

UC 11279 115

CBM003 ADD/CHANGE FORM

APPROVED FEB 23 2011

Undergraduate Council 81

New Course Course Change

Core Category: WI-ID Effective Fall 2011

or

Graduate/Professional Studies Council

New Course Course Change

Effective Fall __

1. Department: MUSIC College: CLASS
2. Faculty Contact Person: Lynn Lamkin Telephone: 3-3171 Email: llamkin@uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
MUSI / 4366 / Music in the United States
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
MUSI / 4366 / Music in the United States
 - SCH: 3.00 Level: SR CIP Code: 50.0902.00 Lect Hrs: 3 Lab Hrs: 0
4. Justification for adding/changing course: **To reflect change in prerequisite course**
5. Was the proposed/revised course previously offered as a special topics course? Yes No
If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
____ / ____ / ____
 - Course ID: ____ Effective Date (currently active row): ____
6. Authorized Degree Program(s): B.M., B.A.
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)
7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
MUSI / 4366 / Music in the United States
 - Course ID: 34960 Effective Date (currently active row): 8252008
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
Cr: 3. (3-0). Prerequisites: MUSI 3300 and consent of instructor, or MUSI 3364 Description (30 words max.): A social, historical, and stylistic survey of American music from the Pilgrims to the present, including popular music in all periods.
10. Dean's Signature: [Signature] Date: 10/12/10
Print/Type Name: Dr. Sarah Fishman

RECEIVED OCT 15 2011

U N I V E R S I T Y of H O U S T O N

REQUEST for MODIFICATION to a CORE CURRICULUM COURSE

Originating Department/College: Music/College of Liberal Arts and Social Sciences

Person making request: Lynn Lamkin Telephone: 3-3171

E-mail: llamkin@uh.edu

Dean's signature: _____ Date: _____

I. General Information:

Course number and title: MUSI 4366 – Music in the US

II. Category of Core for which course is being proposed (mark only one):

- | | |
|--|---|
| <input type="checkbox"/> Communication | <input checked="" type="checkbox"/> Visual/Performing Arts Critical |
| <input type="checkbox"/> Mathematics | <input type="checkbox"/> Visual/Performing Arts Experiential |
| <input type="checkbox"/> Mathematics/Reasoning (IDO) | <input type="checkbox"/> Natural Sciences |
| <input type="checkbox"/> American History | <input type="checkbox"/> Social/Behavioral Sciences |
| <input type="checkbox"/> Government | <input type="checkbox"/> Writing in the Disciplines (IDO) |
| <input type="checkbox"/> Humanities | |

III. Briefly state the specific changes being made to the course and/or its catalog description, with an explanation of why such changes are needed.

A. Proposed change

Change of prerequisites:

Prerequisites: MUSI 3300 or MUSI3364 or consent of instructor.

B. Rationale for change

Adding “or consent of instructor” would allow students to enroll concurrently in MUSI 4366 and MUSI 3364 when warranted.

IV. Please attach a syllabus that clearly reflects that the Exemplary Educational Objectives are being met. If these objectives have changed from those originally tied to the course, briefly describe the change(s).

SVP. Effective 8/23/10. Replaces all previous forms, which may no longer be used.

Approved
CLASS Undergrad
Committee.
Ae

MUSI 4366, Sec. 21455¹
Music in the U.S.
TTh 10:00-11:30 AM, MSM 116
3 credits

Professor: Dr. Barbara Rose Lange
Office: MSM 219, 743-3315
E-mail: rlange@mail.uh.edu
Office hours (may change or be preempted by meetings): T 11:30-12:00 or by appointment

This course explores music that was created and performed in the United States over a period of five hundred years. As a society shaped by people who came from many different parts of the world, the U.S. has correspondingly developed a number of unique musical genres. Some of the themes that emerge from the U.S. context include cultural and artistic variety, classical music that incorporates oral traditions, and complex music made by people who were not from the elite.

Prerequisite: MUSI 3300 or MUSI 3364. ***Proposed prerequisite: MUSI 3300, MUSI 3364, or consent of instructor.***

Objectives:

1. Students will understand the contexts of writing about music, and will develop writing skills specific to music through invention, organization, drafting, revision, and editing. Writing projects will address musical content and will meet criteria specific to the field of music.
2. Students will understand and demonstrate the conventions, practices, and standards of writing about music.
3. Students will understand and demonstrate through writing the issues of the study of music history and music in its cultural context.
4. Students will develop the ability to research and write a documented paper that conforms to the standards of writing in music history and criticism.

