Code # FA36 (2015) Rev

**New Course Proposal Form**

**Undergraduate Curriculum Council** - Print 1 copy for signatures and save 1 electronic copy.

**Graduate Council** - Print 1 copy for signatures and send 1 electronic copy to [pheath@astate.edu](mailto:pheath@astate.edu)

|  |
| --- |
| **New Course or**  **Experimental Course (1-time offering) (Check one box)**  *Please complete the following and attach a copy of the bulletin page(s) showing what changes are necessary.* |

|  |  |
| --- | --- |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date… **Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **COPE Chair (if applicable)** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date… **Department Chair:** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **General Education Committee Chair (If applicable)** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date… **College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Undergraduate Curriculum Council Chair** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date… **College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Graduate Curriculum Committee Chair** |
|  | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Vice Chancellor for Academic Affairs** |

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

**Daniel Tacke,** [**dtacke@astate.edu**](mailto:dtacke@astate.edu)**, (870) 680-8091**

2. Proposed Starting Term and Bulletin Year

**2016-2017 Bulletin, first taught spring 2017**

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 3312**

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).

**Counterpoint**

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

**MUSIC THEORY. Studies in the characteristics and functionality of musical counterpoint. Technical exercises in theoretical analysis and emulation will be paired with critical writing and creative application. Prerequisites, MUS 2521 and MUS 2523, or permission of instructor. Spring.**

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

**Earned C or better in MUS 2521 *and* MUS 2523, or permission of instructor**

* 1. Why or why not?

**The new course assumes fluency with essential content covered in the core sequence of music theory classes (for which MUS 2521 and MUS 2523 constitute the final segment), including musical notation, systems of pitch and rhythm organization, intervallic harmony, and trajectories of musical progression.**

1. Is this course restricted to a specific major?

**NO, though it is intended for music majors (and the prerequisites more or less stipulate that only music majors will take this course, barring exceptional cases)**

* 1. If yes, which major?

**Music (Specifically intended for students pursuing the degree of Bachelor of Music)**

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.

**Traditional lecture.**

9. What is the grade type (i.e. standard letter, credit/no credit, pass/fail, no grade, developmental)?

**Standard letter**

10. Is this course dual listed (undergraduate/graduate)?

**NO**

11. Is this course cross listed? (If it is, all course entries must be identical including course descriptions. It is important to check the course description of an existing course when adding a new cross listed course.)

**NO**

1. If yes, please list the prefix and course number of cross listed course.

Enter text...

1. Are these courses offered for equivalent credit?  **n/a**

Please explain. Enter text...

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

**NO** Choose an item.

a. If yes, what program?

Enter text...

13. Does this course replace a course being deleted?

**NO**

a. If yes, what course?

Enter text...

14. Will this course be equivalent to a deleted course? **n/a**

a. If yes, which course?

Enter text...

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

**YES**

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

16. Does this course affect another program?

**NO**

If yes, provide contact information 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.)

WEEK 1: Overview of contrapuntal mechanics and style

Introduction to sixteenth-century practices and Species Counterpoint

WEEK 2: Continue Species Counterpoint: First and Second Species

WEEK 3: Continue Species Counterpoint: Third, Fourth, and Fifth Species

WEEK 4: Further discussion of two-part counterpoint: techniques and forms

WEEK 5: Sixteenth-century counterpoint in more than two voices

WEEK 6: **Midterm Exam I**

The evolution of contrapuntal practices in the Early Baroque

WEEK 7: Comparative overview of sixteenth- and eighteenth-century counterpoint

Introduction to tonal contrapuntal practices

WEEK 8: Two-part imitative counterpoint

WEEK 9: Three-part imitative counterpoint

WEEK 10: Fugue: contrapuntal and formal processes

WEEK 11: Canonic compositions

WEEK 12: Continue discussion of tonal contrapuntal practices: developmental and formal possibilities

**Midterm Exam II**

WEEK 13: Contrapuntal practices in the late eighteenth through mid nineteenth centuries

WEEK 14: Contrapuntal practices from the mid nineteenth century to the present

**FINALS WEEK: Presentations of Final Projects**

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

**Significant individual research/creative projects presented to the class in lieu of a comprehensive final exam, with peer critique/discussion.**

19. Department staffing and classroom/lab resources

**One faculty instructor, one classroom for two, hour-long meetings per week**

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

**NO**

20. Does this course require course fees?

**NO**

*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)

**Counterpoint is a significant characteristic of many different types of music, and a dedicated study of counterpoint is a fundamental component of any thorough music theory curriculum. The fact that such a study is missing from the music theory courses offered at Arkansas State University undermines the quality of our curriculum and denies our students an opportunity to enrich and expand their understanding of music more broadly.**

