Core Curriculum Management

Date Submitted: 07/05/17 11:07 am

Viewing: MUSC 201-GE 201: Music and the Human Experience

Last edit: 02/28/18 12:51 pm
Changes proposed by: bdoucet

<table>
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<th>Contact(s)</th>
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<tbody>
<tr>
<td>Name</td>
<td>E-mail</td>
<td>Phone</td>
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</tr>
<tr>
<td>Brianna Doucet</td>
<td><a href="mailto:bdoucet@tamu.edu">bdoucet@tamu.edu</a></td>
<td>9794580940</td>
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</table>

Course Prefix: MUSC  
Course Number: 201

Academic Level: UG

Complete Course Title: Music and the Human Experience

Abbreviated Course Title: MUS & HUMAN EXPERIENCE

Crosslisted With:  

Semester Credit: 3

Proposal for:  
Core Curriculum

How frequently will the class be offered?  
Every spring and fall semester

Number of class sections per semester: 2-4

Number of students per semester: 500

Historic annual enrollment for the last three years

<table>
<thead>
<tr>
<th>Last year</th>
<th>Previous year</th>
<th>Year before</th>
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<tbody>
<tr>
<td>609</td>
<td>802</td>
<td>919</td>
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Recertify for Core Curriculum?  
No

Core curriculum

Foundational

Component Area  
Core Creative Arts (KCRA)

TCCN prefix/number: MUSI 1306

Core Curriculum Management

In Workflow
1. PRFM Department Head
2. LA College Dean UG
3. CCC Preparer
4. CCC Chair
5. Faculty Senate Preparer
6. Faculty Senate
7. Provost II
8. President
9. Curricular Services

Approval Path
1. 07/05/17 2:19 pm  
   Donnalee Dox (dox): Approved for PRFM Department Head
2. 07/05/17 4:18 pm  
   Steve Oberhelman (soberhelman): Approved for LA College Dean UG
3. 07/10/17 12:40 pm  
   Barbara West (barwest): Approved for CCC Preparer
4. 12/07/17 2:31 pm  
   Andrew Klein (klein): Approved for CCC Chair
5. 01/11/18 4:31 pm  
   Jan Helgoth (helgoth): Approved for Faculty Senate Preparer
6. 01/23/18 2:23 pm  
   Jan Helgoth (helgoth): Rollback to Faculty Senate Preparer for Faculty Senate
7. 01/26/18 9:10 am  
   Jan Helgoth (helgoth): Approved for Faculty Senate Preparer
8. 02/08/18 2:42 pm  
   Jan Helgoth (helgoth): Rollback to Faculty Senate Preparer for Provost II
9. 02/28/18 11:18 am  
   Cathy Cordova (ccordova): Rollback to Faculty Senate Preparer
10. 02/28/18 12:49 pm  
    Jan Helgoth (helgoth): Rollback to CCC Preparer for Faculty Senate Preparer
11. 03/07/18 3:09 pm  
    Barbara West

https://nextcatalog.tamu.edu/courseleaf/approve/
How does the proposed course specifically address the Foundational Component Area definition above?

This course introduces students to performance practices and artworks of western music. It models the analysis of these creations in order to enable students to appreciate and analyze such works on their own. It allows students to examine music’s relationship to its social context and connect information about that history to contemporary experiences. It guides students in interpreting forms of artistic expression, synthesizing broader conclusions about them, imagining innovations of their own, and devising their own effective methods to communication various relationships among these works.

Core Objectives:

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Students must assess various styles of music, composers, compositions, and forms associated with the various style periods in the “western art music” tradition. Students must learn to evaluate the musical styles, not only in form, but also in associate with the understanding of culture and variations on “popular” culture traditions. Students must then critically analyze and research a specific music style and create a presentation for the class, synthesizing the information learned on style, form, and instrumentation and applying that knowledge to a genre or area of music of the student’s choosing.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Students must write two concert reports which critically reflect and analyze various musical styles. The reports must include information about audience demographics and the social effects of music both historically and currently. Students are also asked to create a 7-10 minute presentation about a specific style of music which must include a visual communication component (Power Point or Prezi). Students write content and create the presentation to be delivered in class.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Students are asked to work collaboratively on a research project covering a specific musical style. The student must write the information, create a power point presentation, and present their research to the class. Students are asked to individually reflect on the process and the project in a follow up reflective essay.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Students are required to attend and analyze two concerts throughout the semester. They are required to attend classical concerts presented throughout town and have the option for attending a musical, opera, or other non-traditional style concert discussed in class. The students are also encouraged to attend a more contemporary concert (rock, country, etc) to have a comparison of the styles of performance, the audience engagement with the performers, and the social impact of the concert. Students are asked to analyze audience demographics and audience behavior during the performance, the type of music performed and it’s association with society both at the time of its composition and in the present day. Students are encouraged to attend performances from a wide range of both Western and non-Western performers to provide intercultural understanding of music and it’s role in social interactions throughout the globe.

