Creative Arts - MUSI - 2362
UGRD Course - REVISE existing Core Course <or> Revise existing non-core course to ADD to Core

General Information

Please use this form to:

- **REVISE** a course that is already on the Core course list.

- **ADD** to the Core course list an existing permanent course that is not already on the Core course list

Step One: Turn on Help Text.

Please click on the icon of the 'i' within a blue circle to 'Show Help Text'. It is located at the top-right of this pane within the proposal form.

Course Ownership

Department*	**Moores School of Music**

Does the department chosen use a Department Curriculum Committee?*
- ◉ Yes
- ○ No

Does the college of the department chosen use a College Curriculum Committee?*
- ◉ Yes
- ○ No

Will the course be cross-listed with another area?*
- ○ Yes
- ◉ No

If "Yes", please enter the cross-listed course information (Prefix Code Title)

Implementation

Academic Year to begin offering course:*
- ◉ 2015
- ○ 2016
- ○ 2017

Term(s) Course ☐ Fall (including all sessions within term)
will be TYPICALLY
Offered:* ☑ Spring (including Winter Mini all sessions within term

☐ Summer (including Summer Mini and all sessions within term)

Justification for adding/changing course

Justification(s) **To more accurately reflect course content/level**
for Adding
Course*

Importing course information for revising existing Core course

You may **IMPORT** the existing catalog information by doing the following:

- Select the blue downward-sweeping arrow located at the top-left of this form to search for automatically import this information into the proposal fields below

- When a pop-up window opens, select the appropriate undergraduate catalog from which to import information.

- Select the drop-down "Filter by field" menu to select the **Prefix** (you know this as Rubric) and enter the existing course prefix into the field that appears.

- Repeat the process to add another field filter and select the **Code** (you know this as the Course Number) field and enter the existing course number into the field that appears.

- After fields are selected and populated, click the "Search Available Curriculum" option. The search result(s) will appear at the bottom of the same window.

- Click the appropriate course to select.

- The next view will be to choose the data you want to import into the proposal. Please select all available fields (default selection is all).

- Finally, click "Import This Item" to enter the existing course data of the academic catalog into your proposal. The pop-up window will automatically close and return you to your proposal.

Please note that not all data, such as CIP code, Grade Options, Short Course Title) that has been previously provided when developing a course has historically been stored in the academic catalog. Moving forward this data will be stored and will load into your proposal when importing data from the catalog. Thank you for your patience as we build a better system for you.

Once you import the existing catalog data, do NOT make changes to the existing information yet.

Please complete the remaining empty required fields and launch your proposal. You will be the first step (next step) in the approval process. At that time you will make changes to the existing information imported from the catalog and the system will track all changes proposed (by all approvers) so that changes can be easily seen by variation of font color.

| **Instructional Area/Course Prefix*** | MUSI | **Course Number*** | 2362 |

Long Course Title*   History of Music I

Short Course Title   History of Music I

Instruction Type and Student Contact Hours

Instruction Type*   **Lecture ONLY**

Contact Hours

Student Contact Hours are determined by a number of factors, including instruction type, and are used to determine the accuracy of credit hours earned by accrediting agencies and THECB. Please contact your college resource for assistance with this information.

Student Contact Hours must match the instruction type.
Eg: If Lecture ONLY, then Student Contact Hours for Lab must be zero.
Eg: If Lab ONLY, then Student Contact Hours for Lecture must be zero.

Lecture*   3   **Lab***   0

Grade Options

Grade Option*   **Letter (A, B, C.....)**

Course Repeatability

Can this course be repeated for credit?*   ⦿ Yes ◯ No

If Yes, how often and/or under what conditions may the course be repeated?   2

CIP Code

The CIP Code is used by the university and the THECB to determine funding allocated to the course, which means that selecting the most helpful valid code may have an effect on your course.

If assistance is needed with code selection, please contact your college resource.

CIP Code Directory: http://www.txhighereddata.org/Interactive/CIP/

CIP Code must use this format:
##.####.## ##
digit digit period digit digit digit digit period digit digit space digit digit

CIP Code* 50.0902.00 03

Catalog Descriptions

Prerequisite(s):* MUSI 2361

Corequisite(s)

Course Description* Survey of Western classical music from the Middle Ages through the Baroque period.

