Inquiry-Arts and Creativity Component of the new GenEd requirements.</u>		
8.	Check the category most applicable to this course:			
	<input type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere			
	<input type="checkbox"/> Relatively New – Now Being Widely Established			
	<input checked="" type="checkbox"/> 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 <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, name the proposed new program:	_____		
b.	Will this course be a new requirement ⁵ for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES ⁵ , list affected programs:	_____		
10.	Information to be Placed on Syllabus.			
a.	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in 10.b . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)			
b.	<input type="checkbox"/> 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.			

⁵ In order to change a program, a program change form must also be submitted.

NEW COURSE FORM

Signature Routing Log

General Information:



Course Prefix and Number: MUS 200

Proposal Contact Person Name: Cecilia Wang Phone: 7-8203 Email: cecilia.wang@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 March 2011	Director Ben Arnold / 7-4900 / cbarno2@email.uky.edu	
College of Fine Arts Curric. Comm.	4/13/11	Dean Michael Tick / 7-1707 / michael.tick@uky.edu	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

University of Kentucky
MUS 200 - Music for Living

(Internet Delivery)

Dr. Cecilia Wang, Supervisor (Cecilia.wang@uky.edu)

Nicola F. Mason, Instructor (Nicola.mason@uky.edu)

D. Gregory Springer, Instructor (Gregory.springer@uky.edu)

105 Fine Arts Building, Campus 0022

Office Hours: MW 8-10 am, TR: 10-12 am

Course Description (3 credits)

This course is designed for undergraduate students who wish to gain a global perspective and understanding of the role of music in life and culture, advancements in music, and the impact of creativity and music in our own lives. Students will learn basic music elements, as previous music training is not required. The course will culminate into a collaborative product-focused creative project that demonstrates the application of a creative approach to understanding existing musical concepts and ideas.

Course Requirements

Prerequisite: Sophomore standing or higher. No previous musical training necessary.

UK General Education Learning Outcomes for Inquiry in Creativity & the Arts

Students will personally perform, produce, fabricate or generate an artifact or artifacts that demonstrate their engagement with the creative process (e.g. an object, product, installation, presentation, record of a performance etc.) either as an individual or as part of a collaborative. As part of this process students will:

- 1) Define and distinguish different approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to music.
- 2) Apply the logic, laws, or constraints of the area of study, (e.g. "out of the box" thinking, or the masterful, elegant treatment of given rules or forms).
- 3) Demonstrate the ability to critically analyze work produced by other students using appropriate tools, relevant information resources that incorporate historical, theoretical, and or cultural factors .
- 4) Evaluate results of their own creative endeavors and, using that evaluation reassess and refine their work.

Course Goals

In this course, students will be guided to:

- 1) Gain a broad musical vocabulary
- 2) Acquire basic understanding of the concept of creativity
- 3) Practice applying selected creativity-enhancing skills
- 4) Explore the elements of music relevant to various cultures across time
- 5) Contemplate the role of music in society and in their own lives
- 6) Engage in a collaborative project that utilizes an established problem-solving process to create a novel product

Course-Intended Learning Outcomes

At the end of this course, students will be able to:

- 1) Reflect and discover one's potential as a creative thinker
- 2) Discuss how music affects people in a variety of ways
- 3) Evaluate musical products from multiple points of view
- 4) Experience the process of Creative Problem Solving (CPS) as a member of a group
- 5) Present a music-inspired product and describe it as an expression of creativity

Technology Requirements

Students must familiarize themselves with the following technology:

- 1) Blackboard, 2) Naxos Music library, 3) Recording devices [Audacity, Youtube, or personal recording devices on iPhone or laptops], 4) Skype, 5) Adobe Connect, 6) UKY email account, checked daily.

For Library access online, recommended technological equipment, and other online information, use the "Student Info" tab at the Distance Learning website:

<http://www.uky.edu/DistanceLearning/>.

Grading and evaluation

There are six instructional modules (1-4, 6-7) and one project with four tasks.

Modules 1, 2, 3, 4, 6, & 7 will require the completion of the following graded components for each of module for 100 points.

Quiz	15 possible points
Listening Worksheet	35 possible points
Discussion Board	10 possible points
Mind Journal	10 possible points
Assignment	30 possible points
TOTAL for all Modules =	600 points

Assignments must be completed on time in order to receive any credit. Students have at least two weeks to complete each module. The next-to-current module will be posted two weeks in advance so that students can anticipate the content.

Collaborative Group Project (Modules 5, 8, &9)

The group project consists of 4 Tasks leading to the presentation of a creative product resulting from a collaborative project. The project topic must be pre-approved by the instructor. Grades are assigned both to the group (GG) of 4-6 members and to the Individual Student (IG).