Approved for core? Yes No
Date approved: 12/11/2017

Please ensure that the attached course syllabus sufficiently and specifically details the appropriate core objectives.

Attach Course Syllabus MUSC 201.pdf
Reviewer Comments
Jan Helgoth (helgoth) (01/23/18 2:23 pm): Rollback: to Feb Agenda
Jan Helgoth (helgoth) (02/08/18 2:47 pm): FS.35.146
Jan Helgoth (helgoth) (02/28/18 12:47 pm): Correction: The GE version of this course was pulled by a Senator because it has an old version of the syllabus attached. This GE course needs to be resubmitted by the CCC with the correct, updated version of the syllabus so that it can go back on the Senate Agenda for approval.
Jan Helgoth (helgoth) (02/28/18 12:49 pm): Rollback: Pulled from Faculty Senate Agenda for corrected syllabus.
Instructor Information
Instructor: Professor Andrea Imhoff
Phone: 458-0938
E-mail: aimhoff@tamu.edu
Office: LAAH 121
Office hours: TH, 1:00-3:00 or by appointment

GAT information
GAT: Nicole Green
E-mail: ngreen@tamu.edu
Office: LAAH 279
Office hours: TBA

Course description
The depth and breadth of Art music is expansive. Music 201 is designed to introduce musics from a diverse range of cultures, historic periods, and aesthetic creative movements. The course will offer a survey of music through the ages, with particular emphasis on specific composers and compositions.

Prerequisites
None. Prior music knowledge is helpful, but not essential.

Learning Outcomes
- Construct an understanding of the creation and performance of music in a cultural context.
- Apply listening skills and functional knowledge of basic music terminology to musical experiences.
- Investigate composers, compositions, instruments, and forms associated with style periods.
- Determine the historic, geographic and societal references acting on musical performance and interpretation.
- Demonstrate skills acquired through listening and interpretation of musics of Western and non-Western cultures.

Textbooks/equipment
- Access to computer/device
- Finances to cover entry to a minimum of two musical events.

Course requirements
3 examinations @ 45 points each  135
3 tests @ 15 points each  45
1 final examination  100
3 concert reports @ 40 points each  120
2 projects @ 50 points each  100
500 possible points
Grading scale
450-500 = A
400-449 = B
350-399 = C
300-349 = D
below 300 = F

EXPLANATION OF REQUIREMENTS

Attendance: Texas A&M University views class attendance as an individual student responsibility. Students are expected to attend class and to complete all assignments. Regular attendance is expected in this class, and is required to ensure success. Information presented in class will provide the core of each exam.
For information on attendance, please view TAMU Student Rule 7: http://student-rules.tamu.edu/rule07
All matters related to make-up work will follow Student Rule 7.

Excused Absence
For an absence of less than 3 days, submit an “Explanatory Statement for Absence from Class”. Download this form at: http://attendance.tamu.edu

For an absence of 3 or more days, documentation is required. Documentation for excused absences must be submitted by the last day of class, Tuesday 5/1.
For additional information, please visit http://student-rules.tamu.edu

Listening
Listening is an integral part of this course. It is from class periods that you will learn the most about practical application of your skills to listening examples, and best prepare for the exams. All listening examples will be put on reserve at http://mediamatrix.tamu or made available to you via an online site. A list of required listening for each exam or test will be available via ecampus.

Examinations and Tests
These will be multiple choice, fill in the blank, and/or short answer formats. All examinations and tests will be taken via ecampus.
Exams and tests will contain questions based on lectures, powerpoint presentations, handouts, guest presentations, videos, readings, and listening selections.

Exams or tests missed due to tardiness or unexcused absence are not eligible for a make-up or time extension. A make-up for any exam or test will be available only in the case of an excused absence.

Concert reports
Attend 3 performances from a series provided. One event must be hosted by the Department of Performance Studies (TAMU PERF) Write a report addressing the following aspects: setting, audience demographic, musical performance, specific pieces, and era-specific practices as presented in the course. Guidelines will be provided on e-campus.

Concert reports are to be submitted via e-campus.
Submission dates are:
Concert report #1 by March 9
Concert report #2 by April 6
Concert report #3 by April 30

*Unexcused* late submissions will incur a 10% deduction per day.

Concert reports will only be accepted via e-campus.

Concert reports will not be accepted via e-mail.

