New Course Request

1. School/Division: School of the Arts

2. Academic Subject Code: MUS

3. Course Number: A190 (must be cleared with University Registrar)

4. Instructor:

5. Course Title: Art, Aesthetics, and Creativity

   Recommended Abbreviation (Optional) [limited to 32 Characters including spaces]

6. First time this course is to be offered (Semester/Year): Fall 2005

7. Credit Hours: Fixed at 3.0 or Variable from _______ to _______

8. Is this course to be graded S-F (only)? Yes X No

9. Is variable title approval being requested? Yes X No

10. Course description (not to exceed 50 words) for Bulletin publication: Explores artistic disciplines and associated forms, materials, and practices. Develops students' making, looking, and listening skills. Through the creative process, students will explore relationships to other individuals and cultures, and will review the implications of their learning for their personal, academic, and professional pursuits.

11. Lecture Contact Hours: Fixed at _______ or Variable from 2 to 3

12. Non-Lecture Contact Hours: Fixed at _______ or Variable from 1 to 2

13. Estimated enrollment: 30 of which 0 percent are expected to be graduate students.

14. Frequency of scheduling: every semester

15. Will this course be required for majors? N/A

16. Justification for new course: One of four courses in campus-wide general education "common core"

17. Are the necessary reading materials currently available in the appropriate library? Yes

18. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

19. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

   A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: 

[Signature]

Department Chairman/Division Director

Date: 10/23/04

Approved by: 

[Signature]

Dean

Date: 4/8/05

Dean of Graduate School (when required)

Date: 

Chancellor/Vice-President

Date: 

University Registrar

Date: 

After School/Division approval, forward the last copy (without attachments) to the University Registrar for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
Justification for the new course request for A 190 Art, Aesthetics, and Creativity

Art, Aesthetics, and Creativity is one of four Common Core courses in IUSB's campus-wide general education program. The campus-wide general education program was approved by the IUSB Academic Senate in March 2003. The course is designed to be taught in several departments, and thus this request is made simultaneously under several academic subject codes.

A variable title is requested for this purpose, as well, and no particular instructor has been designated. In order for scheduling to be practicable from one semester to the next, the course description must allow for a variety of themes and disciplinary foci that correspond to the expertise and interests of many faculty members. The various course sections will, however, share several common characteristics, and the General Education Implementation Committee, led by the Director of General Education, has been established to review and approve the individual syllabuses of instructors who propose to teach the course.

Specifically, Students in an Art, Aesthetics and Creativity course must...

1. **...explore artistic disciplines and associated forms.**
   The course will explore creative practices and criticism in one or more of the traditional artistic disciplines (writing, theatre, visual arts, dance, and music), or in the newer digital manifestations of traditional artistic practices. Students will investigate and use a diverse body of individual and/or collaborative practices and approaches to composition, performance, production, looking and listening, review, and criticism, and they will consider the value of ethical behavior and practices. The majority of the students in the course are likely to have little or no prior training in the pre-professional or professional practices of the particular discipline; therefore, the courses must introduce the creative practices and teach the skills students need for more sophisticated exploration and practice of the discipline.

2. **...engage the process of creativity through practice, inquiry, and reflection.**
   Creative people learn about media and forms, about history and trends, about the development of ideas. They recognize the importance of rehearsal and practice for developing their expressive skills. They risk trying something new, and they are open to learning from mistakes. Creative people are able to explain their creative products, and their creativity is a kind of dialog with others who may view or experience their work. Students in these courses will work as artists do, inquiring into, reflecting on and practicing an artistic discipline.

3. **...explore relationships to other individuals, traditions, and cultures.**
   As they encounter artistic and other traditions from different cultures, artists and audience members learn more about both the arts and the cultures that generate them. In these courses students will investigate similar and divergent practices representing at least two traditions or cultures. They will use the arts as an avenue for exploring their relationships to other individuals, traditions, and cultures. They will take care, however, to avoid tourist and missionary paradigms through critical and ethical reflection about issues such as cultural appropriation.

