Boise State University
Foundational Studies Program Course Application Form
Due to the Foundational Studies Program by August 19, 2011

After the Foundational Studies Program has approved a course, departments will continue through the regular department and college procedures. The approved course should be submitted to the University Curriculum Committee by October 1, 2011.

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Instructions:

1. Complete one form per course.
2. Attach this Foundational Studies Course Application Form to the back of the University Curriculum Committee “Request for Curriculum Action” form. Both forms should be submitted to the Foundational Studies Program Office by August 19, 2011.

Part I. Course Information

Course Number and Title: MUS 202: Music Communications

Type of Foundational Studies Course – (Choose One):
[ ] DLS (Disciplinary Lens – Social Science)
[ ] DLL (Disciplinary Lens – Literature and Humanities)
[ ] DLV (Disciplinary Lens – Visual and Performing Arts)
[ ] DLM (Disciplinary Lens – Mathematics)
[ ] DLN (Disciplinary Lens – Natural, Physical, and Applied Sciences)

Includes Lab: [ ] Yes [ ] No

[x] CID (Communication in the Discipline)
[ ] FF (Finishing Foundations)

Delivery Format(s) – (Check all that apply):
[x] Face to Face
[ ] Fully Online
[ ] Hybrid
[ ] Concurrent Enrollment
[ ] Other (briefly describe):
Part II. Syllabus Statement

Boise State's Foundational Studies Program provides undergraduates with a broad-based education that spans the entire university experience. MUS 202 satisfies 2 credits of the Foundational Studies Program's Communication in the Discipline requirements. It supports the following University Learning Outcomes, along with a variety of other course-specific goals.

ULO 1. Write effectively in multiple contexts for a variety of audiences
ULO 2. Communicate effectively in speech, both as a speaker and listener

*MUS 202 Music Communications* is designed to integrate course content with the opportunity to develop verbal communication skills important in the field of music. This course helps to achieve the goals of the Foundational Studies Program by focusing on the following course learning outcomes.

After successful completion of this course, you will be able to:

- Write about the specific elements of music and their corollary structures by using and explaining in layman’s terms the vocabulary of musicians.
- Follow a step-wise process of assembling a short research paper in music.
- Aurally identify and describe in writing with historical context and musical terms selected examples from the six major style periods of Western art music and specific non-Western musics.
- Orally verbalize about the elements, media, and genres of Western music to specialists and to non-specialists.
- Orally demonstrate an understanding of general historical and stylistic matters pertaining to the six periods of Western art music, and selected examples of non-Western music.
- Aurally identify and describe in historical context and musical terms selected examples from the six major style periods of Western art music and specific non-Western musics.

Part III. Design for Accessibility

In the space below, briefly describe plans for providing access to course materials and activities (or equivalent alternatives) to all students in adherence with the Americans with Disabilities Act. Although these plans may vary from instructor to instructor, the descriptions provided below should be representative of intended departmental and instructor practices. (See example statements appended to this form.)

*MUS 202: Music Communications:* Any PowerPoint presentations used in class lectures, insofar as they contain graphs or other visual representations of content, will be verbally described to students on an as-needed basis. Extra time on tests, oral examinations, or other accommodations will be provided to students as needed per the policies of the Disability Resource Center.
Part IV. Evidence of Quality Course Design

Please use the table below (column headings for this table should not be changed) to provide evidence that the course has been carefully designed and is clearly aligned with Foundational Studies Program desired ULOs. All sections of the course should share similar student learning outcomes. Teaching and Learning Activities and Assessment Methods may vary from instructor to instructor. Please use the table to report representative strategies that may be used. Assessment activities used for reporting to the Foundational Studies Program should be consistent across different sections of the course.

