

Submit originals (including syllabus) and one copy and electronic copy to the **Faculty Senate Office**  
 See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

**CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL**  
 Attach a syllabus, except if dropping a course.

**SUBMITTED BY:**

Department	<b>Music</b>	College/School	<b>CLA</b>
Prepared by	<b>William Post</b>	Phone	<b>X5827</b>
Email Contact	<b>wdpost@alaska.edu</b>	Faculty Contact	<b>William Post</b>

**1. COURSE IDENTIFICATION: As the course now exists.**

Dept  Course #  No. of Credits

COURSE TITLE

**2. ACTION DESIRED:**  Check the changes to be made to the existing course.

Change Course  If Change, indicate below what is changing. Drop Course

NUMBER	<input type="text"/>	TITLE	<input type="text"/>	DESCRIPTION	<input checked="" type="checkbox"/>
PREREQUISITES*	<input type="text"/>			FREQUENCY OF OFFERING	<input type="text"/>

\*Prerequisites will be required before a student is allowed to enroll in the course.

CREDITS (including credit distribution)	<input type="text"/>	<input checked="" type="checkbox"/>	COURSE CLASSIFICATION	<input type="text"/>
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ADD A STACKED LEVEL (400/600)  Dept.  Course #

Include syllabi.

How will the two course levels differ from each other? How will each be taught at the appropriate level?:

Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi—undergraduate and graduate versions—will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online - see URL at top of this page.

ADD NEW CROSS-LISTING  Dept. & No.  Requires approval of both departments and deans involved. Add lines at end of form for additional signatures.

STOP EXISTING CROSS-LISTING  Dept. & No.  Requires notification of other department(s) and mutual agreement. Attach copy of email or memo.

OTHER (specify)

**3. COURSE FORMAT**

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council and the appropriate Faculty Senate curriculum committee. Furthermore, any core course compressed to less than six weeks must be approved by the Core Review Committee.

COURSE FORMAT: (check all that apply)  1  2  3  4  5  6 weeks to full semester

OTHER FORMAT (specify all that apply)

Mode of delivery (specify lecture, field trips, labs, etc.)

4. **COURSE CLASSIFICATIONS:** (undergraduate courses only. Use approved criteria found in Chapter 12 of the curriculum manual. If justification is needed, attach separate sheet.)

H = Humanities  S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? YES  NO

IF YES\*, check which core requirements it could be used to fulfill:

O = Oral Intensive,  W = Writing Intensive,  X = Baccalaureate Core   
 \*Format 6 also submitted  \*Format 7 submitted

4.A *Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.*

YES  NO

5. **COURSE REPEATABILITY:**

Is this course repeatable for credit? YES  NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?  TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?  CREDITS

6. **COMPLETE CATALOG DESCRIPTION** including dept., number, title, credits, credit distribution, cross-listings and/or stacking, clearly showing the changes you want made. (Underline new wording ~~strike through old wording~~ and use complete catalog format including dept., number, title, credits and cross-listed and stacked.)

Example of a complete description:

PS F450 Comparative ~~Aberiginal~~ Indigenous Rights and Policies (s)  
 3 Credits  
 Offered As Demand Warrants  
~~Case-study~~ Comparative approach in ~~assessing Aberiginal~~ analyzing Indigenous rights and policies in different nation-state systems. ~~Seven Aberiginal situations~~ Multiple countries and specific policy developments examined for factors promoting or limiting self-determination. Prerequisites: Upper division standing or permission of instructor. (Cross-listed with ANS F450.) (3+0)

**MUS F125 Enjoying Jazz (h)**

~~2~~ 3 Credits

~~An overview of the jazz idiom. introduction to jazz music, including its history, performance and various styles. Learning about the performers, styles and the music by using records, CDs, cassettes and video tapes. A~~ This is a listening intensive course that provides a deeper appreciation and greater awareness of the many artists, collaborations and trends that contributing to the development of this musical art. that should provide students with a better understanding of this art form and the significant styles and artists in it. (~~2~~ 3+0)

7. **COMPLETE CATALOG DESCRIPTION AS IT SHOULD APPEAR AFTER ALL CHANGES ARE MADE:**

**MUS F125 Enjoying Jazz (h)**

3 Credits

An introduction to jazz music, including its history, performance and various styles. This is a listening intensive course that offers a deeper appreciation and greater awareness of the many artists, collaborations and trends contributing to the development of this musical art. (3+0)

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8. **GRADING SYSTEM:** Specify only one.

