

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: Daniel Bennett Page	Phone: 6039	Email: DPage
DEPARTMENT / DIVISION: School of Communications Design			
SHORT DESCRIPTION OF PROPOSAL (state name of action item 1-20 and course name, code & number / program affected):			
#8--Proposed new course--ARTS 201/ World Music			
PROPOSED SEMESTER OF IMPLEMENTATION: Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Year: 2008			

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
X	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 (ug/g) exclusively within existing degree program	NO	a, c, e	ABCDEFHIK
	14b. Certificate Program (ug/g) 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)			
X	N. This Cover Sheet	Q. Full 5-page MHEC Proposal	T. Other
X	O. Summary Proposal	R. Financial Tables (MHEC)	
X	P. Course Definition Document	S. Contract	

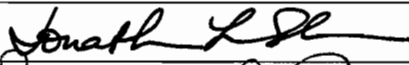
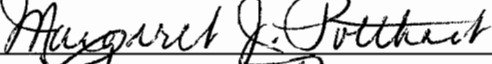
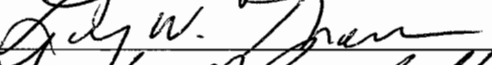
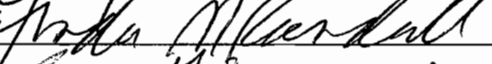
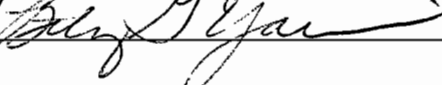
- Approval of experimental course automatically lapses after two offerings unless permanently approved as a new course.
- Codes: a) Library Services (Langsdale or Law) b) Office of Technology Services c) University Relations d) Admissions
- Letter of Intent is required by USM at least 30 days before 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)

SCHOOL: LAW <input type="checkbox"/> MSB <input type="checkbox"/> YGCLA <input checked="" type="checkbox"/>
SHORT DESCRIPTION OF PROPOSAL (state name of action item 1-20 and course name, code & number / program affected):
#8--Proposed new course--ARTS 201/ World Music

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	SIGNATURES (see procedures for authorized signers)	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: 	11/16/07
B. Final faculty review body within each School	Chair: 	12/13/07
C. College Dean	Dean: 	12/13/07
D. Provost and Senior Vice President for Academic Affairs	Provost: 	12/17/07
E. Curriculum Review Committee (UFS subcommittee)	Chair: 	1/8/08
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	

The ARTS 201/World Music proposal meets the University of Baltimore guidelines for humanities/fine arts general education listed below.

Students completing a course that satisfies the humanities/fine arts general education requirement should be able to:

- Communicate effectively in oral and written English Communicate effectively in oral and written English
- Read with Comprehension
- Reason abstractly and think critically
- Recognize and appreciate cultural diversity
- Understand the nature and value of the fine and performing arts
- Develop the students' ability to express themselves in a competent, reasonable, and responsible manner
- Advance the students' appreciation of communication through the representation of thoughts and ideas
- Foster an understanding of human values, experience, and environment
- Understanding of historical context (the relationship to other times and culture)
- The medium of communication (including the analysis and assessment of actual means of expression)
- The views of others (by accommodating and appreciating different values and ideas)
- Ability to expound one's own values
- Ability to engage in oral and written expression
- Proficiency in analysis
- Facility for reading and listening
- Capacity for and exercise of creativity (including new and original interpretations)
- An appreciation for expression (written, visual art, or performing art)
- Nurturance of good citizenship and personal responsibility
- 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.

(Marilyn Oblak)

Marilyn Oblak
Chair, MSB Undergraduate
Curriculum Committee

(Jonathan Shorr)

Jonathan Shorr
Chair, CLA Undergraduate
Curriculum Committee

(Marguerite Weber)

Marguerite Weber
Director, FSP

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: 6039	Email: DPage
DEPARTMENT / DIVISION: School of Communications Design			
SHORT DESCRIPTION OF PROPOSAL (state action item 1-23 and course name & number or program affected):			
#8--Proposed new course--ARTS 201/ World Music			
PROPOSED SEMESTER OF IMPLEMENTATION: Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Year: 2008			

O-1: Briefly describe what is being requested:

This is a proposal for a new course designed to fulfill the MHEC General Education requirement in the Fine Arts.

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

OLD Title:	Course # / HEGIS Code:	Credits:
NEW Title: World Music	Course # / HEGIS Code: ARTS 201	Credits: 3

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

Arts 201/World Music will satisfy the university's lower division general education Fine Arts requirement for FSP students and for transfer students lacking a Fine Arts general education course.

1. DATE PREPARED: November 2007
2. PREPARED BY: Daniel Bennett Page
3. DEPARTMENT: School of Communications Design
4. COURSE NUMBER: ARTS 201
5. COURSE TITLE: World Music
6. CREDIT HOURS: Three (3) semester credit hours
7. PREREQUISITES: None
8. COURSE PURPOSE: Lower-level elective; satisfies general education fine arts requirement

9. RATIONALE: Arts 201/*World Music* will satisfy the university's lower division general education Fine Arts requirement for FSP students and for transfer students lacking a Fine Arts general education course. The Fine Arts requirement can currently be met by only one University of Baltimore course at the 300-level, IDIS 304/*Arts and Ideas*, and by ARTS 101/*Music and Art as Craft*, a course developed to be offered in the FSP learning communities.

