

Date: 3/31/2022

To: General Studies Council

From: Humanities, Arts and Design Subcommittee:

Bertha Manninen, Chair

Peter Schmidt

Aaron Hess

Re: Recommendations for Course Proposals for HU designation

Course Recommendations

Approve for HU designation

From ASU:

MUS 354: The Beatles After The Beatles: Though a detailed assignment sheet is not included in the application, the student learning outcomes and the explanation of the assignments that are included in the syllabus lends itself to “the interpretation of... aural text” and also “historical development of textual traditions” through the readings. It’s also clear that it meets 4b and 4c “concerns aesthetic systems and values in... the arts... emphasizes aesthetic experience and creative process.”

MUS 354: Beatles: This course is the same as the other Beatles course. Although a detailed assignment sheet is not included, the student learning outcomes and the explanation of the assignments that are included lends itself to meeting criteria 2, 4b, and 4c.

MUS 354: Classic Rock 1950-1975: The syllabus submitted seems to be an early draft, since there are comments included throughout the syllabus. Nevertheless, the class meets criteria 2, 4b, and 4c. The course objectives make clear that the class will be involved with critical analysis of aural texts, as well as the “historical development of textual traditions.” The “video quizzes”, “rhythms recognition quiz” and “playlist quiz” require that the student listen to and analyze musical pieces. The readings the students are required to do emphasizes the history of rock and the sounds and melodies of rock music.

MUS 354: Country Music: Course meets criteria 2, 4b, and 4c. The student learning outcomes emphasize critical analysis of the relationship between music and society, including how country music interacts with politics and gender and race. Though there is no detailed assignments sheet, the readings that go with the assignments on the syllabus seems to lend itself to critical analysis, and the grading criteria emphasizes the need for analytic assessment of the material. The Final Project sounds like fun, and lends itself to creativity.

MUS 354: Elvis: Course meets criteria 2, 4b, and 4c. The course “emphasizes critical aural analysis and interpretation through active listening” and includes “discussion of historically and culturally specific aesthetic systems.” Once again, there is no assignments sheet that clearly and thoroughly explains the assignment, but there is enough information about the assignments that lends itself to critical analysis of aural traditions (for example through the “listening assignments”). The student learning outcomes also emphasize the need for critical analysis throughout the class.

MUS 354: Jazz Giants: The HU check-sheet here is the older one, where the need for critical analysis is not clearly stated. Nevertheless, the course meets criteria 2 and 4c. The class “includes in-depth study of a specific topic in the history of popular music. It emphasizes aural analysis and synthesis of historical data with musical phenomena to create new perspectives.” The course description emphasizes the study of jazz’s influence on society, including the great migration and the civil rights movement. The course goals also lend themselves to some degree of critical analysis, emphasizing, for example, the “relationship between aesthetics and ethics in considerations of historical and cultural context.” The emphasis on aural traditions is also present in the course outcomes and course goals. Once again there is no assignment sheet, but the course objectives, goals, and the course itinerary seems like enough to justify the HU.

MUS 354: Rock Since 1975: The course meets criteria 2, 4b, and 4c. The class clearly focuses on aural traditions, the goal of the class being to “help students gain a musical understanding of the increasingly fragmented landscape of rock era music after 1975.” The course description emphasizes the development of musical understanding of the history of rock and its “musical and cultural significance.” Although there is no detailed assignment sheet, there is still enough information about the class assignments. The students have to take video quizzes, a rhythms recognition quiz and several playlist quizzes, all of which focus on aural assignments and analysis.

MUS 254: Women Who Rock: Course meets criteria 2, 4b, and 4c. The course “emphasizes critical aural analysis and interpretation through active listening” and “includes discussion of historically and culturally specific systems and values that yielded the conditions of possibility within which various forms of popular music rose to prominence.” The course also “examines a broad range of music styles”, illustrating the focus on aural material. There is no detailed assignments sheet, but there is enough in the course objectives and student learning outcomes to illustrate a focus on critical analysis of aural traditions, as well as the cultural impact of women

in rock music in “sociopolitical movements, particularly expanding notions of feminism over approximately 50 years.” The readings and unit assignments also emphasize the critical analysis of music.

From MCCC:

HUM 212: Documentary Film: This seems like a pretty clear HU to me. The syllabus is a little hard to read through, but the assignments and course content all seem to involve critical analysis and meets the “aesthetic experience” part of the course. It also fulfills the “critical analysis of historical development of artistic traditions.”