Task 1: Individual student proposes topics (IG=50 points)

Task 2: Group reports on selected topic, reference resources, project product and process, duties of individual members, and suggested rubrics for evaluating own project (GG=100 points)

Task 3: Group posts Product Preview; Student evaluates the product and writes critiques (GG=150 points; IG=100 points)

Task 4: Group revises product based on peer reviews; Group presents the final revised product; Student shares peer review; Student writes reflection of own group project (GG=100 points, IG=50 pts for peer review, IG=50 points for self reflection)

TOTAL Creative Project = 600 points

CUMULATIVE GRADE: Course TOTAL = 1200 points

- A 90 % and above
- B 80 – 89.9 %
- C 70 – 79.9%
- D 60 – 69.9%
- E Fail

This course is delivered online via Blackboard courseware. One meeting is required during the last week of class for project presentation, critique, and reflection. No textbook is required as reading and music listening materials can be accessed electronically via Blackboard or the University of Kentucky Libraries. There is no class attendance. However, it is most crucial that students follow the given schedule to complete the work for each module on time. Discussion and interaction with classmates and instructors on current topics is an important part of the course. Originality and critical thinking are expected. Plagiarism is not tolerated and violators will bear the consequences as described in the UK Student Handbook.

Netiquette guidelines:

- 1) Always use correct vocabulary, punctuation, and spelling when submitting work online or posting on the discussion board
- 2) Be courteous and encouraging to your peers when interacting on Blackboard
- 3) Consider reading your Blackboard posts out loud to yourself before posting
- 4) Only respectful discussion and debate are encouraged
- 5) Computer/internet glitches seem to always occur at the last minute. Consider submitting your material early to avoid these problems

Feel free to email the instructor anytime if you have any questions. The instructor will respond normally within 48 hours. You must have access to a computer at home, at work, or at UK to complete this course. For questions regarding technology, please contact TASC (<http://www.uky.edu/TASC/>; 859-257-8272), and Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>; 859-257-1300). Make sure your UKid email account and password are active. Check your myUK website if there is any hold that you need to resolve. Let your instructor know if you still have difficulty accessing the course materials after contacting the UK helpdesk (helpdesk@uky.edu; 859-218-HELP). If you need academic accommodations, or other services, search the department on the UK main page or call the UK phone operator (<http://www.uky.edu>; 859-257-9000).

If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center. The Center will require current disability documentation. When accommodations are approved, the Center will provide the instructor with a Letter of Accommodation which details the recommended accommodations. Contact the disability Resource Center, Jake Karnes, Director at 859-257-2754 or jkarnes@email.uky.edu.

Information on Distance Learning Library Services (<http://www.uky.edu/Libraries/DLLS/>):

- Carla Cantagallo, DL Librarian
- Local Phone: 859-257-0500 (ext. 2171); Long-distance Phone: 800-828-0439 (option 6)
- Email: dllservice@email.uky.edu
- DL Interlibrary Loan Service:
http://www.uky.edu/Libraries/libpage.php?lweb_id=253&llib_id=16

Course Schedule

Module	Topics	Week*	Assignments
0	Course Introduction Getting to Know You	1	Background Survey
1	Concepts of Creativity	2	Individual Work: 1. Readings 2. Quiz 3. Listening Worksheet 4. Topic assignments 5. Discussion Board 6. Mind Journal Group Project Using Creative Problem Solving Techniques (CPS) <u>Tasks:</u> 1. Ss propose multiple topics; 2. Group decides on topic, project product & process, duties of individual members, and rubrics to evaluate the project; 3. Project product previews posted for peer review; 4. Revised products shared in live presentation.
2	Basic Elements of Music	3-4	
3	The Functions of Music in Our Lives	5-6	
	Creative Music Group Project Task 1 <i>(CPS: Mess Finding)</i>		
4	Hearing, Acoustics, and Responses to Music	7-8	
5	Group Project Task 2 <i>(CPS: Data Finding, Problem Finding, Idea Finding)</i>	9	
6	Music and Politics	10-11	
7	Music and Healing	12-13	
8	Group Project Task 3 <i>(CPS: Solution Finding, Acceptance Finding)</i>	14	
9	Group Project Task 4 Live Project Presentation Meeting on Campus	15	Sharing Projects** Evaluation and Self Reflection

*The time will be halved during summer 8-week sessions.

**The course is delivered online. However, students are required to meet one time during the last week to share presentations face-to-face. Live online meeting using Adobe Connect can be used for those long distance away.

Assignments must be completed on time in order to receive any credit. Students have at least two weeks to complete each module. The next-to-current module will be posted two weeks in advance so students can anticipate the content.

MUS 200 Course Content and Learning Activities

Learning Outcome	Content	Activities
1. Reflect and discover one's potential as a creative thinker	Concepts of creativity; Ways to enhance creativity; Attributes of creative people; Types of creativity; Creativity in music	Reading; Reflect and discuss real-life examples; Interaction among peers at Discussion Board; Mind Journal; Maximize divergent thinking opportunities
2. Discuss how music affects people in a variety of ways	Elements of music; Functions of music in our lives; Music in different cultures; Physiological, psychological, and emotional responses to music	Reading; Listening worksheets; Attend music events; Manipulate sounds; Create playlist—share and compare with classmates; Identify creative people in the community
3. Evaluate musical products from multiple points of view	Different styles of music; Music and society; Using music in specific commercial, political, and health settings; Music for music's sake	Listening log; Report sounds in different environments--restaurants, hospitals etc; Discuss musical effects in movies; Experiment with musical sounds
4. Experience the process of Creative Problem Solving (CPS) as a member of a group	Principles and application of the Creative Problem Solving (CPS) model (Mess-finding, Data-finding, Problem-finding, Idea-finding, Solution-finding, Acceptance finding); Practicing the process of creating new ideas, evaluate outcomes, and revise ideas;	Group collaborative project; Document the creative process through each step of the CPS model; Follow rule for Brainstorming in group decision making; Design and use rubrics to assess self and peer products; Execute individual and shared responsibilities to refine and achieve project production goal
5. Present a music-inspired product and describe it as an expression of creativity	Assessing creative products; Levels of creativity; Generating novel ideas	Presentation of original and revised product in different media; Evaluate the process and products of projects by self and peers

