

DOCUMENT N: COURSE AND PROGRAM DEVELOPMENT COVER SHEET

See Course and Program Development Policy and Procedures for Instructions

SCHOOL: LAW <input type="checkbox"/> MSB <input type="checkbox"/> YGCLA <input checked="" type="checkbox"/>	Contact Name:	Phone:
DEPARTMENT / DIVISION:		
SHORT DESCRIPTION OF PROPOSAL (state name of action item 1-20 and course name, code & number / program affected):		
#8: New Course – Music and Art as Craft – ARTS 101 – FSP / CLA lower division General Education (Fine Arts)		
PROPOSED SEMESTER OF IMPLEMENTATION: Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Year: 2007		

Box 1: TYPE OF ACTION ADD(NEW) <input checked="" type="checkbox"/> DEACTIVATE <input type="checkbox"/> MODIFY <input type="checkbox"/> OTHER <input type="checkbox"/>
Box 2: LEVEL OF ACTION Non-Credit <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> OTHER <input type="checkbox"/>

Box 3: ACTION ITEM (check appropriate boxes)	DOCUMENTS REQUIRED (see box 4 below)	IMPACT REVIEWS (see box 5 on back)	APPROVAL SEQUENCE (see box 6 on back)
1. Experimental Course ¹	NOP	a, c, e	AC
2. Course Title	NO		ABCD
3. Course Credits	NO		ABCD
4. Course Number	NO		ABCD
5. Course Level	NO		ABCD
6. Pre & Co-Requisite	NO		ABCD
7. Course Description	NOP		ABCD
<input checked="" type="checkbox"/> 8. New Course	NOP		ABCDEF
9. Deactivate a Course	NO		ABCDEF
10. Program Requirements	NO	b, c, d, e	ABCDEF
11a. UG Specialization (24 credits or less)	NO	a, b, c, d, e	ABCDEF
11b. Masters Specialization (12 credits or less)	NO	a, b, c, d, e	ABCDEF
11c. Doctoral Specialization (18 credits or less)	NO	a, b, e	ABCDEF
12. Closed Site Program	NOT	e	ABCDHIK
13. Program Suspension ⁹	NO,5	a, e	ABCDEGIK
14a. Certificate Program exclusively within existing degree program	NO	a, c, e	ABCDEFHIK
14b. Certificate Program where degree programs do not exist or where courses are selected across degree programs (12 or more credits)	NOQR, 6	a, c, e	ABCDEFHJL
15. Off-Campus Delivery of Existing Program	NO, 4	a, b, c, e	ABCDEFHIL
16a. UG Concentration (exceeds 24 credit hours)	NO, 5	a, c, d, e	ABCDEFGHJL
16b. Masters Concentration (exceeds 12 credit hours)	NO, 5	a, c, d, e	ABCDEFGHJL
16c. Doctoral Concentration (exceeds 18 credit hours)	NO, 5	a, c, d, e	ABCDEFGHJL
17. Program Title Change	NO, 5	a, c, d, e	ABCDEFGHJL
18. Program Termination	NO, 10	d, e	ABCDEFGHIK
19. New Degree Program	NOQR, 3,8	a, c, d, e	ABCDEFGHJL
20. Other	Varies	Varies	Varies

Box 4: DOCUMENTATION (check boxes of documents included)			
<input checked="" type="checkbox"/> N. This Cover Sheet	<input type="checkbox"/> Q. Full 5-page MHEC Proposal	<input type="checkbox"/> T. Other	
<input checked="" type="checkbox"/> O. Summary Proposal	<input type="checkbox"/> R. Financial Tables (MHEC)		
<input checked="" type="checkbox"/> P. Course Definition Document	<input type="checkbox"/> S. Contract		

- Approval of experimental course automatically lapses after two offerings unless permanently approved as a new course.
- Codes: a) Library Services (Langsdale or Law) b) Office of Technology Services c) University Relations d) Admissions
- Letter of Intent is required by USM at least 30 days before a full proposal can be submitted. Letter of Intent requires only the approval of the dean and the provost and is forwarded to USM by the Office of the Provost.
- One-page letter to include: Program title & degree/certificate to be awarded; resources requirements; need and demand; similar programs; method of instruction; and oversight and student services (MHEC requirement)
- One-page letter with description and rationale (MHEC requirement)
- One or two-page document that describes: centrality to mission; market demand; curriculum design; adequacy of faculty resources; and assurance program will be supported with existing resources. (MHEC requirement)
- Learning objectives, assessment strategies; fit with UB strategic plan
- Joint Degree Program or Primary Degree Programs require submission of MOU w/ program proposal. (MHEC requirement)
- Temporary suspension of program to examine future direction; time not to exceed two years. No new students admitted during suspension, but currently enrolled students must be given opportunity to satisfy degree requirements.

