Request for Undergraduate Course Change

1. Prepare one paper copy and obtain signatures from the Department Chair/Head, Librarian, and College Dean. 2. Submit the form to your College Curriculum Committee. 3. After attaining the signature of the College Curriculum Chair, send the paper copy to Brian Morgan in Integrated Science & Technology. 4. Send an identical (sans signature: ELECTRONIC COPY and all supporting documentation in PDF format by email to morgan16@marshall.edu

College: COFA Department/Division: Music Current Alpha Designator/Number: MUS 142

Contact Person: Vicki Stroehrer Phone: X66437

CURRENT COURSE DATA:

Full Course Title: Music in Society

Catalog Title Abbreviation: Music in Society

Alpha Designator/Number: MUS 142 Credit Hours: 3

Term for which changes will be effective (Fill in with appropriate calendar year.):

Fall X Spring Summer Other

CHECKLIST/QUESTIONS:

1. Complete this three page form in its entirety and route through the departments/committees below for changes to a course involving: course title, alpha designator (see accompanying note to the section on the next page), course number, course content, credit hours, or catalog description.
2. If this change will affect other departments that require this course, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
3. If the changes made to this course will make the course similar in title or content to another department’s courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. List courses, if any, that will be deleted because of this change (must submit course deletion form):

5. If the faculty requirements and/or equipment need to be changed upon approval of this proposal, attach a written estimate of additional needs.
6. If library resources are deemed inadequate, include in the rationale a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.
7. Send a copy of this completed form to the Marshall University Catalog Editor.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: ____________________________ Date: ______________

Registrar: ____________________________ Date: ______________

Librarian: ____________________________ Date: ______________

College Dean: ____________________________ Date: ______________

College Curriculum Chair: ____________________________ Date: ______________

General Education Council Chair *: ____________________________ Date: ______________

University Curriculum Committee Chair: ____________________________ Date: ______________

Faculty Senate Chair: ____________________________ Date: ______________

VP Academic Affairs/VP Health Science: ____________________________ Date: ______________

* - Signature necessary only if course is to be Core Curriculum Course

University Curriculum Committee – Course Change Form Revised 11/02/2009
Request for Undergraduate Course Change – Page 2
Additional Information Required for Undergraduate Course Change

College: COFA
Department/Division: Music
Current Alpha Designator/Number: MUS 142

Change in CATALOG TITLE: [ ] Yes [X] No
From: ____________________________
To: ____________________________

New Full Catalog Title:
(Limited to 30 characters and spaces.)

Change in ALPHA DESIGNATOR: [ ] Yes [X] No
From: _____ To: _____

Note: Addition of Multicultural designation.

Change in COURSE NUMBER: [ ] Yes [X] No
From: _____
To: _____

Change in CONTENT: [ ] Yes [X] No
From:
To:

Change in CREDIT HOURS: [ ] Yes [X] No
(A change in credit hours requires documentation that specifies the work requirements have been adjusted accordingly.)
From:
To:

Change in CATALOG DESCRIPTION: [ ] Yes [X] No
(Limit of 30 words. If change is substantial, document in the rationale. If change is minor, simply show the change below.)
From:
To:
Rationale for changes:
The content of MUS 142: Music in Society focuses considerable attention on what different cultures and subcultures (current and historical) value as music, on how these different cultures and subcultures use/d music, and the differences among them, making this course a good candidate for the multicultural designation.
Concepts about Music
- What is music in the culture?
- How does music tie into the belief system of the culture?
- How does music relate to the fabric of society that it serves?
- Is the music for immediate consumption or written down (oral vs. written tradition)?
- How is music used; what is its function?

Community Response
- Does the community value beauty in music?
- Is certain music considered to be good or bad?
- Is there a music that is valued more highly?
- Who is performing, who creates music & who listens?
- What is the musician’s status in the community?

Behavior/Performance (Context of the Performance)
- Where is music performed?
- How do the musicians dress when they perform?
- On what occasions is music performed?
- What does the audience do during a performance? Is the audience involved in music making?

Creativity
- Is the musician trained or untrained?
- How does the musician’s training affect the common musical styles, the genres, the forms, the use of melody, the tonal framework, the rhythm, the choice of instruments, the timbre, whether or not the music is written down or passed on orally?
- Is the composer and performer the same person?
- Is the composer known or unknown?
- Is it important that the performer follow the intentions of the composer, or does the performer have interpretative freedom?
- Is the process of creativity spontaneous or painstakingly deliberate?

Outside Influences
- Was/Is the society part of a country that was/is colonized?
- What effect does technology have on the music?
- Is there a music business?
Course: MUS 142: Music in Society (all sections use a common syllabus and have a common assessment exam)

Course Description: Exploration of the roles and value of music in culture and society. Development of musical awareness through mastery of basic terminology, stylistic concepts, and critical listening skills. For non-music majors.

