Creative Arts
Texas A&M University
Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Performance Studies

2. Course prefix and number: MUSC 221

3. Texas Common Course Number: 221

4. Complete course title: Guitar Heroes

5. Semester credit hours: 3 SCH

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [x] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] Social and Behavioral Sciences
   
7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - [x] Yes
   - [ ] No

8. How frequently will the class be offered? Fall, Spring

9. Number of class sections per semester: 2

10. Number of students per semester: 200

11. Historic annual enrollment for the last three years: 368 395 395

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

13. Submitted by: [Signature]
   Course Instructor
   Date: 3/28/13

14. Department Head
   [Signature]
   Date: 4/22/13

15. College Dean/Designee
   [Signature]
   Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

How does the proposed course specifically address the Foundational Component Area definition above?

This course addresses the Creative Arts Foundational Component Area in the following ways:
- It creates and develops both writing and oral skills that focus on the appreciation and analysis of musical works of art.
- It allows students to make interpretative observations based on both subjective and objective parameters using adequate learned musical vocabulary.
- It enables critical, creative and innovative communication through listening, reflection, discussions, writing and group assignments where a musical composition is the central focus. The course assignments promote creative, critical and innovative thinking as students explore the ways in which musical components relate to feeling, historical significances, symbolism and aesthetics.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

- This portion of the course objectives is fulfilled through the weekly listening assignments, exams, concert reports and class/blog participation. Students will need to apply critical thinking and inquiry in order to link the musical, social, historical and aesthetic factors affecting the musical discourse of the works discussed in class (Page 2). Each exam will allow students to provide a synthesis of the information learned throughout the semester. Analysis of musical works will be both objective and subjective (Concert reports, listening assignments and blog/class participations) giving each student a unique opportunity to craft, evaluate and connect abstract musical concepts creatively.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

- Learning about the language of music and ways to effectively communicate musical concepts within a piece of music, are integral parts of this course. The blog and class participation aspects of the curriculum encourage, develop and train students to effectively communicate their ideas. In addition, with the writing component of the concert reports, listening assignments and blog entries, this course gives students an opportunity to interpret musical concepts and express their findings using both the oral and written medium. Music basics lectures, discussions and demonstrations take advantage of visual, oral and motor skillsets to both absorb and communicate musical ideas (e.g. understanding, explaining and reproducing rhythms).
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

- Teamwork is encouraged via a group project where students also have a chance to present their findings in class at the end of the semester. This activity provides an opportunity to collaborate with others, consider different points of view, work towards a common goal, use critical thinking and inquiry, be creative and learn about musical works using visual, oral and written mediums.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

- This course teaches students how to interact in a social environment and make ethical decisions that involve both personal and social components. On page 3 of the syllabus, I include a statement about classroom behavior that offers common courtesy to both fellow classmates and instructor. I encourage discussions that promote respect and tolerance as part of social and personal responsibilities. Furthermore, the course studies musical compositions from different cultures, religions that will expose students to different cultural points of view where respectful observations and commentary are encouraged. In addition, concert attendance exposes students to a social environment that inspires respect, courteous attentiveness and learning through appropriate use of concert etiquette. As members of society, students need to be encouraged and learn to accept personal and social responsibilities as mandates. To this end, my statements on classroom behavior, respect and concert etiquette are indicators of how this course fulfills this requirement.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Department of Performance Studies

MUSC 221 Guitar Heroes

Request for International and Cultural Diversity (ICD) Designation

This course focuses on the ways in which a musical instrument very well known today, the guitar, has played a part in various social, cultural and aesthetic transformations throughout history. Many of these developments saw the guitar used in defining cultural identities. The course studies musical compositions from different cultures and religions that expose students to different points of view where respectful observations and commentary are encouraged. A significant portion of the course focuses on cultural developments in the last fifty years. Epochs earlier than that are compared in discussions to our modern understanding of the role of the guitar in society. Music from those earlier epochs is now part of the modern repertoire, as a means of each respective country preserving and communicating its cultural identity to new generations.
Course Syllabus
MUSC 221: Guitar Heroes
Musical Trends and Personalities of the Guitar through the History of Western Art Music.
Classroom: HECC 100
Tues/Thurs. 3:55 – 5:10PM

Lecturer: Dr. Isaac Bustos, D.M.A
Office: 123 LAAH
Office Hours: By appointment
Email: ibustos@neo.tamu.edu
Phone: 979-845-7927-Dept of Performance Studies

Catalog Description:
Survey of social, cultural, and aesthetic transformations of music history centered on important classical guitarists; exploration of their performance and compositional/musical styles; analysis of how their contributions gave rise to and revived the guitar’s popularity as a concert-level instrument in both the classical and folk idioms.

Prerequisites: None.

Introduction:
The breadth and depth of Western Art Music is expansive. While this course focuses on the social, cultural and aesthetic transformations that determine musical developments through each era, a special emphasis is placed on the most important classical guitar personalities within the history of music. “Guitar Heroes” pays tribute to the importance of these characters as we explore their roles through a historical exploration of performance, compositional/musical styles, and analyze how their contributions gave rise and, in some cases, revived the guitar’s popularity as a concert-level instrument in both the classical and folk idioms.

Learning outcomes:
1. Identify and discuss music(s) from different social, historical and cultural backgrounds through the guitar.
2. Objectively discuss musical works through the development of musically appropriate communication skills and language.
3. Apply oral, auditory and musical skills needed to recognize and understand key musical concepts through both presentations and engaged/creative listening and writing exercises.
4. Apply critical thinking skills in order to identify links between musical aesthetics and styles and how they develop from social, cultural and historical influences.
5. Identify different musical styles and music from different historical periods.
6. Work in teams to explain common musical concepts.
7. Analyze social situations (concert attendance) and make ethical decisions based on appropriate concert etiquette standards thus increasing competency of social skills and personal responsibility.

Requirements
Exams: There will be two total exams: a midterm and final. Each exam will consist of two parts: A listening portion and a multiple-choice portion. All exams will be taken using the 8 1/2 x 11 Grey Scantron sheets. IT IS YOUR RESPONSIBILITY to have a Scantron sheet with you at all times. I will test you on terms, dates, personalities (composers/performers), musical compositions, historical significance and listening proficiency and competence. The final exam will be cumulative and will consist of all material covered through the semester with special emphasis with the information discussed after the midterm. Test Reviews will be posted on e-learning.
Group/Listing Activities:
Group and listening activities will reinforce the information learned in lectures. The object of these assignments is to prepare you for the listening portions of quizzes/exams, promote teamwork within a musical context and gauge your individual auditory abilities. There will be a total of 10 listening activities plus 1 group project. Instructions for these activities will be posted on e-learning.

In-class Listening and Participation: In-class listening exercises are an integral part of the course. It will be from these sessions that you will learn the most about the music studied during class. Prior to lectures, you will be given one or more compositions that you must familiarize yourselves with in order to discuss it in class. Participation during lectures is part of your grade and not contributing to in-class discussions will be detrimental to how well you do in the class and to your absorption of the material. A minimum number of participatory entries are required from all students (see “grading” below). All listening examples will be put on reserve at: http://medianatrix.tamu.edu and/or via YouTube. A list will also be available on e-learning. Daily and frequent listening is strongly encouraged. Please remember that most of the music, if not all, will be unfamiliar to you. Thus, listening portions during exams/quizzes can be extremely challenging when it comes to recognizing and/or making intelligent observations during tests. Please make music-listening a part of your routine and do not try to cram listening sessions before an exam—it will not work.

Blog Participation: In addition to in-class participation, students will also be required to engage in online discussions via e-learning. Online participation will be graded and a minimum number of entries will be required from all students (see “grading” below). Blog contributions will be led by questions that can be either a continuation of class discussion(s) or pre-lecture issues. Blog entries must demonstrate understanding of the material; questions must illustrate critical inquiry and also show critical thinking. Developing the necessary language skills to effectively communicate musical concepts and ideas is a fundamental goal of this course.