MUS 200 Assignments

Collaborative Project

Collaborative Groups (4-6 per group) will be formed by Week 3. The group project consists of 4 Tasks leading to the presentation of a creative product resulting from a collaborative work. The project topic must be pre-approved by the instructor.

The Creative Problem Solving Model is used for this process. [Isaksen, S. G. & Treffinger, D. J. (1985). *Creative problem solving: The basic course*. Buffalo, NY: Bearly.]

1. Mess Finding—Identify and acknowledge the situation that demands attention
2. Data Finding—Take stock of facts, feelings, opinions, and missing information
3. Problem Finding—Formulate a problem and look at it from different perspectives
4. Idea Finding—Brainstorm for alternatives and ideas to deal with the problem
5. Solution Finding—Evaluate the ideas systematically, generate a variety of criteria for solutions, evaluate each possible solution for strengths and weaknesses
6. Acceptance Finding—Decide on the solution and determine what obstacles to eliminate to get rid of the original mess

Task 1: Individual students propose topics (CPS: Step 1: Mess Finding)

Task 2: Group reports on selected topic, reference resources, project product and process, duties of individual members, and suggested rubrics for evaluating own project (CPS: Steps 2-4)

Task 3: Group posts Product Preview; students evaluate the product (CPS: Steps 5-6)

Task 4: Group revises product based on peer reviews; Group presents the final revised product; students share assessment; student writes reflection of own group project for peer review.

The presentation is a live face-to-face session during the last week of the term on the UK campus. For students at a long distance, the use of Adobe Connect will be used for meeting online.

The project must have the following components:

- A. Each individual must write a description of the project and his/her unique contribution toward the project.
- B. Presentation of the finished product of collaborative teamwork.
 - The product can focus on any topic in any discipline
 - It must include extensive background research on the topic chosen
 - It can be presented in any media agreed by the group

- It must include original contribution by each member of the group
 - It must be considered useful, artistic, or educational in some way
 - It must relate to music in some way or use music in some form
-
- C. Use of the Creative Problem-Solving model in the process of collaborative work. Each individual must write a short reflective essay on the process itself and product.
 - D. The product will be posted for preview by your classmates who will provide assessment for improvement. Each group will revise the product for the final presentation.
 - E. The final presentation will be live so student interaction will take place immediately. Students will write a reflection of the process and product of the project.

Projects may be chosen from the following ideas or follow your imagination:

- Creation of an educational game or video
- Creation of a series of podcasts on a chosen theme
- Creation of original music ensemble performance
- Creation of a commercial using drama, story, dance, with music
- Creation of a teaching unit on the Internet (e.g. Webquest)
- A mini research study with real data collection, analysis of results
- Creation of a choreographed sequence of movements that reflect research on contrasting pieces of music (cultures, instruments, tempo)
- Create a soundtrack of familiar songs for a day in a student's life that reveals their changing thoughts, ideas, and feeling

The product should showcase the different talents or skills of different members in a collective way. Thus the diversity of the group is important. For example, a member might have strength in writing, another in mixing sounds, another in graphic design, etc. Get to know your classmates early. The instructor will form final groupings but suggestions of membership will be considered.

Mind Journal

Journal focus will be given for each module in such a way that student's ideas would reflect certain creative strategies discussed along with the module topic. The purpose is to help students to observe creative behaviors in their surroundings and to be aware his/her own thoughts towards forming a habit of being creative.

Readings are required for each module to provide the knowledge base of the current topic. Students are free to add readings of their choice on the similar topics.

Quizzes serve to assess students understanding of the reading materials for specific topics.

Listening Worksheets direct students toward listening for specific musical elements, content or program. These provide opportunities for students to transfer their musical learning to new pieces or situations.

Topic-Specific Assignments are designed for students to use music as a medium to explore new ideas, thoughts, and activities to heighten their awareness of happenings and issues in the society, in their community, and the world. The resulting work is generally open-ended, aiming at promoting divergent thinking skills.

Discussion Board entries are required to encourage students to interact amongst themselves. Students are encouraged to share ideas in a positive and constructive way, and to motivate each other towards engaging in creative behaviors more frequently.