DOCUMENT N: COURSE AND PROGRAM DEVELOPMENT COVER SHEET (Page 2 of 2)

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10. Provide:
- evidence that the action is consistent with UB mission and can be implemented within the existing program resources of the institution.
 - proposed date after which no new students will be admitted into the program;
 - accommodation of currently enrolled students in the realization of their degree objectives;
 - treatment of all tenured and non-tenured faculty and other staff in the affected program;
 - reallocation of funds from the budget of the affected program; and
 - existence at other state public institutions of programs to which to redirect students who might have enrolled in the program proposed for abolition.
11. University Council *review* (for a recommendation to the President or back to the Provost) shall be limited to curricular or academic policy issues that may potentially affect the University's mission and strategic planning, or have a significant impact on the generation or allocation of its financial resources.

Box 5: IMPACT REVIEW procedures for authorized signers)	SIGNATURES (see	DATE
a. Library <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	Director or designee:	
b. OTS <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	CIO or designee:	
c. University Relations <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	Director or designee:	
d. Admissions <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	Director or designee:	
e. Records <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	Registrar or designee:	

Box 6: APPROVAL SEQUENCE APPROVAL SIGNATURES	DATE
A. Department / Division Chair: <i>Jonath L Se</i>	1/23/07
B. Final faculty review body within each School Chair: <i>Margaret J. Thorpe</i>	2/15/07
C. College Dean Dean: <i>Roy W. Brown</i>	2/19/07
D. Provost and Senior Vice President for Academic Affairs Provost: <i>Judith Marshall</i>	2/27/07
E. Curriculum Review Committee (UFS subcommittee) Chair: <i>Melanie Gallegos</i>	3/6/07
F. University Faculty Senate (UFS option) Chair:	
G. University Council (see # 11 above) Chair:	
H. President President:	
I. Board of Regents – notification only	
J. Board of Regents – approval	
K. MHEC – notification only	
L. MHEC – approval	
M. Middle States Association notification Required only if the mission of the University is changed by the action	

DOCUMENT O: SUMMARY PROPOSAL

See Course and Program Development Policy and Procedures for Instructions

SCHOOL: LAW <input type="checkbox"/> MSB <input type="checkbox"/> YGCLA <input checked="" type="checkbox"/> Contact Name: Daniel Bennett Page Phone: 410-837-6039 Email: dpage@ubalt.edu
DEPARTMENT / DIVISION: School of Communications Design / FSP
SHORT DESCRIPTION OF PROPOSAL (state action item 1-23 and course name & number or program affected):
#8: New Course – Music and Art as Craft – ARTS 101 – FSP / CLA lower division General Education (Fine Arts)
PROPOSED SEMESTER OF IMPLEMENTATION: Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Year: 2007

O-1: Briefly describe what is being requested:

This is a proposal for a new course—Music and Art as Craft (ARTS 101)—designed (1) to fulfill the MHEC General Education requirement in the Fine Arts., and (2) to serve as part of the FSP Learning Community *Work as Art / Art as Work*.

For new courses or changes in existing courses (needed by Registrar)

OLD Title:	Course # / HEGIS Code:	Credits:
NEW Title: Music and Art as Craft	Course # / HEGIS Code: ARTS 101	Credits: 3

O-2: Set forth the rationale for the proposal:

This course will fill curricular needs (1) in the university's Freshman-Sophomore Program and (2) as a lower division General Education offering in the Fine Arts. The Fine Arts requirement can currently be met by only one University of Baltimore course at the 300-level, IDIS 304/Arts and Ideas.

1. DATE PREPARED: January 2007
2. PREPARED BY: Daniel Bennett Page
3. DEPARTMENT: School of Communications Design/FSP
4. COURSE NUMBER: ARTS 101
5. COURSE TITLE: Music and Art as Craft
6. CREDIT HOURS: Three (3) semester credit hours
7. CATALOG DESCRIPTION: This course examines the creative connections between individual imagination, artistic creation, audience reception, and financial considerations, looking at the creative processes of artists such as Michelangelo, Mozart, and Jackson Pollock as examples of the complex, often laborious, and always evolving efforts that results in great works of art. Students will talk with working artists, composers, conductors, and collectors in the Baltimore area.
8. PREREQUISITES: none
9. FACULTY QUALIFIED TO TEACH: Page, Fitz, Carruthers, Kopelke, Matanle
10. COURSE TYPE: Lecture
11. SUGGESTED CLASS SIZE: 20
12. CONTENT OUTLINE:

Weeks 1-3-Introduction

- What is work? What is creativity? What is creative work?
- The working artist. The artwork. The artistic workplace.
- The work of the listener. The work of the viewer. The work of the patron.

