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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 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** |
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| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | 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, 870-972-3763

2. Proposed Starting Term and Bulletin Year

Spring 2023, 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 4732

 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).

Jazz Styles and Analysis

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

In-depth survey and analysis of jazz styles and artists from 1917 to present.

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. YES Are there any prerequisites?
	1. If yes, which ones?

MUS 3702, Jazz Theory I

* 1. Why or why not?

Jazz Theory I provides the fundamental skills for analysis of jazz styles.

1. YES Is this course restricted to a specific major?
	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. YES Is this course dual listed (undergraduate/graduate)? as MUS 5732

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. NO Does this course replace a course being deleted?

a. If yes, what course?

Enter text...

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: “Jazz Styles” 11th edition Gridley ISBN 0-205-03683-X

 “Jazz – Essential Listening” Deveaux/Giddins ISBN 978-0-393-66739-4

Weekly Schedule:

Week One: Origins of Jazz Gridley pp. 34-57, Deveaux pp. 6-43

Week Two: Early Combo Jazz Prior 1930. Gridley pp. 58-97, Deveaux pp. 24-63

Week Three: Listening Exam 1. Swing. Gridley pp. 98-127, Deveaux pp. 86-109

Week Four: Ellington and Basie. Gridley pp. 128-161, Deveaux pp. 110-133

Week Five: Written Exam 1. Bop. Gridley pp. 162-201, Deveaux pp. 162-189

Week Six: Cool Jazz. Gridley pp. 202-227, Deveaux pp. 190-215

Week Seven: Hard Bop. Gridley pp. 228-259, Deveaux pp. 216-235

Week Eight: Miles – groups and sidemen. Gridley pp. 260-287, Deveaux pp. 236-259, 308-325

Week Nine: Written Exam 2, Listening Exam 2. John Coltrane. Gridley pp. 288-305

Week Ten: Avant-Garde/Fusion. Gridley pp. 306-337, Deveaux pp. 260-283

Week Eleven: Evans, Hancock, Corea and Jarrett. Gridley pp. 338-361, Deveaux pp. 284-307

Week Twelve: Historicism in Jazz. Deveaux pp. 326-345

Week Thirteen: Written Exam 3, Listening Exam 3.

Week Fourteen: 1980’s to present. Gridley pp. 390-427, Deveaux pp. 346-359

Week Fifteen: Further exploring the present

 Final Listening and Written Exam

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

None

19. Department staffing and classroom/lab resources

Traditional classroom with audio playback

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

No

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 the ability to listen to music analytically. 2. Identify and analyze all historical jazz types. 3. Demonstrate the structural influences on different forms of jazz including artistic contributions.

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. The awareness of various jazz styles is a necessary skill for the creative musician. In order to obtain leadership roles in the music profession, individuals must have a firm grasp of the body of knowledge related to different musical styles, especially jazz due to the large and diverse number of genres. In addition, knowledge of various musical styles 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: . 4. History and Repertory. Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization. Jazz Styles and Analysis provides cultural awareness of the vast number of styles which compose historical jazz and popular music.

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 who complete the prerequisite.

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

This course has a 3000-level prerequisite and is dual-listed. This justifies the 4000 level listing.

**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 the ability to listen to music analytically |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily assignments, three written exams and final.Listening and guided practice exercises |
| Assessment Measure  | Direct measure through written and listening exam. Indirect measure through daily performance and portfolio assignments. |
| **Outcome 2** | 2. Identify and analyze all historical jazz types. |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily assignments, three written exams and final.Listening and guided practice exercises |
| Assessment Measure  | Direct measure through written and listening exam. Indirect measure through daily performance and portfolio assignments. |
| **Outcome 3** |  3. Demonstrate the structural influences on different forms of jazz including artistic contributions. |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily assignments, three written exams and final.Listening and guided practice exercises |
| Assessment Measure  | Direct measure through written and listening exam. Indirect measure through daily performance and portfolio assignments. |

**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. 517**

**MUS 4642. Piano Pedagogy** PERFORMANCE COURSES GROUP INSTRUCTION. Methods and materials of teaching piano. Prerequisite, instructor permission. Demand.

**MUS 4732. Jazz Styles and Analysis** In-depth survey and analysis of jazz styles and artists from 1917 to present. Restricted to Music majors and those pursuing the Certificate in Jazz. Dual listed as MUS 5732. Prerequisite, MUS 3702. Spring.