



## Proposal Form For Addition And Revision Of Courses

1. **Proposing College / School:**   
*Department:*

2. **Course Prefix and Number:**       3. **Effective Term:**

4. **Course Title:**   
*Abbreviated Title (30 characters or less):*

5. **Requested Action:**  
 Renumber a Course — Current Course Number:   
 Add a Course — Proposed Course Number:   
 Revise a Course — Type of Revision:

6. **Course Credit:**

Contact/Group Hours	Scheduled Type (e.g.: Lab, Lecture, Practicum, Directed Study)	Weekly or Per Term?	Credit Hours	Anticipated Enrollment
3	Distance Learning	Weekly	3	10
Total Credit Hours: <input type="text" value="3"/>				

Maximum Hours (Repeatability):

7. **Grading Type:**     Regular (ABCD)     Satisfactory/Unsatisfactory (S/U)     Audit

8. **Prerequisites/Corequisites:**  
*Use "P:" to indicate a prerequisite, "C:" to indicate a corequisite, and "P/C:" to indicate a prerequisite with concurrency.*

9. **Restrictions:** *List specific restriction in space above.*     College     Major     Standing     Degree

10. **Course Description:**  
*(20 Words or Less; exactly as it should appear in the Bulletin)*

11. **May Count Either:**  or  *(Indicate if this particular course cannot be counted for credit in addition to another)*

Program Type (e.g.: minor, major, etc.)	Program Title (e.g.: MS in Chemistry, Performance Option, Minor in Art)	Requirement or Elective? (required or optional?)
Major	M.Ed. in Music Education	Elective
Major	Ed. S and Ph.D in Music Education	Elective

12. **Affected Program(s):**  
*(Respond "N/A" if not included in any program; attach memorandum if more space is required)*

13. **Overlapping or Duplication of Other Units' Offerings:**     Applicable  
*(If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)*     Not Applicable

**14. Justification:**

This course has been taught as a Special Topics course to serve the Music Education graduate program. Because it is taught as part of a regular course rotation, we need to assign it a regular course number. We are requesting a distance course to satisfy the curricular needs of music education students who enroll in the distance Master of Music Education program.

*(Include a concise, yet adequate rationale for the addition/revision of the course, citing accreditation, assessments (faculty, graduate, and/or external) where applicable)*

**15. Resources:**

No additional resources are needed.

*(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization -- i.e.: Dean -- where necessary; if no additional resources or shifting of resources will be necessary, respond "Not Applicable")*

**16. Student Learning Outcomes:**

This course is a survey of American art music in the United States from colonial times until the present. The course is organized chronologically and includes a wide of variety of musical styles and concepts that have impacted American culture. Course work includes reading and discussion, listening, compositional analysis, written exams, writing assignments, and class presentations.

By the end of the semester, students will:

1. Demonstrate knowledge of characteristics, changes, and consistencies of American musical styles from colonial times to the present.
2. Demonstrate knowledge of American cultural influences on music and music's influence on American culture from colonial times to the present.
3. Demonstrate ability to aurally identify specific American musical styles, composers, and compositions and the time period from which they originated.
4. Demonstrate ability to communicate through academic writing and presentation: evaluations, analysis, research, and opinions of American musical styles, compositions, composers, and/or historical events.

*(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)*

**17. Course Content Outline:**

Required Texts:  
Crawford, Richard. An Introduction to America's Music, New York: W.W. Norton, 2001.  
Recordings for An Introduction to America's Music, 3 CD Set.

15-week schedule

This schedule can be adjusted to fit a 5 or 10 week term.

Week 1 Discussion of Course Syllabus

Understanding American Music, Ballads and Borrowed Tunes

Reading: Crawford: ix – xiv (preface), Chapter 4

Listening: CD 1/6-9

Week 2 Sacred Music, Psalmody, and Billings

Reading: Chapters 2, 3, 7, 9

Listening: CD 1/1-5, 10, 12

African American Music in Early America

Reading: Chapters 5, 6

Listening: CD 1/9

Week 3 Lowell Mason and Music Education

Reading: Chapter 8

Listening: CD 1/10

Theater, Opera, and the Minstrel Stage

Reading: Chapters 10, 11

Listening: 1/11, 14-15

Week 4 Music in the Parlor

Reading: Chapters 12, 13

Listening: 1/16-19

Exam 1

Week 5 Band, Orchestras, and Classical Music

Reading: Chapters 14, 15

Listening: 1/20

Research Paper Topics due

Week 6 19th Century American Composers

Reading: Chapters 16, 17, 18, 19

Listening: 1/21-24

19th Century American Influences

Reading: Chapters 1, 20-22

Listening: 1/25-20, 2/1

Week 7 Outline of Research Paper due

Discussion of Research Paper (Format and Writing Style)