Concert reports:
All students are required to attend two live classical guitar performances outside of class and write a concert report of their experience. The report will address the following issues: social setting of the event, surroundings, objective descriptions of the event, music and performers, formal/harmonic/rhythmic recognition of any relevant concepts studied in the course. Lastly, you will give a subjective narrative of your concert experience. Concert etiquette and report guidelines are posted on e-learning.

Attendance:
Attendance is required in order to do well in the course. Due to the large number of students, the class will be conducted in a lecture-style format but will include interactive discussions. You can assume that All of the information given in class will be on the exams. Therefore, attendance is an essential part of the course if you want to receive a good grade. The student rules state: Excused absences — The student is responsible for providing evidence to the instructor to substantiate the reason for absence consistent with TAMU Student Rule 7 (http://student-rules.tamu.edu/rule7.htm).

It is not my responsibility to provide you with lecture notes if you are absent or to let you know what you missed in class. If you miss the concerts provided and do not have proper documentation to excuse your absence, it is your responsibility to find suitable performances that fit the criteria and scope of the class. It is your responsibility to obtain this information and present the instructor with possible substitutions for approval. For more information as to what constitutes an excused absence please see the following website: http://student-rules.tamu.edu/rule7.htm
Grading:
10 listening activities @ 10pts each  100pts
20 Blog Discussions  60pts
(Blog entries must be responses to questions)
10 In-class Participation  40pts
Group activity  30pts
2 Concert Reports  70pts
Midterm  75pts
Final  125pts
Total points:  500pts

Grading Scale:
450 - 500 = A (90%+)
400 - 449 = B (80% - 89%)
350 - 399 = C (70% - 79%)
300 - 349 = D (60% - 69%)
299 - Below = Failing

Common Courtesy: Turn Cell phones off and please refrain from your addiction to text messaging during lectures. Coming to class and leaving before lecture is over is unacceptable. If you need to leave, please e-mail and/or talk to me before class. If you arrive more than twenty minutes after class has started, you will be asked to leave. Talking during lectures and/or while the musical examples are being played, is not only disrespectful to the Professor but also inconsiderate to your fellow students. Sleeping in class is unacceptable. Students engaging in any of the above-mentioned behaviors will be asked to leave the classroom and a letter grade will be deducted for each occurrence. Discussion during class will deal with other cultures, religious, artistic and aesthetic points of view. I welcome and encourage intelligent rhetoric on these subjects but will not tolerate under any circumstances demeaning and/or derogatory statements of any kind towards me or another student. For more information about University policies on classroom behavior please refer to TAMU rule 21. Classroom Behavior: http://student-rules.tamu.edu/rule21

Students with Disabilities:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.

Academic Integrity Statements
AGGIE HONOR CODE
"An Aggie does not lie, cheat or steal, or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System.
For additional information please visit http://aggiehonor.tamu.edu.
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<thead>
<tr>
<th>Week 1:</th>
<th>Course introductions, Syllabus and music basics.</th>
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<tr>
<td>Week 2:</td>
<td>Music Basics (cont'd) – Listening Assignment 1 DUE</td>
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<tr>
<td>Week 3:</td>
<td>Renaissance and the Spanish Virtuosts – Listening Assignment 2 DUE</td>
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<td>Week 4:</td>
<td>Baroque – Listening Assignment 3 DUE</td>
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<td>Week 5:</td>
<td>Classical Period (Golden Age of the Guitar) – Listening Assignment 4 DUE</td>
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<td>Week 6:</td>
<td>19th Century and Romantic Guitar – Listening Assignment 5 DUE</td>
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| Week 7:  | Albéniz, Tarrega, Granados and the New Guitar School – Listening Assignment 6 DUE  
Agustín Brotos the “Paganini of the Guitar from the Jungles of Paraguay” |
| Week 8:  | MID-TERM REVIEW SESSION  
MIDTERM EXAM |
| Week 9:  | Andrés Segovia and his legacy – Listening Assignment 7 DUE |
| Week 10: | Post-Segovia Guitarists (Bream, Williams, Barreco) – Listening Assignment 8 DUE |
| Week 11: | Flamenco music and the guitar – Listening Assignment 9 DUE |
| Week 12: | Paco de Lucia – Listening Assignment 10 DUE |
| Week 13: | Group Presentations |
| Week 14: | Group Presentations |
| Finals week: | FINAL EXAM |
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
- Submit original form and attach a course syllabus -

Form Instructions

1. Request submitted by (Department or Program Name): Department of Performance Studies

2. Course prefix, number and complete title of course: MUSC 221 Guitar Heroes

3. Catalog course description (not to exceed 50 words): Survey of social, cultural, and aesthetic transformations of music history centered on important classical guitarist; exploration of their performance and compositional/musical styles; analysis of how their contributions gave rise to and revived the guitar's popularity as a concert-level instrument in both the classical and folk idioms.

4. Prerequisite(s): None

5. Is this a variable credit course? □ Yes ☒ No

6. Is this a repeatable course? □ Yes ☒ No

   Will this course be repeated within the same semester? □ Yes ☒ No

   If yes, this course may be taken _____ times.

7. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix Course # Title (excluding punctuation)

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<tr>
<th>MUSC</th>
<th>221</th>
<th>GUITAR HEROES</th>
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Approval recommended by:
Claudia Nelson, Interim Head
Department Head or Program Chair (Type Name & Sign) Date

Department Head or Program Chair (Type Name & Sign) Date
(if cross-listed course)

Submitted to Coordinating Board by:
Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
Curricular Services - 3/10

[Stamp: RECEIVED APR 25 2013]
Texas A&M University
Core Curriculum
Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Performance Studies

2. Course prefix and number: MUSC 222

3. Texas Common Course Number: ____________

4. Complete course title: Music of the Americas

5. Semester credit hours: 3 SCH

6. This request is for consicieration in the following Foundational Component Area:

☐ Communication
☐ Mathematics
☐ Life and Physical Sciences
☐ Language, Philosophy and Culture
☐ Creative Arts
☐ American History
☐ Government/Political Science
☐ Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:

☐ Yes     ☐ No

8. How frequently will the class be offered? Fall, Spring

9. Number of class sections per semester: 2

10. Number of students per semester: 200

11. Historic annual enrollment for the last three years: 186 495 394

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by: 3-28-13

☐ Course Instructor

☐ Date

13. Approvals:

☐ Date

☐ Department Head

☐ Date

☐ College Dean/Designee

☐ Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at
www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

How does the proposed course specifically address the Foundational Component Area definition above?

This course examines the musical evolution of the Americas and the Caribbean. It traces the influence of three large differing groups of peoples (natives, people of forced relocation, and people from European communities) and the syncretic process of music making. Students engage in discussions and exercises that equip and assess them in communicating about the impacts of these factors on works of art.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Students will analyze, evaluate, and synthesize information about musical genres drawn from a variety of sources. Their blog project requires them to identify and make proper use of reliable primary resources while making connections between musical and social movements and identifying media that effectively demonstrate their points. The listening exams require students to reflect on and hone their listening habits in order to discern the specific musical properties discussed in class.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Students practice communicating effectively in class discussions about the musical qualities they perceive in listening exercises. Students write about such musical relationships in their group projects and incorporate visual media in order to effectively communicate their points.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Students work in groups to create websites communicating their interpretations of their selected music and its relationship to socio-cultural movements.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Students engage in live performances, facilitating a broader understanding of various performance practices in the arts. Through this, they exercise their understanding and awareness of behaviors considered appropriate by each culture and for each performance format.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Department of Performance Studies

MUSC 222 Music of the Americas

Request for International and Cultural Diversity (ICD) Designation

A study of the music of the western hemisphere starts with European discovery. The impact of cultures founded on forced relocation, native inhabitation, and European colonization create new syncretic communities. The effect of folkloric traditions transformed through these groups create new musical activities. The folkloric traditions transform into popular culture as the nineteenth century and industrialization cause rural communities to move to urban areas. The impact of rural traditions and music making create twentieth century popular music style. This course discusses the transformation of rural folk traditions to modern popular music making.
Music of the Americas

MUSC 222
Locations and Meeting Times: TBA

Professor: Dr. Ian Rollins
Email: irollins@tamu.edu
Office: Academic 402CD
Office hours: TBA

Course Description
Evolution of music of the Americas and the Caribbean; influence of natives, people of forced relocation, and people from European communities; the syncretic process of music making

Prerequisites - None

Learning Outcomes
- Identify styles of music through listening exams
- Discuss the evolution of musical style in popular, folk, and classical traditions
- Apply listening skills in assessments

This course satisfies Texas A&M's International and Cultural Diversity requirement. As individual and national destinies become progressively more interconnected, the ability to survive and succeed is increasingly linked to the development of a more pluralistic, diverse and globally aware populace. By studying the diverse groups of people associated with the New World and focusing on the twentieth century, students will gain a greater understanding of cultures and groups of people distinct from themselves.

