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| For Academic Affairs and Research Use Only | |
| CIP Code: |  |
| Degree Code: |  |

**New Course Proposal Form**

**[X] Undergraduate Curriculum Council**

**[ ] Graduate Council**

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| **[X] New Course or [ ]Experimental Course (1-time offering) (Check one box)** |

Signed paper copies of proposals submitted for consideration are no longer required. Please type approver name and enter date of approval.

Email completed proposals to [curriculum@astate.edu](mailto:curriculum@astate.edu) for inclusion in curriculum committee agenda.

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| Sarah Labovitz. 10/4/2019 **Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **COPE Chair (if applicable)** |
| Lauren Clark. 10/7/2019 **Department Chair:** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Head of Unit (If applicable)** |
| Warren Johnson 10/24/2019 **College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Undergraduate Curriculum Council Chair** |
| Gina Hogue 10/24/2019 **College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Graduate Curriculum Committee Chair** |
| |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |   **General Education Committee Chair (If applicable)** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Vice Chancellor for Academic Affairs** |

1. Contact Person (Name, Email Address, Phone Number)

Ken Carroll, Dept. of Music, [kdcarroll@astate.edu](mailto:kdcarroll@astate.edu), 870-972-3763

2. Proposed Starting Term and Bulletin Year

Spring 2021, Bulletin Year 2020-2021

3. Proposed Course Prefix and Number (Confirm that number chosen has not been used before. For variable credit courses, indicate variable range. *Proposed number for experimental course is 9*. )

MUS 1701

4. Course Title – if title is more than 30 characters (including spaces), provide short title to be used on transcripts. Title cannot have any symbols (e.g. slash, colon, semi-colon, apostrophe, dash, and parenthesis). Please indicate if this course will have variable titles (e.g. independent study, thesis, special topics).

Improvisation I

5. Brief course description (40 words or fewer) as it should appear in the bulletin.

Beginning techniques of improvisation utilizing theory and performance.

6. Prerequisites and major restrictions. (Indicate all prerequisites. If this course is restricted to a specific major, which major. If a student does not have the prerequisites or does not have the appropriate major, the student will not be allowed to register).

1. NO Are there any prerequisites? No
   1. If yes, which ones?

Enter text...Why or why not?

Foundational course.

1. YES Is this course restricted to a specific major? Yes
   1. If yes, which major? Any Music Major or Jazz Certificate

7. Course frequency(e.g. Fall, Spring, Summer). *Not applicable to Graduate courses.*

Spring

8. Will this course be lecture only, lab only, lecture and lab, activity, dissertation, experiential learning, independent study, internship, performance, practicum, recitation, seminar, special problems, special topics, studio, student exchange, occupational learning credit, or course for fee purpose only (e.g. an exam)? Please choose one.

Experiential Learning

9. What is the grade type (i.e. standard letter, credit/no credit, pass/fail, no grade, developmental, or other [please elaborate])

Standard Letter

10. NO Is this course dual listed (undergraduate/graduate)?

11. NO Is this course cross listed?

*(If it is, all course entries must be identical including course descriptions. Submit appropriate documentation for requested changes. It is important to check the course description of an existing course when adding a new cross listed course.)*

**11.1** – If yes, please list the prefix and course number of cross listed course.

Enter text...

**11.2** – **Yes / No** Are these courses offered for equivalent credit?

Please explain. Enter text...

12. YES Is this course in support of a new program?

a. If yes, what program?

Bachelor of Arts in Music, emphasis in Jazz Studies; Certificate in Jazz Studies

13. YES Does this course replace a course being deleted?

a. If yes, what course?

MUS 4433

14. NO Will this course be equivalent to a deleted course?

a. If yes, which course?

Enter text...

15. YES Has it been confirmed that this course number is available for use?

*If no: Contact Registrar’s Office for assistance.*

16. NO Does this course affect another program?

If yes, provide confirmation of acceptance/approval of changes from the Dean, Department Head, and/or Program Director whose area this affects.

Enter text...

**Course Details**

17. Outline (The course outline should be topical by weeks and should be sufficient in detail to allow for judgment of the content of the course.)

