**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

***Dear Committee Members: My apologies for not getting this new course submitted for General Education consideration when we submitted our CUP package in the fall. In addition to Gen Ed status, I am hoping the course can also receive Liberal Studies Division VI approval so if ACAC includes it in one of their F16 freshman blocks, it will count under that program for students who, as I believe, will still be entering under the old program. Please let me know if I need to provide other materials. Thanks, Rob Engelhart/Music***

**Course Name and Number:** MU127 The Beatles: Their Music, Their Times

**Home Department:** Music

**Department Chair Name and Contact Information** (phone, email): Robert Engelhart rengelha, 227-1039

**Expected frequency of Offering of the course** (e.g. every semester, every fall): Each fall semester

**Official Course Status**: Has this course been approved by CUP and Senate? X YES IN PROGRESS

 (Senate has just approved CUP report containing this course)

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

 

A. Overview of the course content

A course exploring the music, personal lives, production techniques, social ramifications, and technological impact of The Beatles. In addition to increased appreciation for the music itself, students will increase their comprehension of the social, economic, political, and cultural upheavals that gave rise to the musical trends of the Sixties

B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes

( From syllabus) This course fulfills General Studies Program requirements in the *Critical Thinking* and *Human Expression* categories**,** as follows:

**Critical Thinking:** To satisfy the *Evidence* learning outcome dimension in this category, MU127 requires students to assimilate historical and musical information from the reading and from the lectures and listening. They will demonstrate the ability to verbalize all of this newly learned information in the “essay” section of each exam (there will be 3 throughout the duration of the course). In this essay section, they will use their critical thinking skills, to codify historical information about the Beatles, their biographical information, their music and their history; they will also use these skills to outline the Beatles’ albums, the hit songs from these albums, why they were important, musically, historically and socially, using the musical terminology discussed and used in class; students will also use their critical thinking skills to discuss any other historical relevance relating to or about the Beatles as it pertains to their existence in the 1960s and their music, and the influence therefrom. To satisfy the *Integration* learning outcome dimension, students will be able to transfer terms and concepts to their listening skills. Each exam will include a “listening” portion, during which time the students will be asked to identify particular Beatles’ songs through listening only. Using skills they have ascertained during the course and at home while doing their listening homework, they will integrate their skills and show the instructor that the skills have been mastered and can thereby be transferred to other styles of music and to future musical experiences. The *Evaluation* learning outcome is addressed as students are assigned individual assignments once everyone 2-3 weeks (6-7 per semester). Each assignment will look like a “mini-quiz” as is designed as a study guide for the exams. At this point, the instructor is evaluating, through multiple choice, if the student is reading the material, listening to the musical examples at home and attending lectures, by answering the questions in the quiz successfully. Once graded, the student can use the “mini-quizzes” as study chapter study guides for the exams. Because there is no one text book for this class, the mini-quizzes are a way of codifying and unifying what would constitute “one” chapter of material. For each “chapter”, there is one ‘assignment’ or “mini-quiz”, if you will, which will include evaluating how well the students understand the musical selections, vocabulary, concepts, historical performance, the Beatles themselves and their contribution to music at that particular time.

**Human Expression:** Music closely reflects a society’s mores, philosophies, and religious or secular precepts. Exploring these relationships and learning to define them allows students to appreciate specific music, but more significantly to gain a life-long tool for analyzing broader social issues.