- This course fulfills the following Core Objectives in Creative Arts (CA)
  - Critical Thinking: Students will analyze, evaluate, and synthesize information about musical genres drawn from a variety of sources.
  - Communication Skills: They will be able to effectively communicate through class discussions qualities associated with musical examples. Students will also write about such musical relationships in their group projects.
  - Teamwork: A group project where students effectively work together to create a website based on the inclusion of music and its relationship to socio/cultural movements.
  - Social Responsibility: Required attendance at performances, which facilitates a broader understanding of various performance practices in the arts.

**eLearning and Email** – All testing and materials will be available on eLearning. You are also expected to check your IAMU email and eLearning at least once a day. Make sure your computer is ready to take the online listening exams by taking the practice listening exam online. I would suggest that you take the practice listening exam before you start every listening exam. It is your responsibility to have a healthy computer when exams are available.

**Grades** – Grading will be administered through tests covering the lectures and listening exams. All testing will be administered on eLearning unless otherwise specified. The mid-term and final will be administered in class. The final exam will only cover material that was presented after the mid-term. **DO NOT TAKE ONLINE EXAMS IN GROUPS! THIS IS CONSIDERED CHEATING.**

**GRADE SCALE:**
- A=90-100
- B=80-89
- C=70-79
- D=60-69
- F=0-59

<table>
<thead>
<tr>
<th>Performance Studies Events Reviews</th>
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<tbody>
<tr>
<td>Team Project</td>
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<tr>
<td>Lecture Quizzes</td>
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<td>Listening Exams</td>
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<td>Mid-term Exam</td>
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<td>Final Exam</td>
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**Attendance**

Attendance is expected for every lecture. The best way to make a great grade in this course is regular attendance.

For those who have university approved absences that you know will occur in advance (i.e. competing in a swim tournament, giving a paper at a national conference), you are required to tell the professor at least one class period in advance or make up exams will not be administered.

If you become ill and are unable to attend class, you must present an official note from your doctor by the next class meeting to be excused from the class. If you will be
missing more than one class, please send an e-mail after the first class period that you miss and submit your doctors note at your earliest convenience (by e-mail or in person). All attendance concerns must comply with rule 7 of the student rules http://student-rules.tamu.edu/rule07.

Department of Performance Studies Events – You are required to attend TWO Department of Performance Studies events and write a 300 word synopsis of the event. The allowed events are found at http://perf.tamu.edu/events/. The paper is due within 48 hours of the performance. You must turn in a ticket stub or program to Dr. Rollins for proof. The paper will be submitted online in the "Assessments" section of the eLearning site.

Team Project – Students will create a blog (suggested easy to use blog sites: blogger or wordpress). The topic discussed must concern musical movements and their associations with social movements. Contributors will have their own page in the blog. 1. Each member will write a minimum 300-word blog entry on his or her own page (no maximum). Put your name on the article where I can visibly see and associate it to the grade book.

2. Each member needs to have at least two primary sources generated from library research. This means you must quote or paraphrase these sources in your writing. Examples of primary sources are: a book written by a known author, a periodical/journal article, dissertations/theses. Sources that are not primary include: articles where the author is unknown, and encyclopedia articles (including wikipedia). You need to cite these sources at the bottom of your article in any recognized format (CMS, APA, or MLA)

3. Each member will include at least three embedded media. Youtube or dailymotion are great sources. Any embedded source from anywhere across the internet or from your own personal uploads are fine. Create your own videos or audio if you so choose!

4. The group will make sure their individual contributions work as a whole to the subject matter. This requires group discussions and meetings to achieve a cohesive goal.
Calendar and topics discussed – Online quizzes close at 10:00PM the final day.
Midterm and Final will be in class.

Week 1
T: Overview Lecture: Ch. 1
R: Overview Lecture: Ch. 2

Week 2
T: Overview Lecture Quiz
R: Mexico Lecture: Ch. 3

Week 3
T: Mexico Lecture: Ch. 3 cont'
R: Mexico Lecture: Ch. 3 cont'

Week 4
T: Mexico Lecture Quiz
R: Mexico Listening Quiz

Week 5
T: Spanish Speaking Caribbean Lecture: Ch. 4
R: Spanish Speaking Caribbean Lecture: Ch. 4 cont'

Week 6
T: Spanish Speaking Caribbean Lecture and Listening Quiz
R: English and French Speaking Caribbean Lecture: Ch. 5

Week 7
T: English and French Speaking Caribbean Lecture Quiz
R: English and French Speaking Caribbean Listening Quiz

Week 8
T: Review for Midterm
R: Midterm

Weeks 9-10
T: Brazil Lecture: Ch. 6
R: Brazil Lecture: Ch. 6 cont'
Week 11
T: Group Blog Project Due; Brazil Lecture and Listening Quiz
R: Colombia and Argentina Lecture: Ch. 7–8

Week 12
T: Performance Reviews Due; Colombia and Argentina Lecture Quiz
R: Colombia and Argentina Listening Quiz

Week 13
T: U.S. Music Lecture: Instructor's notes
R: U.S. Music Lecture: Instructor's notes con't

Week 14
T: Performance reviews due; U.S. Music Lecture Quiz
R: U.S. Music Listening Quiz

Finals Week—Final Exam

Copyright Statement
All of the materials that are used in this class are copyrighted. That includes all of the
class notes, assignments, tests, and any other materials that I will make available to you
throughout the semester. You have the right to print off copies of these materials for
your own use during this course, but you do not have the right to copy or distribute any
of the materials to others.

Electronic devices in the classroom
Cell phones must be turned off and completely out of sight. If I see a cell phone you will
be asked to leave the classroom. Laptops are allowed as long as they are ONLY used
for taking notes. Use of a laptop to do anything other than taking notes is very disruptive
to other students and, to be blunt, very rude, so do the right thing. Keep earphones out
of ears.
AGGIE HONOR CODE

"An Aggie does not lie, cheat, or steal or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit: http://aggiehonor.tamu.edu

Americans with Disabilities Act (ADA) Policy Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
* Submit original form and attach a course syllabus.*

Form Instructions:

1. Request submitted by (Department or Program Name): Department of Performance Studies

2. Course prefix, number and complete title of course: MUSC 222 Music of the Americas

3. Catalog course description (not to exceed 50 words): Evolution of music of the Americas and the Caribbean; influence of natives, people of forced relocation, and people from European communities; the syncretic process of music making.

4. Prerequisite(s): None

5. Is this a variable credit course? □ Yes □ No If yes, from _____ to _____

6. Is this a repeatable course? □ Yes □ No If yes, this course may be taken _____ times.

7. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

8. B.A. in Music, Minor in Music, undergraduate general academic.

If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments.

Attach approval letters.

