**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.*

**Course Name and Number:** Survey of Jazz (MU 320)

**Home Department:** Music

**Department Chair Name and Contact Information** (phone, email): Robert Engelhart – x1039, rengelha@nmu.edu

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

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

*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**

A. Course Content

The aim of MU 320 is to introduce students to jazz, and to help them develop an understanding and appreciation of this unique American art form. The course covers the history of various jazz styles (from its African and European roots all the way up through the present day), the characteristics of these styles, and examines the contributions of notable composers, arrangers, and performers. Students learn to identify forms of artistic expression within the jazz idiom in relation to historical and cultural contexts, and recognize and articulate reasons why these forms of expression developed and evolved in the manner they did. Upon successful completion of this course, a student should be able to:

1. Describe and assess a live jazz performance or a classic recording, using appropriate terminology.
2. Identify key characteristics of major style periods in the jazz idiom.
3. Name important jazz soloists and composers and describe distinctive aspects of their work.
4. Discuss the relationship between jazz and American culture.

B. Component Learning Outcomes (assessed via essay assignments, concert reviews, exams, and/or presentations)

1. Critical Thinking :

In order to satisfy the *Evidence* learning outcome dimension, MU 320 requires students to use information acquired through readings, listening assignments, and classroom lectures and discussions to provide support for arguments they make in responding to course assignments. In order to satisfy the *Integration* learning outcome dimension, MU 320 requires students to draw upon focused listening skills and a growing knowledge of a wide range of jazz styles as they attempt to place live and recorded performances within an appropriate historical context. In order to satisfy the *Evaluation* learning outcome dimension, MU 320 requires students to analyze and assess the formal structure and quality of live and recorded jazz performances in relation to the musical and stylistic benchmarks found in classic jazz recordings.

1. Human Expression

In order to satisfy the *Knowledge of the Role of the Aesthetic* learning outcome dimension, MU 320 requires students to consider topics such as the definition of art, the role of artists in a society, the relationship between art and entertainment, and the relationship between jazz and American culture (e.g. race relations, the democratic process, freedom of expression) as they provide responses to various essay assignments. The Instructor will consider the extent to which students are able to discuss art, the role of artists, and/or the relationship between jazz and American culture (e.g. race relations, democratic process, freedom of expression) in their essay responses In order to satisfy the *Innovative Thinking* learning outcome dimension, MU 320 requires students to explore ways of describing and analyzing live or recorded jazz performances in an effort to truly comprehend the perspective and intention of the artists. In order to satisfy the *Acknowledging Contradictions* learning outcome dimension, MU 320 requires students to examine divergent views of artists’ careers and contributions, and carefully consider various ideas about the current state of this art form in the 21st century.

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

This 300-level course is intended for all students (music majors, minors, or non-majors) who have passed the EN 211 prerequisite. No prior musical experience is necessary for success in the course, although students with a significant background in music generally have an easier time comprehending certain aspects of the material.

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

Many students choose to take MU 320 in order to fulfill elective requirements in the music major or the music minor.

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

Currently, only one faculty member (Mark Flaherty) is teaching this course. The Music Department recognizes that pedagogical approaches may vary if other faculty members are assigned to teach this course in the future. Regardless, the Department affirms that the overall course content will be maintained and that at least 25% of the graded material in any semester can and will be used for assessment of the General Education Learning Outcomes using the approved GEC assessment rubrics.

**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.*

|  |  |  |
| --- | --- | --- |
| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | *Task Type*: Essay Assignments (subjected to rubric analysis independent of grading scale)  *Frequency*: At Least Twice a Semester  *Overall Grading Weight*: 25%  *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 320, 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. For example, a student may be asked whether or not a given author or jazz critic would agree with a specific statement about the work of a notable jazz artist; in turn, the instructor would evaluate the frequency, type, and caliber of supporting material the student refers to in their response. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | *Task Type*: “Listening Identification” sections of Midterm and Final Exams, Concert Review (subjected to rubric analysis independent of grading scale)  *Frequency*: At Least Twice a Semester  *Overall Grading Weight*: 25%  *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 320, 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 various jazz styles as they analyze live and/or recorded performances. For example, on the Midterm or Final Exam, students may be asked to listen to an unfamiliar jazz recording, write down their observations, and make an educated guess as to the identity of the performer and the approximate year of the recording; in turn, the instructor would evaluate the quality and quantity of their observations and the logic and accuracy of their conclusions. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | *Task Type*: Concert Review, Oral Presentation (subjected to rubric analysis independent of grading scale)  *Frequency*: At Least Twice a Semester  *Overall Grading Weight*: 25%  *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 320, 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 analyze and assess the formal structure and quality of live and recorded jazz performances in relation to the musical and stylistic benchmarks found in classic jazz recordings. For example, students may be asked to evaluate the overall quality and effectiveness of a live big band performance at the end of a concert review; in turn, the instructor would evaluate the logic of their argument, and the extent to which this argument reflects an understanding of the musical elements (e.g. intonation, tightness of ensemble, etc.) and stylistic elements (e.g. “swing” feel, note choice and accuracy in improvised solos, etc.) that are hallmarks of this style. |

