

Cover Sheet: Request 10769

MUL 2010 Experiencing Music

Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending
Submitter	dos Santos, Silvio sjdossantos@ufl.edu
Created	2/10/2016 11:31:45 PM
Updated	2/11/2016 11:06:22 AM
Description	MUL 2010 is designed to examine how we experience music and how it teaches us about ourselves and our world. Exploring several approaches and perspectives for understanding music, this course illuminates how music both shapes and is shaped by social, political, national, and cultural forces. Examples of music from around the world demonstrate a wide range of musical experiences within different historical, geographical, and contemporary cultural settings. No prior or concurrent courses are required for enrollment in MUL 2010, nor is any prior formal musical training or experience.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Music 011303000	Orr, Kevin R		2/11/2016
Added MUL 2010 Experiencing Music new syllabus.pdf					2/10/2016
Added MUL2010 Rationale for changing name and content.pdf					2/10/2016
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		2/11/2016
No document changes					
General Education Committee	Pending	PV - General Education Committee (GEC)			2/11/2016
No document changes					
Office of the Registrar					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|Gen_Ed|Recertification for request 10769

Info

Request: MUL 2010 Experiencing Music
Submitter: dos Santos, Silvio sjdossantos@ufl.edu
Created: 2/10/2016 11:31:45 PM
Form version: 1

Responses

Your Name: Silvio J dos Santos
Your Role in the Course : Coordinator
Course Prefix and Number: MUL20
Course Title: Introduction to Music Literature (will change according to the present request)
Credit Hours: 3
Current GE Classification(s): H
WR Designation: 2,000
Course Delivery Method: Traditional
How often is the course offered?: every semester
Course Enrollment: 350-500
Number of Sections : 3-5
Maximum Number of Students per Instructor: 300
How does the course meet program area objectives?: This course satisfies humanities (H) and international (N) requirements for general education:

"Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases, and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives."
Courses with the International designation "provide instruction in the values, attitudes, and norms that constitute the contemporary cultures of countries outside the United States. These courses lead students to understand how geographic location and socioeconomic factors affect these cultures and the lives of citizens in other countries. Through analysis and evaluation of the students' own cultural norms and values in relation to those held by the citizens of other countries, they will develop a cross-cultural understanding of the rest of the contemporary world." A minimum grade of C is required for general education credit.

The objectives set forth by the Humanities and International designations will be accomplished through the new textbook for the course, *Music: A Social Experience* by Steven Cornelius/Mary Natvig, which presents music as a global art form tied to shared social experiences in diverse cultural contexts. Most importantly, this book seamlessly integrates in each chapter a critical approach to understanding the musical experience, investigating a particular topic within the musical culture of different countries. Week 7, "Music and Spirituality," for example, examines topics such as Tibetan Buddhist chant, music from the Christian Church, the song "Amazing Grace," and music from the Mevlevi Sufi Order. Every chapter uses examples from Western art music, popular music, and world music. The overall design of the course is as follows:

Four major units—comprising 3-4 chapters each—examine the experience of music within diverse socio-cultural contexts;

- Music Fundamentals Starting with recent news about music related to important socio-cultural and political issues, this unit discusses how music is experienced individually and culturally and explains classifications such as "world," "popular," or "art"

music (Chapter 1: Musical Foundations); introduces students to an essential musical vocabulary (Chapter 2: Listening to Music); and demonstrates how to actively listen to pieces (Chapter 3: Three Listening Examples).

- Musical Identities explores how music expresses individual and collective identities, as well as how music influences expectations of identity, focusing on the relationships between music and ethnicity (Chapter 4), gender/sexuality (Chapter 5), and spirituality (Chapter 6).
- Musical Intersections focuses on music's relationship to social and political realms, including politics, ideology, and national identity (Chapter 7); war/conflict (Chapter 8); and love in its many forms (e.g. unrequited love, obsessive love, betrayal, and fidelity) (Chapter 9).
- Musical Narratives addresses the social experience of music through theater, film, dance, and the concert hall (Chapters 10, 11, 12, and 13, respectively); the history of these genres, as well as the social and cultural aspects of them, are discussed and analyzed. The end of the course re-examines the role of music in major events, as conveyed in major newspapers or news organizations, using approaches discussed throughout the course.