9. Prefix Course # Title (excluding punctuation)
   MUSC 222 Music of the Americas

<table>
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<th>Lab</th>
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<th>CIP and Fund Code</th>
<th>Admin Unit</th>
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Approval recommended by:
Claudia Nelson, Interim Dean

Department Head or Program Chair (Type Name & Sign) Date

Dean of College Date

Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu

Curricular Services 3/10

Received APR 25 2013
Texas A&M University
Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Performance Studies

2. Course prefix and number: MUSC 225

3. Texas Common Course Number:

4. Complete course title: History of Jazz

5. Semester credit hours: 3 SCH

6. This request is for consideration in the following Foundational Component Area:

- [ ] Communication
- [ ] Mathematics
- [ ] Life and Physical Sciences
- [ ] Language, Philosophy and Culture
- [x] Creative Arts
- [ ] American History
- [ ] Government/Political Science
- [ ] Social and Behavioral Sciences

CURRENT CORE: No

7. This course should also be considered for International and Cultural Diversity (ICD) designation:

- [ ] Yes
- [x] No

8. How frequently will the class be offered? Fall

9. Number of class sections per semester: 1

10. Number of students per semester: 100

11. Historic annual enrollment for the last three years: 92 97 99

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department:

submitting request should be in attendance when considered by the Core Curriculum Council.


13. Course Instructor

14. Department Head

15. College Dean/Designee

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

History of Jazz is a non-technical exploration of America's classical music from earliest recorded blues through the most recent trends. Through synthesis and interpretation of jazz music from an artistic, sociological and historical perspective, this course examines how jazz has broadly expressed and resolved some of the fundamental contradictions and paradoxes of modern life. Upon successful completion of this course, students will be able to:

- Define the basic musical/structural concepts of jazz including rhythm, harmony, melody, texture and form
- Identify dominant stylistic trends in jazz music written since 1900
- Understand the social, political and geographical influences on jazz
- Respond critically to jazz

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

The following critical thinking skills will be assessed through class discussion, group projects, and exams.

- Students will address structural analysis, historical context, and sociopolitical significance through class discussion of listening examples, required reading and lectures.
- Students will present group projects on a variety of topics including jazz history, technology, business, performance and interdisciplinary subjects.
- Students will be required to identify theoretical concepts, historical concepts, artists, compositions and musical styles through exams involving aural and written activity.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The following communication skills will be assessed through class discussion, group projects, and exams.

- Students will be required to answer questions during lecture concerning topics discussed in class.
- Students will develop and express communication skills through interaction with peers in their creation and presentation of group projects, making use of visual media to help demonstrate their points.
- Students will effectively communicate their knowledge of aural and written class material on exams.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The following teamwork skills will be assessed through class discussion, group projects, and exams.

- Students will create, develop and present a successful group project involving audio and visual media and/or live performance.
- Students will be challenged to communicate, explain and expand upon musical and historical concepts through in-class activities.
- Students will develop teamwork skills through group study sessions for exams.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The following social responsibility skills will be assessed through class discussion, group projects, and exams.

- Students will interact with faculty and peers in class discussions involving sociopolitical issues as they relate to jazz music.
- Students will examine intercultural relationships in jazz music as a result of its varied international styles and broad global exposure.
- Students will develop their knowledge of civic responsibility through class lectures and ideological identities as presented in historical videos and jazz compositions.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
MUSC 225: History of Jazz

Instructor: Peter Lieuwen
Office: LAAS 125
liuwen@neo.tamu.edu
Office Hours: T-TH 4-6 or by appointment

Catalog Description

Non-technical survey of jazz as America's classical music, from the earliest recorded blues through the most recent trends; examination of how jazz has broadly expressed issues of modern life.

Prerequisites: None.

Learning Outcomes

Students will be able to:

1. Define the basic musical/structural concepts of jazz including rhythm, harmony, melody, texture and form
2. Identify dominant stylistic trends in jazz music written since 1900
3. Identify the social, political and geographical influences on jazz
4. Discuss your responses to jazz critically

Text: Introduction to Jazz History (Sixth Edition) by Donald D. Megill and Richard S. Demory
Recordings: The Smithsonian Collection of Classic Jazz (Revised)
(Required Listening Audio Streams available at: mediamatrix.tamu.edu)

General Course Requirements:
1. Midterm Exam (30% of Final Grade)
2. Final Project (30% of Final Grade)
3. Final Exam (30% of Final Grade)
4. Class Participation (10% of Final Grade)

Final Project
Students will work in groups to create presentations that communicate, explain, and expand upon musical and historical concepts, making use of audio and visual media to help communicate the points of each presentation.

Schedule:

WEEK
1. Introduction
   T: The Roots of Jazz
   R: Work Songs
2. Preface-Ch. 1: The Blues 1900-
   T: African Roots, Sacred Music
   R: Improvisation, Black Minstrels
3. Ch. 1 con't
   T: Country Blues: Robert Johnson, City Blues: Bessie Smith
   R: The Blues Continues: Muddy Waters, B. B. King, Eric Clapton, and Robert Cray
4. Ch. 2: Piano Styles 1890-1940
   T: Ragtime: Scott Joplin, Stride: James P. Johnson and Fats Waller
   R: Boogie-Woogie: Jimmy Yancy and Meade "Lux" Lewis
5. Ch. 3: New Orleans Jazz and Dixieland 1910–1940
   T: New Orleans Dixieland: Joe "King" Oliver
   R: The Move to Chicago: Louis Armstrong and Bix Beiderbecke, Jelly Roll Morton, Leading Dixieland Soloists
6. Ch. 4: Swing 1934–1945
   T: Swing: Benny Goodman and Fletcher Henderson, Duke Ellington, Count Basie, Billie Holiday, and Lester Young
   R: Swing in Transition
7. Ch. 4 Con’t
   T: Piano Styles in Transition: "Fatha" Hines, Art Tatum, and Erroll Garner
   R: Midterm Exam
8. Ch. 5: Bebop 1943–1960
   T: The Bebop Revolution: Charlie Parker and Dizzy Gillespie
   R: Bebop Piano: Thelonious Monk and Bud Powell Techniques
9. Ch. 5 Con’t
   T: Hard Bop
   R: Bebop: Extended Techniques
10. Ch. 6: Third Stream, Cool, and Beyond 1949–
    T: Third Stream and the Avant-Garde: Miles Davis and Bill Evans, Charles Mingus and the Modern Jazz Quartet
    R: Big Bands Continue
11. Ch. 7: Free Jazz 1960–
    T: Free Jazz: Ornette Coleman, John Coltrane and Eric Dolphy, Anthony Braxton and Cecil Taylor
    R: Free Jazz into the '80s and '90s
12. Ch. 8: Jazz/rock Fusion 1968–
    T: Rock to Fusion: An Overview, Fusion: Chick Corea
    R: Fusion to Crossover, World Influences
13. Final Projects
    T&R: Present in class
14. Final Projects
    T&R: Present in class
    Exam Week: Final Exam

Attendance Policy

Your attendance is expected in each class meeting. See TAMU Student Rule 7 for details regarding excused absences: http://student-rules.tamu.edu/rule07

Americans with Disabilities Act (ADA) Policy Statement

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Academic Integrity Statement

"An Aggie does not lie, cheat, or steal or tolerate those who do."
Council Rules and Procedures on the web http://aggiehonor.tamu.edu
March 29, 2013

MEMORANDUM

TO:        Claudia Nelson  
            Interim Head, Department of Performance Studies

AND:       Jeffrey M. Morris  
            Director of Undergraduate Studies, Department of Performance Studies

FROM:      David Vaught  
            Head of Department

SUBJECT:   MUSC New Course Proposals Using the Word “History”

In response to your memorandum of March 27, 2013, the Department of History supports, without objection, your four proposed courses: History of Jazz, History of Rock, History of Electronic Music, and Listening to Music.
Texas A&M University
Departmental Request for a New Course
Undergraduate + Graduate + Professional
* Submit original form and attach a course syllabus.