Bibliography

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- Gardner, H. (1993). *Creating minds*. NY: Basic.
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- Kerchner, J. L. & Abril, C. R. (2009). *Music experiences in our lives: Things we learn and meanings we make*. NY: Rowman and Littlefield.
- Margolick, D. (2000). *strange fruit. Billie Holiday, café society, and an early cry for civil rights*. Philadelphia: Running Press.
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- Runco, M. A. ed. (1997). *The creativity research handbook*, vol. 1. NJ: Hampton Press.
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Wade, B.C. (2004). *Thinking musically*. New York, NY: Oxford university Press.

Related Web Resources:

<http://www.uwsp.edu/education/lwilson/creativ/define.htm>

<http://www.smart-kit.com/>

http://creatingminds.org/tools/tools_defining.htm

<http://www.psychologytoday.com/articles/199707/finding-flow>

http://www.mindtools.com/pages/main/newMN_CT.htm

<http://www.buffalostate.edu/orgs/cbir/>

<http://www.buffalostate.edu/orgs/cbir/CBIR-Defs.html>

<http://www.uky.edu/libraries> (eJournals, NAXO music collection)

<http://cnx.org/content/col10218/latest/>

<http://www.cartage.org.lb/en/themes/arts/music/elements/elemofmusic/main.htm>

<http://www.sciencefriday.com/pages/2006/Apr/music/>

<http://www.menc.org/resources/view/music-education-advocacy-central>

<http://worldmusic.nationalgeographic.com/>

[http://worldmusic.about.com/od/worldmusic101/World Music For Beginners.htm](http://worldmusic.about.com/od/worldmusic101/World_Music_For_Beginners.htm)

<http://www.musictherapy.org/>

<http://www.musictherapyresearchblog.com/>

<http://www.nyfolklore.org/pubs/voic31-1-2/socjust1.html>

<http://www.physicsclassroom.com/class/sound/>

<http://www.mediacollege.com/audio/01/sound-waves.html>

<http://cylinders.library.ucsb.edu/search.php?queryType=@attr%201=1020&num=1&start=1&query=cylinder4470>

Related Journals:

Journal of Creative Behavior

Creativity Research Journal

Music Educators Journal

Music and Politics

<http://www.music.ucsb.edu/projects/musicandpolitics/about.html>

MUS 200 Music for Living Sample Module

Module 3 Functions of Music in Our Lives

This information will be placed on Blackboard for delivery, thus the formatting will be different than what is presented here.

Tasks to Complete for Module 3

1. Readings:
 - “Functions of Music in Our Lives” handout
 - Crozier, W. R. (1997). Music and social influence. In Hargreave, D. J. & North, A. C. ed. *The Social Psychology of Music*, Chapter 3. NY: Oxford University
 - Hodges, D. A. (2000). Implications of music and brain research. *Music Educator's Journal*, 87(2), 17-22
2. Complete Module 3 quiz.
3. Listen to the nine pieces of music on the Module 3 listening list (see below).
4. Complete Module 3 listening worksheet.
5. Complete Module 3 assignment.
6. Complete Module 3 discussion board.
7. Enter Mind Journal for Module 3

MUS 200
Functions of Music in Our Lives
Handout for Module 3

Why do we listen to music?

This question is up for debate. Many scholars have written about people's listening habits and musical consumer habits.

One way to investigate the reasons that people listen to music is to understand the **aesthetic experience**. Listening to music is an aesthetic experience. The word *aesthetic* is frequently used, but its precise meaning is a bit difficult to ascertain.

- Some scholars contrast the “aesthetic mode of thinking” with the “rational/objective mode of thinking.”
- Others describe aesthetics as the “gray matter” in a black and white world.

A better way of understanding the implication of the aesthetic experience is to list the characteristics of the aesthetic experience.

Characteristics of the aesthetic experience:

1. *An aesthetic experience has no practical or utilitarian purpose.* People listen to music for satisfaction and enjoyment, not for any practical reason. For many people, music is an “escape” from the practical world.
2. *An aesthetic experience involves feelings.* Listening to music causes personal reactions. People's experiences are unique to their own personal situations. Even the most stoic individuals feel changing emotions when they listen to certain music (though they will hide it!). Music is known for its emotive power.
3. *An aesthetic experience involves the intellect.* The mind remains active throughout the listening process. Even when listening to emotionally powerful music, there is always a mental awareness of the aesthetic object (in this case, sound).
4. *An aesthetic experience involves a focus of attention.* Quality aesthetic experiences require a focus of attention. This is difficult for some. For example, when looking at a painting in a gallery, an individual should focus his/her attention solely on the painting. If s/he casually glances at the painting as s/he passes it, then there will be no aesthetic experience. Listening to music requires the same focus of attention.
5. *An aesthetic experience must be experienced.* There are no “second-hand” aesthetic experiences. Someone can attempt to describe a meaningful aesthetic experience to you, but his/her words will not fully communicate the experience.
6. *The result of an aesthetic experience is a richer and more meaningful life.* These experiences bring joy, satisfaction, and relief. Consider “aesthetic” and its related antonym “anesthetic.” Anesthetic refers to nothingness (no feeling, no emotion, no humanness!).¹
7. *The aesthetic experience is based on an individual's past experience.* Music often reminds us of places and experiences in our past. Sometimes these memories are pleasant; other times, these memories are painful. The reliance on the past is one of the main causes of individual personal reactions.