Course Activities: A variety of activities, assignments, and assessments will measure the Student Learning Outcomes as follows:

- SLO 1 - Content: "Students demonstrate competence in the terminology, concepts, methodologies and theories used within the subject area." Mastery of content will be measured primarily through chapter quizzes and exams: Students will use proper terminologies to describe musical styles and works, and explain their functions in society and culture. Multiple-choice quizzes will be used to assess and reinforce terminology. The exams include short answer and essay questions in which students synthesize the material in the context of a major unit, incorporating the concepts and terms presented in the chapters.
- SLO 2 - Communication: "Students clearly and effectively communicate knowledge, ideas, and reasoning in written or oral forms appropriate to the subject area." Communication is primarily assessed through students' original posts and responses on the discussion boards, as well as writing projects to topics connected to major issues discussed in class and their experience with live music. The writing assignments will be assessed for content, grammar, style, and use of proper terminologies for discussing music within diverse cultural and historical contexts.
- SLO 3- Critical Thinking: "Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the subject area." Through guided topics, students will analyze and interpret music's role in global and intercultural realms. Discussion prompts in Canvas are open-ended, designed to have students present their interpretation of the topic as well as interact with and respond to the discussion board posts.

Differences Between Sections : Both the live and online versions will deliver the same content through the same textbook. The assessment methods will also be similar. The only difference will be the report on the attendance of a live concert, which may be replaced by an evaluation of a video performance.

MUL 2010 Experiencing Music (section XXXX)

Time: MWF, period 3 (9:35-10:25am)

Location: MUB 101

Summer 2016

Instructor

XXXX XXX

Email: XXXX@XXX.XXX

Phone

Office Hours

Teaching Assistants

1. XXXX XXX

Email

Office Hours:

2. XXXX XXX

Email

Office Hours

Course Description

MUL 2010 is designed to examine how we experience music and how it teaches us about ourselves and our world. Exploring several approaches and perspectives for understanding music, this course illuminates how music both shapes and is shaped by social, political, national, and cultural forces. Examples of music from around the world demonstrate a wide range of musical experiences within different historical, geographical, and contemporary cultural settings. No prior or concurrent courses are required for enrollment in MUL 2010, nor is any prior formal musical training or experience.

This course will:

- explore ways of listening to and thinking about music and culture from a variety of periods and places around the world.
- promote cultural and historical awareness through musical knowledge.
- examine music's relationship to the individual and to the human condition.
- encourage self-reflection and critical thinking.

Required Textbook

Cornelius, Steven, and Mary Natvig. *Music: A Social Experience*. Pearson, 2012. Print and E-text versions are available.

It is recommended that you have access to **MySearchLab**, which includes musical examples. You should however ensure that you have access to the musical selections, either through the online resources or by purchasing the 4 CD set that accompanies the text. The textbook is available at the UF-bookstore:

ufl.bkstr.com

Online Access

Canvas (E-learning) (<https://lss.at.ufl.edu/>) is an important online component of the course. The most current information about the course requirements and listening lists will be posted here, as will copies of the syllabus, course schedule, details about writing assignments, and other resources. Your grades will be posted here so that you can keep track of your progress during the semester.

General Education and Student Learning Outcomes

This course satisfies humanities (H) and international (N) requirements for general education:

“Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases, and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.”

Courses with the International designation “provide instruction in the values, attitudes, and norms that constitute the contemporary cultures of countries outside the United States. These courses lead students to understand how geographic location and socioeconomic factors affect these cultures and the lives of citizens in other countries. Through analysis and evaluation of the students’ own cultural norms and values in relation to those held by the citizens of other countries, they will develop a cross-cultural understanding of the rest of the contemporary world.” A minimum grade of C is required for general education credit.