1. Request submitted by (Department or Program Name): Department of Performance Studies

2. Course prefix, number and complete title of course: MUSC 225 History of Jazz

3. Catalog course description (not to exceed 50 words): Non-technical survey of jazz as America's classical music, from the earliest recorded blues through the most recent trends; examination of how jazz has broadly expressed issues of modern life.

4. Prerequisite(s): None

   Cross-listed with: y/n
   Stacked with: y/n

   Cross-listed courses require the signature of both department heads.

5. Is this a variable credit course? □ Yes □ No If yes, from __________ to __________

6. Is this a repeatable course? □ Yes □ No If yes, this course may be taken __________ times.

   Will this course be repeated within the same semester? □ Yes □ No

7. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)

   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

   H.A. in Music, Minor in Music, undergraduate general academies

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix: MUSC 225 Course # Title (excluding punctuation): History of Jazz

   Lect Lab SCL CIP and Fund Code Admin. Unit Acad. Year HICE Code
   0 3 0 0 3 5 0 0 9 0 2 0 0 3 2 1 9 6 1 4 1 5 0 0 3 6 3 2

   Approval recommended by:
   Claudia Nelson, Interim Head
   Department Head or Program Chair (Type Name & Sign) Date
   Please College Before Committ Date

   Department Head or Program Chair (Type Name & Sign) Date
   (if cross listed course)

   Submitted to Coordinating Board by:
   Chair, GC or UCC Date

   Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-3361 or sandra.williams@tamu.edu.
Curricular Services - 3/10

RECEIVED APR 25 2013 CURRICULAR SERVICES
Texas A&M University

Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Performance Studies

7. Course prefix and number: MUSC 226 3. Texas Common Course Number: 

4. Complete course title: History of Rock 5. Semester credit hours: 3 SCH

6. This request is for consideration in the following Foundational Component Area:
   - Communication
   - Mathematics
   - Life and Physical Sciences
   - Language, Philosophy and Culture
   - Creative Arts
   - American History
   - Government/Political Science
   - Social and Behavioral Sciences
   CURRENT Core: No
   CURRENT ICD: No

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - Yes
   - No

8. How frequently will the class be offered? Fall, Spring

9. Number of class sections per semester: 2

10. Number of students per semester: 200

11. Historic annual enrollment for the last three years: 239 312 0

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

    Course Instructor

Approval: [Signature] 4/4/13

14. Department Head
    [Signature] 4/4/13

15. College Dean/Designee
    [Signature] Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

How does the proposed course specifically address the Foundational Component Area definition above?

This course explores rock music as a creative artifact of human imagination. Students engage in critical discussions exploring how this artistic expression reflects the socio-cultural context of the specific time and place in which it was created, consumed, and performed.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Students will critically engage with the ways rock music expresses and affects the human experience. Students will demonstrate their understanding of how rock music relates to economic, political, socio-cultural, and ideological aspects of culture by synthesizing class material in order to respond to in-class iClicker questions and examinations.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Students will develop an analytic language to describe musical features and will also be expected to communicate effectively to explain how rock music expresses and affects the human experience. They will develop skills for analyzing the ways that ideas are communicated through rock through written means (lyrics and writing about rock), oral means (sound, music, and speeches), and visual means (visuals associated with rock, such as album covers or flyers). Students learn an analytic language for describing these features in lecture. They will demonstrate their use of this descriptive terminology in their written assignment and orally during lecture discussions. Students are evaluated on their ability to properly use this language and communicate effectively in their written assignment and by identifying proper use of terminology in iClicker questions and exams.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Students complete in-class exercises in groups to collectively reach a conclusion about the relationship between music as a creative force and its context, inspired by the Think-Pair-Share method (although in groups of three or more). Activities prompted by the professor during lecture contribute to participation points and will challenge students to effectively communicate to the rest of the class in order to clearly explain and expand upon key relationships between musical style and cultural-historical context. This will be evaluated by students’ response to the iClicker prompt, demonstrating that they worked effectively with others and considered each members’ point of view in order to present a unified answer to the discussion prompt.
Texas A&M University
Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Students will build intercultural competence through their understanding of the creative use and meaning of rock in multicultural communities in the U.S. and Europe. Class lectures will cover the economic, political, social, and ideological identities of various communities, giving students an understanding of the relationship between music and culture. They will build an awareness of civic responsibility by understanding how their actions directly impact people involved in music. This understanding of social and civic responsibility, and their engagement in the music community, will be evaluated by students' responses to in-class activities, examinations, and particularly in the writing assignment which deals with human involvement in the musical experience.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Department of Performance Studies

MUSC 226 History of Rock

Request for International and Cultural Diversity (ICD) Designation

One half of the course content explores popular music from the last 50 years, investigating how music reflects and shapes diverse cultures across the United States and the United Kingdom. The study of music's creation, performance, and reception addresses significant issues in the cultural, racial, and ethnic identity and history of various communities in these geographic areas. This course gives students experiences in identifying cultural diversity within a given geographical area in addition to exploring relationships between similar forms of expression in other countries.
HISTORY OF ROCK (MUSC 226)
Fall Semester 2013

Section 504: MWF 9:10-10:00 A.M., HECC 100

Instructor: Dr. Kim Kattari
Email: kkattari@tamu.edu
Office phone: 979-458-9290
Office hours: Monday and Wednesday 3-4 P.M., or by appointment
Office: LA AH 272

COURSE DESCRIPTION

Examination of the development of rock music; emphasis on how the sound and meaning of music reflects culture, ideology, and history.

This course is designed to better understand how rock music developed, how it has changed over time, and how it reflects culture, history, and people's identities. To understand the development of what became known as "rock and roll" in the 1950s, we will begin with the history of folk and popular music in the United States from the Civil War to the end of WWII. We will then explore various streams of rock as we seek to understand how the music reflects and responds to the social and cultural history of the 20th century.

PREREQUISITES

There are no prerequisites for this course. Previous experience with musical performance, including the ability to read or play notated music, is neither required nor expected.

LEARNING OUTCOMES

1. Identify and describe the technical and stylistic characteristics of a piece of music (such as rhythm, melody, harmony, texture, form, and instrumentation).
2. Given a representative aural example, identify its genre, a possible performer, and an approximate date of creation.
3. Describe the broad historical and stylistic development of rock music, noting key artists and tracks from various time periods and styles.
4. Discuss how rock music reflects and responds to socio-cultural, economic, and political factors and movements throughout history.
5. Analyze how rock music expresses and affects the human experience.
6. Articulate relationships between the music we encounter, its historical/cultural context and meaning, and the people who participate in the musical experience.
REQUIRED MATERIALS

- iClicker: You will need to bring an iClicker to class every day to answer in-class questions. They are available at the bookstore if you do not already have one. Points will begin to accrue on the third class day, so obtain an iClicker before August 30th.
- eLearning: You will need to access the eLearning website (http://elearning.tamu.edu/) to receive announcements and emails, view assignment guidelines, find supplemental hand-outs, and check grades. Please log in to eLearning daily.
- Testing Materials: 3 scantrons (form 0-101607, the large 8 ½” x 11” sheet) and a pencil

ASSIGNMENTS AND EXAMS

**In-class Participation Points:**
Bring your iClicker to class every day starting Friday August 30th, and be on time. You must have your iClicker with you in class to receive any points. Each day in class you will be asked several questions to which you will respond via iClicker. Some of these questions assess your understanding of material already covered in lecture, and others check your understanding of the readings or musical examples you should have acquainted yourself with before coming to lecture. These questions will be very similar to exam questions, allowing you to gauge your own day-to-day understanding of the material and find out what you may be struggling with before exam time. I use these activities to assess your understanding of course material on a regular basis so that I can address any concerns or weaknesses. Other questions will survey the class’s thoughts on a variety of subjects that pertain to lecture. These questions will be used to engage class discussions and focus in-class activities.