Please see below.
Boise State University
Foundational Studies Course
Spring 2014

Course Number and Title: MUS 202: Music Communication

Course Design Table
<table>
<thead>
<tr>
<th>Foundation ULO 1 &amp; 2 Criteria</th>
<th>Foundation ULO 1 &amp; 2 Notions of Exemplary Work</th>
<th>Course Learning Outcomes: By the end of this course, each student should be able to…</th>
<th>Assessment Method: Evidence of Student Learning</th>
<th>Planned Teaching &amp; Learning Activities / Pedagogy</th>
</tr>
</thead>
<tbody>
<tr>
<td>ULO 1.1-1.6: Write effectively</td>
<td>* Focuses narrowly on a clear purpose</td>
<td>* Write about the specific elements of music and their corollary structures by using and explaining in layman’s terms the vocabulary of musicians. * Follow a step-wise process of assembling a short research paper in music.</td>
<td>* Attendance</td>
<td>* Assigned textbook reading and required listening exercises with listening charts.</td>
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<td></td>
<td>* Adopts an appropriate voice, tone, and level of formality</td>
<td>* Evaluates and synthesizes ideas from sources well; documents sources according to disciplinary conventions</td>
<td>* Short answer/essay unit tests that require the explanation of multiple musical genres, forms, and styles; grading of focused journal assignments that address confusions and missing information.</td>
<td>* Class lecture and discussion.</td>
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<td></td>
<td>* Uses the text conventions of writing in a field professionally</td>
<td>* Improves across a series of drafts that are the result of drafting, revising and editing in response to feedback</td>
<td>* Scaffolding assessment of short research paper project</td>
<td>* Semester-long class journal assignment with periodic specific topic directions.</td>
</tr>
<tr>
<td></td>
<td>* Evaluates and synthesizes ideas from sources well; documents sources according to disciplinary conventions</td>
<td>* Controls mechanical features such as syntax, grammar, and punctuation</td>
<td></td>
<td>* Short research paper with one major musical composition as its topic, with the most discussed aspect in the secondary literature as its central theme, that includes A) constructing a formal bibliography in Chicago Style, B) gathering evidence in the form of topic notes and quotations in writing, C) organizing evidence, D) writing a draft paper in conjunction with outlining the draft, E) responding to draft revision suggestions through a final draft that shows tangible change.</td>
</tr>
<tr>
<td></td>
<td>* Improves across a series of drafts that are the result of drafting, revising and editing in response to feedback</td>
<td></td>
<td></td>
<td>* In-class periodic activities drawn from: Spontaneous micro-themes, cooperative groups working on in-class tasks such as terminology cards, and the like.</td>
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| ULO 1.7-1.10: Write in multiple contexts | * Uses genres appropriate to the discipline well  
* Responds well to the needs of different rhetorical situations  
* Uses wide variety of resources to locate sources  
* Exploits wide range of communication strategies appropriate to contexts (including electronic ones) | * Aurally identify and describe in writing with historical context and musical terms selected examples from the six major style periods of Western art music and specific non-Western musics.  
* Follow a step-wise process of assembling a short research paper in music. | * Attendance; class discussion; unit tests that include identification of selections of required listening repertoire as well as specific questions concerning their historical contexts, formal properties, and the situations of their composers  
* Scaffolding assessment of short research paper project | * Assigned textbook reading and listening assignments.  
* In-class periodic activities drawn from: Spontaneous micro-themes, cooperative groups working on in-class tasks such as the Monte Carlo quizzes, terminology cards, and the like. |
| ULO 1.11: Write for a variety of audiences | * Responds well to the needs of different audiences  
* Addresses professionally the expectations of disciplinary audiences | * Write about the specific elements of music and their corollary structures by using and explaining in layman’s terms the vocabulary of musicians.  
* Follow a step-wise process of assembling a short research paper in music. | * Assessment of journal and personal essay assignments; attendance  
* Scaffolding assessment of short research paper project | * Semester-long class journal assignment with periodic specific topic directions.  
* In-class freewrite leading to personal essay assignment; formal personal essay  
* Short research paper with one major musical composition as its topic, with the most discussed aspect in the secondary literature as its central theme.  
* In-class periodic activities drawn from: Spontaneous micro-themes, terminology cards, and the like. |
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</table>
| ULO 2.1-2.5: Communicate effectively as speaker | * Focuses on a compelling central message that is precisely stated, appropriately repeated, memorable, and strongly supported  
* Offers a variety of supporting materials that are relevant to the central message, appropriate to the occasion, and in a variety of appropriate media (oral, written, media-supported) and establish the speaker’s credibility and authority  
* Uses an organizational pattern that is clear and consistently observable and makes content cohesive in creative ways  
* Makes imaginative, memorable, and compelling language choices with a tone appropriate to the audience and occasion  
* Uses compelling and appropriate delivery techniques (posture, vocal expressiveness, audience interaction) so that speaker appears prepared, polished, and confident | * Orally verbalize about the elements, media, and genres of Western music to specialists and to non-specialists  
* Demonstrate orally an understanding of general historical and stylistic matters pertaining to the six periods of Western art music, and selected examples of non-Western music | * Attendance: instructor monitoring of class discussion and in-class group activities  
* Rubric-based evaluation of individual student presentations to be done on key mini-topics or research papers throughout the semester | * In-class discussion of selected musical case examples  
* Assigned textbook reading and required listening exercises with listening charts.  
* Class lecture and discussion.  
* In-class periodic activities drawn from: Spontaneous micro-themes, cooperative groups working on in-class tasks such as the Monte Carlo quizzes, terminology cards, and the like.  
* Formal, individual student presentations on key mini-topics or research paper |
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<td>ULO 2.6: Communicate effectively as listener</td>
<td>Responds with critical understanding of oral communication of ideas</td>
<td>Aurally identify and describe in historical context and musical terms a) selected examples from the six major style periods of Western art music and b) specific non-Western musics.</td>
<td>Attendance; class discussion; grading unit tests that include identification of selections of required listening repertoire as well as specific questions concerning their historical contexts, formal properties, and the situations of their composers</td>
<td>* In-class discussion of selected musical case examples * In-class periodic activities drawn from: Spontaneous micro-themes, cooperative groups working on in-class tasks such as the Monte Carlo quizzes, terminology cards, and the like.</td>
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</table>

5-16-2013

Foundational Studies Program Director Signature  Date