**Projects**
The project is designed as a creative, collaborative effort.
You will be assigned to a group, and required to create 2 projects.
Guidelines will be provided on e-campus.

Projects are to be submitted via e-campus.

Submission dates are:
Project #1 by February 23
Project #2 by April 20

*Unexcused* late submissions will incur a 10% deduction per day for each member of the group

Projects will only be accepted via e-campus.

Projects will not be accepted via e-mail.

Students are encouraged to listen to KAMU-FM 90.9 and KEOS-FM 89. Both play a wide variety of music including classical, jazz, folk, world, new age, country, and offer student or faculty curated programming.

**Classroom etiquette**
In accordance with TAMU Student Rules Part 1: 21, please observe the following during class:
- Turn off all cell phones. Sending and/or receiving texts, email, phone calls is not permitted during class.
- Do not come and go during class. If you are aware of an exceptional circumstance please see me prior to class.
- Put away *The Battalion* during class
- Headwear is not permitted in class, with the exception of those items worn for religious observance

**The Americans with Disabilities Act**
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979-845-1637. For additional information, visit [http://disability.tamu.edu](http://disability.tamu.edu).
**Academic Integrity**

"An Aggie does not lie, cheat or steal or tolerate those who do."

For further information on Honor Council Rules and Procedures, visit the following website: http://aggiehonor.tamu.edu

**Plagiarism statement**

As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc., which belong to another. In accordance with the definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have the permission of the person. If you have any questions regarding plagiarism, please consult the Texas A&M University Student Rules, "Academic Misconduct": http://student-rules.tamu.edu/rule20
## Proposed class schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Month</th>
<th>Date</th>
<th>Topics</th>
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<tbody>
<tr>
<td>1</td>
<td>January</td>
<td>17</td>
<td>Introduction</td>
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<tr>
<td></td>
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<td>19</td>
<td>Terminology and Fundamentals</td>
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<td>February</td>
<td>22</td>
<td>Terminology and Fundamentals—Listening</td>
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<td>24</td>
<td>Music through the Ages—Overview</td>
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<td>Music through the Ages—Listening</td>
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<td>February</td>
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<td>Instruments of the orchestra</td>
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<td>The Baroque Era</td>
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<td>The Baroque—J. S. Bach</td>
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<td><strong>Test #1</strong></td>
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<td>February</td>
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<td>The Baroque—G. F. Handel</td>
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<td>The Piano</td>
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<td>The Classical Era</td>
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<td>The Classical era—Melody</td>
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<td><strong>Exam #1</strong>—no class</td>
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<td>The Classical era—F. J. Haydn</td>
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<td>The Classical era—F. J. Haydn and W. A. Mozart</td>
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<td>The Classical era—W. A. Mozart</td>
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<td>23</td>
<td>Ludwig van Beethoven—1&lt;sup&gt;st&lt;/sup&gt; period</td>
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<td><strong>Project #1 due</strong></td>
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<td>Ludwig van Beethoven—Heroic era</td>
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<td>Ludwig van Beethoven—3&lt;sup&gt;rd&lt;/sup&gt; period</td>
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<td>Transition to the Romantic era</td>
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<td>The Romantic era—The Piano</td>
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<td><strong>Concert report #1 due</strong></td>
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<td>March</td>
<td>12</td>
<td>Spring Break—be happy, be safe!</td>
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<td>The Romantic era—early</td>
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<td>11</td>
<td>March</td>
<td>26</td>
<td>The Twentieth century</td>
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<td><strong>Test #2</strong></td>
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<td>The Twentieth century—Impressionism</td>
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| 12   | April 2 | 2   | Twentieth century- Expressionism  
The Twentieth century-neo-classicism  
The Twentieth century-symbolism  
**Concert report #2 due** |
|      | April 4 | 4   |        |
|      | April 6 | 6   |        |
| 13   |         | 9   | The Twentieth century-Primitivism  
**Exam #3** – no class  
The Twentieth century-Jazz |
|      |         | 11  |        |
|      |         | 13  |        |
| 14   |         | 16  | The Twentieth century-Jazz  
The Twentieth century-1950-2000  
The Twentieth century-1950-2000  
**Project #2 due** |
|      |         | 18  |        |
|      |         | 20  |        |
| 15   |         | 23  | The Middle Ages  
The Middle Ages  
**Test #3**  
The Renaissance |
|      |         | 25  |        |
|      |         | 27  |        |
| 16   | May    | 30  | The Renaissance  
**Concert report #3 due**  
Final exam review  
**Redefined as a Friday** |
|      | May    | 1   |        |
|      |        | 7-8 | Final – to be taken on ecampus |

Please note: this schedule is proposed, but may be changed due to the availability of residency artists, guest speakers etc.