Course Notes

Authorized Degree Program(s)

If this proposal is a <u>change to an existing course (Core or non-Core)</u>, there may be impacts for other courses (ex: using this course as a prerequisite) or programs (incorporating the course into the degree plan, whether required or as an option) that have some dependency on this course.
If this is a change to an existing course, before continuing with this proposal please do the following:

- Navigate to the Reports tab at the top of the window.

- Locate and select "Impact Report"

- Enter the course **prefix** (you know this as the Rubric) and **code** (you know this as the Course Number) into the appropriate fields. EX: ACCT 1301

- Select the external system (catalog) to search for course dependencies.

- When the report is complete there will be a pop-up window with your results. Copy and Paste those results into the field below.

- For courses that may be used in both the Undergraduate and Graduate catalogs, please paste the results from both searches.

Please note: Text is automatically saved as you enter information. When navigating away from this page, you do not need to press a "save" button (as none exists). When you return to this proposal, you will be able to resume where you left off.

Impact Report *

Prerequisite:	MUSI 2361 - Music and Culture
Programs	Applied Music, B.M.
	Music (Areas of Elective Studies), B.M.
	Music Composition, B.M.
	Music Minor
	Music Theory, B.M.
	Music, B.A.

Core Curriculum Information

For additional guidance when developing course curriculum that will also meet the Core Curriculum requirements, please refer to the Undergraduate Committee website for Core Curriculum:

http://www.uh.edu/undergraduate-committee/doc_2014-core-review.html

Therein you will find a chart for the required and optional competencies based on the Core Component Area (Core Category) selected.

Component Area for which the course is being proposed (select one)	Creative Arts
List the student learning outcomes for the course*	

1. Students will acquire a comprehensive knowledge of the history of Western music, from Antiquity through the Baroque, by examining the historical development of musical styles and genres, the place of music in European society, its theoretical foundations, and its performance practice.
2. Students will learn to recognize major musical genres, a range of compositional devices, formal schemes, and theoretical concepts from these eras and will become familiar with representative composers and works.
3. Students will demonstrate critical thinking, analytic skills, and communication skills through written assignments and exams while developing empirical skills in musicology, including best practices in searching, transcribing information, and documentation.
4. Students will interact with the broader arts community by collectively visiting the MFAH and at least one public program by a period-instrument presenting organization in Houston.

Competency areas addressed by the course*	Communication Skills
	Critical Thinking
	Social Responsibility
	Teamwork

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency selected above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency.

Provide (upload as attachment) detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

How to upload/attach a document:

- Select the 'Files' icon at the center of this proposal screen. (Appears as a blue-outlined page with a green + symbol)

- In the 'Upload File' screen, 'Browse' to your computer and select the course syllabus.

- When syllabus file is selected, press 'Open' to return to the 'Upload File' screen.

- Press the 'Upload' button to complete the process of adding your syllabus file to the proposal.

• Proceed with remaining steps.

Critical Thinking,
if applicable
Students will demonstrate critical thinking in Music History I through three writing assignments.

1. An essay that examines the articulation of relationships and shared values between historical art forms (Museum Report).
2. An assessment of the strengths and weaknesses of musical performances (Concert Review).
3. A critique of scholarly methodologies (Article Critique).

Communication
Skills, if
applicable
Students will demonstrate communication skills in the three essays listed above.

Empirical &
Quantitative
Skills, if
applicable

Teamwork, if
applicable

Students collaborate on musical programs and museum visits that are part of the assigned written work for this course. They also form study groups to prepare for exams, using prepared study guides.

Social Responsibility, if applicable

The museum paper assignment requires engagement with a broader range of art than just music alone. This obliges the student to think about music's place within larger Western culture and to articulate how that relationship both reflects and comments upon common values and themes. The concert report, similarly, requires the student to engage with a local community that is distinct from the classroom and university and has its own distinct mission and values.

Personal Responsibility, if applicable

Syllabus

Syllabus* ☑ Syllabus Attached

Will the syllabus vary across multiple section of the course?* ⭘ Yes ⦿ No

If yes, list the assignments that will be constant across sections

Important information regarding Core course effectiveness evaluation:

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Additional Information Regarding This Proposal

Comments: Contact: Matthew Dirst

Telephone: 713 743-3150
Email: mdirst@uh.edu

Proposal Completed?