LETTER:  PASS/FAIL:

9. **ESTIMATED IMPACT**

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

This change transitions the course from a Blackboard-based distance delivery to a lecture-based classroom course. The Department has faculty and space available to offer the course in this format.

10. **LIBRARY COLLECTIONS**

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No  Yes

The Department of Music sufficient recordings, online resources and other materials for delivering the class.

11. **IMPACTS ON PROGRAMS/DEPTS:**

What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

The Department of Music and elearning/Distance Education are affected by this course change. Distance Education has been contacted (see attached email)

12. **POSITIVE AND NEGATIVE IMPACTS**

Please specify **positive and negative** impacts on other courses, programs and departments resulting from the proposed action.

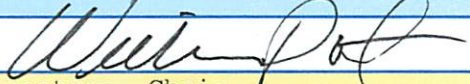
The course will no longer be offered in its two-credit Blackboard format, and will now require students to enroll in an on-site classroom course. While this might affect a small population of distance-learning students—averaging three students per semester over the last nine semesters offered, the on-site class will be a three-credit course, in line with semester course credits in most other humanities (h) courses. The smart classroom space designated for this on-site class can accommodate up to 35 students, and, as a live lecture course, it will offer students an interactive, multimedia classroom experience.

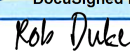
13. **JUSTIFICATION FOR ACTION REQUESTED**

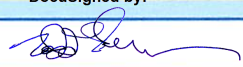
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

The Department is looking for ways to increase course enrollments and expand general music options for UAF students fulfilling humanities requirements or pursuing elective interests in music. The Blackboard format was consistently a low-enrollment course (averaging 3 students per semester) and delivered in an outmoded print format. The previous course was only a two-credit course, which was a deterrent for many students seeking three-credit courses to most efficiently complete a BA humanities requirement. The proposed three-credit course will meet three hours per week over a full-semester, justifying the change in course credits. The course change to three credits will also allow an expanded offering through Summer Sessions, which was not willing to offer a two-credit version of the course or able to offer a three-credit course while the two-credit version was still active. The proposed changes will attract a greater number of students from across UAF and, as a lecture-based course with intensive music listening and smart classroom technology, will provide a more interactive experience for students.

**APPROVALS:** (Forms with missing signatures will be returned. Additional signature blocks may be added as necessary.)

	Date	9/18/2015
Signature, Chair, Program/Department of:		

	Date	December 8, 2015
Signature, Chair, College/School Curriculum Council for:		

	Date	December 8, 2015
Signature, Dean, College/School of:		

Offerings above the level of approved programs must be approved in advance by the Provost (e.g., non-graduate level program offering of a 600-level course):

	Date	
Signature of Provost (if applicable)		

**ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.**

	Date	
Signature, Chair Faculty Senate Review Committee:   __ Curriculum Review           __ GAAC __ Core Review                    __ SADAC		

**ADDITIONAL SIGNATURES:** (As needed for cross-listing and/or stacking; add more blocks as necessary.)

	Date	
Signature, Chair, Program/Department of:		

	Date	
Signature, Chair, College/School Curriculum Council for:		

	Date	
Signature, Dean, College/School of:		

Note: If removing a cross-listing, you may attach copy of email or memo to indicate mutual agreement of this action by the affected department(s).

If degree programs are affected, a Format 5 program change form must also be submitted.

UNIVERSITY  
of ALASKA

William Post &lt;wdpost@alaska.edu&gt;

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**MUS F125 Enjoying Jazz UX1**

2 messages

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**William Post** <wdpost@alaska.edu>

Thu, Sep 17, 2015 at 4:05 PM

To: carol.gering@alaska.edu

Hello, Carol,

The Department of Music is planning to discontinue MUS F125 Enjoying Jazz as a blackboard distance course offering. The course is being offered now in Fall 2015, but we plan to discontinue this version of the course effective at the end of this semester.

There are a few reasons for this. First, we are developing a 15-week classroom version of the course that would be 3 credits. The current course is only 2 credits, and we can't have these course co-existing with that discrepancy. Second, the enrollment in the distance course has been quite low— between 1 and 6 students per semester, averaging just 3 students per course over the last nine semesters—and the Department is seeking to increase enrollments and attract a wider base of students with the three-credit offering. Lastly, the course is a listening intensive experience that is best served by being offered in a live, interactive format utilizing smart classroom technology.