<table>
<thead>
<tr>
<th>MC Studies Content Requirements</th>
<th>How does the course content address the MC content requirements? Name and briefly describe, for example, readings, lectures, videos, interactions, discussions.</th>
<th>How do instructors assess the MC content requirements? Name and briefly describe, for example, evaluation standards for exams, papers, projects, presentations.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students explain and examine multiple cultures other than their own.</td>
<td>In this course students explore a wide variety of non-Western cultures (including but not limited to Asian, African, and Arabic) in addition to a variety of Western subcultures both historical and current (including popular music, jazz, folk music of various cultures within the US, and European/American art music). These cultures are explored through lecture, videos, in-class musical examples, out-of-class listening assignments, and in-class discussion, using the “Music Culture Model” (attached) as a springboard and guide for comparing the music of various cultures. Hands-on demonstrations with world instruments are also available.</td>
<td>Students listen to music examples both in class and on their own; in-class listening exercises include individual and group aural analysis of works, and comparison of two similar or different works to one another. As a summative task, students are also asked to identify the cultural origins of previously unheard listening examples. Additionally, in one of their first assignments in the course students document their listening habits for a 24-hour period, noting source of the music, function, level of engagement with the music, and then write an essay to discuss what they learned about the presence and function of music in contemporary society and about their own listening habits and musical preferences. This assignment generates in-class discussion about the role and value of music in our society and provides a meaningful point of departure for exploring how music is used and valued in other cultures and how that may be similar or different than our own. Projects also include written and oral reports on works from various cultures.</td>
</tr>
</tbody>
</table>
MUS 142, sect. XXX Music in Society, 3 credits  
Fall 2011  
Time: MWF  
Location: Smith Music Hall 107

Instructor & Contact Information

Dr. Vicki Stroeher (pronounced "Strayer")  
Office: 209 Smith Music Hall  
Phone: 696-6437  
E-mail: stroeherv@marshall.edu  
Office Hours: MWF 10:00am-10:50am; Th 3:00-3:50PM*  
*Other times by appointment.

Course Description

Exploration of the roles and value of music in culture and society. Development of musical awareness through mastery of basic terminology, stylistic concepts, and critical listening skills. For non-music majors.

General Education Core Curriculum

This course satisfies the Fine Arts requirement in CORE II: Aesthetic and Artistic Thinking, emphasizing connective and perceptive thinking that facilitates:

• Understanding beauty, significance, unity and quality as social, cultural and historical phenomena  
• Experiencing and valuing beauty, significance, unity and quality on intellectual and emotional levels  
• Understanding and interpreting interdependencies within, between and among bodies of knowledge and modes of thought  
• Insight into the contribution of the elements of artistic production to a coherent whole.

College of Fine Arts General Education Mission and Learner Outcomes

The College of Fine Arts, through general education courses in the appreciation of the arts, is dedicated to the transmission, application and advancement of knowledge in the arts. We seek, through arts appreciation courses, to stimulate understanding and individual response to the arts. Learning outcomes for arts appreciation classes are: 1) converse about various art forms using the language of the fine arts to convey ideas; 2) demonstrate that students know basic arts elements and that they are able to recognize them in works of art regardless of the cultural context they come from; and 3) articulately and critically respond to works of art to reflect observation and critical thinking. A fourth expectation (4) is that students be provided direct experiences with works of fine art in exhibition and performance venues so that they can interpret and evaluate the value and significance of the works.

Course Objectives

Students successfully completing MUS 142: Music in Society will be able to:
1. Identify and describe general stylistic characteristics in recorded and live music using common musical terminology;

2. Place a musical work within its historical, cultural, and/or stylistic context;

3. Distinguish between similarities and differences in musical characteristics among art, folk, jazz, popular and world music tradition;

4. Categorize how music functions in different cultures both past and present; and

5. Articulate the value and significance of music and the aesthetic experience for the individual and society.

Required Texts

3-CD set of musical examples accompanying the above text

Electronic Syllabus

This syllabus is available at the course website on MUOnline. It is your responsibility to read and understand the contents of the syllabus, and you will be required to sign a statement to that end on or before September 8th. If you have questions concerning the syllabus, you must meet with me by September 8th. If you want a paper copy of the syllabus, I will be happy to provide you with one.

