

Eastern Illinois University
Revised Course Proposal
MUS 2557G, The Evolution of Jazz and Rock

Please check one: ☐ New course ☒ Revised course

PART I: CATALOG DESCRIPTION

1. **Course prefix and number, such as ART 1000:** MUS 2557G
2. **Title (may not exceed 30 characters, including spaces):** The Evolution of Jazz and Rock
3. **Long title, if any (may not exceed 100 characters, including spaces):**
4. **Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:** 3-0-3
5. **Term(s) to be offered:** ☒ Fall ☒ Spring ☒ Summer ☐ On demand
6. **Initial term of offering:** ☐ Fall ☐ Spring ☒ Summer **Year:** 2012

7. Course description:

Music appreciation for the general student--listening and responding to music in its cultural context. Significant contributors to the development of jazz and rock are presented and landmark recordings are heard and discussed. Open to music majors for elective credit only.

8. Registration restrictions:

a. Equivalent Courses

- **Identify any equivalent courses** (e.g., cross-listed course, non-honors version of an honors course).
none
- Indicate whether coding should be added to Banner to restrict students from registering for the equivalent course(s) of this course. ☐ Yes ☒ No

b. Prerequisite(s)

- **Identify the prerequisite(s)**, including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course.
none
- Indicate whether coding should be added to Banner to prevent students from registering for this course if they haven't successfully completed the prerequisite course(s). ☐ Yes ☒ No

If yes, identify the minimum grade requirement and any equivalent courses for each prerequisite course:

c. Who can waive the prerequisite(s)?

N/A ☐ No one ☐ Chair ☐ Instructor ☐ Advisor ☐ Other (Please specify)

d. Co-requisites (course(s) which MUST be taken concurrently with this one): none

e. Repeat status: ☒ Course may not be repeated.

☐ Course may be repeated once with credit.

Please also specify the limit (if any) on hours which may be applied to a major or minor.

- f. **Degree, college, major(s), level, or class** to which registration in the course is restricted, if any:
Technology delivered sections of this course will be restricted to students in the School of Continuing Education.
- g. **Degree, college, major(s), level, or class** to be excluded from the course, if any:
Current students who are in residence full-time at the University are to be excluded from technology delivered sections of this course.
9. **Special course attributes** [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive]
General Education - Humanities and Fine Arts component'
Writing Active
10. **Grading methods** (check all that apply): ☒ Standard letter ☐ CR/NC ☐ Audit ☐ ABC/NC
("Standard letter"—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

Please check any special grading provision that applies to this course:

- ☐ The grade for this course will not count in a student's grade point average.
- ☐ The credit for this course will not count in hours towards graduation.

If the student already has credit for or is registered in an equivalent or mutually exclusive course, check any that apply:

- ☐ The grade for this course will be removed from the student's grade point average if he/she already has credit for or is registered in _____ (insert course prefix and number).
- ☐ Credit hours for this course will be removed from a student's hours towards graduation if he/she already has credit for or is registered in _____ (insert course prefix and number).

11. Instructional delivery method: (Check all that apply.)

- ☒ lecture ☐ lab ☐ lecture/lab combined ☐ independent study/research
☐ internship ☐ performance ☐ practicum or clinical ☐ study abroad
☒ Internet ☐ hybrid ☐ other (Please specify)

PART II: ASSURANCE OF STUDENT LEARNING

1. List the student learning objectives of this course:

In successfully completing this course, the student will:

- 1) Learn to communicate musical values through appropriate vocabulary.
- 2) Place these uniquely American art forms into their proper historical, social, religious, and philosophical contexts.
- 3) Describe how popular music has and continues to shape popular culture.
- 4) Demonstrate knowledge of the aesthetic values that are intrinsic to popular music.

- 5) Apply the normative terminology to describe jazz and rock music.
- 6) Make connections with other forms of Western and non-Western music.
- 7) Learn basic skills necessary to interpret and evaluate music in other contexts.

