TO: UGCC – Meeting February 2015
FROM: Alan Rosiene, School of Arts & Communication
SUBJECT: HUM 2153, MUS 1185, and MUS 3185

The School of Arts and Communication proposes the following:

1. **Change prerequisite for HUM 2153 Popular Music and Culture:** This course is offered online only and is active although it was inadvertently left out of the last catalog. Removing COM 1102 as a prerequisite allows online students to take the humanities elective earlier. Adding WRI 1001 as a prerequisite is housekeeping to include online students who take the two-part freshman composition sequence instead of COM 1101.  (CRC attached.)

2. **Create new MUS 1185 and MUS 3185, Special Topics courses:** Given the current ban on offering new named courses prior to Fall 2016, the UGCC has discussed the possibility of offering new courses in the interim as special topics. Unfortunately, Music has no special topics courses at present, and the rapidly growing program needs some means to expand its offerings during the Fall 2015-Spring 2016 academic year. These two courses would provide one credit and three credit special topics for Music to use for new offerings prior to Fall 2016. Note: we are submitting the ANC forms with a Fall 2016 implementation date, but we hope the exceptional need for these courses will convince the UGCC to allow the date to be changed to Fall 2015. (ANCs and sample syllabi attached.)
REQUEST TO CHANGE THE REQUIREMENTS FOR A COURSE

Any change, addition or removal of any restriction, or change in credit hours or availability for a course requires this form, accompanied by any supporting documentation, be completed and approved as indicated below.

COLLEGE: Psychology and Liberal Arts
DEPARTMENT: School of Arts and Communication

REQUEST IS FOR CHANGE IN COURSE

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Number</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>H</td>
<td>U</td>
<td>2153</td>
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</table>

TO BE INCLUDED IN 2016 / 2017 CATALOG
Course changes are effective beginning with the fall term in which they appear in the University Catalog.

IS REQUEST FOR A CHANGE IN THE NAME LISTED ABOVE? □ Yes □ No
If yes, requested name ____________________________

IS REQUEST FOR A CHANGE IN CREDITS FOR COURSE LISTED ABOVE? □ Yes □ No
If yes, current credits __________________________ requested credits __________________________

IS REQUEST TO CHANGE RESTRICTIONS FOR COURSE LISTED ABOVE? □ Yes □ No
If yes, please check all that apply:

- □ Add
- □ Remove
- □ Prerequisite
- □ Corequisite

   Prefix | Number
   -------|--------
   COM    | 1102   
   or     | WRI    | 1001   

□ Add □ Remove □ Other Restrictions* □ Yes □ No
If yes, please use box below:

*Other restrictions may include changing the grade mode (P/F, S/U, A-F, CEU), deactivating a course already in the system, majors or class levels restricted from registration, or other restrictions.

Prerequisite COM 1101.

Complete prerequisite string will read: WRI 1001 or COM 1101. Requirement: Must be enrolled in Florida Tech University Online.

□ Yes □ No
Is this request for the course to be used to measure program-level student learning outcomes?

□ Yes □ No
Is this request for the course to be to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.

□ Yes □ No
Will this change impact any existing programs? If yes, attach “Changing Graduation Requirements” form for each program that is impacted.

APPROVALS: Once appropriate department approvals are completed, submit form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for signatures below and forward to the Catalog & Curriculum Manager.

1) [Signature]
   2-19-15
   [Date]
   [Department Head/Program Chair]

2) [Signature]
   2-20-15
   [Date]

3) [Signature]
   [Date]
   [Dean or Associate Dean]

Chair, Graduate Council — [Date]
OR
Chair, Undergraduate Curriculum Committee — [Date]

CATALOG & CURRICULUM MANAGER’S USE ONLY

SCACRSE: ____________________________
SCADETL: ____________________________
SCAPREQ: ____________________________
SCABASE: ____________________________
SCARRIES: ____________________________
Operator Initials: ____________________________ [Date]

DISTRIBUTION

Original — Catalog & Curriculum Manager
Copy — Academic Unit

Florida Institute of Technology • Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827
RGR-222-11H
ADDING A NEW COURSE TO THE CURRICULUM

New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT M U S COURSE NO. I 1 B 5 CREDIT HOURS 1 ACADEMIC YEAR TO BE ADDED TO THE FILE Fall 2016

*Justify level if 1000 level or no co- or prerequisites

CLASS HOURS 30/semester LECTURE HOURS LAB HOURS 30/semester CONTACT HOURS (CEU ONLY)

DEPARTMENT Humanities & Communication SCHEDULE TYPE Lab (B)

☐ COLLEGE OF AERONAUTICS - 23
☐ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS - 25
☐ NATHAN M. BISK COLLEGE OF BUSINESS - 24
☐ COLLEGE OF SCIENCE - 26
☐ COLLEGE OF ENGINEERING - 1
☐ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS - 90

COMPUTER TITLE Restricted to 25 characters, including spaces Spec Topics in Music Dual-Prefix ☐ Bi-Level ☐ Full-Load ☐

CATALOG TITLE Special Topics in Applied Music

CATALOG DESCRIPTION OF COURSE Restricted to 350 characters, including spaces

Focuses on the study of a particular instrument, performance technique or style. Topic announced before registration.