Course Student Learning Outcomes and Assessment Measures

<table>
<thead>
<tr>
<th>Upon completion of this course, students will be able to</th>
<th>Each student learning outcome will be assessed in the following manner:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify and describe general stylistic characteristics in recorded and live music using common musical terminology</td>
<td>In-class aural analysis of listening examples (quizzes &amp; in-class writing/oral reports, midterm, final) Concert Attendance and Reports 1 &amp; 2</td>
</tr>
<tr>
<td>Place a musical work within its historical, cultural, and/or stylistic context</td>
<td>In-class aural analysis of listening examples (quizzes &amp; in-class writing/oral reports, midterm, final) Concert Attendance and Reports 1 &amp; 2</td>
</tr>
<tr>
<td>Distinguish between similarities and differences in musical characteristics among art, folk, jazz, popular and world music tradition</td>
<td>In-class aural analysis of listening examples (quizzes &amp; in-class writing/oral reports, midterm, final) Concert Attendance and Reports 1 &amp; 2</td>
</tr>
<tr>
<td>Categorize how music functions in different cultures both past and present</td>
<td>In-class aural analysis of listening examples (quizzes &amp; in-class writing/oral reports, midterm, final), Concert Attendance and Reports 1 &amp; 2, Listening Log</td>
</tr>
</tbody>
</table>
Articulate the value and significance of music and the aesthetic experience for the individual and society

Listening Log, Concert Attendance and Reports 1 & 2, In-class writing/oral reports

Course Requirements Grading (see attached assignment sheets for more details)

This course will consist of the following requirements:

- Midterm 15 points
- Final/Music GenEd Assessment Exam 25 points
- Project: Listening Log 15 points
- Quizzes & In-class Writing/oral reports 25 points total (values vary)
- Concert Attendance & Report 1 10 points
- Concert Attendance & Report 2 10 points

Exam format: multiple-choice and short answer. To prepare for exams, be sure to have good notes from class and from the reading and to be familiar with the listening examples in the Willoughby CD set. These exams will test your factual knowledge of the subject matter and terms presented in class. Music examples both known and unknown will be used to test your knowledge of the elements of music, the function of music in the culture or society from which it originates, and how a work might be similar or dissimilar to another work.

Assignment sheet for the listening log project is attached to this syllabus.

Quizzes will follow the same format as the exams, but with fewer questions.

In-Class writing and oral reports will be conducted in both individual and group settings.

Students may be asked to prepare for an in-class writing by reflecting prior to the class period in which the assignment occurs. These will be spread out over the course of the semester.

The approved list of concerts for concert reports is available at the Marshall University Department of Music website http://www.marshall.edu/cofa/music. This site is updated every Friday, so please consult it regularly for additional or cancelled events.

Late & Emailed Assignments Policy

Assignments will be considered late if it is not turned in during the class time period on the date that it is due. Late assignments will be penalized 5 points per calendar weekday overdue, beginning on the due date. An assignment will not be accepted if it is more than a week overdue.

If a student misses a deadline due to an excused absence, then the assignment is due on the first date that the student returns to the classroom.

Emailed assignments will not be accepted except under prior arrangement with me.

Grading Policy

The grading system is based on the number of points achieved during the semester:

- A = 90-100 points
- B = 80-89 points
- C = 70-79 points
- D = 60-69 points
- F = 59 or fewer points

To find your average during the semester, divide the total number of points you have achieved by the total number of points we have had.

Academic Dishonesty & Plagiarism:
Please consult the *Marshall University Undergraduate Catalog 2010-2011*, http://www.marshall.edu/catalog/undergraduate/ug_10-11_published.pdf, pp. 66-68 for Marshall University’s policy and definitions of academic dishonesty. Academic dishonesty is considered to be a crime. Doing your own work and proper documentation for quoted and paraphrased material are the keys to avoiding plagiarism. If I detect any plagiarism or academic dishonesty (i.e., copying someone else’s paper or test), you will fail the assignment or test and the incident will be reported to the Office of Academic Affairs. Additionally, you might fail the course and/or be subject to academic suspension.

**Attendance Policy**

Attendance is required for your success. You are allowed 3 unexcused absences. For each absence after your third, your final grade will be lowered by 1 (one) grade level. Do not be late to class. Each tardy will count as ½ of an unexcused absence.

In order for an absence to be excused, you must meet the guidelines for excused absences as stated in the *Marshall University Undergraduate Catalog 2010-2011*, http://www.marshall.edu/catalog/undergraduate/ug_10-11_published.pdf, pp. 79-81. The student must bring the official excuse to the next class period he/she attends. NOTE: Absence due to illness, illness of a family member or death of a family member requires written approval from the dean of students.

It is your responsibility to find out from a fellow student or me what was covered in class. Absences, excused or unexcused do not excuse you from turning in work or understanding material. Work is due at the first class period after the absence(s).

