

New Course Proposal

MUS 670 Graduate Seminar in Music: [Topic]

General Course Characteristics

Whom should the curriculum committees contact with any questions about the course or course syllabus?

Name:

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Subject code

MUS

Course number

670

Is this a 400-/500-level course?

No

Course title

Graduate Seminar in Music: [Topic]

Number of credits

4

Can the course be repeated for credit?

Yes

Maximum number of times the course may be repeated for credit *after* the initial instance

10

Maximum number of credits that may be earned in total

40

Under what conditions can this course be repeated?

This is a regularized seminar, which means that students will take several 670 seminars over the course of their graduate degrees. The numbers above are higher than will be necessary for the curriculum, but they were chosen to avoid imposing an artificial limit that blocks students from taking seminars.

Catalog Description

Advanced graduate seminars that revolve around a rotating selection of topics in musicology, ethnomusicology, and music theory, emphasizing prominent research and approaches in the field.

Delivery Mode Details

Face-to-face meetings in a small seminar format.

Is this a 'topics' course?

Yes

Indicate a range of possible topics

Music and Embodied Cognition, Music and Materiality, Cantrices, Music and Iconography, Closure in Romantic Music, Schoenberg's Atonal Music, Voice in Popular Music, Decolonizing Music, Race in Latin American Music-Dance

Describe common subject matter or approach which holds these topics together

All of these topics are areas of robust discourse in the fields of musicology, music theory, and ethnomusicology. Faculty develop topic seminars that extend areas related to research and expertise, and that introduce students to cutting-edge conversations in these three fields.

Does this course have prerequisites?

No

Prerequisites**Is this course part of a SEQUENCE?**

No

Please indicate any enrollment restrictions

Graduate only

What grading options do you want available for this course?**For non-majors**

Optional (Graded or P/N)

Effective Term

Fall 2021

Rationale for Course

Has this course been offered before? (e.g., as an experimental course)

Yes

Please list previous subject code, course number and course title

MUS 607: Graduate Seminar in Music

Most recent term taught

Fall 2020

What is the rationale for creating this course?

This is the regularized course description for regular topic seminars offered in Musicology, Ethnomusicology, and Music Theory, in support of the PhD and MA programs in Musicology and Music Theory. Previously, these were offered under the course number MUS 607. This regularization was brought to our attention in light of several proposals for graduate specializations that require a regularized graduate seminar according to the new Faculty Senate policy.

How does it fit into the curriculum of its sponsoring department and/or other programs to which it belongs?

MUS 670 seminars serve several programs: the MA and PhD in Music Theory, the MA and PhD in Musicology, and the proposed Graduate Specialization in Ethnomusicology. While these seminars vary in subject matter and discipline, they share common aims:

- 1) To immerse graduate students in current and thriving areas of scholarly discourse in Musicology, Ethnomusicology, and Music Theory.
- 2) To hone research, writing, and critical thinking skills required to undertake original research in the thesis project.
- 3) To cultivate a community of thinkers within the academic graduate programs of the SOMD.

Is this course connected to any other curricular changes in process?

No

Student Engagement

Student Engagement Inventory

Educational Format or Activity	Traditional Hours Engaged (UG)	Traditional Hours Engaged (Grad)	Explanation/Justification	Online/Hybrid Hours Engaged (UG)	Online Hours Engaged (Grad)
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Seminar		30	10 discussion sections, 3 hours each		
Assigned readings		80	100-180 pp./week, 8 hours/week		
Projects or presentations		4	Discussion-leading or misc. presentations		
Projects or presentations		6	Other class presentations (assorted topics)		
Writing assignments		16	Discussion questions, written reflections		
Research		14	Conducting original research		
Writing assignments		10	Writing research paper(s)		
Total:	0	160		0	0

Student Learning Outcomes

Learning Outcomes: What are the skills, abilities, or major concepts a student is expected to acquire in this course (these are in addition to University-level core outcomes for the Areas of Inquiry and Method of Inquiry, or US: Difference, Inequality and Agency and Global Perspectives outcomes)? If multiple instructors will teach the course, consider which objectives are likely to be common to each instance.

Learning Outcome

- 1) Identify major concepts in the course topic and apply them to other areas, both within and beyond the discipline.
- 2) Facilitate and engage in active discussion about complex topics.
- 3) Read and write critically; engage in a scholarly conversation.
- 4) Refine research and writing skills in preparation for undertaking the thesis project.

Critical thinking skills can be characterized as follows:

- Paraphrasing another's argument in one's own words
- Applying ideas from one source to another
- Making creative connections between disparate ideas or sources
- Analyzing an artwork or text using a given method or frame, or developing a new frame altogether
- Prediction based on current knowledge
- Speculating and imagining alternatives
- Challenging underlying assumptions
- Argumentation to advance a claim
- Putting ideas in dialogue with each other or with one's own convictions
- Extending course content to community engagement outside an academic context

Other

Is there anything else you would like the reviewers to know?

The syllabi presented with this application represent 607 seminars taught in recent years. The front matter and statement of course goals is not entirely uniform across these syllabi; however, the faculty in these areas collaborated on this 670 proposal to regularize our goals, and future syllabi from our areas will reflect these shared aims.

Departmental Sponsorship

Is this is a multilisted course?

No

DUPLICATION:

Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if duplication with another course is potentially an issue. Supporting documents or e-mails may be attached below.

As this proposal is a collaboration between academic areas in music, there is no danger of duplication.

IMPACT ON OTHER PROGRAMS:

Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if a new course or changes to an existing course potentially impact another department or program. For instance, if the course is a requirement or elective for another major, and your changes will impact enrollments for the other unit. Supporting documents or e-mails may be attached below.

MUS 670 seminars present specialized topics within the fields of Musicology, Ethnomusicology, and Music Theory, and they are populated almost exclusively by students enrolled in graduate programs in these areas. As a result, no impact on course enrollments in other areas can be expected, and no due diligence report is required for this proposal.

What is the expected enrollment of the course when offered?

What faculty are available to teach this course? (list by name.)

Jack Boss
Abigail Fine
Habib Iddrisu
Lori Kruckenberg
Drew Nobile
Stephen Rodgers
Marc Vanscheeuwijk
Zachary Wallmark
Juan Eduardo Wolf

What other resources (e.g., GTFs, technology support) are needed to sustain it at the expected enrollment(s) and in the expected format(s)?

None

Syllabus and other supporting documents

Wolf_MUS607_Syllabus_Fall2019.pdf
Cantrices Syllabus 2019 copy.docx
Voice in Pop Syllabus.pdf