Once the on-site course is up and running, we would look forward to considering an online version of the three-credit course as resources and scheduling permit.

Best regards,

Bill Post

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William D. Post Ph.D  
Associate Professor of Music Theory  
Chair, Department of Music  
College of Liberal Arts  
University of Alaska-Fairbanks  
(907) 474-5827

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**Carol Gering** <csgering@alaska.edu>

Thu, Sep 17, 2015 at 4:35 PM

To: William Post &lt;wdpost@alaska.edu&gt;

Cc: Casey Byrne &lt;cbyrne2@alaska.edu&gt;

Hi Bill,

Thanks for providing advance notice. I'm copying our Associate Director of Program Development—we will adjust the spring schedule. We will be happy to assist when you're ready to consider an online version of the 3-credit course.

Best Regards,  
Carol

[Quoted text hidden]

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Carol Gering  
Executive Director  
UAF eLearning & Distance Education  
University of Alaska Fairbanks  
907-455-2071

MUS F125 Enjoying Jazz  
3 credits  
Spring 20XX

Instructor: email:  
Office Hours: Office: Phone:

Required Text:

Bierman, Benjamin. *Listening to Jazz*. New York: Oxford University Press, 2016.

Online Resource:

Naxos Music Library [uaf.naxosmusiclibrary.com/](http://uaf.naxosmusiclibrary.com/)  
-MUS F125 folder contains many of the audio tracks referenced in the course

*Listening to Jazz* Access Card [www.oup.com/us](http://www.oup.com/us)  
-access to tracks accompanying listening guides in the Bierman textbook

Course Description:

MUS F125 Enjoying Jazz (h)  
3 Credits

An introduction to jazz music, including its history, performance and various styles. This is a listening intensive course that offers a deeper appreciation and greater awareness of the many artists, collaborations and trends contributing to the development of this musical art. (3+0)

Instructional Methods:

This course consists of lecture, demonstration, directed listening activities, multimedia formats.

Course Goals:

MUS 125 Enjoying Jazz is a course designed to-

- expand your knowledge of the history of jazz and its social and cultural contexts
- further your understanding of various ensembles, styles, and forms common to jazz
- provide you with active listening skills to enhance your enjoyment of jazz performance
- familiarize you with many of the performing artists, arrangers, collaborations, recordings that have contributed significantly to the development of the jazz art form

**Student Learning Outcomes:**

At the successful completion of this course you will-

- have gained a larger perspective on the history of jazz music and its contributing artists
- have a deeper appreciation of jazz through understanding its various styles and forms
- increase your enjoyment of jazz performances through more informed and active listening
- be able to better appreciate and share about the artists, styles, heritage, great performances and significant works that are the history and development of jazz music

**Course Policies:**

MUS 125 Enjoying Jazz meets each Tuesday and Thursday afternoon 3:40-5:50 in room 301 of the Music Department. Regular attendance is expected and is important in order for you to successfully master the skills and concepts presented in the course.

Written assignments and listening activities are regular features of this course. Assignments from the textbook or from class handouts will be either percentage graded (%) for correct and incorrect responses or check graded (✓) for satisfactory completion. In-class listening activities will be check-graded for participation and completion. Your jazz project, listening quizzes and exams will be percentage-graded. Due dates for assignments will be announced in class. Unless otherwise stated, assignments are due at the beginning of the next class period. Due dates for the jazz project, listening quizzes and exams are listed in the course calendar.

**Prior arrangement for an excused absence:**

If you need to miss a class session for any reason, you must contact me prior to that class session by phone, e-mail or in person to arrange for turning in any assigned work or for scheduling a possible make-up quiz. If you do not make these prior arrangements with me, your absence that day is unexcused and the missed assignment or quiz will not be allowed for credit.

**Course Activities:**

**Exams:** There will be in-class midterm and final examinations. The format for each will include defining terminology, matching items, multiple choice items and short-answer responses. You will receive a study guide for each exam that will help you review and prepare.

**Listening Quiz:** You will be given a list of representative recordings for each unit covered in the course. Many of these recordings will be included in class sessions and textbook, but audio tracks will also be available to you for self-study. Quizzes include listening to excerpts from the list of recordings, from which you will be required to identify performers, instruments, genre, titles, and possibly characteristics of style and form.