**Traditionally, counterpoint studies address specific practices of sixteenth- and eighteenth-century practices, with technical exercises and repertoire study intended to reinforce the specific tendencies of a given style. The survey course here proposed would adopt a similar method but with the ultimate goal of engaging a more diverse vocabulary of stylistic potentialities, focusing not only on the specific technical facets of contrapuntal behavior, but also opening up a broader scope of inquiry to include characteristics of textural balance, harmonic interdependence, rhythmic consequence, and developmental activity in musics of the nineteenth, twentieth, and twenty-first centuries. These are essential expressive and structural features of many different types of music, and we are seriously compromising the preparedness and qualifications of our students by failing to teach this important material.**

**A study of counterpoint holds out numerous specific benefits for students engaged in practices of performance and composition—from a more thorough comprehension of harmonic functionality and mechanisms to an enriched understanding of ensemble performance practice—with direct application to real-life situations that students pursuing the BM degree are likely to encounter in the professional field. Furthermore, the fact that we currently do not offer studies in counterpoint is a serious setback to our students who go on to pursue graduate studies.  Graduate theory placement exams almost always entail some kind of counterpoint writing and/or analysis, and our students are entering into these situations with absolutely no knowledge of counterpoint whatsoever.**

**Beyond these specific needs, offering a course in counterpoint would increase the variety of our course offerings and provide a significant learning opportunity to students wishing to pursue the course as an elective.**

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’s Mission Statement reads as follows:**

***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 proposed course will help to prepare students for musical careers of the highest caliber by providing information and experience necessary in developing a rich and well-rounded comprehension of music through study and application of counterpoint as both an expressive and structural element in music. Counterpoint is not limited to specific historical styles, but forms a core ingredient in most Western practices of music making.**

c. Student population served.

**The course is intended primarily for music majors pursuing the degree of Bachelor of Music, but would also be available to students pursuing the degree of Bachelor of Music Education as an upper level elective, and to students pursuing the degree of Bachelor of Arts in Music as an option for the upper level theory requirement.**

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

**The proposed course would reinforce essential terms, concepts, and applications initially presented in the core sequence of Theory I-IV (offered at the 1000 and 2000 levels), and would also prepare students for the more in-depth study and application of music theory in the 4000-level Form & Analysis course, which functions as a capstone to the entire curriculum by focusing on guided independent study, academic writing and presentation, and the cultivation of critical reasoning, listening, and discussion skills.**

**Assessment**

**University Outcomes**

22. Please indicate the university-level student learning outcomes for which this new course will contribute. Check all that apply.

|  |  |  |
| --- | --- | --- |
| * 1. Global Awareness | * 1. **X** Thinking Critically | * 1. **X** Information Literacy |

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

23. 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?

**This course will offer students necessary knowledge and experience to enrich and develop their abilities to “to apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major” (quoting from the stated program-level outcomes for Bachelor of Music degree).**

**This course will continue the learning trajectories initiated in Music Theory I-IV while also preparing students for the increased opportunities and expectations of the capstone “Form and Analysis” course.**

24. 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.*

|  |  |
| --- | --- |
| **Program-Level Outcome 1 (from question #23)** | **Students will “apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major.”** |
| Assessment Measure | The primary assessment for the course consists of an individual final project, in which students will prepare either an analytical paper or an original composition, turning in a substantial document and presenting their work to the class. The course will provide students with a number of opportunities to further develop their language and aural skills and to increase their historical and cultural knowledge, not only in the specific topical areas of the course, but also as these areas pertain to and connect with broader trends of music. The project will provide direct evaluation of their ability to utilize these abilities and knowledge. |

|  |  |
| --- | --- |
| Assessment  Timetable | The final project will take place only once per semester that the course is offered, but will be preceded by a number of preparatory assignments and/or exams (one or two per week). |
| Who is responsible for assessing and reporting on the results? | The course instructor. |

*(Repeat if this new course will support additional program-level outcomes)*

**Course-Level Outcomes**

25. What are the course-level outcomes for students enrolled in this course and the assessment measures and benchmarks for student-learning success?

|  |  |
| --- | --- |
| **Outcome 1** | Gain familiarity with common contrapuntal practices in Western musical repertoire and a deeper musical appreciation of the works to be studied |
| Which learning activities are responsible for this outcome? | Listening and score study, reading and discussion of theoretical content |
| Assessment Measure and Benchmark | Assignments and exams that include listening, score study, descriptive writing, musical analysis and exercises in emulation. Grading criteria will be communicated in writing via the course syllabus. |

