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

**New or Modified Course Proposal Form**

**[X] Undergraduate Curriculum Council**

**[ ] Graduate Council**

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

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

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| Sarah Labovitz 2/9/2020 **Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **COPE Chair (if applicable)** |
| Lauren Schack Clark. 2/9/2020 **Department Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Head of Unit (if applicable)** |
| |  |  | | --- | --- | | Mary Elizabeth Spence | 3/6/2020 | | **Office of Assessment** |  | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Undergraduate Curriculum Council Chair** |
| Warren Johnson 3/18/2020 **College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Graduate Curriculum Committee Chair** |
| Gina Hogue 3/19/2020 **College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Vice Chancellor for Academic Affairs** |
| |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |   **General Education Committee Chair (if applicable)** |  |

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

Ryan Sullivan, Dept. of Music,[rsullivan@astate.edu](mailto:rsullivan@astate.edu). 870-972-3841

1. **Proposed starting term and Bulletin year for new course or modification to take effect**

Starting Term: Fall 2020 Bulletin Year: 2020-2021

**Instructions:**

*Please complete all sections unless otherwise noted. For course modifications, sections with a “Modification requested?” prompt need not be completed if the answer is “No.”*

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|  | **Current (Course Modifications Only)** | **Proposed (New or Modified)**  *(Indicate “N/A” if no modification)* |
| **Prefix** |  | **MUS** |
| **Number\*** |  | **1640** |
| **Title** |  | **Singing Statesmen** |
| **Description\*\*** |  | LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Open to all lower-voiced university students by audition. Consists of scheduled concerts and possible tours. Special course fees may apply. Large ensemble courses may be repeated. |

***\**** (Confirm with the Registrar’s Office that number chosen has not been used before and is available for use. For variable credit courses, indicate variable range. *Proposed number for experimental course is 9*. )

\*\*Forty words or fewer as it should appear in the Bulletin.

1. **Proposed prerequisites and major restrictions** **[Modification requested? ]**

(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?
   1. If yes, which ones?

Enter text...

* 1. Why or why not?

Enter text...

1. **No** Is this course restricted to a specific major?
   1. If yes, which major? Enter text...
2. **Proposed course frequency [Modification requested?]**

(e.g. Fall, Spring, Summer; if irregularly offered, please indicate, “irregular.”) *Not applicable to Graduate courses.*

Fall, Spring

1. **Proposed course type [Modification requested?]**

Will this course be lecture only, lab only, lecture and lab, activity (e.g., physical education), dissertation/thesis, capstone, independent study, internship/practicum, seminar, special topics, or studio? Please choose one.

Activity

1. **Proposed grade type [Modification requested?]**

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

Credit/ No Credit

1. **No** Is this course dual-listed (undergraduate/graduate)?
2. **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.)*

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

Enter text...

**b.** – **Yes / No** Can the cross-listed course be used to satisfy the prerequisite or degree requirements this course satisfies?

Enter text...

1. **No** Is this course in support of a new program?

a. If yes, what program?

Enter text...

1. **No** Will this course be a one-to-one equivalent to a deleted course or previous version of this course (please check with the Registrar if unsure)? No, as no course is deleted.

a. If yes, which course?

Enter text...

**Course Details**

1. **Proposed outline** **[Modification requested? Yes/No]**

(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 One: Introductions & Syllabus

Week Two: Work on First Concert Cycle Music

Week Three: Work on First Concert Cycle Music

Week Four: Work on First Concert Cycle Music

Week Five: Work on First Concert Cycle Music

Week Six: First Concert Cycle Performance

Week Seven: Work on Second Concert Cycle Music

Week Eight: Work on Second Concert Cycle Music

Week Nine: Work on Second Concert Cycle Music

Week Ten: Work on Second Concert Cycle Music

Week Eleven: Work on Second Concert Cycle Music

Week Twelve: Work on Second Concert Cycle Music

Week Thirteen: Work on Second Concert Cycle Music

Week Fourteen: Second Concert Cycle Performance

Week Fifteen: Ensemble Used as Lab for Conducting, Composition, or Arranging Students

1. **Proposed special features** **[Modification requested? Yes/No]**

(e.g. labs, exhibits, site visitations, etc.)