- a. If this is a general education course, indicate which objectives are designed to help students achieve one or more of the following goals of general education and university-wide assessment:
 - EIU graduates will write and speak effectively. Objectives 1, 3, 5
 - EIU graduates will think critically. Objectives 2, 7
 - EIU graduates will function as responsible citizens. Objective 6
- b. If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:
 - Depth of content knowledge
 - Effective critical thinking and problem solving
 - Effective oral and written communication
 - Advanced scholarship through research or creative activity

2. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:

Learning Objectives	Graded Weekly Response Papers (Discussion Participation) 10%	Learning Modules (Assigned Weekly Reading and Listening)	Exams will include writing essays 90%
Objective 1	X		X
Objective 2	X	X	X
Objective 3	X		X
Objective 4	X		X
Objective 5	X		X
Objective 6	X	X	
Objective 7	X	X	X

3. Explain how the instructor will determine students' grades for the course:

- a. **4 Exams 90%** Twelve percent of each exam will be devoted to listening skills. Students will be required to identify musical features that are distinctive of Jazz and Rock music. The first three exams will include essay questions.
Weekly response papers (discussions) 10%
- b. This course is writing-active based on the amount of writing on the first three exams and the weekly response papers.

4. For technology-delivered and other nontraditional-delivered courses/sections, address the following:

- a. Describe how the format/technology will be used to support and assess students' achievement of the specified learning objectives:

At the outset of the technology delivered sections of the course, students will be introduced to guidelines for successful navigation of the course management software. Additionally, students will receive a tutorial on good discussion practices. In addition to

student posts to the discussion forum, students will also be required to respond to posts of their class peers. The instructor will also monitor and directly participate in class discussions. With the permission of the students, samples of good discussion posts, assignments, and assessment answers will be posted in order to further learning. The instructor has designed the technology delivered sections of the course with many of the guidelines from Pallof and Pratt's *Building Online Learning Communities* in mind.

b. Describe how the integrity of student work will be assured:

Students are reminded that it is assumed they will honor the tradition of academic honesty, adhere to the Eastern Student Conduct Code 1A, and that plagiarism will not be tolerated in the course. Should incidents of suspected cheating or plagiarism occur, university policy as defined in the undergraduate catalog would be followed with the incident being reported to the student and to Judicial Affairs. Exams utilize a strict time limit and course management technology that changes not only the order of the questions that students receive, but also the numbering of the answers in the multiple choice questions, and in some cases students receive entirely different questions. In technology delivered sections of the course exams will be available for a 3-4 day window of time; however, once the exam is begun students will have a relatively short time frame (60-120 minutes) to complete the entire exam. In the case of essays and writing projects where there are suspicions of plagiarism, web-based technology may be deployed, e.g. Turnitin, Duplichecker, etc.

c. Describe provisions for and requirements of instructor-student and student-student interaction, including the kinds of technologies that will be used to support the interaction (e.g., e-mail, web-based discussions, computer conferences, etc.):

Students are encouraged to communicate with the instructor via the course management system's email feature. Additionally web-based discussions are an important component of the course. Weekly learning modules also incorporate PowerPoint lectures notes as well as embedded soundfile links, web-based video links, and links to other websites, as well as additional text based reading assignments. The course may also utilize Elluminate live meeting software at the instructor's discretion to facilitate class web-conferencing.

d. For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:

- a. course objectives;
- b. projects that require application and analysis of the course content; and
- c. separate methods of evaluation for undergraduate and graduate students.

N/A

e. If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix *.)

This course is writing-active. In addition to the exam essay questions, students also need to express their thoughts on readings and listening assignments, through their participation in weekly discussions and assignments.

PART III: OUTLINE OF THE COURSE

Provide a week-by-week outline of the course's content. Specify units of time (e.g., for a 3-0-3 course, 45 fifty-minute class periods over 15 weeks) for each major topic in the outline. Provide clear and sufficient details about content and procedures so that possible questions of overlap with other courses can be addressed. For technology-delivered or other nontraditional-delivered courses/sections, explain how the course content "units" are sufficiently equivalent to the traditional on-campus semester hour units of time described above.

General Course Outline: Learning Modules (assignments, readings, listening, discussions, and assessments) will be posted weekly. The outline below is intended to give an idea of the structure of the course and is subject to revision, if necessary, based on the length of the term whether it be a 15, 8, 6 or 4 week long term. The following example outlines a full 15-week semester version of a technology delivered section of the course.