This description has been approved by the catalog office

Catalog & Curriculum Manager 2/19/2015

In addition, please attach a course syllabus and/or more detailed description.

RESTRICIONS ☐ Prerequisite ______ Course Number ______ ______ ______ ☐ Corequisite ______ Course Number ______ ______ ______

☐ Prerequisite ______ Course Number ______ ______ ______

☐ Prerequisite ______ Course Number ______ ______ ______

☐ Prerequisite ______ Course Number ______ ______ ______

☐ and ☐ or ☐ and ☐ or ☐ and ☐ or ☐ and ☐ or

GRADERS TO BE ISSUED

☐ A, B, C, D, F ☐ A, B, C, D, F, CEU/Audit

☐ CEU ☐ S, U ☐ F ☐ Other

ADDITIONAL RESTRICTION

(e.g., Major, Class Level, Department Head Approval)

(If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.)

SUBJECT Alpha Prefix (e.g., CSE) ______ COURSE NO. (e.g., 1301) ______ TERM TO INACTIVATE ______

☐ Yes ☐ No Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

☐ Yes ☐ No Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "O" materials for review.

☐ Yes ☐ No Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

Originator Date

Department Head/Program Chair Date 2-20-15

Dean or Associate Dean Date

Chair, Graduate Council Date

Chair, Undergraduate Curriculum Committee Date

**Vice President for Institutional Effectiveness

CATALOG & CURRICULUM MANAGER

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

Catalog & Curriculum Manager Date

Florida Institute of Technology • Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827
MUS 1185: Special Topics in Applied Music
TOPIC: Beginning Piano
Fall 2015

Meeting Times: TBA
Important Performance Dates: TBA

Professor: Dr. Kevin R. Burke
Office: Crawford 615
Telephone: (321) 674-7165
Email: kburke@fit.edu
Office Hours: TBA

Course Catalog Description: Group Beginning Piano introduces students to the fundamentals of keyboard in a participatory classroom setting. Students will learn fundamental notation, rhythmic patterns, scales, and chord types. In the second half of the semester, students will progress to playing simple melodies in the right hand with chordal support in the left hand. Students will have access to pianos to practice. No prior music experience is not necessary.

Required Materials


Spiral-bound Notebook for Practice Journal

Grade Distribution and Scale

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
<th>Percentage of Points Earned</th>
</tr>
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<tbody>
<tr>
<td>20</td>
<td>Concerts and Participation</td>
<td>A  90-100</td>
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<tr>
<td>20</td>
<td>Practice Log and Journal</td>
<td>B  80-89</td>
</tr>
<tr>
<td>20</td>
<td>Performance Quiz 1</td>
<td>C  70-79</td>
</tr>
<tr>
<td>20</td>
<td>Performance Quiz 2</td>
<td>D  60-69</td>
</tr>
<tr>
<td>20</td>
<td>Performance Quiz 3</td>
<td>F  0-59</td>
</tr>
<tr>
<td>50</td>
<td>Midterm Exam</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Final Exam</td>
<td></td>
</tr>
</tbody>
</table>

200 Total Points

Participation

Students are expected to attend all classes and arrive on time warmed up at the keyboard. Absences will be excused only with proper documentation (letter from Professor, note from Physician or Health Center, etc.). Tardiness, unpreparedness, and absences in class and at required concerts will negatively impact the participation grade.
Exams
The exams will test your knowledge of important terms, fundamental theory and technique, and active listening skills.

Practice Log and Journal
Practice logs and journals will record your practice outside of class and observations of music making at concerts and on campus.

Quizzes
There will be THREE performance quizzes during the semester in which you will demonstrate your progress with fundamental keyboard playing in both private playing and group playing. Quizzes will entail playing basic chords, scales, and simple melodies.

Music Studio
Your enrollment entitles you to access to the practice rooms in the Music Studio. Please visit the School of Arts and Communication office on the 6th floor of the Crawford building to gain swipe card access to the music studio for the semester.