Concert Performances, Possible Concert Tours

1. **Department staffing and classroom/lab resources**

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

No

1. **Yes** Does this course require course fees?

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

**Justification**

**Modification Justification (Course Modifications Only)**

1. Justification for Modification(s)

**New Course Justification (New Courses Only)**

1. Justification for course. Must include:

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

This course has previously been offered as a different section of another choir. We are making it its own course and renaming it with two primary goals in mind. 1) to use university and local references to weave school pride into the fabric of the ensemble, and 2) to make the less gender specific as our university is likely to have an increasing number of inter-sex and transgender students whose voices physiologically may not match their gender identity.   
  
 Students reinforce the skills and content knowledge gained by participating in a musical large ensemble. The main goal for this course is to work together as an ensemble to put on concerts performed at the highest possible level considering the skill and experience of those in the group and to improve the skills and content knowledge of those in the ensemble. A secondary goal is for the music education students in the ensemble to see great modeling of large ensemble instruction that they can take what they have observed to their future primary and secondary school experiences.

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

“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.”  This course enhances and enriches our non-music major’s education by giving them a creative outlet to express themselves and to gain skills to have a life long hobby. It helps us prepare dynamic music educators by giving them a large ensemble experience they can emulate in their future careers.

c. Student population served.

Both music majors and non-majors can participate in this ensemble. It is open to the entire university.

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

We will offer the opportunity to participate in choir at lower, upper, and graduate levels. Students can enroll for the course that suits where they are in their respective degree plans.

**Assessment**

**Assessment Plan Modifications (Course Modifications Only)**

1. **Yes / No** Do the proposed modifications result in a change to the assessment plan?

*If yes, please complete the Assessment section of the proposal*

**Relationship with Current Program-Level Assessment Process (Course modifications skip this section unless the answer to #18 is “Yes”)**

1. 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?

Interpret and perform music from a cross-section of musical styles in the area of concentration

This course will help support pre-existing coursework in the Bachelor of Music Education degree in the above program level outcome. Direct and indirect measures are already in place to measure this outcome but this course will add to our reported indirect outcomes and contribute to the gains in courses that have direct measures tied to them.

1. Considering the indicated program-level learning outcome/s (from question #20), 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)** | Interpret and perform music from a cross-section of musical styles in the area of concentration |
| Assessment Measure | This course will indirectly measure this PLO because the music that is played in this ensemble will be added to the large ensemble repertoire that reported to the Chair of our Department’s Assessment Committee. The PLO will be directly measured in the music education students’ performance juries. |
| Assessment  Timetable | The repertoire from this ensemble will be reported every semester the ensemble is offered. |
| Who is responsible for assessing and reporting on the results? | The large ensemble director will give his/her repertoire sheet to the Chair of the Music Department’s Assessment Committee who will report the results yearly. |

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

**Course-Level Outcomes**

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

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| **Outcome 1** | Students will perform a diverse program of music of varied styles and time periods. |
| Which learning activities are responsible for this outcome? | Activities are the concert cycle rehearsals and concerts. |
| Assessment Measure | Students will be constantly aurally and visually assessed for their individual and group performance skills during rehearsals. A performance recording will be made an assessed for the product that was created from the ensemble’s process. |

*(Repeat if needed for additional outcomes)*

**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. Please include a before (with changed areas highlighted) and after of all affected sections.**  **\*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.** |

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

**MUS 1523. Theory II** BASIC MUSIC THEORY. BASIC MUSIC THEORY. Diatonic harmony with emphasis on music practices of the 16th and 17th centuries. Prerequisite, C or better in MUS 1513. Fall.

**MUS 1611. Keyboard Skills 1** PERFORMANCE COURSES GROUP INSTRUCTION. For non pianist Music Majors. To develop piano sight reading and repertoire, and to enhance corresponding courses, Music Theory I and Aural Theory I. Non music majors admitted with instructor permission. Special course fees may apply. Fall, Spring, Summer.

**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 1640. Singing Statesmen** LARGE ENSEMBLES CHORAL AND INSTRUMENTAL. Open to all lower-voiced university students by audition. Consists of scheduled concerts and possible tours. Special course fees may apply. Large ensemble courses may be repeated. Fall, 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.

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

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