Date	Learning Module Topic	Learning Module Assignments/Discussions
Week 1	Syllabus Course Policies Unit I Overview Historical Roots of Jazz	Learning Modules are issued at the beginning of each week or unit via WebCT.
	The Historical Roots of Jazz- Continued Learning Module Week 1: Jazz Basics PowerPoint,	Listening: Introduction Icebreaker Discussion
Week 2	The Birth of Jazz Week 2 Learning Module: PowerPoint: Formal Structures in Jazz and Instrumental Role	Maple Leaf Rag Recordings Compare/Contrast Discussion
	The Birth of Jazz-Continued	
Week 3	The Roaring 20s Swing	Listening: Early Blues, New Orleans Jazz, Ragtime and Brass Bands
	The Arts of the Harlem Renaissance 1930s Jazz Review	Discussion Thread: Louis Armstrong's West End Blues Listening: Swing
Week 4	1930s Jazz	Discussion: Duke Ellington's Harlem Airshaft
	Unit I Exam	
Week 5	Unit II Begins The 1940s – World War II	Discussion: What Is Bop? and Comparing Great Bop Artists
	The Evolution of Bebop or Modern Jazz	Listening: Bop
Week 6	The 1950s- Cold War: Cool Jazz and Hard Bop	Discussion: Cool Jazz vs. Hard Bop

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Week 6	Learning Module Topic: Cool Jazz and Hard Bop- Continued	Learning Module Assignments/Discussions: Discussion: Miles Davis, Jack Kerouac and the Language of Bop
Week 7	The 1960s – Freedom and Free Jazz	Discussion: Miles Davis And John Coltrane Listening: Bop to Free Jazz
	Freedom and Free Jazz- Continued Study Guide for UNIT II – Midterm – Exam Issued The Twilight of American Jazz	Discussion: Ornette Coleman Discussion: Traits of Jazz Fusion
Week 8	The Twilight of American Jazz, Continued Review	
	Unit II – Midterm - Exam	
Week 9	Unit III Begins Learning Module Topic: Unit III Begins - Rock Introduction and Explanation of the Scope of the Rock Course. What Will Be Covered What Will Not The World before Rock and Roll	Learning Module Assignments/Discussions: (from WebCt Unit III Listening lists) Pop Crooners: Bing Crosby and Frank Sinatra Country and Western: Hank Williams Les Paul and Mary Ford (You Tube) Discussion III A: Country Western and Rhythm and Blues
	Rhythm and Blues in the 1940s and 1950s	Jump Blues and R&B: All
Week 10	The Birth and First Flourishing of Rock and Roll Elvis Presley	Country and Western: Bill Hailey and Elvis Presley
	Elvis Presley and beyond Johnny Cash Jerry Lee Lewis Buddy Holly Payola	Elvis Presley: All Mainstream Rock and Roll: All Discussion IIIB: The Influence of Radio
Week 11	Form The Demise of the First Wave Teens and the Dance Craze American Bandstand Folk Music Producers Soul Rockabilly Popsters Surfin' USA The 1960s The Beatles and the British Invasion	Rockabilly: All Doo Wop: All Teen Idols: All The Beatles: 1-5 Discussion IIIC: The Importance of 1955 and Rockabilly
	The 1960s The Beatles and the British Invasion Unit III Exam Study Guide Available	The Beatles: 1-10 The British Invasion: All
Week 12	The 1960s The Beatles and the British Invasion The Rolling Stones, The Kinks The Who	The Beatles: All The British Invasion: All Discussion III D: Elvis Presley and the First Wave
	Unit III Exam	Selected Topic for Individual Writing Project Due

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Week 13	Unit IV Begins Learning Module Topic: Beatlemania	Learning Module Assignments, Discussions (from WebCt Unit III and IV Listening lists) The Beatles: All Discussion IVA: The Evolution of the Beatles
	The British Invasion The Rolling Stones The Kinks, and The Who	The Beatles: All The British Invasion: All
Week 14	The American Response Folk Rock: Bob Dylan, The Byrds; Crosby, Stills and Nash; Simon and Garfunkel Motown Pop and Southern Soul	Folk Rock: All Soul: All Motown: All Discussion IVB: The Relationship of the Beatles and the Beach Boys
	Psychedelia	San Francisco Acid Rock: All The Beatles: Sgt Pepper's Lonely Hearts Club
Week 15	The 1970s The Growing Rock Monster Jazz-Rock Fusion Glam Rock Black Pop and the Rise of Disco Reggae Mainstream Rock, Punk and New Wave Final Exam Study Guide Available	Mainstream 70s Rock and Heavy Metal: All Mainstream 70s Rock: All Heavy Metal: All Punk, Hardcore, Thrash Metal and Grunge: All Seventies Soul, Funk, and the Disco Revolution: All Discussion IV C: Successful groups of the 1970s
	The 1980s I Want My MTV Final Review	The 1980s Pop, New Wave and Music Video
Finals Week	Final Exam Available on WebCT Final Writing Project Due	

