**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

**Course Name and Number:** Music in Society – MU125

**Home Department:** Music

**Department Chair Name and Contact Information**: Rob Engelhart, x2563, rengelha@nmu.edu

**Expected frequency of Offering of the course**: Every semester (Fall, Winter, Summer given suff. enrollment)

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

**Overview of course**:

# A. Course content: MU125 (Music in Society) is designed as a general survey course which exposes students to a wide variety of types of music, including (but not limited to) Western Art Music, Non-Western Music or music of other cultures, and Popular or Folk Music. By exposing students to various types of music and having them accumulate an objective approach to listening to music, develop an essential music vocabulary, and express their understanding of these components in writing, it is hoped a more thorough understanding of music as an essential component of human development, as well as an expression within a specific cultural context will be achieved. After completing this course, students will have developed a more critical approach in their abilities to listen to, critique, and appreciate how music functions in their own personal life as well as the lives of cultures which differ from theirs, making their appreciation and understanding of music as a reflection of society an enjoyable, lifelong-learning process through a better understanding of how music is created and presented within all societal structures, especially their own.

# B. Component Learning Outcomes

**CRITICAL THINKING:** In order to satisfy the *Evidence* learning outcome dimension, MU125 requires students to assimilate terminology via course lectures, reading texts, and listening to various recordings or live performances of music. By mastering authoritative, objective listening terminology and tasks, students will be able to apply the terminology and listening processes to not only music examples studied in class, but to music they encounter during live concerts and future musical experiences. In order to satisfy the *Integration* learning outcome dimension, MU125 students must apply the above terminology along with factual differences between the music of different time periods and cultures, thereby demonstrating how music functioned or evolved during each time period and how it reflects various cultures. In order to satisfy the *Evaluation* learning outcome dimension, MU125 students must independently attend performances or concerts and, utilizing the above learned criteria or skills, place music into an appropriate context for specific time periods or events and comment on the quality and content of the actual music performance using both objective and subjective observations.

**HUMAN EXPRESSION:** As music is a byproduct of a society’s mores, philosophies, and religious or secular precepts, the understanding of how both general and specific types or pieces of music reflect these concepts allows students to first apply them to selected examples in class and then to apply the concepts to music (via live, recorded or broadcast performances) and reflect upon them for current societal issues or other cultures not yet examined. Ideally, a student would begin to apply these concepts to their own creative processes during class (where they might be given the opportunity to hear, compose, perform or present a piece of music to fellow students) or in the future as they make informed choices as to what kinds of music they choose to include in their daily routine or specific listening and/or creative activities throughout their life. This approach, ideally, allows a student to more fully understand where, when, how and why a specific composer created a specific musical composition for a given circumstance as well as why a piece has (or has not) endured a specific length of time since its creation.

In order to satisfy the *Knowledge of the role of the aesthetic* learning outcome dimension, MU125 students will examine both composers and their musical compositions within the context of a specific time period, culture and location to determine its function and purpose within the society at which time it was created. In order to satisfy the *Innovative Thinking* learning outcome dimension, MU125 students will independently assess performances (either live or recorded) within the context of a historically informed listener and present their findings regarding the value, quality of the performance and relation of the music to its originally intended audience. In order to satisfy the *Acknowledging Contradictions* learning outcome dimension, MU125 students will be able to articulate why one listener might find intrinsic value or musical worth in a specific genre or performance while another listener might find little or none, and/or articulate why a performance of the same piece by two different performers or groups of performers might have one judged as having a superior aesthetic value.

**C. Target Audience**

MU125 is designed as an introductory-level course on a variety of types of music and is therefore appropriate to all ages and types of students enrolled at NMU. No background in music performance, music composition, or music literacy is required of a student. However, as with any academic discipline, those students who already possess at least a rudimentary background in or exposure to the study of music are likely to fair better in expected outcomes and mastery of the subject matter.

**D. Additional Roles**

This course is required for students pursuing Music as a major (B.M.E., B.A., or B.M.), as well as a music minor.