To satisfy the *Knowledge of the role of the aesthetic* learning outcome dimension, MU127 examines the roots of the Beatles’ music, including American blues, rhythm and blues and early Rock and Roll, the British music hall tradition, and other sources, showing that all these styles reflected varying times, cultures, and functions. In each exam, the instructor will assess this using an essay portion. There will be at least one essay in each exam where the students are asked to tie in the historical aspects as it pertains to the Beatles and how they came to exist. The Beatles had many musical influences that created their specific sound and it is expected that the students will understand that in order to understand the Beatles. Futhermore, the student will be expected to be able to write about the culture, the Civil Rights movement, race relations and how it affected music, particularly as it related to the Beatles and their early albums and how African American artists affected the Beatles’ sound, influences them and from there, the relationship the Beatles had with the African American community in the United States as it relates to cultural and social issues pertaining to human expression. To address the *Innovative Thinking* learning outcome dimension, students are challenged to remember specific pieces recorded and potentially also written by the Beatles as part of the exam process. Additionally, they may also be asked to create a listening guide for specific pieces as a non-graded exercise. This will help them for use as a study guide, but is also a creative activity that can be used as a learning outcome that is innovative and encourages not only human expression, but creative thinking. The *Acknowledging Contradictions* learning outcome is dealt with through grappling with the issue of whether a piece of music can have intrinsic value or musical worth or whether value is entirely subjective, dependent on personal taste. This assessment will take place as in class discussion which is 10% of the student’s grade (participation and class discussion). The instructor will introduce a topic relating to the Beatles and/or the social ramifications leading to or from their inception and the instructor will then expect the students to argue both for and against the topic as part of developing critical thinking skills but also as a means for human expression. This is also an opportunity to use the new music vocabulary and terminology learned from the reading and gleaned from the course, but also an opportunity to discuss and put in context the historical facts from the 1960s learned from the reading relating to the Beatles, the U.K. and the U.S. and the turmoil of the 1960s. In order to earn points for this portion of the grade, each student will be required to contribute to the discussion portion of the class at least once during the semester. The instructor assesses this based on a rubric separate than the once in the syllabus.

 **Course Objectives**

Students will:

1. gain a more in-depth knowledge of music history, literature and composers;

2. become familiar with the music, lyrics, and recordings of the Beatles;

3. become familiar with the Beatles personal and private lives and their rise to stardom;

4. understand the recording and production technologies available to them at that time;

5. develop an understanding of pop culture of the 1960s and its musical trends;

6. discern salient characteristic attributed to the Beatles’ music and their evolution as creators and musicians;

7. develop critical thinking skills;

8. develop listening skills;

9. be able to recognize the Beatles’ contributions to music and pop culture as a whole and how it influenced music then and now.

C. Describe the target audience (level, student groups, etc.)

An introductory level course requiring no musical experience. The department has recognized the need to supplement our current MU125 Music in Society course with offerings featuring contemporary music. It is hoped that this course can be taught in Jamrich Auditorium to accommodate anticipated interest. While the course will draw some numbers away from MU125, it will continue to be attractive for students wishing a more general overview of western music. There are two reasons for a 3 rather than 4 credit course: 1) the hope of attracting more students; 2) providing critical staffing flexibility in our department, where small faculty load increments are constantly an issue, especially having lost a faculty line.

D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)

This will be an elective course for music majors. Future inclusions by other departments may develop. The course will produce a positive community response and may attract non-traditional students interested in exploring (or nostalgically revisiting) the music and the time period.

E. Provide any other information that may be relevant to the review of the course by GEC

We believe the course will be a valuable asset to the General Education program.