**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.*

|  |  |  |
| --- | --- | --- |
| **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 Assignments (subjected to rubric analysis independent of grading scale)  *Frequency*: At Least Twice a Semester  *Overall Grading Weight*: 25%  *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 320, 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 art and artists in a society, and/or the relationship between jazz and American culture (e.g. race relations, the democratic process, freedom of expression) in their essay responses. For example, a student may be asked to evaluate the contributions of Louis Armstrong, whose early artistic achievements and later commercial successes present important questions about the nature of art vs. entertainment; in turn, the instructor would evaluate the accuracy and thoroughness of the student’s response, with particular emphasis on the degree to which they have recognized and dealt with the “art vs. entertainment” issue. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | *Task Type*: Concert Review, Presentation (subjected to rubric analysis independent of grading scale)  *Frequency*: At Least Twice a Semester  *Overall Grading Weight*: 25%  *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 320, 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 given live or recorded jazz performance. 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 an artist’s style; in turn, the instructor would evaluate the overall effectiveness of this listening guide, 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*: Essay Assignments (subjected to rubric analysis independent of grading scale)  *Frequency*: At Least Twice a Semester  *Overall Grading Weight*: 25%  *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 320, 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 address and evaluate contradictory perspectives in their essay responses. For example, a student may be asked to explain the “neoclassicist” movement in jazz, discuss the perspective of a critic or historian who clearly disagrees with this movement, and then offer their own argument in support of either side of this controversy; in turn, the instructor would evaluate the student’s understanding of both sides of this debate, and the degree to which the student’s argument reflects careful consideration of both perspectives. |

**MU 320: Survey of Jazz**

**Monday-Thursday, 2:00pm-2:50pm**

**Winter 2015**

**Dr. Mark Flaherty**

**Office: TFA 108**

**Office Phone: 227-1037**

**mflahert@nmu.edu**

**Office Hours: Posted beside office door.**

**REQUIRED TEXTBOOKS AND MATERIALS:**

*Experiencing Jazz*, 2nd edition (regular textbook or ebook) + Access Card for Companion Website & Online Audio Anthology – Richard Lawn

*Satchmo: The Genius of Louis Armstrong* – Gary Giddins

*Ella Fitzgerald: A Biography of the First Lady of* Jazz – Stuart Nicholson

*Blue: The Murder of Jazz* – Eric Nisenson

**COURSE DESCRIPTION AND OBJECTIVES:**

The aim of this course is to introduce students to jazz, and to help them develop a deeper understanding and appreciation of this American art form. The course covers the history of various jazz styles, the characteristics of these styles, and examines the contributions of various composers, arrangers, and performers. Classes will be made up of listening, lectures, demonstrations, and discussion. The course is intended for either majors or non-majors (i.e. no prior musical experience is necessary for success in the class).

**COURSE GOALS AND LEARNING OUTCOMES**

This course meets four specific goals of NMU’s Division VI Liberal Studies requirement by emphasizing the following:

1. The ability to write and communicate clearly and effectively
2. The ability to evaluate various forms of evidence and knowledge
3. Understanding cultural diversity within the United States
4. Understanding the role of the fine and performing arts and the humanities in shaping and expressing a culture’s values and ideals

Goals #1 and #2 are met through various written assignments and the oral presentation associated with the *Jazz Profiles* Presentation. Goals #3 and #4 are met as students learn to identify forms of artistic expression within the jazz idiom in relation to historical and cultural contexts, and recognize and articulate reasons why these forms of expression developed and evolved in the manner they did. Upon successful completion of this course, a student should be able to:

1. Describe and assess a live jazz performance or a classic recording, using appropriate terminology.
2. Identify key characteristics of major style periods in the jazz idiom.
3. Name important jazz soloists and composers and describe distinctive aspects of their work.
4. Discuss the relationship between jazz and American culture.

Evaluation of these learning outcomes will be done through essay assignments, the concert review, in-class exams, and the *Jazz Profiles* Presentation.