# E. Additional Information

Historically, MU125 has been taught by virtually all of the faculty in the Department of Music, each of whom have full discretion regarding choice of textbook, teaching methods, assessment methods, and course content. However, all teachers have unanimously agreed that all sections of the course will contain: a) Terminology regarding the Elements of Music; b) The development of Active Listening Skills; c) A Requirement that all students must attend one or more live concert or recital performances resulting in a written review of the performance; d) Course content which illustrates the main Periods or Eras of music (Medieval, Renaissance, Baroque, Classical, Romantic/19th Century, 20th Century and Contemporary Music; e) Popular as well as Art Music; and f) World Music or music of Non-Western cultures. The relative emphasis on any or all of these specific areas is left to the discretion of the individual professor. In addition, it has been agreed among all faculty that the following assessment procedures and learning outcomes all fall within the boundaries of their current methodology of teaching and assessment, though the percentages might vary somewhat. For example, an examination of the current semester’s five (5) sections of MU125’s assessment procedures reveals that all professors utilize written exams as a method of assessing 60% to 71% of a student’s final grade. Therefore, this proposal has approximate mean averages and options of how the learning outcomes might be measured and is not designed on any one specific professor’s exact assessment procedures. In addition to the described tasks contained within the learning outcomes tables that are used for learning assessments, various instructors frequently use one or more of the following in addition to those within the tables: In-Class Assignments, Listening Logs or Diaries, Class Presentations (individual and/or group), Homework Assignments, Online Forum Postings, Papers, Pop Quizzes, and Class Participation.

**PLAN FOR LEARNING OUTCOMES  
CRITICAL THINKING**

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

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | *Task Type*: Quiz or Portion of an Exam  *Frequency*: At Least Five Times a Semester  *Overall Grading Weight*: 25%  *Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 125, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation.  *Assessment Plan*: The instructor will consider whether the students are able to accurately recognize, describe, define and assign specific and appropriate musical characteristics gathered from text readings, internet research, and class lectures to music examples based upon objective descriptions of various instruments, voices, tempos, dynamics, textures and formal structures. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | *Task Type*: “Listening Quiz” or Portion of a “Listening Exam.”  *Frequency*: At Least Five Times a Semester  *Overall Grading Weight*: 25%  *Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 125, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation.  *Assessment Plan*: The instructor will consider whether the students are able to accurately identify and describe, with appropriate terminology, musical examples from various time periods and cultures as an example is played during class. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | *Task Type*: Written Concert or Recital Review Paper  *Frequency*: At Least Two Times a Semester  *Overall Grading Weight*: At Least 10%  *Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 125, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation.  *Assessment Plan*: The instructor will consider whether the students are able to accurately evaluate the quality and historical or cultural context of live music by attending a performance and writing a critical review of their experience by using appropriate musical terminology and by following specific guidelines for the content and format of the review. |

**PLAN FOR LEARNING OUTCOMES  
HUMAN EXPRESSION**

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | *Task Type*: Quiz or Portion of an Exam  *Frequency*: At Least Five Times a Semester  *Overall Grading Weight*: 10%  *Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 125, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation.  *Assessment Plan*: The instructor will consider whether the students are able to accurately identify a specific composer, composition, or genre of music as belonging to a specific culture, location and/or time period and how the example represents or functioned within the specific culture, location and/or time period. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | *Task Type*: Live Concert Review or Class Presentation  *Frequency*: At Least One Time a Semester  *Overall Grading Weight*: 10%  *Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 125, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation.  *Assessment Plan*: The instructor will consider whether the students are able to independently select musical compositions and/or composers outside of class and present an organized analysis and description of the music and/or composer within the context of the culture from which it originated, from both its historical origin as well as its relevance to modern society. |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | *Task Type*: Quiz, Portion of Exam, or Paper (Concert Review or Presentation)  *Frequency*: At Least One Time a Semester  *Overall Grading Weight*: 5%  *Expected Proficiency Rate*: The study of music poses significant challenges for students who have had little or no previous experience in this area. Given the large number of non-majors who enroll in MU 125, the Department feels that a 75% student proficiency rate upon course completion is an appropriate expectation.  *Assessment Plan*: The instructor will consider whether the students are able to justify, using both objective and subjective observations, the aesthetic quality of a specific musical composition or performance when compared to another selection of music within similar or dissimilar cultures, primarily in an attempt to answer the question “Why does one ‘like’ or ‘prefer’ this piece or performance to another?” |