Turn of the Century American Music Influences

Reading: Chapters 24, 25

Listening: 2/2-6

Week 8 Early Jazz

Reading: Chapter 26, 27

Listening: 2/7-12

Exam 2

Week 9 Art Music from the Roaring 20s through the Depression

Reading: Chapter 28

Listening: 2/13-15

20's and 30's Folk and Jazz

Reading: Chapters 29, 30, 31

Listening: 2/16-21, 3/1

Week 10 Musicals on Stage and Screen

Reading: Chapters 32

Listening: 3/3-5

Post-War Classical Music and American Musical identity

Reading: Chapters 33-35

Listening: 3/6-11

Week 11 1950s and 60s Jazz and Broadway

Reading: Chapter 36

Listening: 3/12-14

1950s and 60s Pop Music Trends

Reading: Chapters 37-38

Listening: 3/15-16

Week 12 Contemporary Art Music Trends

Reading: Chapters 39-40

Listening: 3/17-20

Exam 3

Week 13 Paper due  
Class presentations

Week 14 Class presentations

Week 15 Class presentations

**Course Content Delivery:**

Students are expected to complete assigned reading from the text, listen to assigned music examples, and view video lectures posted to Canvas. Information will be posted prior to the weekly schedule so that students may work ahead of due dates. Other support materials provided on Canvas include PowerPoint slides provided by the instructor.

**Course Interaction:**

Interaction between students and instructor is provided through: Posting of readings, assignments, video lectures, and instructions through Canvas. A Canvas discussion board will be set up so that comments may be posted. Written assignments will be submitted to the instructor through Dropbox.

*(Provide a comprehensive, week-by-week breakdown of course content, including assignment due dates)*

**18. Assignments / Projects:**

**Assignment Descriptions**

**Exams (200 pts. each):** Students will be given 3 scheduled exams intended to evaluate knowledge of completed reading and lecture material. Exams will consist of multiple choice, short answer, essay questions, and a listening component. The schedule of the exams can be found in the 15-week schedule.

**Exam procedure:** To ensure academic honesty during exams, the following procedures will be used. An official proctor will be recruited by each student and confirmed by the instructor at the beginning of the course. Students will provide all data needed to contact the proctors via e-mail, phone and fax. The proctor must be a dean, department head, military education officer, school principal, or other approved proctor with email and a fax machine. The person cannot have a vested interest in the student's examination. The exam will be administered through Canvas. Students must log on to Canvas to take the exam during a face-to-face meeting (planned according to their schedules) with the proctor who will administer the test to the student. The student may log on to the exam only once. The proctor must physically observe this examination process, as it will occur with the student responding to items via computer. The test-taker and proctor will sign a one-page document stating that the rules of academic honesty in the examination were properly followed by the student and observed by the proctor. This statement will also include the date and time that the test began and the time that it ended. The statement will also include photocopies of the photo I.D. of each party. The statement will be faxed to the instructor. This procedure will be followed for each exam.

**Research project (400 pts.):** The research project will consist of a paper and class presentation. The paper will be worth 75% and the class presentation 25% of the total project grade. The research project will substitute for the final exam in this course. The paper should be submitted to the instructor via Dropbox.

Students will select an original American musical compositions (to be approved by the instructor) and will be expected to use knowledge from music theory, history, and conducting courses to complete a written

theoretical and historical analysis of the work. The paper should have four sections: 1) composer biography, 2) historical context of the piece, 3) theoretical analysis of the work in the following order (melody, rhythm, harmony, texture, orchestration, form), and 4) performance challenges.

Students are expected to write in a clear, effective, interesting, and professional-quality manner and will be graded on their ability to achieve these standards. The paper should be typed, double-spaced, and 8-10 pages in length. References used should be included in a reference list at the end of the paper. The paper will be worth 300 pts.

The presentation should be 30 minutes in length and should include audio/video resources. Links to resources should be provided to classmates through the Canvas discussion board (when applicable). PowerPoint slides should also be made available to classmates. The presentation will be delivered through Canvas or Panopto (to be determined by instructor). In addition, a study guide should be posted to the discussion board prior to the presentation. Classmates will view the presentation and post questions to the presenter on the discussion board. The presentation including response to questions will be worth 100 pts.

*(List all quizzes, projects, reports, activities and other components of the course grade -- including a brief description of each assignment that clarifies its contribution to the course's learning objectives)*

## 19. Rubric and Grading Scale:

Grading scale:

A = 90-100% (900-1000 pts.)

B = 80-89% (800-899 pts.)

C = 70-79% (700-799 pts.)

D = 60-69% (600-699 pts.)

F = 0-59% (0-599 pts.)

Grade components: 3 Exams (200 pts. each) 600 pts. 60%

Research Project 400 pts. 40%

Total 1000 pts. 100%

You may withdraw (with a grade of W) prior to the semester midterm date found in the University calendar.

### Attendance Policy

There is no standard attendance policy for the course, but students are expected to log in frequently and keep up with the class schedule. Reading assignments are listed on the course outline and lectures are video recorded and posted on Canvas for students to view at their convenience. It is advisable that students view lectures and complete reading assignments according to or ahead of the timeline provided in the course outline. The instructor will be available for questions and assistance via video chat or real office visits.

