

UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

COLLEGE (check one):	Arts and Sciences <input checked="" type="checkbox"/>	Business <input type="checkbox"/>	Education <input type="checkbox"/>
Proposal Submitted By: Brooks Kuykendall	Date Prepared: Sept. 25, 2019		
Course Title: Digital Media and Music			
Department/discipline and course number*: MUHL 250			
Prerequisites:	None. Ability to read music is advantageous but not required.		

**This course number must be approved by the Office of the Registrar before the proposal is submitted.*

Number of credits: 3	Will this course meet for at least 700 contact minutes for each credit hour proposed? If no, provide a credit hour justification.	YES X	NO	
Will this be a new, repeatable "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?)		NO X	YES	

Date of first offering of this new course: SPRING SEMESTER, year 2021
Proposed frequency of offering of the course: Annually
Proposed enrollment limit for the course: 25
List the faculty who will likely teach the course: Kuykendall
Are ANY new resources required? NO <input type="checkbox"/> YES <input checked="" type="checkbox"/> <i>Document in attached impact statement</i>

****The earliest the course may be offered is the fall semester of the academic year FOLLOWING the year in which the course proposal is approved.**

This new course will be (check all that apply):			
Required in the major <input type="checkbox"/>	Required in the minor <input type="checkbox"/>	General Elective <input type="checkbox"/>	
Elective in the major <input type="checkbox"/>	Elective in the minor <input type="checkbox"/>	General Education** <input checked="" type="checkbox"/>	X

****AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.**

Catalog Description (suggested length – less than 50 words):	
A course investigating digital manifestations of musical recordings, notation, sound-generation, and performance tools, and considering what is gained or lost in this mediation. Research. (3 s.h.)	

COURSE HISTORY:	Was this course taught previously as a topics or experimental course?	YES		NO	X
Course Number and Title of Previous Course		Semester Offered	Enrollment		

CHECK HERE if the proposed course is to be **equated** with the earlier topics or experimental offerings. If equated, students who took the earlier "topics" course will only be able to take the new course as a repeat (C- grade or lower).

NOTE: If the proposed course has not been previously offered as a topics or experimental course, **explain in the attached rationale statement** why the course should be adopted even though it has not been tried out.

REQUIRED ATTACHMENTS:

1. **Rationale Statement** – Why is this course needed? What purposes will it serve?
2. **Credit Hour Justification** (if required) – explain how this course will comply with the UMW Credit Hours Policy (D.5.3)
3. **Impact Statement** – Provide details about the Library, space, staffing, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. **Any change that impacts another Department must have a written statement (such as an email) from the Chair(s) agreeing to the change.**
4. **Sample Syllabus**

Department Chair Approval*: James Brooks Kuykendall Date: Sept. 25, 2019

CCC Chair Approval: [Signature] Date: 10/7/19

***COB and COE proposals approved by the Associate Dean. BEFORE consideration by the UCC, the proposal must be approved the two levels noted above. Approval by the UCC and UFC are noted on the proposal "status history" at the UCC web site.**

1. RATIONALE STATEMENT

This course has been conceived expressly for the Digital Intensive category of the new General Education Curriculum. (If this is not approved for the Digital Intensive category, we will not be able to justify offering it.) Note that it is not a MUTC (Music Technology) course: this is not about *digital* music, but rather about the *digitization* of our interactions with music, and thus is really a MUHL (Music History and Literature) course. The enrollment limit of 25 is suggested as a way of enhancing the hands-on experience of the students, given the nature of the assignments.

2. CREDIT HOUR JUSTIFICATION: none needed, as this is a regular 3 s.h. offering.

3. IMPACT STATEMENT

Staffing: This would be one of the department's general education offerings. The number of Gen. Ed. sections needed from our department is not yet known, as it will take some time for the dust to settle in the new curriculum. In the old Gen. Ed. curriculum, the music department had many course sections offered every semester in ALP-A and ALP-P, along with 1-2 in QR, and 1 in Global Inquiry. In the new Gen. Ed., we expect to have most of our courses in A&L, but none yet in either QR or G&DP; an old course is up for consideration in the Humanities category, as well as new courses in Community Engagement and this new course in Digital Intensive. We don't expect being able to offer it more frequently than annually, given the demands on the faculty course-loads. But we think we can offer it as part of a well-rounded slate of Gen Ed offerings.

Library: No anticipated extra holdings. If anything, this would make us better stewards of library resources we're already paying for.

Technology: This is difficult to anticipate. The major project is likely to be an on-going (and expanding each time the course it taught) digital exhibit curated by the class, with a topic of massive scope—in the attached syllabus I sketch this assignment as *The Orchestra*—a project which will have no end in sight. That would need to be maintained in perpetuity in some digital form. Beyond this, the technological requirements for the course would not be beyond what the institution already acquires and updates regularly, plus the sorts of technologies students bring with them.