Functions of Music in Our lives
Module 3
 Handout p. 2

Music has various functions in our lives. Some of these functions include the following:

Functions of Music within a Societyⁱⁱ	
<p>1. WAYS of KNOWING</p> <ul style="list-style-type: none"> • Communication • Symbolic representation • Body of knowledge • Kinesthetic experience <p>2. GROUP IDENTITY</p> <ul style="list-style-type: none"> • Establishment and maintenance of group membership • Integration of society • Validation of social institutions and religious rituals • Enforcement of conformity to social norms • Contribution to continuity and stability of culture • Coordination of group responses • Marker of ethnicity • Collective possession • Promoting nationalism <p>3. EXPRESSIONS of the DIVINE</p> <ul style="list-style-type: none"> • Enhancement of religion • Inducement of trances or altered states • Therapy or healing • Catharsis or release • Moral or symbolic force <p>4. ENTERTAINMENT</p> <ul style="list-style-type: none"> • Radio music • Film music • Dancing <p>5. CEREMONY</p> <ul style="list-style-type: none"> • Weddings • Funerals • Graduations • Bar Mitzvahs • Coronations 	<p>6. SELF-EXPRESSION</p> <ul style="list-style-type: none"> • Expression of emotions • Personal experience • Aesthetic experience • Songs of love • Songs of loss <p>7. POLITICS and POWER RELATIONS</p> <ul style="list-style-type: none"> • Symbol of political differences • Incitement, perpetuation of political differences • Control of conflict • Indoctrination • Subversion • Development of nationalism among powerless • Promotion of consumption <p>8. EDUCATION</p> <ul style="list-style-type: none"> • Enculturation • Body training • Means to understand history and culture • Mnemonic aid • Aesthetic experience • Play • Practice for adult life <p>9. OTHER FUNCTIONS</p> <ul style="list-style-type: none"> • Signal or mark an event • Link with the past and future • Symbolic indicator of change • Environmental adaptation • Commodity • Consumer propaganda

¹ Abeles, H. F., Hoffer, C. R., Klotman, R. H. (1994). *Foundations of music education* (2nd ed.). New York: Schirmer, pp. 65-92.

¹ Barrett, J. R., McCoy, C. W., Veblen, K. K. (1997). *Sound ways of knowing: Music in the interdisciplinary curriculum*. Schirmer, p. 247 (edited)

Tasks to Complete for Module 3

8. Readings:

- “Functions of Music in Our Lives” handout
- Crozier, W. R. (1997). Music and social influence. In Hargreave, D. J. & North, A. C. ed. *The Social Psychology of Music*, Chapter 3. NY: Oxford University
- Hodges, D. A. (2000). Implications of music and brain research. *Music Educator's Journal*, 87(2), 17-22

9. Complete Module 3 quiz.

10. Listen to the nine pieces of music on the Module 3 listening list (see below).

11. Complete Module 3 listening worksheet.

12. Complete Module 3 assignment.

13. Complete Module 3 discussion board.

14. Enter Mind Journal for Module 3

Module 3 Listening List

Listen to the following selections on NAXOS. The NAXOS catalogue numbers and track numbers are provided below the title.

1. *Taps*, Daniel Butterfield

NAXOS: 75442255742 (Track 11)

Taps is a piece of music, normally performed by a bugle or trumpet, which is used as a “lights out” signal for the U.S. military. It is played during several ceremonies, especially funerals and flag ceremonies. It is sometimes called “Fading Light” or “Day is Gone.”

2. *Ave Maria*, Josquin des Prez

NAXOS: 8.553428 (Track 01)

Josquin des Prez gained the reputation for being one of the greatest composers of the Renaissance period (late 1400s and early 1500s). He wrote music that is both sacred (for the church) and secular (for worldly things; not the church). He wrote several pieces of music with this title, though this *Ave Maria* is certainly his most famous.

3. “Arrival at Naboo” from *Star Wars: Episode 1*, John Williams

NAXOS: 3020660862 (Track 01)

John Williams is one of the most famous film composers. He has written music for many award-winning films, including *Jaws*, *Superman*, *Indiana Jones*, *Star Wars*, *E. T. the Extra-Terrestrial*, *Hook*, *Jurassic Park*, *Schindler’s List*, *Home Alone*, and *Harry Potter* films. He has won five Academy Awards, four Golden Globe Awards, and twenty-one Grammy Awards.

4. *Lohengrin*, Act III: Treulich gefuhrt, ziehet dahnin (“Wedding March”), Richard Wagner

NAXOS: CCLCDG1030 (Track 01)

This famous excerpt is taken from Richard Wagner’s opera *Lohengrin*. It is a popular processional used at the beginning of many wedding ceremonies. It is rarely or never used in Jewish weddings because Wagner is well documented as an anti-Semitic.

5. Guadeloupe, *La Marseillaise* (“The March of Marseille”)

NAXOS: 8.225322 (Track 01)

This piece is the national anthem of France. It was written in 1792, and it became a rallying call to the French Revolution.