Grading: iClicker points make up a significant portion of your grade. There are 5 points possible per day, starting August 30th. You will receive points based on the accuracy of your responses to questions about course material, and participation points for responding to survey questions that stimulate discussion and in-class activities. There are 175 points possible this semester, but your iClicker grade is calculated out of 150. Thus, five absences will not affect your grade. You keep any points you earn, so it is possible to earn extra credit (more than 150 points).

Absences: If you miss a day of class, you will be able to make up the points only if you have a university-excused absence, outlined in Student Rules 7.1.1-7.1.8. As per Student Rule 7.3: *Except in the case of the observance of a religious holiday, to be excused the student must message me through eLearning prior to the date of absence, if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, emergency) the student must provide notification by the end of the second working day after the absence (5:00 P.M.). This notification should include an explanation of why notice could not be sent prior to the class. Accommodations sought for absences due to the observance of a religious holiday can be sought either prior or after the absence, but not later than two working days after the absence. You will need to provide the appropriate documentation to make up the iClicker questions from your absence. Make-ups will NOT be given for any unexcused absence. See http://student-rules.tamu.edu/rule07.*
Exams:
Ongoing review of your class notes and music examples is the best form of preparation for exams, and in-class participation questions regularly help you practice for the exams. Questions are multiple-choice, matching, and true/false. Part of the exam will review your understanding of the historical and social-cultural context of the music we study. Another part of the exam will be listening identification, asking you to identify musical characteristics, determine the piece’s probable composer, approximate date of composition, and genre, and recognize its socio-cultural, geographic, and historical context.

The first 2 exams will each only cover new material (consult the below schedule). The final exam will cover the remaining new material but will also include cumulative questions that require you to synthesize broad themes from the entire semester.

On exam days, bring a 0-101607 (large grey) scantron sheet, a #2 pencil, and your UIN.

Test Absences: If you miss the test, you can make up the exam ONLY if you have documentation for a university-excused absence, outlined in Student Rules 7.1.1-7.1.8. As per Student Rule 7.3: Except in the case of the observance of a religious holiday, to be excused the student must message me through eLearning prior to the date of absence, at least one week before the exam, if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, emergency) the student must provide notification by the end of the second working day after the absence (5:00 PM). This notification should include an explanation of why notice could not be sent prior to the class. Accommodations sought for absences due to the observance of a religious holiday can be sought either prior or after the absence, but not later than two working days after the absence. You will need to provide the appropriate documentation to make up the test. Make-ups will NOT be given for an unexcused absence on an exam date. See http://student-rules.tamu.edu/rule7.

Writing Assignments:
You will write one short assignment in this class that draws upon the knowledge you gain in this course. Guidelines will be discussed and distributed in lecture, and posted to eLearning. You can choose between two options for your report. One option requires you to attend a live music event and write an analysis of the technical characteristics and socio-cultural meaning of the music. The other option requires you to interview a relative or friend (at least 10 years older than you) about his or her experiences with music from a historical era we have covered in class. The Writing Assignment is due no later than Nov 25th but can be turned in early for extra credit.

Late Policy: Any papers turned in after November 25th will be subject to a late penalty of 5 points per day. If you are unable to turn in your report on November 25th because of a university-excused absence (as per Student Rules 7.1.1-7.1.8, http://student-rules.tamu.edu/rule07), send me a message through eLearning by the end of the second working day after your absence (by 5 P.M.). You will receive an extension allowing you to turn in your paper after your excuse has expired. You must show me proper documentation for your excuse when you turn in your paper.
GRADE ASSESSMENT AND IMPORTANT DATES

In-class participation points (ongoing, 5 points per lecture) 150 points*
Writing Assignment 1 50 points
Exam 1 (Friday, September 27) 100 points
Exam 2 (Monday, October 28) 100 points
Final Exam (TBA, per University schedule) 100 points

---------------
500 total points

* As explained in “Assignments,” it is possible to earn more than 150 participation points. There will be 35 lectures with iClicker opportunities, so you could potentially earn up to 175 points. This also allows you to miss 5 days without penalty. You can make up points from excused absences.

From your total points at the end of course, the following rubric determines your grade:

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<th>Percentage Range</th>
<th>Points Range</th>
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<td>450 points and above</td>
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<tr>
<td>B</td>
<td>80-89.9%</td>
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<td>C</td>
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<td>D</td>
<td>60-69.9%</td>
<td>300-349 points</td>
</tr>
<tr>
<td>F</td>
<td>59.9% and below</td>
<td>299 points and below</td>
</tr>
</tbody>
</table>

CLASSROOM ENVIRONMENT

You are free to use laptops in class, but do not use your laptop for any activity other than taking notes. Turn off and put away your cell phones before class. Those who use laptops (other than for taking notes) or phones during class may be asked to leave.

I also trust you to foster a respectful environment for the safe discussion of sensitive topics. I encourage the expression of diverse points of view, but I will not tolerate condescending or insulting remarks. If you abuse, ridicule, or intimidate others during discussion, you will be subject to disciplinary action. Refer to Student Rule 21 on Classroom Behavior.

ACADEMIC INTEGRITY STATEMENT AND POLICY

"An Aggie does not lie, cheat, or steal, or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations and written assignments. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit http://aggiehonor.tamu.edu/.
AMERICANS WITH DISABILITY (ADA) ACT

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845 1637. For additional information visit http://disability.tamu.edu.

COURSE OUTLINE

UNIT 1: INTRO; THE ROOTS OF ROCK'N'ROLL

Week 1: Ch. 1
Mon Aug 26 Course Introduction: Music in/as Culture and Key Concepts
Wed Aug 28 Music Basics and Terminology
Fri Aug 30 The Birth of Popular Music: Minstrelsy and Vaudeville

Week 2: Ch. 2
Mon Sept 2 “Race” Recordings
Wed Sept 4 “Hillbilly” Recordings
Fri Sept 6 The Golden Age of Popular Standards: Tin Pan Alley, Musicals, and Swing

Week 3: Ch. 3
Mon Sept 9 “Country and Western”
Wed Sept 11 “Rhythm and Blues”
Fri Sept 13 Coining “Rock’n’Roll”: Covers of “Rhythm and Blues” songs

Week 4: Ch. 4
Mon Sept 16 Rock’n’Roll: Chuck Berry, Little Richard
Wed Sept 18 Rock’n’Roll: The Rockabilly and Sun Records
Fri Sept 20 Rock’n’Roll: Latino and Female Contributions

Week 5: Ch. 5
Mon Sept 23 The Backlash Against Rock’n’Roll
Wed Sept 25 Review for Exam 1
Fri Sept 27 EXAM 1

UNIT 2: FROM ROCK’N’ROLL TO ROCK; THE SIXTIES

Week 6: Ch. 5 con’t
Mon Sept 30 Phil Spector and Girl Groups
Wed Oct 2 Motown
Fri Oct 4 West Coast Surf
Week 7: Ch. 6
Mon Oct 7 British Invasion, part 1
Wed Oct 9 British Invasion, part 2
Fri Oct 11 Soul and Stax

Week 8: Ch. 7
Mon Oct 14 Folk Revival and Folk Rock
Wed Oct 16 Pushing the Boundaries of Rock: The Beginnings of “Art Rock”
Fri Oct 18 Psychedelic Rock

Week 9: Ch. 7 con’t
Mon Oct 21 Rock Guitar Gods
Wed Oct 23 From The Summer of Love to The End of an Era: Monterey, Woodstock, Altamont
Fri Oct 25 Review for Exam 2

Week 10: EXAM 2
Mon Oct 28

UNIT 3: A DIVERSITY OF TRENDS: THE SEVENTIES AND ON

Ch. 8, 10
Wed Oct 30 The Diffusion of Seventies Rock
Fri Nov 1 The Diffusion of Seventies Rock: Heavy Metal