This course satisfies one of the following degree requirements:

1. Upper division music elective and music literature requirement for music majors
2. The writing in the disciplines component of the core curriculum (now replacing the social-sciences writing intensive course!)

Course materials:

¹ Syllabus © Barbara Rose Lange, 2011. Instructor reserves the right to change this syllabus. This syllabus constitutes the instructor's intellectual property; copying, uploading, or utilizing any component of this syllabus for other courses is prohibited.

1. Reading packet from UH copy center
2. Some readings to be downloaded from Blackboard
3. Listening assignments from CDs, LPs, and companion scores (where relevant) on reserve in the music library.

Evaluation. Your grade will be based on the following:

Exams	54%
Ex. 1, 15%	
Ex. 2, 18%	
Ex. 3, 21%	
Live music review	14%
Final paper	22%
Proposal, 3%	
Bibliography and revision, 3%	
Final paper, 16%	
Participation	10%

The exams are in two parts: listening identification and take-home essay questions. The essay questions will be posted to Blackboard a week or more before they are due; essay answers range from 1 1/2 to 3 pages depending on the question.

Live music review: A short (2-3 page) critical paper on a live performance of U.S. music. Date due: March 3.

Final paper: A short paper of approximately 5-6 pages on a topic of your choice relating to U.S. music. We'll discuss topic focus in class; do note that because these papers are very short, biographies will not be accepted as a topic. Proposal of 150 words due Feb. 16. Bibliography of at least 10 items due March 2. Revised and expanded bibliography due March 23. Paper due April 19.

Guidelines will be provided for these projects. Source citations should follow the Turabian/Chicago Humanities format that you learned in MUSI 3363. (There is a very nice online guide to this citation style for music that you can access by clicking on this course's library link in Blackboard.) Both papers will be graded according to a rubric (a set of grading guidelines); you will have access to the rubric in advance of turning in your papers.

SUBMITTING PAPERS:

Grace period: papers will be accepted up until the class that follows the due date (i.e. Monday night at midnight is a paper's due time. You could turn yours in late - - with a penalty -- but only until the next class period, Thursday, at 10 AM). There IS a penalty during this grace period; 1/2 grade (3 percentage points) is deducted for each weekday a paper is late. (Therefore if you submitted your paper on Thursday instead of Monday by midnight, 9 percentage points would be taken off your grade.)

Late papers with excuse: after the grace period, late essays are only accepted without penalty when there is a medical emergency, verified by a doctor's signed letter.

Blackboard/Turnitin logistics and policies: You will submit your concert review and your essay exams on line to Blackboard/Turnitin this year; final paper should be submitted BOTH online AND in hard copy format. Submit papers and exams to Blackboard/Turnitin by the time noted on the syllabus. I am unable to provide technical support, but you can call 3-1411 for help. I will write online comments on your exams and papers, but unless otherwise stated during the semester, I will be turning back your paper and essay grade templates in hard copy format and I will provide feedback on all of the final paper phases (proposal, bibliography, final paper) in hard-copy format. NOTE: Do not e-mail or fax papers; they will NOT be accepted under ANY circumstances.

NOTE: Make sure to verify that Turnitin has logged your paper as having been posted. Keep computer files of ALL your work and save a copy of your paper for your own records! Print and save your Turnitin receipts!

Blackboard/Turnitin grade viewing advisory: I have set up Blackboard so that you can view your grades, and so that your grades on Blackboard/Turnitin are not visible until they are finalized. Unfortunately, sometimes Turnitin and Blackboard override each other. Therefore, if you see a grade on Blackboard or Turnitin before I turn back grading templates, this grade is an interim one and it is subject to change (either down or up).

Note on special encyclopedia sources: articles in *Grove Music Online*, the *Grove Dictionary of Music and Musicians* and the *Grove Dictionary of American Music* entries are acceptable sources for papers. Note, though, that not all *Oxford Music Online* sources are acceptable as material for research papers – just *Grove Music Online*. Other excellent sources include JSTOR and the *Garland Encyclopedia of World Music*, which has a U.S. volume. Wikipedia entries will NOT be accepted as background sources for writing assignments in MUSI 4366. The music entries in Wikipedia are notoriously inaccurate. Most of them rely on promotional information or commercial guides.

