

APPLICATION

Please complete the following application, providing attachments as requested.

1. **Program: Music**

2. **Course: MUSI 1307**

3. **Petition Type**

☒ New Course

☐ Re-submitted THECB Rejected Course (New statement of Justification Attached)

☐ CAO Course moved to Component Area

4. **Foundational Component Area**

☐ Communication

☐ American History

☐ Governmental/Political Science

☐ Social/Behavioral Science

☒

Creative Arts

☐

Mathematics

☐

Life and Physical Sciences

☐

Language, Philosophy, and Culture

☐ Component Area Option Only

5. **Core Objectives**

Required

Optional

Critical Thinking

☒

Communication Skills

☒

☐

Empirical & Quantitative

☐

☐

Teamwork

☒

☐

Social Responsibility

☒

☐

Personal Responsibility

☐

☐

6. **Statement of Justification** (See Attached.)

7. **Attach the Assessment Plan**, (See Attached.)

8. **Attach the course syllabus**. (Appears as a separate link on the Submissions webpage.)

Submitted by Andrew Briggs

March 19, 2018

Program Coordinator

Date

STATEMENT OF JUSTIFICATION

1. **Why does this course belong in the Foundational Component Area (FCA)?**

MUSI 1307 is a 3-unit lecture-based music course that serves as a survey of styles and forms of music as it developed from the middle ages to the present. The course familiarizes the student with cultural context, musical forms, important composers, and musical vocabulary. Students will demonstrate the ability to analyze music aurally and visually, and for music majors, from a music theory perspective as well. MUSI 1306, Music Appreciation, touches on many of the same subjects with broader strokes. However, MUSI 1307 covers more specific aspects of music composition and style. MUSI 1307 also serves as an introductory music history course to prepare music majors for the 2-semester music history courses found at 4-year institutions.

This course belongs in the FCA for Creative Arts because it identifies the major periods of music history, general style characteristics and genres of each period, and major composers and their representative works. This course also helps students articulate the relationship between historical developments and events with musical styles and aesthetics, and critically evaluate musical works using specific terminology and listening skills.

Just as Art Appreciation and Art History are both a part of the core, Music Appreciation and Music Literature should both be in the FCA.

2. ***Applies to all Core courses:* How does the course target critical thinking?**

(You must show that the course requires creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.)

MUSI 1307 requires an understanding of musical forms. Students with and without musical training will be able to aurally and visually identify patterns, familiar melodies, various textures, and stylistic traits of music from the 15th century to present day. Students will compare works from the same period by varying composers and be able to identify the difference. Students will discuss societal changes in the world in these musical periods and analyze how these changes affected the composition of music in those periods.

Music majors in MUSI 1307 will be additionally challenging by applying their music theory knowledge to the music studied in class. They are given a specific set of assignments designed for students that are currently enrolled in or have completed MUSI 1211.

3. ***Applies to all Core Courses:* How does the course target communication skills?**

(You must show that the course targets effective development, interpretation, and expression of ideas through written, oral, and visual communication.)

MUSI 1307 students learn about music in various social contexts, and then express those ideas to their colleagues in class and the public at a recital. Students choose one composer to focus on throughout the course of the semester and are charged with several large projects on that one composer, including writing a substantial research paper, giving a presentation, writing program notes for a class recital, giving a short spoken introduction to a piece of music by the composer, and (if a music performance major) performing a piece by that composer. Working on several different projects about the same composer requires the students to think of their chosen composer in many different ways and communicate about this composer and their works through the mediums of spoken word, music, and writing.

Throughout the course of the semester, students also write one- to two-page essays about one composer from each major era of music history.

4. ***If applicable:* How does the course target empirical and quantitative skills?**

(You must show that the course targets the manipulation and analysis of numerical data or observable facts resulting in informed conclusions.)

N/A

5. If applicable: How does the course target teamwork skills?

(You must show that the course targets the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.)