4. SAMPLE SYLLABUS

MUHL 250
Digital Media and Music
SPRING 2021

[Proposed] SYLLABUS

Meeting time and place: -----

Office hours, etc.: Brooks Kuykendall (he/him; last name is pronounced KIRK-in-dahl)
Pollard 209
Office hours:
 M/W/F -----
 Tu/Th -----
 and by appointment
Phone: ext. 1958 (540-654-1958)
e-mail: jkuykend@umw.edu

Course Description and Objectives:

A course investigating digital manifestations of musical recordings, notation, sound-generation, and performance tools, and considering what is gained or lost in this mediation. Research. (3 s.h.)

“As more and more of our cultural heritage migrates into digital form and as increasing amounts of literature and art created within digital environments, it becomes more important than ever before for us to understand how the medium affects the text.”

—*The Cambridge Companion to Textual Scholarship*

The vast majority of our interactions with music are mediated via some digital platform: whether MIDI files or audio recordings (local or streamed to us), whether scans of printed editions (or manuscripts) or notation files “born digital,” whether sampled sounds or newly synthesized ones; and all of it is subject to organizational constructs that did not exist without a digital infrastructure. What consequences—for better, for worse—does our means of accessing music have on understanding(s) the music we find?

This course fulfills the DIGITAL INTENSIVE general education requirements, which has the following three Student Learning Outcomes:

- : Students will successfully locate and critically evaluate information using the Internet, library databases, and/or other digital tools
- : Students will use digital tools to safely, ethically, and effectively produce and exchange information and ideas
- : Students will creatively adapt to emerging and evolving technology

Required text: None required for purchase.

Honor Code

All UMW students sign the UMW Honor Pledge as they matriculate. Unless otherwise directed all work for this course must be done independently by each student. I don't mind if you prefer to use a laptop/tablet/smartphone in class (particularly if you opted for the e-book version of the text) but use of such devices should be limited to course-relevant material. Students disrupting a class meeting with a phone or misuse any electronic equipment will be dismissed from the class meeting, and are liable to greater sanctions if cheating is involved. I am happy to discuss these policies at any time.

Academic Accommodations

The Office of Disability Resources (401 Lee Hall; odr@umw.edu) is available to assist students who need accommodations in their courses. Please come see me early in the semester if there is anything I need to know to help you succeed in this class. All such information will be kept confidential.

Title IX

University of Mary Washington faculty are committed to supporting students and upholding the University's *Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence*. Under Title IX and this Policy, discrimination based upon sex or gender is prohibited. If you experience an incident of sex or gender-based discrimination, we encourage you to report it. ***While you may talk to me, understand that as a “Responsible Employee” of the University, I MUST report to UMW’s Title IX Coordinator what you share.*** For other options, please visit <http://diversity.umw.edu/title-ix/>

Grading distribution:

30%	Workshop presentation and digital submission
30%	Digital Exhibit component
20%	Final Exam: Scavenger Hunt
<u>20%</u>	discussion/engagement/daily assignments
100%	

The course uses a 10 point scale: A = 91-100; B = 81-90; C = 70-80; D = 60-69; F = 0-69. In this course, +/- grades will be used only to push a grade *upward* if a student's numeric grade seems to me lower than it should be given their performance in the course (so that a student with an 84 average might receive a B+, or an 88 might yield an A-). These will never be used to *lower* a grade.

MAJOR ASSIGNMENTS

1. Workshop Presentation [primarily SLO #3, but #2 as well]

Select some musical object/phenomenon/event with which you are already very familiar in some non-digital domain; compare the non-digital version with at least one currently-available digital manifestation of the same subject. (You should aim to exhaust all possible comparisons, so your subject needs to be specific enough that the assignment does not overwhelm you.) Which is the “original” version? (Or is that question meaningless for your subject?) In what ways can/does the digital version enhance or enrich interaction with the subject? In what ways does is the digital version limited? What would you posit as an ideal manifestation/interaction for your subject? (It may be that this ideal doesn’t—or doesn’t *yet*, or seemingly *can’t*—exist, but you should give us a sense of the qualities you think it should have.)

Rather than a stand-up oral presentation, you will present this as a workshop for the class, so that we all get some hands-on experience with multiple manifestations of your subject. Plan on only fifteen minutes of presentation/interaction time (meaning you have to have your materials well-organized and ready to go), which will leave us five to ten minutes for questions and discussion. Each workshop will be evaluated by every other member of the class using a rubric on *Canvas*, and the peer evaluations will be factored into the score for the presentation portion of assignment, which counts for (50% of the assignment grade).