6. *12 Variations in C Major* on “Ah vous dirai-je, maman”, K. 265, Wolfgang Amadeus Mozart

NAXOS: NI5867 (Track 07)

Wolfgang Amadeus Mozart wrote this famous piano piece in 1781, when he was 25 years old. It is a theme, followed by twelve variations. The theme is a well-known children’s song that is still sung today!

7. *Piano Sonata No. 2*, movement III. Marche funebre: Lento, Frederic Chopin

NAXOS: 8.550363 (Track 07)

This movement is part of a four-movement piano sonata, written by Frederic Chopin in 1839. Chopin’s piano music, written at the height of the Romantic period (around 1820 to 1900), is highly passionate and emotional. This movement is a dark funeral march. It was performed at the funeral of President John F. Kennedy.

8. *West Side Story* – Act II. “Somewhere”, Leonard Bernstein

NAXOS: 8.559126 (Track 18)

West Side Story is an operetta/musical written by Leonard Bernstein (music) and Stephen Sondheim (lyrics). The plot of this work is based on Shakespeare’s *Romeo and Juliet*. The song “Somewhere” is a love song between Tony and Maria that occurs in Act II.

9. *The Stars and Stripes Forever*, John Philip Sousa

NAXOS: 8.572651-52 (Track 17)

This is one of John Philip Sousa’s most famous marches. It was written on Christmas day in 1896. Congress has declared it the national march of the United States.

	Musical Selection	NAXOS Catalogue No.	Track No.
1	Butterfield, <i>Taps</i>	75442255742	11
2	Josquin, <i>Ave Maria</i>	8.553428	1
3	Williams, <i>Star Wars</i> , Episode 1 – Main Title – “Arrival at Naboo”	3020660862	1
4	Wagner, <i>Lohengrin</i> , Act III: Treulich gefuhrt, ziehet dahin (Wedding March)	CCLCDG1030	1
5	Guadeloupe [<i>La Marseillaise</i> (“The March of Marseille”)]	8.225322	1
6	Mozart, <i>12 Variations in C Major</i> on “Ah vous dirai-je, maman”, K. 265	NI5867	7
7	Chopin, <i>Piano Sonata No. 2</i> , movement III. Marche funebre: Lento	8.550363	7
8	Bernstein, <i>West Side Story</i> – Act II. “Somewhere”	8.559126	18
9	Sousa, <i>The Stars and Stripes Forever</i>	8.572651-52	17

II. LISTENING CHART. After listening to the nine selections above, complete the chart below. Use the “Functions of Music in Our Lives” handout to help find answers. A sample has been completed for your reference. Keep in mind that a single piece of music can have various functions, so there is more than one correct answer. For the sample answer, I have provided three possible answer choices. For numbers 1-8, choose only ONE possible function of the piece, and *do not choose a function more than once!* Support your decision with details in the next column.

Your Name:

Title	Function (Choose ONE)	Justify your selection (2-3 sentences).	What basic element of music is the most obvious in this piece of music? Provide details.
Sample. <i>Taps</i>	Ceremony Self-expression Education	<p><i>Taps</i> is music for a ceremony. It is usually played at funerals. It is often played at the funerals of U.S. soldiers.</p> <p>The function of <i>Taps</i> is for self-expression. It is a very mournful piece of music that I have heard on TV. It is sad to me because it makes me think of my grandfather's funeral a few years ago.</p> <p>I have heard <i>Taps</i> in a U.S History course that I took in high school. My teacher used this song to teach us a Civil War history lesson.</p>	<p>Melody is prominent in this piece because there is no accompaniment. This makes the melody sound sad and "alone."</p>
1. <i>Ave Maria</i>			
2. <i>Star Wars – Arrival at Naboo</i>			
3. <i>Lohengrin – Wedding March</i>			
4. <i>La Marseillaise</i>			
5. <i>12 Variations</i>			
6. <i>Piano Sonata – Marche funebre</i>			
7. <i>West Side Story-- "Somewhere"</i>			
8. <i>Stars & Stripes Forever</i>			

Module 3 Assignments

1. Continue the listening chart but use three favorite pieces of music of yours.

Title	Function (Choose ONE)	Justify your selection (2-3 sentences).	What basic element of music is the most obvious in this piece of music? Provide details.
1.			
2.			
3.			

2. If you suddenly receive some magical gift so that you can become a virtuoso performer on one musical instrument for the duration of three months only. Which musical instrument would you want to play? Where? How often? With whom? For what social function or purpose? Why? How would you expect such experience affect your life?

Discussion Board

Post your response for item 2 above on the Module 3 Discussion Board. Read entries from your classmates and write comments on at least five of them.

Mind Journal (200-500 words)

The focus for this module for your journal is “Divergent Thinking” skills. Your writing should reflect on what you did yesterday, starting from getting up in the morning to going to bed at night. What things do you always do the same way— e.g. brushing your teeth, listening to radio, coming to class, preparing lunch, etc. Choose one thing you do not usually enjoy doing, then decide how many different ways you could have done it. Try some of these new ways. How do you feel afterwards?