Scroll back to the top of this pane and click to right-directional triangle" " located at the top-left of this pane to LAUNCH your proposal.

If any required fields are incomplete, the form will highlight the required fields with a contrasting orange font color. Complete the required fields and again click the "" to LAUNCH your proposal.

As originator, you will be the first approval step, allowing you to make changes to existing text and information. Changes made by any user will be tracked so that all viewers can discern suggestions to changes by person.

From:
Sent:
To: arramirez@uh.edu
Cc:
Subject:

Amy,

I was asked to make the suggested changes to two proposals but I don't seem to have access to do so. Can you grant Dan and/or me access to edit the documents to include the language suggested by the committee or is this something you must do for us?

Lynn

Lynn Lamkin
Associate Director
Moores School of Music
University of Houston
120 School of Music Bldg
Houston, TX 77204-4017
713.743.3171

From: Dan Gelok <dgelok@gmail.com>
Date: Wednesday, December 10, 2014 at 1:39 PM
To: lynn Lamkin <llamkin@central.uh.edu>
Subject: Fwd: MUSI 2301 and 2362 course proposals

Hi Lynn,

Looks like the committee is ready to approve our changes to the two course proposals we've put forward - MUSI 2301 and MUSI 2362. It looks like I don't have access to edit the proposals in curriculog; would you mind making the following changes (below my signature)?

Thanks. Let me know if you've got any questions!

Best,
Dan

MUSI 2301:

1) Teamwork - "Students will work in small groups to create a presentation (see syllabus), thereby demonstrating teamwork"

2) Social Responsibility - "In the same paper as mentioned above, students will be required to focus on elements of Social Responsibility."

MUSI 2362:

Learning Outcomes

· Students will acquire a comprehensive knowledge of the history of Western music, from Antiquity through the Baroque, by examining the historical development of musical styles and genres, the place of music in European society, its theoretical foundations, and its performance practice.

· Students will learn to recognize major musical genres, a range of compositional devices, formal schemes, and theoretical concepts from these eras and will become familiar with representative composers and works.

· Students will demonstrate critical thinking, analytic skills, and communication skills through written assignments and exams while developing empirical skills in musicology, including best practices in searching, transcribing information, and documentation.

· Students will interact with the broader arts community by collectively visiting the MFAH and at least one public program by a period-instrument presenting organization in Houston.

Critical Thinking

Students will demonstrate critical thinking in Music History I through three writing assignments.

1.   An essay that examines the articulation of relationships and shared values between historical art forms (Museum Report).

2.   An assessment of the strengths and weaknesses of musical performances (Concert Review).

3.   A critique of scholarly methodologies (Article Critique).

Communication Skills

Students will demonstrate communication skills in the three essays listed above.

Teamwork

Students will be assigned to groups of two or three for local museum visits. The group agrees on a particular art work or set of works as the focus for individual papers that treat the art in question from a variety of complementary or contrasting points of view. Papers will be evaluated for coordinated content, evidence of group interaction, and pertinent analytic observations.

Social Responsibility

The museum paper assignment requires engagement with a broader range of art than just music alone. This obliges the student to think about music's place within larger Western culture and to articulate how that relationship both reflects and comments upon common values and themes. The concert report, similarly, requires the student to engage with a local community that is distinct from the classroom and university and has its own distinct mission and values.

---------- Forwarded message ----------
From: **Gola, Christina H** <chgola@uh.edu>
Date: Wed, Dec 10, 2014 at 1:16 PM
Subject: Re: MUSI 2301 and 2362 course proposals
To: Dan Gelok <dgelok@gmail.com>

Hi again Dan,

We are all in agreement that the changes to both 2301 and 2362 adequately address all our concerns and we are prepared to approve the courses. Please enter these changes into curriculog and we will move forward on approval.

All the best, Christina

Sent from my iPad

On Dec 5, 2014, at 8:25 AM, "Gola, Christina H" <chgola@Central.UH.EDU> wrote:

> Thanks Dan. This format will be fine for now. I'll share with the committee and give you comment back. After that we will ask you to update everything in Curriculog so we can approve.