The objectives set forth by the Humanities and International designations will be accomplished through the new textbook for the course, *Music: A Social Experience* by Steven Cornelius/Mary Natvig, which presents music as a global art form tied to shared social experiences in diverse cultural contexts. Most importantly, this book seamlessly integrates in each chapter a critical approach to understanding the musical experience, investigating a particular topic within the musical culture of different countries. Week 7, “Music and Spirituality,” for example, examines topics such as Tibetan Buddhist chant, music from the Christian Church, the song “Amazing Grace,” and music from the Mevlevi Sufi Order. Every chapter uses examples from Western art music, popular music, and world music. The overall design of the course is as follows:

Four major units—comprising 3-4 chapters each—examine the experience of music within diverse socio-cultural contexts;

- **Music Fundamentals** Starting with recent news about music related to important socio-cultural and political issues, this unit discusses how music is experienced individually and culturally and explains classifications such as “world,” “popular,” or “art” music (Chapter 1: *Musical Foundations*); introduces students to an essential musical vocabulary (Chapter 2: *Listening to Music*); and demonstrates how to actively listen to pieces (Chapter 3: *Three Listening Examples*).
- **Musical Identities** explores how music expresses individual and collective identities, as well as how music influences expectations of identity, focusing on the relationships between music and ethnicity (Chapter 4), gender/sexuality (Chapter 5), and spirituality (Chapter 6).
- **Musical Intersections** focuses on music’s relationship to social and political realms, including politics, ideology, and national identity (Chapter 7); war/conflict (Chapter 8); and love in its many forms (e.g. unrequited love, obsessive love, betrayal, and fidelity) (Chapter 9).
- **Musical Narratives** addresses the social experience of music through theater, film, dance, and the concert hall (Chapters 10, 11, 12, and 13, respectively); the history of these genres, as well as the social and cultural aspects of them, are discussed and analyzed. The end of the course re-examines the role of music in major events, as conveyed in major newspapers or news organizations, using approaches discussed throughout the course.

General education Student Learning Outcomes (SLOs) describe the knowledge, skills, and attitudes that students are expected to acquire while completing a general education course at the University of Florida. These outcomes fall into three areas: content, communication, and critical thinking.

- **Content:** “Students demonstrate competence in the terminology, concepts, methodologies and theories used within the subject area.” Mastery of content will be measured primarily through chapter quizzes and exams: Students will use proper terminologies to describe musical styles and works, and explain their functions in society and culture. Multiple-choice quizzes will be used to assess and reinforce terminology. The exams include short answer and essay questions in which students synthesize the material in the context of a major unit, incorporating the concepts and terms presented in the chapters.
- **Communication:** “Students clearly and effectively communicate knowledge, ideas, and reasoning in written or oral forms appropriate to the subject area.” Communication is primarily assessed through students’ original posts and responses on the discussion boards, as well as writing projects to topics connected to major issues discussed in class and their experience with live music. The writing assignments will be assessed for content, grammar, style, and use of proper terminologies for discussing music within diverse cultural and historical contexts.
- **Critical Thinking:** “Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the subject area.” Through guided topics, students will analyze and interpret music’s role in global and intercultural realms. Discussion prompts in Canvas are open-ended, designed to have students present their interpretation of the topic as well as interact with and respond to the discussion board posts.

Exams

There will be two written exams. Exams are based on class lectures, assigned readings, and listening examples.

Performance attendance

One of the most important aspects of music is the experience of live performances. Documented attendance to two live music performances during the semester will count for 10% of your grade. For each event you must write a short critical report (ca. 300 words) using some of the perspectives discussed in class. The reports must be uploaded to Canvas no later than a week after the performance date. A list of approved performances will be posted on Canvas, including many free performances at the School of Music.