Week 11: Ch. 8, 10 con’t
Mon Nov 4 The Diffusion of Seventies Rock: Prog Rock
Wed Nov 6 The Diffusion of Seventies Rock: Glam Rock and Shock Rock
Fri Nov 8 Disco

Week 12: Ch. 8, 10 con’t
Mon Nov 11 Country Rock and Outlaw Country
Wed Nov 13 CBGB Punk and New Wave
Fri Nov 15 UK Punk

Week 13: Ch. 9
Mon Nov 18 The Age of Celebrity in the 1980s: MTV and Synthesizers
Wed Nov 20 The Age of Celebrity in the 1980s: Madonna and Michael Jackson
Fri Nov 22 The Age of Celebrity in the 1980s: Prince and Bruce Springsteen

Week 14: Ch. 11
Mon Nov 25 Grunge and Alternative Rock of the 1990s
Wed Nov 27 Review for Final Exam
Fri Nov 29 Indie Class (Thanksgiving Holiday)

December 2 Redefined Day: follow your Friday schedule
Review for Final Exam

FINAL EXAM (cumulative, with a focus on material from UNIT 3) - TBA, according to the University’s final exam schedule
March 29, 2013

MEMORANDUM

TO: Claudia Nelson
    Interim Head, Department of Performance Studies

AND: Jeffrey M. Morris
    Director of Undergraduate Studies, Department of Performance Studies

FROM: David Vaught
    Head of Department

SUBJECT: MUSC New Course Proposals Using the Word “History”

In response to your memorandum of March 27, 2013, the Department of History supports, without objection, your four proposed courses: History of Jazz, History of Rock, History of Electronic Music, and Listening to Music.
Texas A&M University

Departmental Request for a New Course
Undergraduate • Graduate • Professional

* Submit original form and attach a course syllabus.*

Form Instructions

1. Request submitted by (Department or Program Name): Department of Performance Studies

2. Course prefix, number and complete title of course: MUSC 226 History of Rock

3. Catalog course description (not to exceed 50 words): Examination of the development of rock music; emphasis on how the sound and meaning of music reflects culture, ideology, and history.

4. Prerequisite(s): None

5. Is this a variable credit course? [ ] Yes [X] No

6. Is this a repeatable course? [ ] Yes [X] No

7. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in History)
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in Geography)

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix Course # Title (excluding punctuation)

<table>
<thead>
<tr>
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<th>Title</th>
<th>Lecl.</th>
<th>Lab</th>
<th>SCH</th>
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Approval recommended by: Claudia Nelson, Interim Head

Department Head or Program Chair (Type Name & Sign)

Date

Chair, College Review Committee

Date

Dean of College

Date

Submitted to Coordinating Board by:

Associate Director, Curricular Services

Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu

Graduate School: 3/10

[Stamp: RECEIVED APR 25 2013]

CURRICULAR SERVICES
Texas A&M University

Core Curriculum Cover Sheet

Initial Request for a course to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Department of Performance Studies

2. Course prefix and number: MUSC 228

3. Texas Common Course Number:


5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:

☐ Communication  ☐ Creative Arts
☐ Mathematics    ☐ American History
☐ Life and Physical Sciences ☐ Government/Political Science
☐ Language, Philosophy and Culture ☐ Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:

☐ Yes  ☒ No

8. How frequently will the class be offered? Every fall

9. Number of class sections per semester: 1

10. Number of students per semester: 100

11. Historic annual enrollment for the last three years: 0 0 0

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department: submitting request should be in attendance when considered by the Core Curriculum Council.

12. Date

13. Submitted by: John Mueller

Date

14. Department Head:

Date

15. College Dean/Designee:

Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

This course focuses on an appreciation and analysis of electronic music. By the end of the course, students will be able to synthesize their knowledge and skills in the interpretation and creation of electronic music works. They will also be able to creatively communicate about electronic music in an informed, critical manner.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Students will synthesize the ideas and techniques of the course in the interpretation and creation of sonic art works. They will write reports on their explorations into well-known key works. Additionally, the students will work in groups and create sound projects through inquiry into the methods of key practitioners via analysis and evaluation. They will write reports on their pieces.

The assessment of the reports (on pre-existing works and on the students’ original works) will include the following items:

- Factually accurate and high-quality writing (y/n)
- Historical context including people, dates, equipment, theories, and techniques (y/n)
- Connections between the piece and other well-known works in terms of theory and practice (y/n)
- A description of the specific technologies and theories used in the piece (y/n)
- A description of the innovations present in the piece (y/n)
- A subjective and objective critique of the innovations’ impact on society (or possible impact, in the case of the student works) (y/n)
- A description of the students’ specific contribution to the creation of the piece (only assessed on the student-generated works) (y/n)
- An objective and a subjective critique of the piece (y/n)

The assessment of the original pieces will include the following items:

- Completion of the piece (y/n)
- Significant personal contribution to the creation of the piece (y/n)
- Personally took part in the group presentation of the piece to the rest of the class (y/n)
- Aural and visual elements in the group presentation (y/n)
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

- Personally answer at least one question about the piece during the group presentation in a coherent and thoughtful manner (y/n)

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Students will individually prepare written reports on well-known pieces. Students will also work together in groups of four to five people in order to complete two original sonic art works with accompanying individually written reports. They will provide oral presentations of their group’s creative work to the rest of the class, which will include both aural and visual supporting elements. All of these activities will be assessed as described above. The students will receive feedback from the instructor in order to develop their skills in all these areas.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Students will work together in teams of four to five people in order to obtain the shared purpose of completing two original electronic music works. Students will work together in their teams to generate oral presentations of their group’s creative work to the rest of the class. These oral presentations will include both aural and visual supporting elements. These activities will be assessed as described above.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The students’ understanding, engagement, and appreciation of the regional, national, and global community will increase as they prepare for assessments (in the form of quizzes) of their knowledge of the contribution of various creators and thinkers from a variety of cultures throughout the world, responding to their social circumstances—this translates into intercultural competence.

Additionally, tackling problems in music creation translates to tackling problems in other cultural and civic domains. Students will work together to create their own sonic art works, managing a host of problems throughout (see above for the assessment methodology). Problem-awareness and problem-solving skills, combined with the increased cultural awareness cited previously, translates into greater civic responsibility and an increased ability to engage effectively in a community.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Course............................ MUSC 228—History of Electronic Music
Term.............................. Fall 2013
Meeting Times.................. Twice a week (days and times TBA)
Meeting Location.............. TBA

Course Description and Prerequisites

Historical survey of electronic music, including key technological advancements, people, places, and musical works; exploration of electronic music from different genres and countries.

Prerequisites: None.

Learning Outcomes

Remembering—Describe equipment, theories, and techniques used in electronic music.
Understanding—Give examples of key figures and works in the field of electronic music from around the world.
Applying—Trace and discuss threads of theory and practice in the field of electronic music from the past to the present day.
Analyzing—Distinguish and discuss the various elements of an electronic music composition.
Evaluating—Critique the elements of an electronic music composition.
Creating—Synthesize all the previous skills to successfully produce original, innovative electronic music.

Instructor Information

Instructor......................... Dr. John Moeller
Telephone....................... 1-979-458-0941 (office)
Email.................. jdmoeeller@tamu.edu
Office Hours..................... Generally 3:00 PM to 3:55 PM Fridays
Office Location.............. LAAH 224
Music Computer Lab......... LAAH 242
Student Technician’s Office . LAAH 232
Materials

- i>clicker+ or i>clicker2
- Portable data storage media (e.g., USB flash drive, optical media) for transporting and backing up your work.

Grading Policies

Quizzes

There will be a quiz most class sessions. They will be taken with an i>clicker. The quizzes enable me to assess your retention and understanding of the topics covered during the course. The quizzes are also opportunities for me to assess your ability to apply, analyze, and evaluate the information presented during the course.