Texts: “Elements of the Jazz Language for the Developing Improvisor” Jerry Coker

(Fl: CPP/Belwin, Inc. 1991)

“Jazz: Theory and Practice” Richard Lawn/Jeffrey Hellmer ISBN 0-534-19596-2

Week 1 Organization: discussion of syllabus. Course Overview

Change Running – major scales/digital patterns

Week 2 Change Running continued (minor scales/patterns)

Week 3 Change Running continued (symmetrical scales/patterns

Week 4 Digital/Linear Improvisation

Week 5 7-3 Resolution

Week 6 Principles of Melodic Construction and Development

Week 7 Written and Playing Exam One, 3-b9

Week 8 Diatonic and Chromatic Harmony

Week 9 Bebop Scale – Coker pp. 33-39

Week 10 The Blues: Evolution from simple to complex form

Week 11 Blues transposition and substitution

Week 12 Blues Workout continued – application of all new material

Week 13 Written and Playing Exam Two, Sequence and Pitch Matching

Week 14 Introduction to Rhythm Changes

Week 15 Continuation on Rhythm Changes

Final Exam and Jury Prep

Assessment Solo Performance at Jazz Jury

18. Special features (e.g. labs, exhibits, site visitations, etc.)

Classroom lecture/performance lab with computer accompaniment; final solo jury performed live in Minx Rehearsal Hall.

19. Department staffing and classroom/lab resources

Jazz Faculty, classroom with computer and audio playback, computer lab, Band-In-A-Box/IREALPRO software

1. Will this require additional faculty, supplies, etc.?

No (This course is currently taught as individual lessons.)

20. NO Does this course require course fees?

*If yes: please attach the New Program Tuition and Fees form, which is available from the UCC website.*

**Course Justification**

21. Justification for course being included in program. Must include:

a. Academic rationale and goals for the course (skills or level of knowledge students can be expected to attain)

Student Learning Outcomes: Upon successful completion of this course, students will be able to: 1. Demonstrate fundamental skills in jazz articulation and phrasing through analysis, transcription, and performance. 2. Demonstrate a fundamental understanding of the theoretical aspects of improvisation: i.e. chord symbols, corresponding scales and patterns   
 3. Demonstrate skills necessary to create melodic lines over simple chord progressions.   
 4. Establish specialized practice habits and skills for ear-training supporting the needs of the jazz performer/educator through class exercises and transcription.

b. How does the course fit with the mission established by the department for the curriculum? If course is mandated by an accrediting or certifying agency, include the directive.

The Music Department Mission Statement is: Our mission is to prepare dynamic music educators, performers, and composers for leadership roles in our profession. We are committed to educating students as well as enhancing and enriching our community through music. Improvisation is a necessary skill for the creative musician. In order to obtain leadership roles in the music profession, individuals must have established improvisation skills. In addition, the ability to improvise at an advanced level has direct vocational applications for both music educators and performers. National Association of Schools of Music lists the following Competencies Summary for the music degrees: 3. Composition/Improvisation. Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in nontraditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field. This directive clearly requires the music student to acquire instruction in improvisation and composition/arranging-based activities

c. Student population served.

The primary demographic will be the BA in Music-Jazz major and those seeking the Certificate in Jazz, but the course will be available to all Music students.

d. Rationale for the level of the course (lower, upper, or graduate).

This is an introductory course which justifies it being offered at the 1000 level.

**Corrected and approved by the Office of Assessment 21 October 2019.**

**Assessment**

**Relationship with Current Program-Level Assessment Process**

22. What is/are the intended program-level learning outcome/s for students enrolled in this course? Where will this course fit into an already existing program assessment process?

PL Outcome #1 – Students will be able to read and realize musical notation

PL Outcome #2 – Students will hear, identify and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, and texture

PL Outcome #3 – Recognize a wide selection of musical literature, the principal eras, genres, and cultural sources.

This course will reinforce the above program level outcomes within the Bachelor of Arts degree. Existing coursework is used to assess the above PLOs but this new course will provide additional assessment measures, specific to the area of jazz.

23. Considering the indicated program-level learning outcome/s (from question #23), please fill out the following table to show how and where this course fits into the program’s continuous improvement assessment process.

*For further assistance, please see the ‘Expanded Instructions’ document available on the UCC - Forms website for guidance, or contact the Office of Assessment at 870-972-2989.*

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| **Program-Level Outcome 1 (from question #23)** | PL Outcome #1 – Students will be able to read and realize musical notation |
| Assessment Measure | The direct assessment of this outcome will be in the Applied Music juries. All students complete this final performance exam taken at the end of each semester of applied study. The jury panels will use a rubric approved by the Department of Music. The results will be analyzed by the members of each area (Brass/Percussion, Keyboard, Voice, Strings).  Indirect assessment will be the participation of students in major ensembles, their standing within the section, and in the level of ensembles in which they perform. Application of Outcome 1 is evident in the repertoire lists of pieces performed by university ensembles. |
| Assessment  Timetable | Each time the course is offered |
| Who is responsible for assessing and reporting on the results? | Faculty will comprise the jury to assess the live performance and the portfolio. Results will be reported to the Director of Jazz Studies |