Writing Assignments

All writing must follow the rules of standard English, and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. Writing is an important form of communication, especially in academia, so all written work should be at the highest level. The Research paper will include a peer review component, in which you will provide feedback to (and receive feedback from) at least two of your classmates. The writing assignments for the course is as follows:

The **Reaction paper** asks students to select a piece of music and discuss their own cultural experience of it. A short essay (300-400 words) will describe and summarize the work’s key features and create a narrative exploring its meaning.

The **Research paper** asks students to choose a musical work or event containing cross-disciplinary or intercultural content. A longer essay (500-750 words) will expand on the ideas presented in class while providing a critical analysis of the work as part of an interconnected world.

Full instructions on both papers will be provided in the initial weeks of the course and on Canvas. A writing assignment rubric is included at the end of this syllabus.

All students are encouraged to use the services provided by the UF Writing Studio (<http://writing.ufl.edu>). The Writing Studio contains valuable resources, such as writing assistance and citation guides, and many helpful videos on subjects such as time management, note taking, citation/plagiarism, study tips, and more. Both the staff at the Writing Studio and the instructor/TAs for MUL2010 will assist with questions related to your writing, but we will not proofread or edit your work for you; rather, we will help you develop the skills to proofread/edit on your own. The course site includes links to common mechanical errors and several online resources.

Performance and Presentation

Students who are willing to perform in class or present on a topic related to the lectures may do so for extra credit. Each student can perform or present only once per semester. Arrangements for in-class performance or presentation must be approved by the instructor in advance.

Evaluation

The grades for this course will be broken down as follows:

15% = Fifteen (unannounced) weekly quizzes (1% each)

5% = Reaction paper, written according to guidelines presented during the course.

10% = Research paper, written according to guidelines presented during the course.

10% = Concert attendance and summary.

30% = Exam I

30% = Exam II

Final grades will be calculated according to the scale below. You are responsible for keeping track of your progress throughout the semester – the Gradebook in Canvas will show your up-to-date grade. If you are doing poorly near the withdrawal deadline, feel free to discuss your progress with the instructor and the best course of action.

Grading scale*

A	95-100	Goes above and beyond all requirements and expectations
A-	91-94	Exceeds all requirements and expectations
B+	88-90	Nearly exceeds all requirements and expectations.
B	84-87	Meets all the requirements and expectations
B-	81-83	Nearly meets all the requirements and expectations
C+	78-80	Meets most of the requirements and expectations.
C	74-77	Nearly meets most of the requirements and expectations
C-	71-73	Meets very few of the requirements and expectations
D+	68-70	Meets nearly none of the requirements and expectations
D	64-67	Meets virtually none of the requirements and expectations
D-	61-63	Does not meet requirements and expectations
E	60 or below	Failure

* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida's grade point averages can be found at <http://www.isis.ufl.edu/minusgrades.html>.

NOTE: Specific grade questions and concerns will only be discussed with the student. Due to the 1974 Family Educational Rights and Privacy Act, the instructor cannot and will not discuss your progress or grades with your parents. For more information on FERPA, please visit <http://www.registrar.ufl.edu/ferpa.html>. Any correspondence received from your parents/guardians will be responded to with a link to the FERPA information site and nothing more.

Attendance

Consistent and punctual attendance is expected for every class meeting, your participation is integral to the effectiveness of the course. Missed work, quizzes, or exams as a result of unexcused absences or tardiness **will** reduce your grade. Excused absences will require proper documentation. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification to instructor, 4) a religious holiday observance with a two-week prior notification to instructor, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to absence. You are fully responsible for all assigned work regardless of attendance or punctuality. Excused absences are consistent with the university policies in the undergraduate catalog and require proper documentation. See <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Make-ups for exams are given only for excused absences. Failure to appear for an exam without prior arrangement will result in an E for that exam. Make up exams will only be administered under unusual and **documented** circumstances (e.g. medical excuse with documentation from a physician's office or hospital), and must be completed within one calendar week of the original assignment. Students are expected to be on time for quizzes and exams unless the instructor is notified in advance or shown written documentation after the fact. If you are late for an exam, you will not be given extra time to complete it. If you are late for a listening part of the exams, each listening example missed will not be replayed for you. On exam days, the instructor reserves the right to assign seating.