Generally speaking, musicians must work collaboratively in both the planning and execution of performances. The class recital for MUSI 1307 is no exception – the music majors will perform pieces by both their composer and the composers selected by non-music majors. The non-music major will then give the spoken introduction to a piece performed by a music major, so the two students will need to work together to make sure the performance matches the mood and content of the spoken introduction. The discussions from class will provide valuable insight to students on how their piece should be performed, according to the music period, style, and composer.

Students also have the opportunity to practice spoken introductions in the classroom prior to the class recital. This gives the students the chance to offer constructive feedback and encouragement to their peers. It will also prepare them to give articulate and informative introductions at the class recital.

6. If applicable: How does the course target social responsibility?

(You must show that the course targets intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.)

The history of Western music generally involves the study of music and composers from Europe, parts of Africa, Australia, and North and South America. Students in MUSI 1307 learn that the music composed in Great Britain and Germany/Austro-Hungaria and elsewhere had a profound influence on composers in the global community. Students will learn what it means to be a “patron of the arts” and arts supporter, beginning with the Medici family in 17th Century Venice, Italy. Music majors who have been exposed only to music composed for their instrument will learn about the many different genres of music being offered and will actively support their classmates' performances in all genres.

Students will also learn to communicate abstract concepts about music and how it is influenced by cultural and social contexts in a way that is easily understood by musicians and non-musicians alike. Good communication skills are necessary for conscientious citizens.

7. If applicable: How does the course target personal responsibility?

(You must show that the course targets students' abilities to connect choices, actions, and consequences to ethical decision-making.)

N/A

ASSESSMENT PLAN

1. How will you measure each of the four core objectives targeted in the course? Describe the methods (participants, procedures, & measures) you will employ to gather evidence that students are achieving these core objectives in this course. Attach copies of representative assignments and rubrics or sample exam items you will use to measure each core competency.

Students are asked to define terms and describe musical forms in quizzes or tests given about each major musical era. They write about a composer's cultural background and how that influenced their compositions, which composers influenced them, and which composers were influenced by them. Students will be assessed on this information, and will then use it in their visual/oral presentation to the class, as well as in their program notes assignment. Students are also given frequent analysis projects involving listening to a given piece of music and identifying its form. These assignments increase in difficulty as the students' knowledge increases.

2. Which of the following formats, settings, and populations apply:

☒ Face-to-Face, on-campus section(s)

Which campuses? all

☒ Face-to-Face, dedicated dual credit section(s)

Which high schools? all

☒ Hybrid section(s) Due to the large volume of scores, recordings, and oral requirements, this course may become hybrid at a later date.

☐ Distance education section(s)

☐ Section(s) taught in other off-campus settings

Where?

☒ Section(s) taught by adjunct faculty?

3. Can you attest to the fact that core objectives are targeted and assessed in all course sections, regardless of instructional format, population, or setting?

Instructors of the course will be provided with the list of necessary topics and assessments as deemed appropriate by the program committee. All instructors will design an oral presentation and a recital (with program notes). In the pilot semester, the faculty members can be coached by the program faculty, and by previous instructors of the course in its new format. The syllabus template can also be distributed to all faculty by the Music Program Coordinator. If the Program Committee determines changes should be made, the syllabus template can be updated for the following semester.

4. How will you evaluate the results of your course-wide assessment(s)?

Program faculty can discuss the quality of concert reports and oral presentations given. These can be assessed in the program meetings in January and August, after the course has been piloted. Additional meetings of the instructors of MUSI 1307 and the Program Coordinator, Department Chair, and Dean can be made later or as needed to determine whether or not additional changes are necessary to the curriculum.

5. How will you know when your students have been successful in achieving each core competency?
When at least 80% of the students attempting each assessment achieve scores of 80% or higher (or ratings of satisfactory or higher) for each assessment of core competencies.

6. How will your assessment results be documented and archived?

Assessments will be documented in the Music Program Committee meeting minutes after the course has been placed in the Core Curriculum. Assessments documented will include final scores of oral presentations and final exam scores.