10. CATALOG DESCRIPTION:

This course equips students to understand diverse world cultures through the lens of those cultures' musical lives. Students will develop skills in listening perception and cultural analysis while focusing on musical traditions from Africa, Central Europe, Native American communities, Latin America, India, Indonesia, and Japan. The course will also present music's basic structural elements and descriptive terminology. **THIS COURSE SATISFIES 3 CREDITS OF THE FINE ARTS GENERAL EDUCATION REQUIREMENT.**

11. SUGGESTED CLASS SIZE: 25

12. CONTENT OUTLINE: representative course outline

Weeks 1-6 Music of Our World

Course Introduction: Music and Culture
Musical Structures
Categories of Music: Work, Play, Worship
Ethnomusicology
How to Listen
Personal Music Ethnography
Cultural Relativism
Research Strategies
 Representative African Music-Cultures
 Representative European Music-Cultures

Weeks 7-10 Music in Our Neighborhood

Indigenous Music
Colonialism
Music and Politics
Multiculturalism
 African Diaspora
 Representative Native American Music-Cultures
 Black American Music-Cultures
 Latin American Music-Cultures

Weeks 11-14 Music in the Global Village

Classical Music
Present as Reflection of Past
Cultural Exchange
Music and Caste
 Middle Eastern Music
 Asian Music
 Gamelan
 Muslim and Hindu Influences
Theater and Court
Traditional Music
Popular Music
Public *versus* Private Music

13. LEARNING GOALS:

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

1. Identify the elements of music and explain how they shape traditional, popular, and classical music in cultures from around the world.
2. Explain and apply the primary discovery and interpretive strategies of ethnomusicology, the cultural-anthropological study of music.
3. Analyze musical works and performances based on a critical understanding of the cultural and language-based influences and goals, technical and imaginative processes, and immediate and global contexts shaping them.
4. Compare and evaluate new or previously unknown musical works based on knowledge and understanding of the working methods, material circumstances, and social patterns shaping analogous works.
5. Interpret artworks imaginatively using concepts, values, vocabulary, and media from diverse social and cultural sources.
6. Discuss ways in which both conceptual and applied aspects of musical creativity relate to creative processes in other fields, including literature and visual art.
7. 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.

8. Speak effectively in individual presentations and group discussions about the major features, contexts, and cultural meaning of musical and visual art works.

14. ASSESSMENT STRATEGIES:

GUIDED LISTENING / VIEWING SESSIONS will assess in real-time students' developing ability to recognize basic musical elements (pitch, timbre, rhythm) and, eventually, larger structural and expressive forms.

CLASSROOM DISCUSSIONS will require out-of-class preparation for focused discussions of readings/viewings, performances, and artist interviews.

SHORT WRITING PROMPTS will show students' skill in applying concepts and interpretive frameworks to previously-unheard musical performances and descriptive writings.

FORMAL WRITTEN EXAMS will use short answers, matching, and short essays to assess assimilation of (1) formal terms and concepts of used in the study of works of art, (2) cultural, historical, and conceptual contexts of works studied, and (3) visual and aural comprehension.

SEMESTER PROJECT will ask students to look at the music in the world around them, analyze it using insights gained from looking at music in other cultures, and present findings in written and oral form.

15. SUGGESTED TEXTS / MATERIALS:

CORE TEXT

- ▶ Jeff Todd Titon, *general editor, Worlds of Music: An Introduction to the Music of the World's Peoples*, 4th edition (book, set of 4-CDs) Belmont, CA: Wadsworth Group/Thomson Learning (Schirmer), 2002.

SOURCES FOR ADDITIONAL READINGS

- ▶ Bonnie C. Wade, *Thinking Musically: Experiencing Music, Expressing Culture*, Oxford, 2004
- ▶ Bruno Nettl *et al.*, *Excursions in World Music*, 4th edition (book, study guide, accompanying CDs) Pearson Prentice Hall, 2004
- ▶ John Storm Roberts, *Black Music of Two Worlds: African, Caribbean, Latin, and African-American Traditions*, Schirmer, 1998
- ▶ John M. Schechter, *editor, Music in Latin America Culture: Regional Traditions*, Schirmer, 1999
- ▶ Simon Broughton and Mark Ellingham, *The Rough Guide to World Music* (2 vols.) 2000
- ▶ The Diagram Group, *Musical Instruments of the World*, Sterling, 1997
- ▶ William E. Doyle, *Musical Voyages*, Pacific Coast Publishing, 2003

MEDIA

- *Buena Vista Social Club* (Wim Wenders, documentary film, 1999)
- *Breaking the Silence: Music in Afghanistan* (documentary film, 2005)
- *Ravi Shankar: In Portrait* (documentary film, 2002)
- online audio reserve collection
- online image reserve collection
- research and documentation.

16. LAB FEES: None