Within ten calendar days after your in-class workshop, you must also submit to me some sort of **digital version** of your (non-digital) workshop. The format this takes is up to you: podcast, blog, vlog, digital exhibit, etc. In the digital version, you should explicitly address the compromises or enhancements that resulted in transferring it to a digital medium. I encourage you to exploit resources of DKC as you prepare the digital version, and you should take into account ideas that come up in the questions and discussion after your workshop. The digital version (scored for clarity, accessibility, and scope) counts as the remaining 50% of the assignment grade.

2. Course Digital Exhibit: *The Orchestra* [SLO #2] [Again, I’m not certain of the big topic, but something like this:]

The orchestra is a 400-year-old institution, with an adolescence of more than two centuries. It is a topic of relevance across a wide array of disciplines: not just music and history, but economics, gender studies, architecture, geography, industrial and labor relations, education, marketing, political science, historic preservation, psychology (*Why do orchestral string players have such high rates for clinical depression?*)... This course initiates a project that should stretch many years into the future: an interdisciplinary digital exhibit documenting different aspects of the orchestral institution across time and space. How has it developed and morphed? Who has it benefitted or marginalized? Where is the money coming from and how has that changed over time? Which instruments (and people) find a home in the orchestra?

For this project, you first need to identify some aspect of this massive project that you want to chip away at by creating material for the larger exhibit. Then you will prepare material (the nature of which will vary considerably, depending on the subject of your research and the approach you take for it) for presentation in the digital exhibit.

Unlike many other research projects you may have done, this is outwardly-facing: you will be presenting your information for anyone who stumbles across (or seeks out) the course page for information. It must be accurate, making clear where information is lacking, with citations as much as possible to valid sources that are likely to remain stable over time.

Further, use of images and other media must comply with copyright. (Creative Commons-type license can be very helpful in this regard, but do not solve all our problems.)

The credits for the entire site will appear on a Credits page, with an indication of what was done by individuals. You may choose to be listed with a pseudonym, if you prefer.

Project deadlines [spread across the semester, but dates not yet determined]:

- 1) identify general topic and approach
- 2) submit annotated source list with a suggestion of narrowed topic (something manageable)
- 3) submit sample content, using at least two different digital media (text, image, audio, video, etc.), indicating the scope of the work not yet done
- 4) upload finalized material
- 5) submit short reflection paper (2-3 pages) about the challenges of the project and with suggestions for future refinement.

3. Final Exam: Accessing musical information online—a scavenger hunt [primarily SLO #1]

Throughout the semester we have been exploring the quantity and quality of musical information available online. The cumulative assignment of this exploration serves as your final exam. You have the following rules:

1. You may use only the internet to complete the assignment.
2. You may use only material that is publicly available or available to you through license to UMW (for example, databases through the library website).

3. You should provide your own computer for the exam, or make prior arrangements with me for a different accommodation.
4. Unless you have ODR documentation providing you extended test time and you have made prior arrangements with me, you have only the exam period (2½ hours) to complete the assignment. I will be in the examination room with you in case you have any questions.
5. For five points EXTRA CREDIT, on the exam you will have room to suggest a scavenger hunt question for a future section: as with things we've done in class, it must be something which is not readily *Googleable*.

[The sorts of tasks I have in mind for this assignment, and the sort we will have tried in class during the semester. Obviously, these wouldn't appear on the syllabus:

- 1a. Upload a screen-shot of a high-definition color scan of a twelfth-century manuscript showing some sort of musical notation for the Latin text "pleni sunt coeli et terra"
- 1b. Paste the URL for your source of that scan here:

2. Find the full text of a scholarly article on any subject related to jazz music published in a language other than English. Upload a screenshot of the third page.
Paste the URL of your source:

3. Upload a free, public-domain recording of a recorder ensemble playing any music by Beethoven.

4. Once when the Winter Olympics was in Canada, the national anthem was sung at the opening ceremony in a First-Nations language. Find a video of that performance, and paste the URL, cued to start at the beginning of the anthem.

5. Upload a scan of a page from an American hymnal in which the tune usually sung with the text "Amazing grace, how sweet the sound" has a different text printed.
[URL: ?]

6. Upload a screenshot from IMSLP showing a work that has scans uploaded of at least five different editions.

7. In the 2012-2013 season, what was the date of the Metropolitan Opera's HD cinema presentation of Handel's *Giulio Cesare*, and who performed the title role?
URL for your information:

8. Charles Villiers Stanford's *Songs of the Fleet* was premiered at a 1910 musical festival. Give the date of the premiere as well as another work on that evening's program.

9. Give the BWV number of a work by Johann Sebastian Bach, the original manuscript of which is currently held by a library in Japan. (There are two correct answers.)

10. Give the URL for a podcast episode dealing with racism in music education. (Many correct answers.)