4. **...experience and consider the interdisciplinary possibilities of the arts.**
   As students become immersed in the creative process, they realize that art is not "something made out of nothing" and does not "come from out of nowhere." They begin to understand that aesthetic sensibilities reflect a synthesis of knowledge of other disciplines, lived experiences, and the character of the maker. Accordingly, students will consider ways in which tenets of the humanities and sciences such as philosophy, communication and rhetoric, anthropology, political science, and physics intersect with art, aesthetics, and creativity.
5. ...reflect on and discuss insights regarding their experiences.
Artists often use journals or other note-taking or recording practices to collect material for their work and to reflect on the creative process and its products. Artists introduce their work to others in by a variety of genres, most obviously through live performance but also through such things as an introductory essay for an exhibit catalog, a manifesto or other statement of aesthetic principles, a gallery talk, an interview, a panel discussion, or a Web site. Students in these courses will use some combination of reflective genres or media to record and discuss their creative process as well as their responses to the works by others that they study during the course.
Proposal for
ART, AESTHETICS, AND CREATIVITY
a Common Core course of the IUSB General Education Curriculum

Name: David K. Barton          Academic unit: Music, Raclin School of the Arts
Course title: Art, Aesthetics, and Creativity – MUS-A 190 Introduction to Music

First semester to be offered: Fall, 2005

Instructions: Attach a course description and sample syllabus. Please respond briefly to each
question in the space provided. The syllabus will provide primary data regarding the suitability of the
course as a version of Art, Aesthetics, and Creativity. Use the comment section to clarify, expand,
and/or guide the reviewer through your syllabus.

Section A of this form addresses general characteristics of all Common Core courses. Section B is
specific to Art, Aesthetics, and Creativity. Feel free to repeat any information that fits in both areas.

A. GENERAL CHARACTERISTICS OF Common Core COURSES

Briefly discuss ways in which the course meets the expectations listed below. Details of these
expectations can be found at http://www.iusb.edu/~gened/GenEd_RepRec.pdf

1. How does the course include instruction in one of the fundamental literacies (writing, speaking,
critical thinking, quantitative reasoning, computer literacy, information literacy, visual literacy)?
   Instruction in music includes training in the intellectual domain: music notation, concepts about
   acoustics, rhythm and meter, melody and counterpoint, harmony and temporal design, etc.
   Instruction in music includes training in the emotional, affective domain: solving problems and
   making judgments about the fit between specific musical materials and the cultural norms for
   both specific musical content and affective musical representation.
   Instruction in music includes training in the kinesthetic domain: training the body to embody
   effective musical practice both in melody (singing), in response to rhythm and meter, and in the
   effective processing of acoustic information.

   One more specific element is the analysis of poetic texts as potential materials for lyric
   composition.
   Another is the presentation of musical materials as video “texts” (music videos, video
   presentations of world music performances) brings visual literacy into play.

2. In what ways is the course interdisciplinary?
   The course will include continuous conversations about acoustics (Physics), world musics
   (Anthropology), the Culture Industry (sociology, business, critical theory), songwriting (textual
   analysis), etc.

3. What ethical issues will be addressed in the context of course material, and how will the course
   include instruction in what constitutes ethical and unethical responses to these issues?
   Issues in contemporary culture regarding intellectual property rights will be addressed early
   and often. These include illegal downloading and file-sharing of copyrighted musical materials,
   fair use issues regarding sampling of music materials, musicians’ use of text materials, etc.
General Purpose of the Course – Art, Aesthetics, and Creativity

Briefly discuss ways in which the course meets the stated objective for Art, Aesthetics, and Creativity:

Students in this course explore artistic disciplines and associated forms, material and practices.

Students will learn that they are musical, and will acquire the intellectual skills to understand and more effectively use their music-making abilities through their acquisition of notational skills, and knowledge of the ways in which effective music is designed and constructed. Through the creative process, students develop their making, looking and listening skills, and they explore relationships to other individuals and cultures, and ideas.

Students will experience music making both as an intellectual creative process and as an embodied process of singing, listening, and creating as musical performers. They will be exposed to a wide variety of musics from many cultures, and to the cultural contexts in which different kinds of music are created and performed.

Students analyze and review their learning and its implications for their personal, academic, and professional pursuits.

The capstone project for the course—the creation of a notated, performable song for voice and piano or for voice and guitar—will require analysis, synthesis, and effective use of all of the course material. While the goal is not to produce professional singer-songwriters, it is probable that these students will have a greater understanding of the power of music to enhance their being-in-the-world.

B. SPECIFIC CHARACTERISTICS OF Art, Aesthetics, and Creativity

Briefly address the following aspects of the course structure and content.

How will the course provide opportunities for students to...

1. engage in the process of creativity through practice, inquiry, and reflection?

   The course is intended to provide the skills needed to create an effective, brief musical composition.
   The three items identified in this rubric are inherent in the training process needed to acquire these skills.