**ATTENDANCE:**

This is a four credit class meeting four hours per week. Regular attendance is necessary for success in the course. Please do not talk during class except to ask questions or participate in discussions, and turn off cell phones and pagers when you are in the classroom. You are encouraged to bring your laptop computer to class, with the understanding that it is to be used exclusively for coursework and activities directly related to coursework. Please close laptops during video presentations. If the use of laptops becomes a distraction for the class, laptops will be banned from the classroom for the remainder of the semester.

**ASSIGNMENTS:**

Students will be expected to do reading and listening as assigned. Short multiple choice chapter quizzes need to be completed online in NMU EduCat before the class period when a given chapter is to be discussed. All essays, concert reviews, and work associated with the *Jazz Profiles* Presentation will be submitted to the Instructor on or before the scheduled due dates. Late work will not be accepted (refer to #3 in the next section for guidelines regarding illness or other serious situations).

**EXAMINATIONS & IN-CLASS QUIZZES:**

There will be a Midterm Exam and a Final Exam in this course. You are expected to take these examinations as scheduled unless arrangements have been made prior to the exam for one of the following reasons:

1. NMU sports team travel / Music Department ensemble travel (in both cases, appropriate documentation is required)
2. Required NMU Department of Nursing field experience (appropriate documentation required)
3. Illness or other serious situation verified by a physician’s statement or a notice from the Dean of Student’s Office. It is the student’s responsibility to contact the Instructor as soon as possible with the appropriate documentation.

In-class quizzes may be given at any time. Missed quizzes can be made up if a student is absent for one of the reasons listed above. The same documentation is required.

**ESSAY ASSIGNMENTS:**

Students will be required to turn in three essay assignments based upon books we will be reading over the course of the semester. The specific topic for each essay will be posted in NMU EduCat one week before it is due. Essays should be submitted electronically through NMU EduCat before the published deadlines. Late essays will not be accepted. Detailed information about the essay assignments is posted in NMU EduCat.

**CONCERT REVIEW:**

Students will be required to turn in a written review of a live jazz concert they have attended over the course of the semester. A list of approved concerts can be found in NMU EduCat. If you would like to review a concert that is not on this list, please see me BEFORE you attend the concert so we can determine if it will satisfy the requirement. Reviews may be submitted electronically through NMU EduCat at any time before 12 noon on the final day of class (please see the Course Schedule in NMU EduCat). Late reviews will not be accepted. Detailed information about the concert review assignment is posted in NMU EduCat.

***JAZZ PROFILES* PRESENTATION:**

During the last 4 weeks of the semester, all students will do a 15 minute in-class presentation in which they will discuss an archived episode of National Public Radio’s *Jazz Profiles* and analyze a recording by the featured artist. You are required to choose an episode and sign up for a presentation time on the online sign-up sheet (in NMU EduCat) by the published deadline (please see the Course Schedule in NMU EduCat). Students who have not signed up for a presentation by this deadline will be randomly assigned an episode and a presentation time by the instructor. You may choose any episode you like, except those that focus on Louis Armstrong, Ella Fitzgerald, Duke Ellington, Miles Davis, or John Coltrane – we will be taking an in-depth look at these five artists in class earlier in the semester. Detailed information about the *Jazz Profiles* Presentation is posted in NMU EduCat.

**ACADEMIC HONESTY:**

**Cheating on exams or quizzes or cheating by turning in plagiarized material will result in a minimum penalty of expulsion from the course and a grade of F** (see Student Handbook section 2.2.3).

**FINAL GRADE CALCULATION:**

Multiple Choice Chapter Quizzes in NMU EduCat: 10%

3 Essays in NMU EduCat: 25%

Concert Review: 10%

*Jazz Profiles* Presentation: 15%

Midterm Exam & In-Class Quizzes: 20%

Final Exam: 20%

**GRADING SCALE:**

|  |  |  |
| --- | --- | --- |
| 89-87 = B+  79-77 = C+  69-67 = D+  59-0 = F | 100-93 = A  86-83 = B  76-73 = C  66-63 = D | 92-90 = A-  82-80 = B-  72-70 = C-  62-60 = D- |

**DISABILITY SERVICE:**

If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Disability Services Office at 2001 C. B. Hedgcock (227-1700; TTY 227-1543).  Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state and University guidelines.

**DEPARTMENTAL STATEMENT:**

Each student is responsible for the synthesis of basic skills/knowledge germane to the art demonstrated via the proficiency exams. Grades generated for any and all courses should not be understood as a given predictor for success for the synthesis process. Preparing for proficiency exams may require additional study and is encouraged.