General Education Course Approval Cover Sheet

Date of Submission 02/24/2011

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

- | | | | |
|----------------------------------|-------------------------------------|--|--------------------------|
| Inquiry - Arts & Creativity | <input checked="" type="checkbox"/> | Composition & Communications - II | <input type="checkbox"/> |
| Inquiry - Humanities | <input type="checkbox"/> | Quantitative Foundations | <input type="checkbox"/> |
| Inquiry - Nat/Math/Phys Sci | <input type="checkbox"/> | Statistical Inferential Reasoning | <input type="checkbox"/> |
| Inquiry - Social Sciences | <input type="checkbox"/> | U.S. Citizenship, Community, Diversity | <input type="checkbox"/> |
| Composition & Communications - I | <input type="checkbox"/> | Global Dynamics | <input type="checkbox"/> |

2. Provide Course and Department Information.

Department: School of Music, College of Fine Arts

Course Prefix and Number: MUS 200 Credit hours: 3

Course Title: Music and Living

Expected # of Students per Calendar Yr: 400 (4+4+2 sections for F/S/SS terms @40 per)

Course Required for Majors in your Program (check one)? Yes No

Prerequisite(s) for Course? Sophomore standing

This request is for (check one) A New Course An Existing Course

Departmental Contact Information

Name: Cecilia Wang Email: cecilia.wang@uky.edu

Office Address: 105 Fine Arts Building, 0022 Phone: 7-8203

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

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15th, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair:  Date: 4/18/11

Dean:  Date: 4/19/11

All proposals are to be submitted from the College Dean's Office
Submission is by way of the General Education website <http://www.uky.edu/gened>

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

Reviewer Recommendation	
Accept <input checked="" type="checkbox"/>	Revisions Needed <input type="checkbox"/>

Course: MUS 200 Music for Living

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:
Course Project

(See Course-Intended Learning Outcome and Activities Matrix.)

(See attached Sample Module for examples of work required.)

Brief Description:

This is a collaborative project where groups of students decide on a topic related to issues of music, society, and man, write a proposal, do research, present an original multimedia product to share with classmates. Each student will go through Brainstorming sessions with others in the group to generate new ideas, discuss the pros and cons, feasibility, resources, etc. to refine and revise ideas repeatedly at several stages. They will present this product for peer review and critique, revise the product, and present the improved version.

(See Assignment Page and Sample Module)

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:

Readings, Listening worksheets are required for each module. Divergent thinking, imagination and other critical thinking skills are built in the worksheets.

Brief Description:

Reading of articles and listening selection on the module topic are required. The first unit provides background on concepts of creativity with sources of references, and students are to apply those concepts throughout the course, reviewing and pursuing reading materials as needed or as motivated. Additional readings are assigned for each module. The module quiz ascertains that students understand their readings. Assignments require students to transfer and apply new knowledge into different environments and situations.

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:

Topic-specific assignments require open-ended answers, imagination, and individual creative thinking. Ongoing Mind Journal.

Brief Description:

Assignments require students to relate explore and transfer knowledge in new situations meaningful to them. The Mind Journal records students reflection of his own creative behaviors and those around him. The thinking is generative and students are expected to provide unique answers, led by their own curiosity and areas of interests.

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:

Discussion Board entries, Project sharing and critiques, sharing of student-created music-related works

Brief Description:

Students are to share their thought, ideas, and interact with their peer regularly via the Discussion Board. Informal peer review goes on continually throughout the semester as they exchange viewpoints regarding comments on musical pieces and creative solutions provided by given example as well as class mates.

The project requires four stages whereby a group work collaboratively assessing ideas contributed by individuals and brainstorm at each stage finding and weighing each alternative to come to consensus, starting with many ideas, then concluding with a product. The product will be reviewed by other groups of students using student-devised rubrics. Student critiques will be evaluated by the instructor at each step. The final presentation will be a live event showing a revised and improved product. Peer and self assessment will take place.

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:

Project topic proposal, refinement, presentation, revision, revision, final presentation, and reflection of project product using the process provided by the CPS model

Brief Description:

The group project consists of 4 Tasks leading to the presentation of a creative product resulting from a collaborative project. The project topic must be pre-approved by the instructor. The Creative Problem Solving Model is used for this process. [Isaksen, S. G. & Treffinger, D. J. (1985). Creative problem solving: The basic course. Buffalo, NY: Bearly.]

1. Mess Finding—Identify and acknowledge the situation that demands attention
2. Data Finding—Take stock of facts, feelings, opinions, and missing information
3. Problem Finding—Formulate a problem and look at it from different perspectives
4. Idea Finding—Brainstorm for alternatives and ideas to deal with the problem
5. Solution Finding—Evaluate the ideas systematically, generate a variety of criteria for solutions, evaluate each possible solution for strengths and weaknesses
6. Acceptance Finding—Decide on the solution and determine what obstacles to eliminate to get rid of the original mess

Task 1: Individual student proposes topics (CPS: Step 1: Mess Finding)

Task 2: Group reports on selected topic, reference resources, project product and process, duties of individual members, and suggested rubrics for evaluating own project (CPS: Steps 2-4)

Task 3: Group posts Product Preview; students evaluates the product (CPS: Steps 5-6)

Task 4: Group revises product based on peer reviews; Group presents the final revised product; students share assessment; student writes reflection of own group project for peer review.