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| **Program-Level Outcome 2 (from question #23)** | PL Outcome #2 – Students will hear, identify and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, and texture |
| Assessment Measure | The direct assessment of this outcome will be in the Applied Music juries. All students complete this final performance exam taken at the end of each semester of applied study. The jury panels will use a rubric approved by the Department of Music. The results will be analyzed by the members of each area (Brass/Percussion, Keyboard, Voice, Strings). |
| Assessment  Timetable | Each time the course is offered |
| Who is responsible for assessing and reporting on the results? | Faculty will comprise the jury to assess the live performance and the portfolio. Results will be reported to the Director of Jazz Studies |

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| **Program-Level Outcome 3 (from question #23)** | PL Outcome #3 – Recognize a wide selection of musical literature, the principal eras, genres, and cultural sources |
| Assessment Measure | The recognition of musical literature through identification of characteristics will be measured with an evaluation of student success in the music history sequence. |
| Assessment  Timetable | Each time the course is offered |
| Who is responsible for assessing and reporting on the results? | Instructor will grade assignments and exams. Results will be reported to the Director of Jazz Studies |

**Course-Level Outcomes**

24. What are the course-level outcomes for students enrolled in this course and the associated assessment measures?

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| **Outcome 1** | 1. Demonstrate fundamental skills in jazz articulation and phrasing through analysis, transcription, and performance |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed above  Daily performance assignments  Assignment Revision and Analysis  Listening and guided practice exercises |
| Assessment Measure | The final live performance jury will provide direct evidence of student learning. Faculty will assess the jury performance utilizing a rubric establishing a grade for the jury, reported to the Director of Jazz Studies. |

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| **Outcome 2** | 2. Demonstrate an fundamental understanding of the theoretical aspects of improvisation: i.e. chord symbols, corresponding scales and patterns |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed above  Daily performance assignments  Assignment Revision and Analysis  Listening and guided practice exercises |
| Assessment Measure | The final live performance jury will provide direct evidence of student learning. Faculty will assess the jury performance utilizing a rubric establishing a grade for the jury, reported to the Director of Jazz Studies. |

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| **Outcome 3** | 3. Demonstrate skills necessary to create melodic lines over simple chord progressions. |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed above  Daily performance assignments  Assignment Revision and Analysis  Listening and guided practice exercises |
| Assessment Measure | The final live performance jury will provide direct evidence of student learning. Faculty will assess the jury performance utilizing a rubric establishing a grade for the jury, reported to the Director of Jazz Studies. |
| **Outcome 4** | 4. Establish specialized practice habits and skills for ear-training supporting the needs of the jazz performer/educator through class exercises and transcription |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed above  Daily performance assignments  Assignment Revision and Analysis  Listening and guided practice exercises |
| Assessment Measure | The final live performance jury will provide direct evidence of student learning. Faculty will assess the jury performance utilizing a rubric establishing a grade for the jury, reported to the Director of Jazz Studies. |

**Bulletin Changes**

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| **Instructions** |
| **Please visit** [**http://www.astate.edu/a/registrar/students/bulletins/index.dot**](http://www.astate.edu/a/registrar/students/bulletins/index.dot) **and select the most recent version of the bulletin. Copy and paste all bulletin pages this proposal affects below. Follow the following guidelines for indicating necessary changes.**  **\*Please note: Courses are often listed in multiple sections of the bulletin. To ensure that all affected sections have been located, please search the bulletin (ctrl+F) for the appropriate courses before submission of this form.**  - Deleted courses/credit hours should be marked with a red strike-through (~~red strikethrough~~)  - New credit hours and text changes should be listed in blue using enlarged font (blue using enlarged font).  - Any new courses should be listed in blue bold italics using enlarged font (***blue bold italics using enlarged font***)  *You can easily apply any of these changes by selecting the example text in the instructions above, double-clicking the ‘format painter’ icon 🡪 , and selecting the text you would like to apply the change to.*  *Please visit* [*https://youtu.be/yjdL2n4lZm4*](https://youtu.be/yjdL2n4lZm4) *for more detailed instructions.* |

**See also proposals for BA in Music, emphasis in Jazz Studies and Certificate in Jazz Studies**

**Undergraduate Bulletin 2019-2020, p. 513**

**MUS 1621. Keyboard Skills 2** PERFORMANCE COURSES GROUP INSTRUCTION. For non pianist Music Majors. To develop piano sight reading and repertoire, and to enhance corresponding courses, Music Theory II and Aural Theory II. Prerequisites, MUS 1611 or instructor permission. Special course fees may apply. Fall, Spring, Summer.

**MUS 1701. Improvisation I**  Beginning techniques of improvisation utilizing theory and performance. Restricted to Music majors and those pursuing the Certificate in Jazz. Spring.

**MUS 1703. Introduction to Jazz Musicianship** Fundamentals of music theory and the application of music theory to improvisation in jazz and American popular music. Open to anyone who uses the grand staff to read western music notation. Demand.