*(List all components of the course grade -- including attendance and/or participation if relevant -- with point totals for each; indicate point totals and ranges or percentages for grading scale; for S/U grading, detail performance expectations for a passing grade)*

## 20. Justification for Graduate Credit:

Prerequisite for the level of skills and expertise required in the course would be a professional baccalaureate degree in music as defined by the National Association of Schools of Music standards for graduate study. This course will build on the broad study of western art music in undergraduate music curricula leading students to develop skills in critical thinking, musical analysis,

formal theoretical analysis, historical conventions, music research, and advanced synthesis of musical analysis through academic writing. The instructor holds graduate faculty status.

*(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.))*

*(Included below are standard statements regarding course policies. If necessary, a statement may be altered to reflect the academic policies of individual faculty members and/or the academic unit or department, provided that there is no conflict with the [Student Policy eHandbook](#), Faculty Handbook, or any existing university policy.)*

## POLICY STATEMENTS

**Attendance:** Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

**Excused Absences:** Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student's immediate family, the death of a member of the student's immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please consult the [Student Policy eHandbook](#) for more information on excused absences.

**Make-Up Policy:** Arrangement to make up a missed major examination (e.g., hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days before the final exam period begins.

**Academic Honesty Policy:** All portions of the Auburn University student academic honesty code (Title XII) found in the [Student Policy eHandbook](#) will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

**Disability Accommodations:** Students who need accommodations are asked to electronically submit their approved accommodations through AU Access and to arrange a meeting during office hours the first week of classes, or as soon as possible if accommodations are needed immediately. If you have a conflict with my office hours, an alternate time can be arranged. To set up this meeting, please contact me by e-mail. If you have not established accommodations through the Office of Accessibility, but need accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096 (V/TT).

## Approvals

Department Chair / Head

2/4/15

Date

College / School Curriculum Committee

2/17/15

Date

College / School Dean

2/17/15

Date

Dean of the Graduate School (for Graduate Courses)

Date

Assoc. Provost for Undergraduate Studies (for Undergraduate Courses)

Date

Contact Person: Ann Knipschild

Telephone: 844-3185

E-Mail Address: knipsak@auburn.edu

Fax: 844-3168

## Sara Lynn Baird

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**From:** Nancy Barry  
**Sent:** Monday, November 10, 2014 10:43 AM  
**To:** Sara Lynn Baird; Kimberly Walls; Jane Kuehne  
**Subject:** RE: new course numbers for graduate courses

Dr. Baird,

Yes – I support this change. It will be great to have the correct course title on student transcripts.

Which of these courses will the Music Dept. offer next Summer? We can start encouraging our advisees to plan to take those.

Thank you!  
Nancy

Nancy H. Barry, PhD  
Professor of Music Education  
Department of Curriculum and Teaching  
5040 Haley Center  
Auburn University  
Auburn, AL 36849-5212

**From:** Sara Lynn Baird  
**Sent:** Monday, November 10, 2014 10:14 AM  
**To:** Kimberly Walls; Nancy Barry; Jane Kuehne  
**Subject:** new course numbers for graduate courses

Hi Kim, Jane, and Nancy,

We are submitting course forms to convert the Special Topics course numbers that we have used for summer graduate courses to regular course numbers. Students are limited to two special topics numbers and the special topics courses are varied credit hours which causes some registration problems. If you support this change, please reply to this email indicating the support of music education faculty for the following courses:

MUSI 7220	American Art Music
MUSI 7226	American Art Music (dist.)
MUSI 7320	African-American Choral Music
MUSI 7326	African-American Choral Music (dist)
MUSI 7360	Arranging in Finale
MUSI 7366	Arranging in Finale (dist.)
MUSI 7370	Finale Techniques for Music Educators
MUSI 7376	Finale Techniques for Music Educators (dist.)

We need to submit these courses before Dec. 1 in order to be able to use these new course numbers this summer.

Thanks,



## Sara Lynn Baird

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**From:** Jane Kuehne  
**Sent:** Monday, November 10, 2014 1:57 PM  
**To:** Sara Lynn Baird  
**Subject:** Re: new course numbers for graduate courses

I support these changes.  
Jane Kuehne

On Nov 10, 2014, at 10:13 AM, Sara Lynn Baird <[slbaird@auburn.edu](mailto:slbaird@auburn.edu)> wrote:

Hi Kim, Jane, and Nancy,

We are submitting course forms to convert the Special Topics course numbers that we have used for summer graduate courses to regular course numbers. Students are limited to two special topics numbers and the special topics courses are varied credit hours which causes some registration problems. If you support this change, please reply to this email indicating the support of music education faculty for the following courses:

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MUSI 7320	African-American Choral Music
MUSI 7326	African-American Choral Music (dist)
MUSI 7360	Arranging in Finale
MUSI 7366	Arranging in Finale (dist.)
MUSI 7370	Finale Techniques for Music Educators
MUSI 7376	Finale Techniques for Music Educators (dist.)

We need to submit these courses before Dec. 1 in order to be able to use these new course numbers this summer.

Thanks,

SL

Dr. Sara Lynn Baird  
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