7. How will you use the results of your assessments to improve student learning?

The Program Coordinator presents findings at one of two program committee meetings each year. Faculty discuss relative strengths and weaknesses and propose changes in course design, instructional strategies, and assessment tools and methods. When targets are not met, the program coordinator and the program committee make plans to intervene and reassess student learning within the four-year cycle.



Houston Community College
Department of Performing Arts - Central College

MUSI 1307 - Music Literature

Spring 2018

CRN 59716

3 Credit Hours

Fine Arts Center - Central Campus, Room 113
Tuesday and Thursday - 12:30 - 1:50 PM

Professor: Sarah Bouse

Professor Contact Information: sarah.bouse@hccs.edu, (317) 640-3359 -
emergency only, please

Learning Web Address: <https://learning.hccs.edu/faculty/sarah.bouse>

Office hours by appointment only

Course Description:

A survey of the styles and forms of music as it developed from the middle ages to the present. This course will familiarize the student with cultural context, terminology, genres, and notation.

Course Objectives:

Upon successful completion of this course, students will:

1. Identify the major periods of music history, general style characteristics and genres of each period, and major composers of each period and representative works.
2. Articulate the relationship between historical developments and events with musical styles and aesthetics.
3. Critically evaluate musical works using specific terminology and listening skills.

Required Materials:

Textbook, pencil, staff paper (can be downloaded online and printed for free or purchased in notebook form)

Course Requirements:

- Attend all classes.
- Keep copies of all paperwork, including this syllabus, handouts, and all assignments.
- Students must attend two (2) classical music concerts during the semester and submit programs and critiques of the concert. You will be notified of events happening at HCC and around the city. Additional concerts in the city are welcomed, but must be approved by the professor. Concert reports are worth (100) points each.
- Final presentation. Failure to give a final presentation will result in an F in the course.
- Participation in the class recital.

Course Prerequisites

Each student must have placed into or completed the following courses or higher:

- EDUC 1300
- MATH 0308
- ENGL 1301

Attendance:

- **Attendance** is **MANDATORY** in this class. New material is introduced at every class and it is your responsibility to find out all missed information and assignments due to absences.
- Each student is allowed (3) absences without penalty, excused or unexcused. Each student starts the semester with 100 attendance points. 5 points will be deducted from the 100 attendance points for every further absence beyond 3 absences.
- Attendance will be taken in the first 5 minutes of the class. Three tardies equal one absence.
- Failure to attend class on the day of an exam will result in a grade of zero for that exam. **MAKE-UP EXAMS WILL NOT BE OFFERED.**

★ **HCC POLICY STATES THAT A STUDENT MAY BE DROPPED AFTER MISSING 12.5% (4 class days) OF THE CLASS. THE LAST DAY TO WITHDRAW FOR THE SPRING SEMESTER IS APRIL 3, 2018.**

Grading Rubric

For NON-MUSIC MAJORS

Your final grade will be divided as follows:

10% Attendance in class and participation

10% Concert Reports

35% Written assignments, including program notes

25% Final presentation

20% Composer research paper

For MUSIC MAJORS

Your final grade will be divided as follows:

10% Attendance in class and participation

10% Concert Reports

10% Score Analysis Projects

25% Written assignments, including program notes

25% Final presentation

20% Composer research paper

Grading:

Your instructor will conduct an assessment that you can use to determine how successful you are at achieving the course learning outcomes (mastery of course content and skills) outlined in the syllabus. If you find that you are not mastering the material and skills, you are encouraged to reflect on how you study and prepare/practice for each class. I welcome a dialogue on what you discover and how we can guarantee success. All grades will be added up and divided by the number of scores taken throughout the semester. You will always know what your average is in this course.

Grading Scale

100	-	90	A
89	-	80	B
79	-	70	C
69	-	60	D
59	-	Below	F

FINAL EXAM DATE: MAY 8, 2018 AT 1:00 PM. Attendance at the final exam is mandatory.