> Thanks, Christina

> Christina H. Gola

> Head of Liaison Services for Instruction & Outreach

> Liaison Services, University Libraries

> University of Houston

> A Carnegie-designated Tier One public research university
> 713-743-9761

> chgola@uh.edu

From: Dan Gelok [mailto:dgelok@gmail.com]
Sent: Wednesday, December 03, 2014 7:58 AM
To: Gola, Christina H
Subject: Fwd: MUSI 2301 and 2362 course proposals

Hi Christina,

3

Thanks again for your help with getting this clarified. Below you'll find the changes in language from the originator of MUSI 2362, and an updated syllabus is attached. If you'd prefer it in a different format (.doc? .pdf? on curriculog?), please let me know!

Thanks again,
Dan

---------- Forwarded message ----------
From: **Dirst, Matthew C** <dirst@central.uh.edu>

Learning Outcomes

· Students will acquire a comprehensive knowledge of the history of Western music, from Antiquity through the Baroque, by examining the historical development of musical styles and genres, the place of music in European society, its theoretical foundations, and its performance practice.

· Students will learn to recognize major musical genres, a range of compositional devices, formal schemes, and theoretical concepts from these eras and will become familiar with representative composers and works.

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Critical Thinking

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Communication Skills

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--

Dan Gelok
Assistant Professor of Saxophone
Moores School of Music - University of Houston

dgelok@gmail.com - (c) 832.266.7763

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MUSIC HISTORY I

Course Number: MUSI 2362   **Prof. Matthew Dirst**
Class Meetings: TuTh 10 – 11:20 a.m.   **Office: 215 MSM**
Office Hour: TuTh 11:30 am - noon   **email: mdirst@uh.edu**

Course Objectives & Learning Outcomes
- Students will expand their knowledge of the history of Western music from Antiquity through the early 18th century by means of two weekly lectures, readings from the required text, and assigned musical examples from the anthology and accompanying recordings.
- Students will review general trends in European culture during the Middle Ages, Renaissance, and Baroque periods, and integrate that knowledge into a comprehensive understanding of music history during these same time periods.
- Students will learn to recognize major musical genres, styles, techniques, and formal schemes from these eras and will become familiar with representative composers and works.
- Students will demonstrate critical thinking, analytic skills, and communication skills in three exams, several pop quizzes, three written assignments, and class discussions.
- Students will enhance teamwork abilities and engage social responsibilities via visits to local cultural institutions and public programs, and by sharing information about those experiences with their peers.

Course Materials
- *A History of Western Music* by J Peter Burkholder et al. 8th (or 9th) edition.
- *The Norton Anthology of Western Music*, vol. 1: Ancient to Baroque.
- Bring *NAWM* to every class session except exams.
- CD recordings that accompany *NAWM.*

Prerequisites
MUSI 2361 (Music and Culture). This is a required course for undergraduate music majors and assumes a good knowledge of music theory and the ability to read scores.

Examinations
Exams will combine short answer questions, score/listening questions, and essays. All musical examples on the exams will be taken from *NAWM* and the set of recordings accompanying *A History of Western Music.* Make-up exams are not an option, so plan now to attend class on exam days.

Evaluation
Exams	45%
Written work	45%
Pop quizzes	10%

Syllabus is subject to change.
Students with disabilities: please bring to my attention any accommodation you may require.
Remember that all work for this class must adhere to university guidelines on academic honesty.
Frivolous phone or email messages will not be returned, including requests for grade averages.

Written Work
All written work must be submitted in hard copy (stapled) and electronically, through the UH Blackboard/Turnitin.com site. Museum reports and concert reviews must also be accompanied by a group post on this course's Blackboard page about your experience: *What did you see/hear? Would you recommend it to your peers and why? What did you learn?*

I. Museum Report
Visit the Museum of Fine Arts, Houston, the MFAH Decorative Arts wing at Rienzi, or the Museum of Printing History, and write a 3-4 page report about either a single piece of art or a group of works. Select art from the Medieval, Renaissance, or Baroque periods in European art history (anything from before 1750).

Your report should address these issues especially:
> *a. What does the art under discussion tell us about its larger culture?*
> *b. What kinds of values and/or worldviews does it exhibit or manifest?*
> *c. What particular aspects of the work (form, style, genre, subject matter) make it representative of its age?*

II. Concert Review
Attend a concert featuring music from one of the historical periods covered by this course (Antiquity through Baroque) and write a 3-4 page review of that program. Consult the following organizational websites for public programs in the Houston area featuring early music:
> arslyricahouston.org
> bachsocietyhouston.org
> houstonearlymusic.org
> mercurybaroque.org

Programs offered by other performers/organizations need to be approved *in advance*. You may wish to do some preliminary research on the music, either before or after attending the program. In your research, see what you can learn about the genre, the original context of the music, its genesis, and performance practice. A recording may useful preparation for the live program. In a concert with many short pieces, you may wish to concentrate on one or a couple of works.