E-mail communications: Allow at least three days for replies to e-mail communications. Dr. Lange will make every effort to reply promptly to e-mail communications.

Blackboard contains class handouts, selected course readings, paper guidelines, essay test questions, and other course material. It is your responsibility to check Blackboard regularly and to download this material. I recommend that you get a notebook in which to keep all of these handouts, as well as the parts of the course packet that are assigned for a particular course unit.

ACADEMIC HONESTY AND PLAGIARISM:

Aspects of academic honesty in papers:

Don't write on the same subject twice.

Don't use someone else's paper and turn it in as your own.

Don't represent the work of other authors as your own – paraphrase or use quotation marks and specifically cite your source. If you directly use distinctive language from a source you must put quotation marks around it AND cite the source, with specific page number; if not, this constitutes plagiarism. If you paraphrase information, you must cite the source of your information; uncited paraphrases also constitute plagiarism! To cite your sources in Turabian/Chicago-Humanities style means to insert a superscript-numbered footnote right at the point in the paper where you quote or paraphrase information, and that footnote gives the SPECIFIC location of the information in your source (page number, etc.

Turabian/Chicago Humanities style also includes a bibliography, as you know.)

Penalties:

All papers that refer to a source of any kind must cite the sources of that information. If you do not follow this practice, then because you are representing someone else's writing and research work as your own, this constitutes academic dishonesty. **PLAGIARIZED PASSAGES IN YOUR PAPERS AND EXAMS, OR PAPERS THAT ARE FULLY PLAGIARIZED, CAN RESULT IN FAILING GRADES FOR THE PAPER OR FOR THE CLASS.** This policy is **STRICTLY** enforced. Please see the Academic Policies section of the UH student handbook for further information regarding academic honesty.

ETIQUETTE: It is very important to stay quiet in class and not to distract or disturb others around you. (Talking, arriving to class late, eating, texting, having a cell phone that rings, leaving class to answer a phone, leaving early, reading e-mail, checking Facebook, and surfing the Web are examples of distracting behavior). Let me know ahead of time if you have an extenuating circumstance that would cause you to come late to class or leave early. Note that in this class you may **NOT** use laptops or other electronic devices to take notes. Audiotaping of lectures is not allowed.

ADA: The Americans with Disabilities Act of 1990 requires that the university make reasonable accommodation to persons with disabilities as defined in the act. Students who feel they need assistance under the ADA guidelines should approach the instructor to discuss such consideration.

Schedule

January 18-February 3: Part 1. HISPANIC and ANGLO-AMERICAN TRADITIONS.

Interconnected vernacular and art traditions – ballads, New England choral music,

Spanish church music, music of the Texas-Mexican border, and more.
February 8: Exam 1 (listening exam during class time; essays due to Turnitin by midnight).
February 10-March 8: Part 2. BLUES, POPULAR SONG, and BAND MUSIC. Readings and listening to be announced. Includes city, rural and urban blues, 19th-century song, and band music.
February 16: Paper proposal due to Turnitin.
March 2: Paper bibliography and live music review due to Turnitin.
March 10: Exam 2 (listening exam during class time; essays due to Turnitin).
March 22- April 26: Part 3. ART MUSIC. Readings and listening to be announced. Selected examples of music from the Jacksonian Era through the 20th century avant garde. This section will address at least one jazz/concert music combination.
March 24: Revised and expanded paper bibliography due to Turnitin.
April 19: Paper due (hard-copy format AND Turnitin).
April 28: Exam 3 (listening exam during class time; essays due to Turnitin).

Part 1 Readings and Listening

Readings:

1. Course packet, *American Music: A Panorama* pp. 3-22, 65-72, 85-101, 109-23, 132-39.
2. Texas-Mexican conjunto reading. Download from Blackboard.

Listening:

CD 1324 #1-2; CD 1291 #13,20; CD 1608/1 #1; CD 2693 #14; CD 4975 #2; CD 2581#15;CD 2580#7; CD 2581#4, 21; CD 4979 #15, CD 2403/2#26-68; CD 2345 #13-14; CD 2902/2#1 (CD 2A track 1); CD 2902/2 # 44-45 (CD 2B tracks 3-4); CD 8571 #2; CD 3772 #9. CD 2821 #1, CD 784 #1, CD 2956 #10, CD 3128 #10, CD 2060 #7; CD 4465 #4, 28, 30.