Incomplete grade policy: A grade of I (Incomplete) is reserved for students who are unable to complete the final exam or final week of studies due to extenuating circumstances.

A grade of **FX** will be given to students who stop attending class; this distinction is made between a grade of "F" for poor performance in class.

Concert Reflections

Each student is required to attend TWO classical music performances and write one-page evaluations and reflections on each performance. Your reflection must be at least one page long, single-spaced, using 12 point Times New Roman font. Comments on the pieces/composers and a bit of history about them are welcomed. Both concert reflections are due **April 26**. You must include a copy of your ticket or program from the concerts with your essay submission. Each concert reflection is worth 100 points.

Important Dates - SUBJECT TO CHANGE AT DISCRETION OF INSTRUCTOR

Composer Selection/proposal: January 25

First Draft of program notes and introductory speech: February 13

Final Draft of program notes and introductory speech: February 22

Class recital: March 8

Outline and optional first draft of Composer Research Paper: March 20

Composer Research Paper: April 10

Final Presentations: May 3 and May 8

Composer Projects

Each student must choose one composer to focus on that will be the cornerstone of all major projects for the semester. Music majors will consult with their private lesson instructor to choose pieces at the beginning of the semester. One of those pieces will be performed on the Music Literature Student Recital on March 8, and the composer of that piece will be the basis for the composer research paper, analysis project, and final presentation.

Before the student recital, each student will write brief program notes for their selected piece (500 words or less). At the recital, each student will introduce their piece from the stage in a short speech - two minutes or less - and then perform their piece or have another student or staff pianist perform it. Any need for accompaniment will be provided by a staff pianist.

The composer research paper will be 12-point Times New Roman font, double-spaced, 1-inch margins, and 6 - 8 pages. This should be a research paper about the composer's life and experiences, how s/he was influenced by the culture and other composers, and how s/he influenced the culture and other composers. The outline for this paper must be turned in on March 20, and students have the option to turn in a first draft of the paper if they wish. The final draft must include works cited and reference at least 3 (three) scholarly sources (NOT Wikipedia). The body of the paper must be 6 - 8 pages long, double-spaced, NOT including works cited.

Composer Research Paper Grading Rubric

Appropriate length (6 - 8 pages)	30 points
Writing - grammatical content, style, etc.	30 points
Content - thorough research, familiarity with topic, application of terms and concepts learned in class	100 points
Sources - three scholarly sources used, cited correctly both in body of paper and in works cited	40 points
<i>TOTAL:</i>	<i>200 points</i>

Final Presentation: Final presentation will be primarily focused on the composer and one piece they composed. This may or may not be the piece performed on the student recital - that is up to the student. The piece presented in the final presentation must be the same as the hard copy analysis turned in on May 1.

Final Presentation Grading Rubric

Appropriate length of time (6 - 8 minutes)	25 points
Content - thorough research, familiarity with topic, application of terms and concepts learned in class	50 points
Visual aids/musical examples - use, relevance to the topic, enhances content of presentation	25 points
<i>TOTAL:</i>	<i>100 points</i>

Analysis Projects for Music Majors

Analysis projects turned in throughout the semester must be clearly marked with concepts learned in class relating to form, theory, and texture. Each project is worth 20 points.

HCC Policy Statements:

These policies encompass, but are not limited to, ADA, Academic Honesty, Course Withdrawal, Student Attendance, and Repeating Courses.

Access Student Services Policies on their Web site:

<http://www.hccs.edu/district/students/student-handbook/>

Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact the Dean of Students for support. Furthermore, please notify the professor if you are comfortable in doing so. This will enable us to provide any resources that HCC may possess.

Guests/children policy:

No children and/or guests are allowed in class.

Campus Carry Policy

At HCC the safety of our students, staff, and faculty is our first priority. As of August 1, 2017, Houston Community College is subject to the Campus Carry Law (SB11 2015). For more information, visit the HCC Campus Carry web page at <http://www.hccs.edu/district/departments/police/campus-carry/>.