Weeks 3-7-Art as Work: Case Studies

The Sistine Chapel: Michelangelo's Painting, the Pope's Ceiling

- An introduction to the production of a major work of visual art.
- painting ▪ fresco ▪ iconography ▪ representation ▪ allegory ▪ style ▪ genre ▪ perspective
 - the professional artist ▪ the patron ▪ agony? ▪ ecstasy?

Renaissance: New working paradigms in musical composition around 1500

- Exploring a pan-European revolution in the conception, writing, and dissemination of art music.
- melody ▪ harmony ▪ dissonance ▪ text-setting ▪ manuscript ▪ edition ▪ madrigal ▪ motet
 - the composer ▪ the performer ▪ the printer ▪ the patron

Mozart at Work: Conceiving, revising, completing

- A close examination of piano Fantasia and Sonata in C minor as it was conceived, revised, and polished.
- composition ▪ improvisation ▪ musical form ▪ compositional procedure
 - instrumental music ▪ art music ▪ the concert ▪ musical repertory ▪ amateur and professional performers

Jackson Pollock: Working and seeing in the studio

- A study of the iconic still and moving images of Pollock at work in light of recent discoveries about the complex underlying geometry of his paintings.
- technique ▪ methodology ▪ form in art ▪ abstraction ▪ expressionism ▪ artistic consciousness
 - artists' statements ▪ commercial and non-commercial art

Weeks 8-14-Working Relationships: Discovering of Art In-the-Making

Making Music and Visual Works

- Class creative project: commissioning an original work for voice and piano from a [Peabody Institute] student composer using a text from the UB MFA in Creative Writing program; interacting with the composer and performers premiering the work in the Student Center Performance Theater

-
- Visiting/interviewing visual artists at work, including Baltimore artists' Annual Open Studio Tour [sponsored by School 33 Art Center and Baltimore City Office of Promotion and the Arts]
 - Class conversation with a public artist [e.g. Marin Alsop]
 - Individual visits to Baltimore Museum of Art exhibition *Matisse: Painter as Sculptor* [opens October 2007]

Collecting and Presenting Works of Art

- Class forum on sponsorship and advancement of the arts, with panel of private and public exponents of the arts [e.g. Robert Bogomolny, Peter Toran, Martin O'Malley]
- Visit to Walters Art Museum; curator interview
- Visit to American Visionary Art Museum; curator interview
- Participation in Baltimore Architecture Week [sponsored by the Baltimore Chapter, American Institute of Architects, October 2007]

Teaching Artists and Their Audiences

- Teaching young musicians: Peabody Institute faculty t.b.a.
- Teaching young poets: Kendra Kopelke
- Teaching young artists: MICA faculty t.b.a.
- Teaching arts in a diverse environment: visit to Baltimore School for the Arts

Week 15~Semester Project Presentations

13. LEARNING GOALS:

By the end of the course, students should be able to:

1. List and describe genres of art music and visual art that remain popular in contemporary Baltimore.
2. Analyze works of individual musicians and visual artists based on a critical understanding of the artistic influences and goals, technical and imaginative processes, and immediate and global contexts shaping the work of these creators.
3. Compare and evaluate new or previously unknown artworks based on knowledge and understanding of the working methods, material circumstances, and sponsorship shaping analogous works.
4. Interpret artworks imaginatively using concepts, values, vocabulary, and media from diverse social and cultural sources.
5. Discuss ways in which both conceptual and applied aspects of artistic creativity relate to creative processes in other fields, including business and education.
6. Write effective descriptive and critical prose addressing individual artworks, the creative processes in the fine arts, and the value of the arts in contemporary society.
7. Speak fluently in individual presentations and group discussions about the major features, contexts, and cultural meaning of musical and visual art works.
8. Develop and oriented, ongoing sense of involvement in the cultural life of one's local region.

14. ASSESSMENT STRATEGIES:

Short Assignments and Participation 35%

CAPTIONING

Short descriptive explanations of assigned visual images and sound recordings.

SHORT WRITTEN ASSIGNMENTS (5)

Two- to Three-paragraph essays responding to readings, artist conversations, museum visits and performances. Earlier essays descriptive, later ones comparative and interpretive.