PART IV: PURPOSE AND NEED

- Explain the department's rationale for developing and proposing the course.**
If this is a general education course, you also must indicate the segment of the general education program into which it will be placed, and describe how the course meets the requirements of that segment.

MUS 2557G will be placed in the Fine Arts and Humanities segment of the General Education program. Ideally, listening to music should be a critical experience that involves both an aesthetic appreciation of a musical work and the knowledge to make sound judgments about its cultural worth. In this course, the student will encounter an important body of American music and become aware of the criteria by which popular music is judged and appreciated. Course material is presented in its appropriate historical context and provides the mechanics for students to participate in critical evaluation through writing or conversing about music. In this way, this course provides an appreciation for the fine arts and links the past with the present by a study of changes in the methods of artistic expression. Further, the variety of musical expression, as represented by the variety of musical styles offered in this course, will not only deepen students' appreciation of these musical traditions, but also provide insights into the many different ways that music is encountered in the modern world.

If the course or some sections of the course may be technology delivered, explain why.

Some sections of the course may be technology delivered to give students in the School of Continuing Education access.

2. Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.

This course is designed for the general student at all levels; thus, it is offered at a lower division number. There are no prerequisites.

3. If the course is similar to an existing course or courses, justify its development and offering.

- a. **If the contents substantially duplicate those of an existing course, the new proposal should be discussed with the appropriate chairpersons, deans, or curriculum committees and their responses noted in the proposal. N/A**
- b. **Cite course(s) to be deleted if the new course is approved. If no deletions are planned, note the exceptional need to be met or the curricular gap to be filled. N/A**

4. Impact on Program(s):

- a. **For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.**

This course is not required for music majors and may only be used as an elective credit in general education.

- b. **For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective.**

If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted. N/A

PART V: IMPLEMENTATION

1. Faculty member(s) to whom the course may be assigned:

This course may be taught by current EIU Music Department faculty including, but not limited to: Jemmie Robertson, Andrew Cheetham, Mark Rubel, Kathreen Ryan and Jeremy McBain. Technology delivered sections of the course may be taught by EIU Music Department faculty upon their successful completion of training programs as required by the university.

If this is a graduate course and the department does not currently offer a graduate program, it must document that it employs faculty qualified to teach graduate courses. N/A

2. Additional costs to students:

Include those for supplemental packets, hardware/software, or any other additional instructional, technical, or technological requirements. (Course fees must be approved by the President's Council.)
none

3. Text and supplementary materials to be used (Include publication dates):

Jazz Text: *The History of Jazz: A Confluence of Cultures and Ideas* by Wayne C. Smith
(Text, e-Text CD-ROM, plus online access by CD-ROM registration)

Published by The National Social Science Press, 2011

Rock Text: *What's That Sound? An Introduction to Rock and It's History*, 2nd Edition By John Covach

Published by W.W. Norton and Company, 2009

PART VI: COMMUNITY COLLEGE TRANSFER

If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will not be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded.

A community college course may be judged equivalent to this course.

PART VII: APPROVALS

Date approved by the department or school: February 15, 2012

Date approved by the college curriculum committee: February 22, 2012

Date approved by the Honors Council (*if this is an honors course*):

Date approved by CAA: March 8, 2012

*In **writing-active courses**, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In **writing-intensive courses**, several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In **writing-centered courses** (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).

Student
Success
Center

<http://www.eiu.edu/~success/>

581-6696



<http://www.eiu.edu/~counscr/>

581-3413

Career
Services

<http://www.eiu.edu/~careers/>

581-2412

Disability
Services

<http://www.eiu.edu/~disablt/>

581-6583