Accommodations due to a Qualified Disability

HCC strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please meet with a campus Abilities Counselor as soon as possible in order to establish reasonable accommodations. Reasonable accommodations are established through an interactive process between you, your instructor(s) and Ability Services. It is the policy and practice of HCC to create inclusive and accessible learning environments consistent with federal and state law. For more information, please go to <http://www.hccs.edu/district/students/disability-services/>

HCC Policy Statement: Sexual Misconduct

Houston Community College is committed to cultivating an environment free from inappropriate conduct of a sexual or gender-based nature including sex discrimination, sexual assault, sexual harassment, and sexual violence. Sex discrimination includes all forms of sexual and gender-based misconduct and violates an individual's fundamental rights and personal dignity. Title IX prohibits discrimination on the basis of sex-including pregnancy and parental status-in educational programs and activities. If you require an accommodation due to pregnancy please contact an Abilities Services Counselor.

The Director of EEO/Compliance is designated as the Title IX Coordinator and Section 504 Coordinator.

All inquiries concerning HCC policies, compliance with applicable laws, statutes, and regulations (such as Title VI, Title IX, and Section 504), and complaints may be directed to:

David Cross Director EEO/Compliance Office of Institutional Equity & Diversity
3100 Main, Houston, TX 77266-7517
(713) 718-8271 or Institutional.Equity@hccs.edu

EGLS3 (Evaluation for Greater Learning Student Survey System)

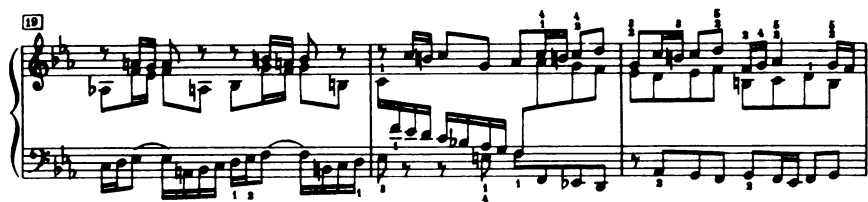
At Houston Community College, professors believe that thoughtful student feedback is necessary to improve teaching and learning. During a designated time, you will be asked to answer a short online survey of research-based questions related to instruction. The anonymous results of the survey will be made available to your professors and division chairs for continual improvement of instruction. Look for the survey as part of the Houston Community College Student System online near the end of the term.

I have read and understood all the material contained in this syllabus. For 10 points toward my final written assignments grade, I will send an email confirmation to Professor Bouse at sarah.bouse@hccs.edu stating that I have thoroughly read the syllabus and made note of important dates and policies. For credit, email must be received by January 22, 2018.

Fuga II

a 3 Voci





Baroque Opera Listening Assignment

Compare and Contrast the following two arias from Handel's *Giulio Cesare*.

V'adoro pupille - <https://www.youtube.com/watch?v=-cHBSdWftWU> (starts at 1:50)

Da tempeste - <https://www.youtube.com/watch?v=c4DpYgG3FyM>

Define the term "aria":

Define the term "recitative":

What character sings these arias?

Look up a brief synopsis of *Giulio Cesare* and write down 4-5 key points about this character. Significant events that happen to her, key character traits, etc:

Look up and copy a translation for the text of *V'adoro pupille*:

Look up and copy a translation for the text of *Da tempeste*:

What is the musical form of these arias?

Do these arias include recitative? If so, how does the CONTENT (text) of the recitative differ from the content of the aria?

Briefly contrast the musical material of these two arias - differences in texture, major vs. minor, different moods, etc.

How does the musical material relate to the text of these arias? Are there any particular moments when changes in text are reflected by changes in the music, or vice versa?