**Jazz Project:** You will select a topic in consultation with the instructor. Your project will include a 3-5 page narrative providing background, context, and significance of your topic to the development of jazz music. You will include a representative discography of recordings related to your topic. You will provide a stylistic/formal overview of at least one musical work related to your topic (e.g. analysis of musical form, particular elements of style, important influences, social/cultural contexts). Specific guidelines for completing the project will be provided in a class handout.

**Grading and Evaluation:**

Your grade for the course will be determined as follows:

15%	Final Exam
15%	Midterm Exam
15%	Jazz Project
20%	Listening Quizzes (5)
20%	% Graded Assignments (10-12)
15%	√ Graded Assignments (12-15)
<hr/>	
100%	

A+= 100-98% A= 97-94% A-= 93-90% B+= 89-88% B= 87-84% B-= 83-80% C+= 79-78%  
C= 77-74% C-= 73-70% D+= 69-68% D= 67-64% D-= 63-60% F= below 60%

The Office of Disabilities Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. Your instructor will work with the Office of Disabilities Services (208 WHIT, 474-5655) to provide reasonable accommodation to students with disabilities.

Please silence your phone and stow it away during class sessions.



**MUS F125 Enjoying Jazz**  
**Course Calendar Spring 20XX**

<b><u>Week</u></b>	<b><u>Date</u></b>	<b><u>Text and Topics</u></b>	<b><u>Testing/Assigned</u></b>
	Th	1/19	Course Introduction
			Unit 1 CH 1-3
1	Tu	1/24	Elements of Jazz: Instrumentations
	Th	1/26	Elements of Jazz: Ensembles and Players
2	Tu	1/31	Precursors: Blues and Ragtime
	Th	2/02	Early Jazz
3	Tu	2/07	New Orleans Jazz: Morton, Bechet
	Th	2/09	New Orleans Jazz: Armstrong
			Unit 2 CH 4-6
4	Tu	2/14	Chicago Jazz: Beiderbecke, Whiteman
	Th	2/16	Chicago Jazz: Hines, Armstrong
5	Tu	2/21	New York Jazz: Henderson, Carter, Webb, Calloway
	Th	2/23	New York Jazz: Lunceford, Hawkins, Tatum
6	Tu	2/28	Kansas City Jazz: Boogie-Woogie, Basie
	Th	3/02	Kansas City Jazz: Basie, Young
			Unit 3 CH 7-9
7	Tu	3/07	The Swing Era: Goodman, Shaw
	Th	3/09	The Swing Era: Miller, Dorsey
			<b>Listening Quiz 1</b>
			<b>Listening Quiz 2</b>

<u>Week</u>	<u>Date</u>	<u>Text and Topics</u>	<u>Testing /Assigned</u>
8	Tu	3/14 Duke Ellington and Billy Strayhorn	
	Th	3/16 -----	<b>Midterm Exam (CH 1-8)</b>
		Spring Break March 19 – 26 No Classes	
9	Tu	3/28 Swing-Era Vocalists: Holiday, Fitzgerald	
	Th	3/30 Swing-Era Vocalists: Cole, Sinatra	<b>Listening Quiz 3</b>
		Unit 4 CH 10-12	
10	Tu	4/04 BeBop and Beyond: "Bird and Diz"	
	Th	4/06 BeBop and Beyond: Monk, Powell	
11	Tu	4/11 Jazz in the 1950s: Miles Davis, The Cool	
	Th	4/13 Jazz in the 1950s: Hard Bop, Mambo	
12	Tu	4/18 Jazz in the 1960s: Latin Jazz	<b>Listening Quiz 4</b>
	Th	4/20 Jazz in the 1960s: Early Avant-Garde	
		Unit 5 CH 13-15	
13	Tu	4/25 Five Views of the Mainstream: "Miles and Trane"	
	Th	4/27 Five Views of the Mainstream: Evans, Mingus, Hancock	
14	Tu	4/25 Many Movements: Jazz Fusion, Later Avant-Garde	
	Th	4/27 Many Movements: Neo-Tradition, Downtown Scene	
15	Tu	5/02 Jazz Today: Rhythm section, Horn Players	
	Th	5/04 Jazz Today: Vocalists, Strings, Bands	<b>Listening Quiz 5</b>

**Jazz Projects due to me no later than Friday, May 5, 5:00pm**  
**Final Exam (CH 9-15) Thursday, May 11, 3:00-5:00pm**