Late Policy

Assignments are due by the assigned time/date. You must submit an electronic copy to the Canvas course website. Late work will receive a 10% deduction of the grade.

Conduct

Disrespectful behavior by any student to a fellow classmate, teaching assistants, or the instructor is unacceptable under any circumstances. Such behaviors include, but are not limited to, arriving late/leaving early, sleeping in class, text messaging, doing non-course related reading/homework, and discrimination of any type. **Laptops, cell phones, and iPods are to be silenced and put away for the duration of class. Unauthorized recording of the lectures is not permitted.** In any such case, the instructor may ask the student(s) to leave the classroom. Your discussions and views will be heard and respected if delivered in a respectful manner.

Academic Honesty

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. **PLAGIARISM OR CHEATING WILL RESULT IN A FAILING GRADE FOR THE PLAGIARIZED ASSIGNMENT, AND POSSIBLY THE COURSE.** If you are uncertain about these guidelines, please see me. **Ignorance to UF regulations is no excuse.**

UF students are bound by The Honor Pledge, which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received

unauthorized aid in doing this assignment.”” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Accommodations

Students requesting classroom accommodations must first register with the Disability Resource Center (0001 Reid Hall; 352.392.8565; www.dso.ufl.edu/drc) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester. Accommodations are not provided retroactively.

Additional Resources

The following resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:

- University Counseling Center for personal and career counseling; 301 Peabody Hall, 392-1575.
- Student Mental Health for personal counseling; Student Mental Health Care Center, 392-1171.
- Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
- Career Resource Center, career development assistance and counseling; Reitz Union, 392-1601.

Online Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Critical Dates [specific dates will be posted according to the class schedule and term]:

- Week 7: Exam I
- Week 10: Writing Assignment 1 due
- Week 14: Writing Assignment 2 due
- Week 15: Exam II

COURSE SCHEDULE

Unit I. Music Fundamentals

Week 1. Starting the discussion: Music in Recent News. Examples may include:

- Music, Terrorism, and International Politics: Protests at the Metropolitan Opera after the Production of John Adams's *Death of Klinghoffer*, *NYT* October 21, 2014.
<http://www.nytimes.com/2014/10/22/arts/music/john-adams-death-of-klingshoffer-metropolitan-opera-debut.html?module=Search&mabReward=relbias%3Ar%2C{%22%22%3A%22RI%3A17%22}>
Watch video: <http://nyti.ms/1yfMZSN>
- Music, Censorship, and the First Amendment: Dixie Chicks on President Bush and the Iraqi War (2003); <http://www.cnn.com/2003/SHOWBIZ/Music/03/14/dixie.chicks.reut/>
- Music and the US Legal System: Music as Evidence of Crime
http://www.nytimes.com/2014/03/27/arts/music/using-rap-lyrics-as-damning-evidence-stirs-legal-debate.html?smid=tw-share&_r=1
http://www.slate.com/articles/arts/culturebox/2014/03/hip_hop_and_criminal_justice_the_absurd_literalism_of_prosecutors_using.html
- Quiz 1

Week 2. What is music? How do we experience it?

Read "Experiencing music" (chapter 1)

Listening examples of music from Europe, Asia, and the Americas

Quiz 2

Week 3. How does music communicate meaning?

Read "Listening to music" (chapter 2)

Listening examples include "Summertime" for Gershwin's *Porgy and Bess*, "Amazing Grace", and Indian Ragas.

Quiz 3

Week 4. How can musical elements convey social meaning?

Read "Three listening examples" (chapter 3)

Listening examples include music by Johann Sebastian Bach, Japanese music, and Harold Arlen's "Over the Rainbow"

Quiz 4

Unit II. Musical Identities

Week 5. Music as expression of ethnicity and culture

Read "Music and Ethnicity" (chapter 4)

Quiz 5

Week 6. Can music be masculine or feminine? Can it express gender identity?