CLASSROOM DISCUSSIONS

Discussions of readings, artist conversations, performances, and museum visits. Discussion topics and questions distributed in advance.

ARTIST ENCOUNTERS

Guided group conversations with active visual and musical artists and arts educators, sponsors, and community leaders.

Quizzes 20%

Two short closed-book quizzes will assess assimilation of (1) formal terms and concepts of used in the study of works of art, (2) intellectual, historical, and conceptual contexts of works studied, and (3) visual and aural comprehension skills.

Mid-Term Exam 20%

The Mid-Term will (1) further assess skills addressed by the Quizzes and (2) pose two integrative essay questions selected from five possible topics provided one week in advance. Assessment based on ability to draw on information and interpretive insights discussed in class and apply these to individual artworks and artistic processes.

Semester Project 25%

Class presentation and paper examining the 'work' of an active visual or musical artist, with attention to issues of creative procedure, artistic/musical technique, education, institutional structure, community context, audience understanding, and funding as explored in the creative case histories, artist encounters, readings, and classroom discussions. While these are individual projects, students will have opportunities to work in study circles (Learning Community-based) throughout the semester.

Students will select topics from a broad list of possible projects framed in advance by the instructor based on relevance to the course objectives, intellectual and procedural accessibility to first-year students, and contribution to a representative range of subjects among the entire class' projects.

PRELIMINARY WORK

Biographical sketch; research design; initial bibliography; opening paragraph. Assessment based on attention to project design, basic research methods, and basic tasks of pre-writing and first drafts.

FORMAL PRESENTATION

Focused highlighting of central issues and findings of the project. Assessment based on effectiveness in summarizing the formal paper and on overall clarity in introducing and interpreting the art form and creator studied in the project.

MEDIA ENHANCEMENTS

Visual and aural illustrations of topic and findings for formal presentation and for the written paper. Assessment based on relevance, contribution to specific interpretations, and advancement of general understanding of subject.

PAPER and BIBLIOGRAPHY

Formal paper of 1500 words documenting the semester project and its findings. Assessment based on accuracy and clarity of prose, effective argumentation, and appropriate illustration and documentation

SAMPLE PROJECT TOPICS

The Work of a Baltimore Symphony Principal Musician

The Work of a Conductor (choral/orchestral/band)/Singer/Instrumentalist

The Work of a Painter/Sculptor/Graphic Artist/Potter/Ceramicist

The Work of an Arts Patron/Promoter/Teacher/Critic/Advocate

15. SUGGESTED TEXTS / MATERIALS:

CORE TEXTS

- ▶ Dennis J. Sporre, *Perceiving the Arts: An Introduction to the Humanities* (Prentice Hall, 8th ed., 2006)
- ▶ Karen Painter and Thomas Crowe, *Late Thoughts: Reflections on Artists and Composers at Work* (Getty Research Institute for the History of Art and the Humanities, Issues and Debates Series, 2006)
- ▶ Ross King, *Michelangelo and the Pope's Ceiling* (Penguin reissue, 2003)

SOURCES FOR ADDITIONAL READINGS

- ▶ Jessie Ann Owens, *Composers at Work: The Craft of Musical Composition 1450-1600* (Oxford, 1997)
- ▶ Diane Ravitch and Chester E. Finn, Jr., *What Do Our 17-Year-Olds Know? A Report on the First National Assessment of History and Literature.*(Harper & Row, 1987)
- ▶ Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford/Clarendon Press, 1992)
- ▶ Jacques Barzun, *From Dawn to Decadence: 500 Years of Western Cultural Life 1500 to the Present* (Harper Collins, 2000)
- ▶ Josef Pieper, *Leisure The Basis Of Culture*, introduction by T.S. Eliot (1948; English translation 1952)
- ▶ Nancy C. Andreasen, *The Creating Brain: The Neuroscience of Genius* (Dana Press, 2005)
- ▶ Richard Taylor, articles and hypertext presentations on Jackson Pollock and fractal geometry
- ▶ Jerrold Levinson, 'Art, work of' *Grove Art Online*. Oxford University Press
- ▶ Hubert L. Dreyfus, 'Heidegger, Martin' *Grove Art Online*, Oxford University Press

MEDIA

- Hans Namuth, photographs of Jackson Pollock at work (1950)
- Hans Namuth, *Jackson Pollock*, documentary film, music by Morton Feldman (1951)
- Wolfgang Mozart *Fantasy and Sonata in C Minor [KV 457/475] Interactive Recording from the Autograph on Mozart's own Fortepiano*, (Internationale Stiftung Mozarteum, 2006) [interactive DVD/CD with browsing version of the autograph score and printed edition, animated illustrations of the steps in its composition, and synchronized sound (professional performance on Mozart's own piano) and musical text.
- online audio reserve collection
- online image reserve collection