Your review should:
> *a. Introduce the music under discussion and give it some kind of context, which may include historical information and/or details relevant to the performance itself.*
> *b. Assess the strengths and weaknesses of the program and the performers.*

III. Article Critique
Select a recent scholarly article or book chapter on a topic that fits within the historical purview of this course (from Antiquity through Baroque), read it thoroughly, and write a detailed 3-4 page critique of it.

Your critique should include:
> *a. A summary of the author's main points*
> *b. A discussion of the author's scholarly methodology: what kinds of evidence are used in support of the arguments?*
> *c. An assessment of the essay's merits: are the author's main points convincingly argued or not, and why?*

Format for all papers
- All written work must be typewritten or computer-generated, double-spaced in a 12-point font, and should be 3-4 pages in length.
- Number and staple all pages of hard copies together. No cover pages, plastic folders.
- At the top of page 1, type the name under which you are registered for this class.
- Give your paper a title and indicate which assignment this paper fulfills.

Writing advice
- Start with a *detailed outline* and make sure you can explain your ideas verbally before committing *anything* to paper.
- Then, using your *best written English,* organize your thoughts coherently into paragraphs and make sure that each sentence is complete and that one flows smoothly into the next.
- *Use your own words as much as possible.* Save direct quotes for memorable or irreplaceable turns of phrase. Citations to another author should be reserved for specific observations that are unique to that scholar. General information that can be found in more than one place doesn't require a footnote or a reference. Do NOT use parenthetical references in the body of the text.
- Titles of musical or other works of art need to be *underlined or italicized.*
- *Proofread and revise!* Print out at least one version of your paper for yourself before printing out another (hopefully improved) version to hand in. Read each version aloud to see if everything makes good sense. If you can't understand it yourself, don't expect that anyone else will.
- Do not save any of the above for the night before the paper is due!

Calendar

Week 1
Tu   Course information, introduction to music history
Th   Chapters 1-2: Antiquity & the Early Christian Church

Week 2
Tu   Chapter 3: Roman Liturgy and Chant
Th   Chapter 4: Song and Dance to 1300

Week 3
Tu   Chapter 5: 13th-Century Polyphony
Th   Chapter 6.1: The Ars Nova and Machaut
            Last day to submit first writing assignment
Week 4
Tu   Chapter 6.2: The Ars Subtilior and the Italian trecento
Th   **EXAM 1**

Week 5
Tu   Chapters 7-8.1: Rebirth and the *contenance angloise*
Th   **TMEA Convention**

Week 6
Tu   Chapter 8.2: The Burgundian style and DuFay
Th   Chapter 9: The Franco-Flemish Generation

Week 7
Tu   Chapter 10.1: The Reformation
Th   Chapters 10.2 and 11.1: The Counter-Reformation & Italian Secular Song
            Last day to submit second writing assignment

Week 8
Tu   Chapters 11.2-12. French & English Secular Song
Th   **EXAM 2**

Week 9
Tu   **SPRING BREAK**
Th   **SPRING BREAK**

Week 10
Tu   Chapters 12 & 13: Renaissance Instrumental Music & The Seconda Prattica
Th   Chapter 14.1: Inventing Opera

Week 11
Tu   Chapters 14.2-15.1: Music in Venice
Th   Chapter 15: Genres for the Chamber and Church

Week 12
Tu   Chapter 16.1: The French Baroque Style
Th   Chapter 16.2: English and Spanish Developments
            Last day to submit third writing assignment

Week 13
Tu   Chapter 17.1: Italian Opera and Cantata
Th   Chapters 17.2-18.1: Praeludium, Sonata, Concerto

Week 14
Tu   Chapters 18.2-19.1: Suite, Prelude & Fugue, Chorale Prelude
Th   Chapter 19.2: Bach and German Church Music

Week 15
Tu   Chapter 19.3: Handel Opera & Oratorio
Th   April 24   **EXAM 3**