Listening Reports

Each time we study a chapter in Holmes’ *Electronic and Experimental Music*,¹ you will listen to a piece of your choice from the current reading (from a Listen playlist or a Listening Guide found in the chapter). You will then type a 1-2 page document (in the form of a list) that addresses the following items:

- Historical context (including people, dates, equipment, theories, and techniques).
- Connections between the piece and other well-known works in terms of theory and practice.
- A description of the specific technologies and theories used in the piece.
- A description of the innovations present in the piece.
- A subjective and objective critique of the innovations’ impact on society.
- An objective and a subjective critique of the piece.

Electronic Music Projects

You will synthesize the skills and knowledge you have obtained during the course by completing two electronic music projects. You will work together in groups of four to five students.

¹ See the Calendar below.
Each group must present the piece they create to the rest of the class via audio recording, audio and video recording, or live performance (note: a recording must be made of a live performance in order to turn it in). The presentation must include aural and visual elements. You must also be prepared to personally answer questions about your group’s piece. Questions will deal with the six elements contained in the electronic music project report (detailed in the next section).

**Electronic Music Project Reports**

Each person in the electronic music project group must turn in their own written report on the project. The report must be at least two pages long. The report must be in prose and contain the following things:
- Historical context (including people, dates, equipment, theories, and techniques).
- Connections between your group’s piece and other well-known works in terms of theory and practice.
- A description of the specific technologies and theories used in the piece.
- A description of the innovations present in your group’s piece.
- A subjective and objective critique of the innovations’ possible impact on society.
- A description of your specific contribution in the creation of the piece.
- An objective and a subjective critique of the piece.

**Midterm and Final Exam**

The electronic music projects and electronic music project reports are considered the midterm and final exam of the course. You and your group will present your projects during our midterm and final exam times. The written reports for each project can be used as a reference during the presentation. The written report and the recording of the piece will be due after your group presents their project to the class.

**Attendance, Tardiness, and Late Work**

"The university views class attendance as an individual student responsibility. Students are expected to attend class and to complete all assignments." All assignments are to be turned in on the date due, by the end of the class period. Late work will not be accepted, except under the conditions found in the Texas A&M University Student Rules, found at: http://student-rules.tamu.edu/rule07.

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2 12 point, Times New Roman font; 1.0 inch borders on every side; 1.5 line spacing.
Grading Policies

A = 302-336
B = 269-301
C = 235-268
D = 202-234
F = <202

24 quizzes .................. 4 points each (96 points of final grade)
14 listening reports .......... 6 point each (84 points of final grade)
2 electronic music projects ... 50 points each (100 points of final grade)
2 electronic music reports .... 28 points each (56 points of final grade)

How Work Will be Graded

- The quizzes will be graded on the number correct out of four questions (4 points total for each quiz).
- The listening reports will be graded on the accuracy of information and quality of writing (i.e., creativity, thoughtfulness, punctuation, grammar, spelling, and usage) in addressing the six items listed above (6 points total for each listening report).
- The electronic music projects will be graded as follows: (50 points total for each electronic music project)
  - Whether or not your group completed a piece (10 points).
  - Whether or not you contributed significantly to the creation of the piece (10 points).
  - Whether or not you took part in the group presentation of the piece (10 points).
  - Whether or not your presentation included both aural and visual elements (10 points).
  - Whether or not you could personally answer at least one question (during the group presentation) in a coherent, thoughtful manner pertaining to one of the seven items contained in the electronic music project report (10 points).
- The electronic music project reports will be graded on the accuracy of information and quality of writing (i.e., creativity, thoughtfulness, punctuation, grammar, spelling, and usage) in addressing the seven items listed above (28 points for each electronic music project report).
Americans with Disabilities Act (ADA) Policy Statement

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Academic Integrity Statement and Policy

"An Aggie does not lie, cheat, or steal, or tolerate those who do." For additional information please visit: http://aggiehonor.tamu.edu.
# Calendar

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<tr>
<th>Wk</th>
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<th>Topic</th>
<th>Details</th>
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<tr>
<td>1</td>
<td>T 8/27</td>
<td>Review course</td>
<td>Review syllabus</td>
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<td></td>
<td>R 8/29</td>
<td>Listening day</td>
<td>Well-known key works</td>
<td>pp. i-xxii</td>
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<td>2</td>
<td>T 9/3</td>
<td>Early History of Electronic Music</td>
<td>Before 1945</td>
<td>Quiz 1; Listening report 1</td>
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<td>Europe</td>
<td>pp. 43-96</td>
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<td>3</td>
<td>T 9/10</td>
<td>The Americas</td>
<td>pp. 97-136</td>
<td>Quiz 3; Listening report 3</td>
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<td></td>
<td>R 9/12</td>
<td>Asia</td>
<td>pp. 137-150</td>
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<td>Analog Synth and Instruments</td>
<td>Tape and Fundamental concepts</td>
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<td>Tape and Fundamental concepts (continued)</td>
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<td>T 9/24</td>
<td>Early synth and experimenters</td>
<td>pp. 175-204</td>
<td>Quiz 7</td>
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<td>R 9/26</td>
<td>Early synth and experimenters (continued)</td>
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<td>T 10/1</td>
<td>Analog synth and voltage control</td>
<td>pp. 205-238</td>
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<td>Students present their pieces</td>
<td>Midterm project/report</td>
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<td>Listening day</td>
<td>Students present their pieces</td>
<td>Midterm project/report</td>
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<td>Voltage-controlled synth</td>
<td>pp. 239-268</td>
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<td>Digital synth and computer music</td>
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<td>Principles</td>
<td>pp. 321-345</td>
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<td>R 11/28</td>
<td>Rock, pop, and tumbalism</td>
<td>pp. 442-467</td>
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<td>Final Exam</td>
<td>Students present their pieces</td>
<td></td>
<td>Final project/report</td>
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3 T = Tuesday  R = Thursday
March 29, 2013

MEMORANDUM

TO: Claudia Nelson
   Interim Head, Department of Performance Studies

AND: Jeffrey M. Morris
     Director of Undergraduate Studies, Department of Performance Studies

FROM: David Vaught
     Head of Department

SUBJECT: MUSC New Course Proposals Using the Word "History"

In response to your memorandum of March 27, 2013, the Department of History supports, without objection, your four proposed courses: History of Jazz, History of Rock, History of Electronic Music, and Listening to Music.
Texas A&M University
Departmental Request for a New Course
Undergraduate + Graduate + Professional
Submit original form and attach a course syllabus.

Form Instructions

1. Request submitted by (Department or Program Name): Department of Performance Studies

2. Course prefix, number and complete title of course: MUSC 228 History of Electronic Music

3. Catalog course description (not to exceed 50 words): Historical survey of electronic music, including key technological advancements, people, and musical works; exploration of electronic music from different genres and countries.

4. Prerequisite(s): None.

5. Cross-listed with: n/a

6. Stacked with: n/a

Cross-listed courses require the signatures of both department heads.

5. Is this a variable credit course? ☒ No

6. Is this a repeatable course? ☒ No

7. Will this course be repeated within the same semester? ☒ Yes ☒ No

8. If yes, this course may be taken _____ times.

7. This course will be:
   - required for students enrolled in the following degree programs(s) (e.g., B.A. in History)

   - elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in Geography)

   - B.A. in Music, undergraduate general academics

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix Course # Title (excluding punctuation)

   MUSC 228 History of Electronic Music

   Lec. Lab SCI II CIP and Fund Code Admin. Unit Acad. Year FICE Code

   0 3 0 0 0 3 5 0 0 9 0 2 0 0 0 3 2 1 9 6 1 4 - 1 5 0 0 3 6 3 2

Approval recommended by:
Claudia Nelson, Interim Head
Department Head or Program Chair (Type Name & Sign) Date

Department Head or Program Chair (Type Name & Sign) Date
(if cross-listed course)

Submitted to Coordinating Board by:
Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
Curricular Services – 3/10

Chair, College Review Committee Date
Dean of College Date

Chair, GC or UCC Date

Received APR 25 2013

CURRICULAR SERVICES