General Education Humanities Attributes (from MHEC)

Learning outcomes

Students will be able to:

1. Engage effectively in oral and written expression
2. Read and listen with comprehension
3. Reason abstractly and think critically
4. Recognize and appreciate cultural diversity
5. Nurture good citizenship and personal responsibility
6. Analyze written, visual art, or performing art by reasoning abstractly and thinking critically
7. Demonstrate a capacity for and exercise of creativity (including new and original interpretations)
8. Appreciate forms of expression (written, visual art, or performing art)

Related learning experiences

In this course, students will demonstrate mastery of the learning outcomes through these learning experiences:

- Short essays, presentation, researched essay
- Classroom discussions, quizzes
- Portfolio, semester project
- Guided group conversations, case studies
- Guided group conversations, presentations
- Short papers, class presentation, researched essay
- Short papers, class presentation, researched essay
- Short papers, class presentation, researched essay

Assessment measures

Adequate mastery of these learning outcomes will be defined and measured in these ways:

- Organization, development, clarity
- Recall of information
- Appropriateness of observations, supporting details for opinions
- Appropriateness of observations, supporting details for opinions
- Appropriate responses, professional behavior
- Ability to describe, compare and interpret works of art
- Ability to describe, compare and interpret works of art
- Ability to describe, compare and interpret works of art

Additional Arts Outcomes Requirements (from UB Subcommittee Report)

- | | | |
|--|---|---|
| <p>1. Understand and apply formal terms and concepts used in the study of works of art</p> | <p>Quizzes, mid-term exam, short papers</p> | <p>Recall of information, appropriateness of observations, supporting details for opinions</p> |
| <p>2. Demonstrate an awareness of relevant intellectual, social, and historical circumstances of artistic works</p> | <p>Case studies, presentation, researched essay</p> | <p>Recall of information, appropriateness of observations, supporting details for opinions</p> |
| <p>3. Demonstrate critical and independent thinking in the interpretation of artistic works</p> | <p>Short essays, guided group conversations, presentation, researched essay</p> | <p>Recall of information, appropriateness of observations, supporting details for opinions, ability to describe, compare and interpret works of art</p> |
| <p>4. Recognize the value of art in supporting or challenging culturally dominant assumptions about moral and political issues</p> | <p>Guided group conversations when visiting active artists</p> | <p>Appropriateness of observations, supporting details for opinions</p> |
| <p>5. Write analytically about artistic works, using, as appropriate, research and documentation.</p> | <p>Researched essay</p> | <p>Organization, development, critical thinking, correct documentation</p> |

Pedagogy

Class time, assignments and projects should be designed to give students the opportunity to:

1. Gain broad aesthetic awareness
2. View, hear, or otherwise experience significant works of art with close attention to detail
3. Develop critical-thinking & analytical skills
4. Discover ways that artistic works may be interpreted
5. Write critically, using appropriate documentation (2000 words)

All of these are incorporated in the course outline.

General Education Approval Record**College of Liberal Arts**

(to be used for "certifying" new and existing courses; use information about proposed course)

Course: Subject and Number (e.g., MATH 208) ARTS 101

Course Name: Music and Art as Craft

Division sponsoring the course: School of Communications Design

THIS COURSE SATISFIES 3 CREDITS OF THE HUMANITIES GENERAL EDUCATION REQUIREMENT.

This course meets the following learning objectives of that general education requirement:

- Engage [effectively] in oral and written expression
- Read and listen [with comprehension]
- Reason abstractly and think critically
- Recognize and appreciate cultural diversity
- Nurture good citizenship and personal responsibility
- Analyze [written, visual art, or performing art] [by reasoning abstractly and thinking critically]
- Demonstrate a capacity for and exercise of creativity (including new and original interpretations)
- Appreciate forms of expression (written, visual art, or performing art)
- Understand and apply formal terms and concepts used in the study of works of art
- Demonstrate an awareness of relevant intellectual, social, and historical circumstances of artistic works
- Demonstrate critical and independent thinking in the interpretation of artistic works
- Recognize the value of art in supporting or challenging culturally dominant assumptions about moral and political issues
- Write analytically about artistic works, using, as appropriate, research and documentation.

Marguerite C. Weber

January 16, 2007

Signature (Marguerite Weber)

date