Fugue Analysis Project - for Music Majors

MUSI 1307 - HCC Central - Professor Bouse

Arguably the most extensive collection of fugues from the Baroque era of music is *The Well-Tempered Clavier* by J.S. Bach (1685-1750). Your assignment is to define these terms, per our discussion in class, and then analyze a fugue of your choice from either volume of *The Well-Tempered Clavier*. A free PDF of the first volume of *The Well-Tempered Clavier* can be found here:

[http://imslp.org/wiki/Das_wohltemperierte_Klavier_I,_BWV_846-869_\(Bach,_Johann Sebastian\)](http://imslp.org/wiki/Das_wohltemperierte_Klavier_I,_BWV_846-869_(Bach,_Johann_Sebastian))

Subject

Countersubject

Episode

Sequence

Stretto

Inverted Subject

After defining these terms, choose three different colored highlighters and indicate all subject/inverted subject entrances with one color, countersubject entrances with another color, and episodes with a third color. In episodes, indicate sequences and subject fragments with a pencil.

Music Literature Quiz Baroque Era

NAME _____

Compare and contrast opera, oratorio, and cantata - 15 points total. Please list specific composers and/or pieces.

MATCHING: Match each term to its definition (20 points - 2 points each)

- | | |
|-------------------------|---|
| Recitative _____ | A. The refrain of a concerto grosso that returns continuously in the piece of music |
| Aria _____ | B. Achieving dynamic contrast by changing the number of musicians that are playing |
| Figured bass _____ | C. Dialogue or action-packed portion of an opera or oratorio, sung in a half-spoken style |
| Ritornello _____ | D. A polyphonic composition for three or more voices |
| Basso Continuo _____ | E. Bass line with accompanying symbols that form chords |
| Fugue _____ | F. A portion of a fugue with no subject material |
| Episode _____ | G. A recurring melodic motive that happens at the same time as the subject of a fugue |
| Subject _____ | H. A piece for solo voice, accompanied by an orchestra |
| Countersubject _____ | I. The main theme of a fugue |
| Terraced Dynamics _____ | J. Usually harpsichord and cello, accompanies recitative, soloists in a concerto grosso, etc. |

DEFINITIONS: Define the following terms in your own words. Be as detailed as possible. 15 points - 5 points each.

Concerto Grosso

Sequence

Libretto

Guidelines for Program Notes and Spoken Introduction MUSI 1307 - Spring 2018 - Professor Bouse - HCC Central

FOR PROGRAM NOTES...

- Include basic biographical information about the composer and/or poet (dates, nationality, what instrument(s) they played, other important works).
- Specifically address your piece - when was it written? Was it the first piano piece the composer wrote? Did the composer have a relationship with the poet? Etc.
- KEEP IT BRIEF. Your first draft is 500 words or less and we may have to cut it down later.
- Vary sentence structure! Keep it to the point but entertaining to read and interesting for the audience.
- Make it accessible/interesting to musicians and non-musicians alike - this is not the place for in-depth analysis or overly technical language.
- Proofread! Proofread! Proofread! Make sure titles of pieces and names of people are correctly capitalized and punctuated.
- DO NOT address things irrelevant to your performance ... no matter how interesting. (i.e. "Brahms was well-known for having a long, luxurious, beautiful beard." Yes he was, but that is likely not important information for your performance of a piano piece.)
- DO NOT simply make a list of compositions or dates important to the composer. Pick one or two of the most important compositions/dates to include and let the audience research the rest if they are inspired to do so.
- Do not include a translation of your song - that will be included in the program.

SPOKEN INTRODUCTION vs PROGRAM NOTES

Your spoken introduction will be 2 minutes or shorter - choose one important thing to talk about in your spoken introduction, and 1-3 important things to address in your program notes. Do not be redundant - they should cover different topics.

Spoken introduction should be engaging, personable, and reflect your own thoughts on the piece of music. Give the audience something specific to notice or listen for in the piece. This is the time and place to let your personality shine!

Program notes should be more formal and informative, but still interesting to any kind of audience.

**FIRST DRAFT OF PROGRAM NOTES AND INTRODUCTORY SPEECHES IS DUE ON
FEBRUARY 13.**