Communication
It is extremely important that you let me know if you are struggling with any concepts or skill development early; otherwise, I may be unaware of your difficulties. Keep me posted and informed. NOTE: I am very good at responding by email within a couple hours (during weekday work hours), as long as you 1) write in your best prose; 2) address me (i.e. Dear Dr. Burke, Dear Prof. Burke, etc); 2) provide specific details (i.e. On Page 42, No. 5); and sign your name.

Academic Honesty
Students are expected to maintain high standards of personal integrity in their academic work. Incidents of cheating and plagiarism may result in a failing grade and further disciplinary action. Please reference the “Code of Conduct” in the Student Handbook for the full policy.

COURSE CALENDAR (TOPICS SUBJECT TO CHANGE)

Week 1: Hand Position and Clapping Rhythms

Week 2: Note ID, Clefs, and Meter

Week 3: Simple Melodies

Week 4: Scales

Week 5: Key Signatures

Week 6: Primary Chord Progressions with Shifting

Week 7: Secondary and Inverted Chords
Week 8: Midterm

Week 9: Basic Progressions with both Primary and Secondary Chords

Week 10: Common Pop Progressions

Week 11: Solo Repertoire with Hands Together

Week 12: Solo Repertoire with Hands Together

Week 13: Solo Repertoire with Hands Together

Week 14: Performance Quizzes

Week 15: In Class Recital

Week 16: Review

Final Exam: TBA
Florida Institute of Technology

ADDING A NEW COURSE TO THE CURRICULUM

This is a request for reactivation of a course in the system.  ☐ Yes  ☐ No

New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT M U S E R O U S E A C A D E M I C  C R E D I T  A N N U A L  HOURS  Credit  YEAR TO BE A D D E D  TO  CONTACT  FILE  HOURS  E D U C A T I O N  3 3 3 3 1 8 5 1 4 5 3 1 8 5 1 4 5
(e.g., CSE) (e.g., 1301) (e.g., Fall 2016)

*Justify level if 1000-level and no co- or prerequisites.

CLASS HOURS  45/semester LECTURE HOURS  45/semester LAB HOURS  CONTACT HOURS (CEU ONLY)

DEPARTMENT School of Arts & Communication
(e.g., Computer Sciences)
SCHEDULE TYPE Lecture (A)
(e.g., Lecture, Lab or Special Topics/Project)

☐ COLLEGE OF AERONAUTICS – 23
☐ NATHAN M. BISK COLLEGE OF BUSINESS – 24
☐ COLLEGE OF ENGINEERING – 1
☐ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
☐ COLLEGE OF SCIENCE – 26
☐ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE Restricted to 25 characters, including spaces Spec Top in Music Lit
Dual-Prefix ☐ Bi-Level ☐ Full-Load ☐

CATALOG TITLE Special Topics in Music Literature

CATALOG DESCRIPTION OF COURSE Restricted to 350 characters, including spaces

Studies a particular genre of music, composer or historical period. Focuses on analytical techniques and cultural contexts. Topic announced before registration. (Requirement: Prerequisite courses or permission of the Instructor.) (HU)

This description has been approved by the catalog office 2/20/2016
Catalog & Curriculum Manager

In addition, please attach a course syllabus and/or more detailed description.

REQUIREMENTS ☐ Prerequisite HUM 2051 ☐ Corequisite Course Number ☐ and ☐ or
☐ Prerequisite Course Number ☐ Corequisite Course Number ☐ and ☐ or
☐ Prerequisite Course Number ☐ Corequisite Course Number ☐ and ☐ or

ADDITIONAL RESTRICTION (e.g., Major, Class Level, Department Head Approval)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date the course may be removed from the system.

SUBJECT Alpha Prefix (e.g., CSE) COURSE NO. (e.g., 1301) TERM TO INACTIVATE

☐ Yes ☐ No Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**
☐ Yes ☐ No Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.
☐ Yes ☐ No Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

Originator
R Tyle Date 2/20/15
Department Head/Program Chair Date 2/20/15
Dorm or Associate Dean Date

**President for Institutional Effectiveness

CATALOG & CURRICULUM MANAGER

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

Catalog & Curriculum Manager Date

REGISTRAR’S USE ONLY

SCARCE SCADETL SCAPEQ SCABASE
SCARCE Operator Init Date

Florida Institute of Technology • Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827
MUS 3185 Special Topics in Music Literature and Analysis
TOPIC: Music in Social Protest 2011

