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 102: Introduction to Jazz

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

- Includes Lab: [ ] Yes [ ] No
[ ] 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 102 satisfies 3 credits of the Foundational Studies Program's Disciplinary Lens – Visual and Performing Arts requirements. It supports the following University Learning Outcomes, along with a variety of other course-specific goals.

ULO 9. Apply knowledge and methods characteristic of the visual and performing arts to explain and appreciate the significance of aesthetic products and creative activities

MUS 102: Introduction to Jazz develops student’s understanding and context of; 1) the fundamentals of jazz music’s compositional and improvisation styles, forms, genres, and seminal composers and performing artists, 2) jazz’s relationship to all other artistic forms, and ) the American and Global cultural and societal influences affecting creative and artistic processes throughout the history of jazz. This course helps to achieve the goals of the Foundations program by focusing on the following course learning outcomes.

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

• Identify the American cultural context within which jazz fundamental compositional and improvisational techniques have developed.
• Explain the historical and cultural influences that have led to the growth and development of many styles and artists of jazz.
• Analyze aurally and develop a listening skill for identifying the many factors that create an aesthetic, emotional, and physical musical experiences.
• Reflect on the live, jazz musical performance relative to both previous personal perceptions of all musical styles and genres and with references made to the content and materials of the Introduction to Jazz class.

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 102: Introduction to Jazz: All posted pdf reading assignments will be checked for readability by a screen reader. (The department will ask Academic Technologies to help with a review of these electronic materials.) Whenever available, videos chosen for use in the course will be those that have been close-captioned by the content producer to provide access to students with hearing impairment. 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. We will add textual descriptions accessible by screen readers to images used on the course web site. 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 102: Introduction to Jazz

## Course Design Table

<table>
<thead>
<tr>
<th>Foundation ULO 9 Criteria</th>
<th>Foundation ULO 9 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>
</table>
| ULO 9.1: Content Knowledge | Clearly communicate variances between aesthetic forms, methods, and creative processes presented in this course  
Describe detailed differences between visual/performance principles | Identify fundamental styles, genres, artists, composers of Jazz Music  
Identify elemental musical terminology as relates to essential compositional and improvisational techniques of jazz. | Unit exams  
Quizzes | Assign reading skills sufficient to comprehend the elements of music and to understand the component parts of a jazz listening chart.  
Assign representative listening examples encompassing the pre-history and all style periods of jazz and all related artists.  
Introduce listening/aural techniques sufficient to identify musical timbre, instrumentation, compositional styles, forms, and improvisational techniques of jazz.  
Introduce listening/aural techniques sufficient to identify musical timbre, instrumentation, compositional and improvisational styles of jazz. |
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| **ULO 9.2: Analytic Skills** | * Analyze works presented in course for formal qualities and historical contexts  
* Perceives nuanced connections between art and its contexts | Describe the primary historical distinctions between diverse improvisational styles and semina jazz performers and composers  
Describe each style period of jazz and its relationship of other art forms and relevance of jazz to the historical cultural and societal context of the American experience  
Evaluate the function of jazz as art, folk, religious, and commercial music | Class attendance  
Supplemental Blackboard tutorials  
Unit exams  
Quizzes  
Class discussion  
Concert reports | *Assigned textbook reading related to understanding required jazz listening charts.  
Introduce historical cultural and societal events affecting jazz styles, performers, composer, and genres. |
| **ULO 9.3: Reasoning and Engagement** | Communicates skillfully and persuasively regarding the questions generated by the work of art in this course  
Devises insights independent of those offered in class/incorporates them into written & oral work | Write narrative reports of live, jazz performances that identify basic stylistic, performer skills, and improvisational techniques, compositional forms using fundamental and pertinent musical terminology.  
Critique live performances for musical quality and professionalism.  
Describe non-musical events within the context of live performances as relates to venue ambiance, audience demographics, and other societal and cultural issues. | Write narrative report of a live musical performance that addresses a prescriptive, rubric of questions regarding musical and artistic skill and aesthetic issues through personal and diverse perspectives and value judgments. | Introduce written concert report guidelines/expectations associated with musical content, clear and correct grammatical style, personal voice and creativity, and summary personal description of overall experience. |
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<td>ULO 9.4: Appreciative Skills</td>
<td>Provides detailed descriptions of artistic forms, ideas, or techniques that differ from one’s own preferences</td>
<td>Will react to and defend diverse aesthetic sensibilities and value judgments relative to a live jazz performance and make distinctions to all other music types (folk, religious, ethnic (nationalistic), commercial, military, functional musics) and delivery systems (live, video, audio).</td>
<td>Written narrative reportage of a live, art music performance that requires independent thinking using methods of compare/contrast and descriptive value-judgment on artistic worth and aesthetic sensibility of the experience.</td>
<td>Assign concert reports requiring personal reportage of a live, jazz performance contextualizing modern cultural, societal, and perceptions in relationship to the performance. Reacts to performance level (critique) with justifications Summarizes each piece and overall performance for aesthetic experience, value of time spent, and entertainment (level of thought provoking ideas)</td>
</tr>
</tbody>
</table>

5-16-2013

Foundational Studies Program Director Signature

Date