**PLAN FOR LEARNING OUTCOMES
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | *Task Type*: Essay Questions sections of the Exams (subjected to rubric analysis independent of grading scale)*Frequency*: 3 Exams per semester*Overall Grading Weight*: 30% per test *Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who will enroll in MU 127, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation. *Assessment Plan*: The instructor will consider the extent to which students rely upon high quality support (quoted material, facts or figures, representative examples, etc.) in their essay responses. The instructor will give points for each correct or appropriate statement and concept written and codified using new musical terminology learned during the course within the essay. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | *Task Type*: “Listening Identification” sections of the Exams*Frequency*: 3 Exams per semester*Overall Grading Weight*: 30% per test*Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 127, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation. *Assessment Plan*: The instructor will consider the extent to which students are able to combine purely musical observations (melody, rhythm, harmony, texture, timbre, form, etc.) with their understanding of the historical development and evolution of rock and roll as they analyze live and/or recorded performances. Obviously, most of the recordings will be performed by the Beatles, the majority of the questions will revolve around which album the recordings are from, and which “period” in which the recordings took place; which Beatle is singing lead, which Beatle is “playing” lead, etc. These are critical pieces of information with regards to their development as a band and as individual artists. All of things require critical listening skills, as well as thinking skills. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | *Task Type*: Individual Assignments*Frequency*: Once every two weeks (6 or 7 per semester)*Overall Grading Weight*: 10%*Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 127, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation. *Assessment Plan*: The instructor will grade each assignment based on the difficulty on each assignment and the content of each particular chapter. In general, assignments are structured as mini-quizzes (10 questions each) and are multiple choice. They are designed to help the students prepare for each upcoming exam. Each “quiz” synthesizes content and information from the assigned reading and lecture material for each individual “chapter”. This allows the students to “chunk” the information (listening, reading, lectures) into blocks from which they can study. The quiz acts as a study guide for each chapter leading up to the exam, evaluating how well they have synthesized the information up to that particular point.  |

**PLAN FOR LEARNING OUTCOMES
HUMAN EXPRESSION**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | *Task Type*: Essay Questions sections of the Exams (subjected to rubric analysis independent of grading scale)*Frequency*: 3 Exams per semester*Overall Grading Weight*: 30% per test *Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 127, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation. *Assessment Plan*: The Instructor will consider the extent to which students are able to discuss the role of rock and roll as it pertains to music as art. Students will explore, in essay form, how the Beatles brought Rock and Roll to a new era while, at the same time, incorporated so many other styles, such as jazz, blues, R & B, classical, etc. At the same time, students will be expected to write about the codify concepts of race and race relations as it pertains to the Beatles and their sound. The Beatles were fully aware of the fact that in their early career they often covered songs written by black artists who were never given credit. The 60s were the height of the Civil Rights era and also the height of the Beatles fame. The students will be assessed on the ways in which they are able to adequately right about the historical ramifications of their musical style as they invented it, and also who influenced THEIR style. Furthermore, since then, who have the Beatles influenced both in the pop music world and in the classical music world. The instructor will be awarding points based on each correct statement, concept and historical fact that can tie in all of these historical angles regarding the human experience of music. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | *Task Type*: “Listening Section” in each exam (subjected to rubric analysis independent of grading scale); Listening Guides as practice (not graded)*Frequency*: 3 Exams per semester*Overall Grading Weight*: 30% *Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 127, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation. *Assessment Plan*: The instructor will consider the extent to which students are able to creatively and effectively describe and analyze a recorded example of Beatles music as practice for the listening examples they might hear on an exam. For example, as part of an in-class presentation, a student may be asked to create a “listening guide” for a specific recording in order to help their audience understand the key elements of the Beatles’ style during 1966; in turn, the student would use that listening guide as a study guide when listening to examples at home while studying for the test – hoping to help commit certain things (such as guitar solos at certain times) to memory, taking into account the quality and quantity of the information included, the creativity of the presentation, and any unique perspectives which are emphasized. |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | *Task Type*: Class Discussion and Participation (subjected to rubric analysis independent of grading scale)*Frequency*: Every class period*Overall Grading Weight*: 10% *Expected Proficiency Rate*: 100% *Assessment Plan*: The instructor considers the extent to which a non-music major can discuss musical concepts. But in this class, we will discuss basic musical concepts early on so that all course members are on a level-playing field, from that point on, the instructor expects that all can participate in musical discussions using the musical terminology (intrinsic vs extrinsic) mentioned in class and in the assigned reading. In class, the instructor will regularly introduce topics which will have alternate or open interpretations and invite the students to opening discuss with her and with one another contradictory perspectives and ideas, for the sake of opening one’s minds. Exploring these arguments gives the class an excuse to use their new terms in context and explore the new concepts and discuss the historical events and social ramifications from both sides: discussing the who, what, when, where, how and why will be a critical part of the course within the class. |