Read "Music and Gender" (chapter 5)

Quiz 6

Week 7. Is there a difference between spiritual music and religious music?

Read “Music and Spirituality” (chapter 6)

Quiz 7

**** Exam I ****

Unit III. Musical Intersections

Week 8. What kinds of music might be considered political? How might music move us to embrace or reject political ideas?

Read “Music and Politics” (chapter 7)

Quiz 8

Week 9. How does music impact war? How does war impact music?

Read “Music and War” (chapter 8)

Quiz 9

Week 10. How do love songs reflect different social norms across cultures?

Read “Music and Love” (chapter 9)

Quiz 10

***** Writing Assignment 1 due *****

Unit IV. Musical Narratives

Week 11. What is the appeal in musicals? How do they reflect racial and social issues in contemporary America?

Read “Music and Broadway” (chapter 10)

Quiz 11

Week 12. Music and plot narratives in films

Read “Music and Film” (chapter 11)

Quiz 12

Week 13. Music, dance, and cultural and ethnic representations

Read “Music and Dance” (chapter 12)

Quiz 13

Week 14. Why go to a concert, rather than listen to recorded music? What can a musical performance reveal about history, culture, and society?

Read “Music and Concert” (chapter 13)

Quiz 14

***** Writing Assignment 2 due *****

Week 15. Back to the beginning: Find three controversies involving music in recent news. How would be your position in each one of them? Examples may include:

- Music in the US’s Foreign Policy toward Cuba:
<http://www.theguardian.com/world/2014/dec/11/cuban-hip-hop-scene-infiltrated-us-information-youth>
- Music and Stereotypes: Black Violin
<http://blackviolin.net/bio-2/> and <http://www.npr.org/2015/09/17/440603268/with-stereotypes-a-duo-raised-on-hip-hop-and-classical-has-it-both-ways>

Quiz 15

Writing Assignment Rubric

	EXCELLENT [A]	GOOD [B]	AVERAGE [C]	POOR [D]	ABSENT [E]
<p>CONTENT/ ORGANIZATION</p> <p>40%</p>	<p>Paper will have clear organization and specific examples. The assignment instructions will have been read, understood, and thoughtfully interpreted by the writer. Specific examples are given when referring to styles, artists, songs, pieces of music, instruments used, etc. Terminology and other ideas/concepts learned are incorporated to explain different examples. Precise, clear organization: introduction with thesis or purpose statement; body; conclusion. Ideas flow logically, and an outline can be understood.</p>	<p>Organization is clear, but not precise; has fewer clear transitions. Ideas stray very little from topic sentences and thesis. Fewer or incorrect uses of terminology. A few weaknesses in introduction/conclusion.</p>	<p>Organization is somewhat unclear; has unclear transitions. Organization is hard to follow. Little or incorrect use of terminology. Weaknesses in introduction/conclusion.</p>	<p>Organization is unclear; paper is hard to follow. Little or no usage of terminology. Weaknesses in or lack of introduction/conclusion.</p>	<p>No organization or logical flow of ideas. No usage of terminology. No introduction/conclusion.</p>
<p>LANGUAGE/ STYLE</p> <p>25%</p>	<p>Shows a clear mastery of language and style, with 0-4 mistakes on items including but not limited to active voice; variety in sentence structure and verb use (minimize use of the verb "to be"); concise, clear sentences; proper, clear word choice; no spelling errors.</p>	<p>5-8 mistakes on items listed previously</p>	<p>9-12 mistakes on items listed previously</p>	<p>13-15 mistakes on items listed previously</p>	<p>16 or more mistakes on items listed previously</p>
<p>GRAMMAR</p> <p>25%</p>	<p>0-4 grammatical errors on items including but not limited to avoiding prepositions at the end of sentences; avoiding contractions; avoiding comma splices; proper usage of commas, colons, and semicolons; proper usage of words (e.g. they're/there/their; you're/your; it's/its); avoidance of dangling participles (e.g. "After rotting in the cellar for weeks, my brother brought up some oranges."); proper use of nouns and pronouns.</p>	<p>5-8 grammatical errors on items listed previously</p>	<p>9-12 grammatical errors on items listed previously</p>	<p>13-15 grammatical errors on items listed previously</p>	<p>16 or more grammatical errors on items listed previously</p>
<p>FORMATTING</p> <p>10%</p>	<p>The formatting includes all of the following: a standard, 12-point font (Times New Roman, Arial, Calibri, or Courier); double-spacing; 1-inch margins all around; no extra space between paragraphs.</p>	<p>The formatting includes all but one of the items listed previously</p>	<p>The formatting includes all but two of the items listed previously.</p>	<p>The formatting includes all but three of the items listed previously.</p>	<p>The formatting includes none of the items listed previously.</p>