Describe how students demonstrate the use of information literacy resources:

Students complete quizzes related to readings, complete assigned activities to show application of knowledge, do research for various assignments and share critiques on the Discussion Board. The final project requires students to do extensive research from the library and various multi-media resources. Their product will utilize multi-media expertise as well. The completion of this online course requires students to use technology in various formats of music, and video. Much information will be given by Internet links provided by the instructors, the UK Library, and via Blackboard. (See attached Sample Module.)

Reviewer's Comments:

XXXXXX

Distance Learning Form

This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

Introduction/Definition: For the purposes of the Commission on Colleges Southern Association of Colleges and Schools accreditation review, *distance learning* is defined as a formal educational process in which the majority of the instruction (interaction between students and instructors and among students) in a course occurs when students and instructors are not in the same place. Instruction may be synchronous or asynchronous. A distance learning (DL) course may employ correspondence study, or audio, video, or computer technologies.

A number of specific requirements are listed for DL courses. **The *department proposing the change in delivery method* is responsible for ensuring that the requirements below are satisfied at the individual course level.** It is the responsibility of the instructor to have read and understood the university-level assurances regarding an equivalent experience for students utilizing DL (available at <http://www.uky.edu/USC/New/forms.htm>).

Course Number and Prefix: MUS 200	Date: 04/02/11
Instructor Name: Cecilia Wang, supervising TA's	Instructor Email: cecilia.wang@uky.edu
Check the method below that best reflects how the majority of course of the course content will be delivered.	
Internet/Web-based <input checked="" type="checkbox"/>	Interactive Video <input type="checkbox"/>
Hybrid <input type="checkbox"/>	

Curriculum and Instruction	
1.	<p>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?</p> <p>Each module must be completed within the specified 2-week period and includes teacher and student-guided discussion board interaction, blogging/journaling, assignment feedback, and email correspondence.</p>
2.	<p>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.</p> <p>The coverage of topics is comprehensive, and there are extensive assignments. Students will be required to communicate formal knowledge and creative ideas on a regular basis.</p>
3.	<p>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.</p> <p>Students are guided by the Netiquette requirements and student handbook listed in the syllabus that include respectful communication for various interactions on Blackboard. User id's are required to access Blackboard, library resources, and Naxos Music library</p>
4.	<p>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?</p> <p>No</p> <p>If yes, which percentage, and which program(s)?</p> <p><small>*As a general rule, if approval of a course for DL delivery results in 50% or more of a program being delivered through DL, the effective date of the course's DL delivery will be six months from the date of approval.</small></p>
5.	<p>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?</p>

Abbreviations: TASC = Teaching and Academic Support Center DL = distance learning DLP = Distance Learning Programs

Distance Learning Form

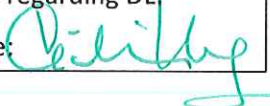
This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

	All required materials and services are accessible through the university's online resources including Blackboard, library course reserves, and Naxos Music library.
Library and Learning Resources	
6.	How do course requirements ensure that students make appropriate use of learning resources? All quizzes and assignments relate directly to the required reading and listening materials for each module
7.	Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program. Students are required to have access to a personal computer at UK or at home. Personal user id's are required to access UK Library electronic resource materials online. No other equipment or facilities are required.
Student Services	
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 Teaching and Academic Support Center (http://www.uky.edu/TASC/index.php) and the Information Technology Customer Service Center (http://www.uky.edu/UKIT/)? The syllabus lists the aforementioned entities available for technical support as well as the UK Helpdesk
9.	Will the course be delivered via services available through the Teaching and Academic Support Center? Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> If no, explain how students 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, below? <input checked="" type="checkbox"/> Yes Instructor's <i>virtual</i> office hours, if any. The technological requirements for the course. Contact information for TASC (http://www.uky.edu/TASC/ ; 859-257-8272) and Information Technology Customer Service Center (http://www.uky.edu/UKIT/ ; 859-257-1300). Procedure for resolving technical complaints. Preferred method for reaching instructor, e.g. email, phone, text message. Maximum timeframe for responding to student communications. Language pertaining academic accommodations: <ul style="list-style-type: none"> o "If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center. The Center will require current disability documentation. When accommodations are approved, the Center will provide me with a Letter of Accommodation which details the recommended accommodations. Contact the Disability Resource Center, Jake Karnes, Director at 859-257-2754 or jkarnes@email.uky.edu." Information on Distance Learning Library Services (http://www.uky.edu/Libraries/DLLS) <ul style="list-style-type: none"> o Carla Cantagallo, DL Librarian o Local phone number: 859 257-0500, ext. 2171; long-distance phone number: (800) 828-0439 (option #6) o Email: dllservice@email.uky.edu o DL Interlibrary Loan Service: http://www.uky.edu/Libraries/libpage.php?lweb_id=253&llib_id=16

Abbreviations: TASC = Teaching and Academic Support Center DL = distance learning DLP = Distance Learning Programs

Distance Learning Form

This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

11.	I, the instructor of record, have read and understood all of the university-level statements regarding DL Instructor Name: Cecilia Wang Instructor Signature: 
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