**Policy for Students with Disabilities**

Marshall University is committed to equal opportunity in education for all students, including those with physical, learning and psychological disabilities. University policy states that it is the responsibility of students with disabilities to contact the Office of Disabled Student Services (DSS) in Prichard Hall 117, phone 304 696-2271 to provide documentation of their disability. Following this, the DSS Coordinator will send a letter to each of the student’s instructors outlining the academic accommodation he/she will need to ensure equality in classroom experiences, outside assignment, testing and grading. The instructor and student will meet to discuss how the accommodation(s) requested will be provided. For more information, please visit [http://www.marshall.edu/disabled](http://www.marshall.edu/disabled) or contact Disabled Student Services Office at Prichard Hall 11, phone 304-696-2271.

**Inclement Weather Policy**

The university has set procedures for inclement weather. Please refer to the official policy as stated in *Marshall University Undergraduate Catalog 2010-2011*, http://www.marshall.edu/catalog/undergraduate/ug_10-11_published.pdf, pp. 64-65. When the weather is bad, be sure to consult local television and radio stations or the Marshall University website ([www.marshall.edu](http://www.marshall.edu)) for information regarding closings and delays. A delay means that every course before the new start time is cancelled. Other classes meet as scheduled.

**In-Class Behavior**

1. Please do not bring food into the class. You may bring a drink, but if you spill it, you clean it up.
2. All cell phones and pagers must be turned to “silent” and out of sight at all times. Any cell phone or pager that rings during class will be subject to confiscation by the professor for the duration of class.

3. The use of laptops in this classroom is not permitted.

4. Disruptive behavior will not be tolerated. If your behavior is deemed disruptive to class proceedings, you will be asked to leave.

**Important Dates**

- September 16: Listening Log due
- September 30: Concert Report 1 due
- October 7: Midterm Exam
- November 21-25: Thanksgiving Break
- December 3: Concert Report 2 due; Last class day
- TBA: Final

**Three more things**

1. This syllabus and the course schedule may be amended verbally or in writing as needed.
2. This syllabus, course schedule and assignments may be found on the web at [www.marshall.edu/muonline](http://www.marshall.edu/muonline). Use your MUID and pin # to get to the syllabus and other fun things.
3. Check your Marshall email regularly. Please note: I will not communicate with you via any other email account.

**TENTATIVE COURSE SCHEDULE**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics</th>
<th>Listening/Reading</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Introduction to the Course&lt;br&gt;Intro to the Music Culture Model&lt;br&gt;Music &amp; Cultural Memory&lt;br&gt;Music Labels; Music Business&lt;br&gt;Nature of Music&lt;br&gt;How to Listen</td>
<td>Chapters 1 &amp; 2</td>
</tr>
<tr>
<td>2</td>
<td>Elements of Music 1</td>
<td>Chapter 2</td>
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<tr>
<td>3</td>
<td>Elements of Music 2</td>
<td>Chapter 2</td>
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<td>4</td>
<td>Folk Music Traditions&lt;br&gt;Role of Folk Music in Society&lt;br&gt;Ballads and Blues</td>
<td>Chapter 3</td>
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<td>5</td>
<td>Religious Music Traditions&lt;br&gt;American Protestant Music&lt;br&gt;Gospel</td>
<td>Chapter 4</td>
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<tr>
<td>Page</td>
<td>Section</td>
<td>Chapters</td>
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<td>5</td>
<td>Jazz in America</td>
<td>Chapter 5</td>
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<td>Roots: New Orleans &amp; Chicago</td>
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<td>Swing, Big Band, Bebop</td>
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<td>Cool Jazz, Fusion</td>
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<td>6</td>
<td>American Popular Music</td>
<td>Chapter 6</td>
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<td>Tin Pan Alley &amp; Country</td>
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<td>Motown &amp; the British Invasion</td>
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<td>Contemporary Styles</td>
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<td>7-8</td>
<td>MIDTERM EXAM</td>
<td>Chapter 7</td>
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<tr>
<td></td>
<td>Music of the Americas</td>
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<td></td>
<td>Assimilation/Annihilation</td>
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<td></td>
<td>Preservation</td>
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<td>Native American Music</td>
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<td>Ethnic Music in the States</td>
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<td>Cajun/Zydeco, Reggae, Latino</td>
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<td>Music of Mexico</td>
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<td>South America &amp; the Caribbean</td>
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<tr>
<td>9-10</td>
<td>Music Beyond the Americas</td>
<td>Chapter 8</td>
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<td>India</td>
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<td>Japan</td>
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<td>Subsaharan Africa</td>
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<td>Jewish Traditions</td>
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<td>11</td>
<td>European Art Music to 1600</td>
<td>Chapters 9-10</td>
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<td>Art Music of the Baroque</td>
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<td>Art Music of the Classic Period</td>
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<td>Art Music of the Romantic Period</td>
<td>Chapter 12-13</td>
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<td>Art Music of the Twentieth Century</td>
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