MUL 2010 Experiencing Music

Rationale for new name and content

In order to accommodate the recent curricular changes imposed by the State of Florida and the new requirements for general education courses, the School of Music is requesting to change the name of MUL 2010 from “Introduction to Music Literature” to “Experiencing Music.” This change reflects the newly updated content for the course (see attached syllabus), which brings it in line with the goals and objectives of the Humanities (H) and International (N) designations of a general education course. We are also requesting the elimination of the Writing (W) designation.

The objectives set forth by the Humanities and International designations will be accomplished through the new textbook for the course, *Music: A Social Experience* by Steven Cornelius/Mary Natvig, which presents music as a global art form tied to shared social experiences in diverse cultural contexts. Most importantly, this book seamlessly integrates in each chapter a critical approach to understanding the musical experience, investigating a particular topic within the musical culture of different countries. Week 7, “Music and Spirituality,” for example, examines topics such as Tibetan Buddhist chant, music from the Christian Church, the song “Amazing Grace,” and music from the Mevlevi Sufi Order. Every chapter uses examples from Western art music, popular music, and world music. The overall design of the course is as follows:

Four major units—comprising 3-4 chapters each—examine the experience of music within diverse socio-cultural contexts;

- **Music Fundamentals** Starting with recent news about music related to important socio-cultural and political issues, this unit discusses how music is experienced individually and culturally and explains classifications such as “world,” “popular,” or “art” music (Chapter 1: *Musical Foundations*); introduces students to an essential musical vocabulary (Chapter 2: *Listening to Music*); and demonstrates how to actively listen to pieces (Chapter 3: *Three Listening Examples*).
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- **Musical Narratives** addresses the social experience of music through theater, film, dance, and the concert hall (Chapters 10, 11, 12, and 13, respectively); the history of these genres, as well as the social and cultural aspects of them, are discussed and analyzed. The end of the course re-examines the role of music in major events, as conveyed in major newspapers or news organizations, using approaches discussed throughout the course.

A variety of activities, assignments, and assessments will measure the Student Learning Outcomes as follows:

- **SLO 1 - Content:** “Students demonstrate competence in the terminology, concepts, methodologies and theories used within the subject area.” Mastery of content will be measured primarily through chapter quizzes and exams: Students will use proper terminologies to describe musical styles and works, and explain their functions in society and culture. Multiple-choice quizzes will be used to assess and reinforce terminology. The exams include short answer and essay questions in which students synthesize the material in the context of a major unit, incorporating the concepts and terms presented in the chapters.
- **SLO 2 - Communication:** “Students clearly and effectively communicate knowledge, ideas, and reasoning in written or oral forms appropriate to the subject area.” Communication is primarily assessed through students’ original posts and responses on the discussion boards, as well as writing projects to topics connected to major issues discussed in class and their experience with live music. The writing assignments will be assessed for content, grammar, style, and use of proper terminologies for discussing music within diverse cultural and historical contexts.
- **SLO 3- Critical Thinking:** “Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the subject area.” Through guided topics, students will analyze and interpret music’s role in global and intercultural realms. Discussion prompts in Canvas are open-ended, designed to have students present their interpretation of the topic as well as interact with and respond to the discussion board posts.