Professor: Dr. Kevin R. Burke
Contact: (321) 674-7165 or kburke@fit.edu
Office: Crawford 615 Tuesdays and Thursdays 2:30-3:20 or by appointment

Course time: Tuesdays and Thursdays 3:30-4:45 PM

Course Description:
Music in Social Protest around the World entails the discovery of music’s integral role in the climate of protest and revolution and in turn being an agent for the contemporary world’s most profound social and cultural movements. This course will begin by providing students with an in-depth look into the impact that music has on societies and cultures around the world. The course will also identify the musical traditions of various cultures and how music enables people to connect with one another and to develop their own personal identity. The remainder of the course will focus on how music has been instrumental in protests, revolutions, and social movements around the globe. Students will develop listening and analytical skills for recognizing music’s communicative powers: emotional, associative, and reflective. And, the class will evaluate music’s historical and current position in dramatically vitalizing political, religious, and social movements and develop methods for describing its powers of inspiration and persuasion.

Student Learning Outcomes:

1. Develop active listening skills for analyzing music (Assessment: Music diagram and analysis)
2. Differentiate the rhetorical strategies artists apply to music and music use (Assessment: Music diagram and analysis; Paper #1; daily critical and analytical responses)
3. Develop researching, writing, and public speaking skills (Assessments: Paper #1, #2, and #3; presentation at IHE Symposium)
4. Describe the impact that music has on a culture and/or society and in the development of cultural identity (Assessment: Paper #2; daily critical and analytical responses)
5. Compare the place of music among various social movements (Assessment: Daily critical and analytical responses)
6. Explore the use of music in current political, religious, and social conflicts (Assessment: Daily critical and analytical responses, Paper #1; Paper #3)

Readings:
New York: W.W. Norton & Company.

The course will also have a number of other required readings for this course. Some of those readings are listed on the tentative reading schedule and others will be provided by the instructors as the semester progresses.
Sample Recordings:
There were will be several musical recordings that the students will be expected to listen to and to analyze. These recordings will be available on the CD that accompanies the required text. Other recordings will be available in the library through our resources collection or provided to the students directly from the instructors.

Course Design and Set-up:
This course is intended to be academically rigorous and intellectually stimulating. The course is designed in a true seminar fashion where all members of the course are expected to be prepared for class and take an active role in the daily class discourse. The instructors and students will work together to create a true intellectual collegiate seminar environment. It is in this vein that the students will be expected to read challenging and scholarly works and be able to synthesize that material in order to find deeper meaning. The students will also be expected to conduct outside research that will allow them the opportunity to apply their classroom knowledge.

Course Assessments:
All of the assessments will be directly tied to the overall concepts and ideas presented in the course. They will correspond to the readings, class discussions, and guest lectures. The assessments will be used to measure the student’s ability to analyze the material and content from the course and apply these course concepts in a variety of meaningful ways. The assessments for this course are:

1) Annotated diagram of music and text analysis of a protest song
2) Typed analytical and critical responses to daily readings
3) Two smaller research papers based on themes presented in the course
4) One larger research paper based on music in a global context or in a historical, social movement
5) Paper-Presentation at the Final Symposium

Assessment Descriptions:

Annotated diagram of music: You will be expected to annotate several pieces of music tied to the readings during the course of the semester. Annotations should be completed directly on the song’s text and should consider each major parameter of musical analysis: quality (color), intensity (dynamics/articulation), pitch (melody/harmony), duration (rhythm), texture, and form. In addition, students should list five expressive connections between text and sound. The specific criteria for these assignments will be provided the first day of class. These annotations will prove useful in discussion and in research for the papers. I will collect annotations four times during the semester.

Typed analytic/critical responses: You will be expected to type analytical and critical responses for each of the day’s readings. These responses should contain at least five selections or quotes from the readings that you critique (either by adding to overall “deeper discussion” of the information, by disagreeing or challenging the thesis of the given author, by providing examples of “lapses” where the author may have not addressed a particular point, etc.). The specific criteria for these assignments will be provided the first day of class. In essence, these are meant to be a starting point for each day’s class discussion of the readings. These will be collected periodically throughout the semester for a total of ten times.
**Smaller Paper #1:** This paper will have the students taking pieces of music from a particular region, of their choice, around the globe and analyzing them. The students will address such questions as: What are the audible traits of the pieces and how do these pieces fit into the development of the region? How do these pieces use particular musical devices to evoke emotion or to persuade the listener? And, in a broader context, how might these pieces reflect the people or cultural heritage of the region? This paper needs to be at least 1500 words (approximately five + pages in length) and more specific and detailed information will be provided to you during the class.