2. explore artistic disciplines and associated forms, materials, and practices?

   The nature of musical practices around the world and in western culture will be a theme of the course.
   Among the questions that will be presented and discussed are:
   - How are human beings musical?
   - Why do we make music?
   - What are the normal elements of music in our culture? In other cultures?
   - What constitutes effective musical design?
   - How do we communicate musical materials to others—memory vs. notation?
   - Etc.
3. explore relationships to other individuals, traditions, and cultures?
   The inclusion of World Music in the course, and the discussion of different musical cultures represented in the offerings of the contemporary Culture Industry (Rock, Country, Folk, Classical, etc.) will accomplish this goal.

4. experience and consider the interdisciplinary possibilities of the arts?
   The creation of a song involves the use of texts. Some of the materials presented will be music videos, and a discussion of the visual content of these will support this goal.

5. reflect on and discuss insights regarding their experiences?
   The Songwriting Workshops will involve critique of each others' work, and the final exercise—a written document—essay, journal, ???—analyzing their experience in the course will assist in this final synthesis.
MUS-A 190 Introduction to Music

Course Description: This course is intended to introduce students to the materials of music—pitch, rhythm, melody, harmony—and to the notational tools used by musicians to represent these materials. By the end of the semester, each student will use the tools and skills learned to compose a song for voice and piano or guitar.

Basic Text: Steinke, Greg, and Harder, Paul O. Basic Materials in Music Theory, a Programmed Course

Proposed Syllabus:

Lecture 1: Introduction to the course; basic acoustics 1 Text, chapter 1

Lecture 2: Basic Acoustics 2

Lecture 3: The Notation of Pitch Text, Chapter 2

Lecture 4: Song around the world and through the ages, 1

Lecture 5: Pitch Notation 2

Lecture 6: Basic Scales Text, Chapter 5

Lecture 7: Basic Scales

Lecture 8: Song around the world and through the ages, 2

Lecture 9: Basic Intervals Text, Chapter 6

Lecture 10: Basic Intervals

Lecture 11: Rhythmic Notation Text, Chapter 3

Lecture 12: Song around the world and through the ages, 3

Lecture 13: Rhythmic Notation

Lecture 14: Meter Text, Chapter 4

Lecture 15: Meter

Lecture 16: Midterm exercise

Lecture 17: Basic Triads Text, Chapter 7
Lecture 18: Basic Triads

Lecture 19: Harmonic organization of Music 1

Text, Chapter 8

Lecture 20: Song around the world and through the ages, 4

Lecture 21: Harmonic organization of Music 2

Lecture 23: The temporal and harmonic design of a song

Lecture 24: Words and Music

Lecture 25: The notes go walking—melodic design

Lecture 26: Song around the world and through the ages, 5

Lecture 27: Songwriting workshop 1

Lecture 28: Songwriting workshop 2

Lecture 29: Songwriting workshop 3

Narrative about the course design:

1. Foundational premise: each student is already a musician—she/he can cognitively process acoustic information and have the experience of music; further, each student already possesses a functioning musical instrument—their voice! Each class will involve musical exercises such as singing—training the instrument; and aural discrimination exercises—training the intellect to understand and more effectively use the cognitive abilities each student possesses.

2. The textbook is a programmed text: students cover the left side of the page and work problems or complete exercises on the right side of the page, and are able to check their answers immediately. My experience using this text for the past twenty years is that if a student does the work in the way suggested by the text design, they will grasp the material adequately, and in most cases more than adequately. Lectures need not cover material that is in the text except in so far as there are questions or confusions among the students. Lecture can be about the music.

(By the way, "Lecture" denotes a class, not a pedagogical style—some of my teaching is traditional lecture, but I expect this course to be much more a consistent series of group performances and exercises.)

3. To integrate this course into the ACC Gen Ed concept, and to present many compositional options to the students for the songwriting project, there will be a series of explorations of both songs in world music, and the poetic lyric song in western culture
from Ancient Greece through the troubadours, medieval, renaissance, baroque, classical, romantic, and of course, contemporary culture. Although five classes are identified specifically as Song Around the World and Through the Ages, the presentation of this material will be done in most class sessions. Many examples of world music and music historical songs will be made available as recorded examples for the students.

4. I expect to involve professional singer-songwriters in the songwriting workshops at the end of the course. I’m married to one of these folks, and through her have connections to most of the active performing songwriters in Michiana.