*(Repeat if needed for additional outcomes)*

|  |  |
| --- | --- |
| **Outcome 2** | Gain experience analyzing, crafting, and performing contrapuntal music, including the cultivation of analytical listening skills and the improvement of critical reasoning, discussion, and writing abilities |
| Which learning activities are responsible for this outcome? | Various, but primarily the final project (see program-level outcome, above). |
| Assessment Measure and Benchmark | The final project, as well as various preparatory assignments (see above). Grading criteria will be communicated in writing via the course syllabus. |

**Bulletin Changes**

|  |
| --- |
| **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.* |

**MUS 3310. Wind Ensemble** LARGEENSEMBLESCHORALANDINSTRUMENTAL. Noncredit course. Membership is open to all university students by audition on specified prepared materials and sight reading during the first week of the fall semester. The wind ensemble usually performs two scheduled concerts, with possible tours. Special course fees may apply. Large ensemble courses may be repeated for credit. Fall, Spring.

**MUS 3311. Wind Ensemble** LARGE ENSEMBLES CHORALAND INSTRUMENTAL. Member- ship is open to all university students by audition on specified prepared materials and sight reading during the first week of the fall semester. The wind ensemble usually performs two scheduled concerts, with possible tours. Special course fees may apply. Large ensemble courses may be repeated for credit. Fall, Spring.

**MUS 3312. Counterpoint MUSIC THEORY. Studies in the characteristics and functionality of musical counterpoint. Technical exercises in theoretical analysis and emulation will be paired with critical writing and creative application. Prerequisites, earned C or better in MUS 2521 and MUS 2523, or permission of instructor. Spring.**

**MUS 3320. Concert Band** LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Non credit course. Provides a musical and educational forum for musicians to study and perform wind and percussion music at concerts or other sanctioned events. Open to all university students without audition. May be repeated. Spring.

**MUS 3321. Concert Band** LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Pro- vides a musical and educational forum for musicians to study and perform wind and percussion literature at concerts or other sanctioned events. Open to all university students without audition. May be repeated for credit. Spring.

**MUS 3330. Symphonic Band** LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Non credit course. Open to all university students without audition. This group rehearses MWF from 3:30 to 4:30 p.m. during the Spring Term and performs two scheduled concerts. Special course fees may apply. Large ensemble courses may be repeated for credit. Spring.

**MUS 3331. Symphonic Band** LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Open to all university students without audition. This group rehearses MWF from 3:30 to 4:30 p.m. dur- ing the Spring Term and performs two scheduled concerts. Special course fees may apply. Large ensemble courses may be repeated for credit. Spring.

**MUS 3340. Marching Band** LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Non credit course. Membership is open to all interested university students. This group performs at all regular and post season home football games with some travel to away games. Rehearsals are held TWRF from 3:30 to 5:00 p.m. during the football season. Mandatory pre school rehearsals held the week prior to registration. Special course fees may apply. Large ensemble courses may be repeated for credit. Fall.

**MUS 3341. Marching Band** LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Mem- bership is open to all interested university students. This group performs at all regular and post season home football games with some travel to away games. Rehearsals are held TWRF from 3:30 to 5:00 p.m. during the football season. Mandatory pre school rehearsals held the week prior to registration. Special course fees may apply. Large ensemble courses may be repeated for credit. Fall.

**MUS 3350. Concert Choir** LARGE ENSEMBLES CHORALAND INSTRUMENTAL. Non credit course. Open to all university students by audition. Consists of scheduled concerts and possible tours. Special course fees may apply. Large ensemble courses may be repeated for credit. Fall, Spring.

**MUS 3351. Concert Choir** LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Open to all university students by audition. Consists of scheduled concerts and possible tours. Special course fees may apply. Large ensemble courses may be repeated for credit. Fall, Spring.

**MUS 3360. University Singers** LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Non credit course. Open to all university students by audition. Consists of scheduled concerts and possible tours. Special course fees may apply. Large ensemble courses my be repeated for credit. Fall, Spring.

**MUS 3361. University Singers** LARGE ENSEMBLES CHORALAND INSTRUMENTAL. Open to all university students by audition. Consists of scheduled concerts and possible tours. Special course fees may apply. Large ensemble courses my be repeated for credit. Fall, Spring.

**MUS 3370. Small Ensemble SMALL ENSEMBLES.** Non credit course. Vocal, woodwind, brass, handbell, guitar, and percussion performance ensembles. Periodic tours. Prerequisite: Permission of instructor. May be repeated for credit. Fall, Spring.

*The bulletin can be accessed at http://www.astate.edu/a/registrar/students/*

462