**Smaller Paper #2:** This paper will be more historiographical in nature. In this paper, the students will be selecting a particular region or area of the globe that is of interest to them and address questions that surround the identity and current political or social climate of that region. What political, social, or cultural issues does this region face today? How are those issues being addressed? How do the issues that surround this region affect the larger global arena? This paper needs to be at least 1500 words (approximately five + pages in length) and more specific and detailed information will be provided to you during the class.

**Larger Paper #3:** Paper #3 will build upon previous research in the first two papers but will NOT be simply a combining or a “mashup” of the two. This paper should look at the region (hopefully selected in both Paper #1 and Paper #2) and discuss political activism, social movements, protests, and demonstrations within that region. The students will address such questions as: What prompted the people to protest? What caused the social movements to take hold? How was music instrumental in those protests? How did music attempt to spread awareness? What was music trying to do/accomplish in the context of the movement? This paper is intended to be an in-depth analysis of both the region (politically, socially, culturally) as well as its music (the purpose and goal of music through the lens of political movements). This paper needs to be at least 3000 words (approximately ten + pages in length) and more specific and detailed information will be provided to you during the class.

**Paper-Presentation at Final Symposium:** All students in the class are required to present their paper at our Symposium Week. This paper presentation will be approximately 10-15 minutes in length. The students will present their papers in a traditional conference-style paper presentation format. Students will be expected to use multi-media (PPT, Prezi, sound clips, Youtube videos, etc.) and will be expected to present a shorter version of their Paper #3. Students will have the week prior to the symposium to prepare and practice for this presentation.
Grade Distribution:
Daily reading responses (10 x 10 points apiece) 100
Annotated diagram/text analysis of music (4 x10 points apiece) 40
Smaller research papers (2 x 50 points apiece) 100
Large research paper 100
Presentation at Final Symposium 60

Total Points Possible: 400

Grading Scale:
90-100 A
80-89 B
70-79 C
60-69 D
0-59 F

Attendance Policy:
Given the structure and nature of this seminar course, it is expected that you be at all class sessions as well as prepared for class. Daily attendance and preparation are necessary for a student to have a deep understanding of the challenging material. Therefore, while there are no points attributed to class participation and attendance, in order to successfully complete the course each student will need to be at every class session and be prepared to discuss the readings.

Title IX
The federal law prohibiting sex discrimination in educational institutions is Title IX of the Educational Amendments Act of 1972. Title IX prohibits discrimination on the basis of sex under any education program or activity operated by an institution receiving or benefiting from federal financial assistance. Sexual harassment, which includes sexual violence, is a form of sex discrimination. To report a violation please contact the Director of Security at extension 8111. Please note that as your professor, I am required to report any incidences to the Director of Security or to the Title IX Coordinator (extension 8700). For confidential reporting, please contact CAPS at extension 8050.
Tentative Reading Schedule

Week 1: Introductions

Class introduction—syllabus, expectations, etc.
Soundscape Introduction: “What is a Soundscape?”
Ms. Rebecca Weber (Library Resource Presentation)

Week 2 Active Listening


Week 3: The Global Landscape

Introduction into the geo-political landscape, global affairs and issues, and global protests

Tuesday, February 19: The Global Landscape


Week 3: The Global Landscape

Paper #1 DUE


Week 4: Music and Place

_Soundscapes_ Chapter 2: “Setting: The Study of Local Musics”


Week 5: Music and Identity

_Soundscapes_ Chapter 10: “Music and Identity”


Week 6: Music and Memory


_Soundscapes_ Chapter 5 “Music and Memory”


Week 7: Music and Journalism

** Possible Guest Lecturer: Dr. Ted Pedersen **

Week 8: Music and Expression


Week 9: Music and Spirituality

_Soundscapes_ Chapter 8 “Music and Ritual”


Paper #2 DUE
SPRING BREAK

Week 10: Music and Cultural Interactions

_Soundscapes_ Chapter 6: “Music, Mobility, and the Global Marketplace”


Week 11: Music and Cultural Interactions


Ng, David. “‘Gangnam Style’ Video From Anish Kapoor has Human-Rights Theme.” _Los Angeles Times_. November 23, 2012.


Week 12 Music and Cultural Interactions

** 60 Minutes Video Congo Symphony
** Shakira World Cup South Africa
** Ancient Tribal Song

Week 13: Music and Politics

_Soundscapes_ Chapter 9: “Music and Politics”


Week 14: Presentation Workshop

**Paper #3 DUE**

Week 15: FINAL SYMPOSIUM PRESENTATIONS