

Music 321 Special Topics Jazz History 2nd Summer Session 2011

Music 321, Special Topics: Jazz History This course will introduce students to the history and cultural context of jazz. It will develop chronologically, from nineteenth-century spirituals and traditional West African musical and narrative forms through to twentieth-century ragtime, traditional jazz, swing, bebop, hard bop, cool jazz, free jazz and fusion jazz. The development of jazz in New Orleans will be examined, as well as the contributions of key figures such as Jelly Roll Morton and Louis Armstrong. In addition, the evolution of jazz will be discussed in relation to cultural context and the rise of the recording industry.

Music 311: Modernism & the Avante-Garde 2011-2012 (Winter)

This course attempts to help students to understand better the concepts of modernism and the avant-garde, and how these two concepts shaped the composition, transmission, and reception of music in the twentieth century. The course will have a significant inquiry-guided component. This means that you, your classmates, and I be working together to identify the questions that need to be answered and the resources needed to answer them. We will then negotiate the avenues and methods by which we will actually try to answer those questions and construct meaning from the various learning encounters we experience. Along the way, I will provide instruction in essential skills that you will need in order to deal with some of the material that we will encounter. I will also introduce you to relevant repertoire as necessary (you will also share additional repertoire that you encounter in your individual explorations). By the end of the course, you will be asked to show evidence of your learning and to assess that evidence yourself, using guidelines that focus on specific areas of knowledge and skills associated with the course. Your work will also be assessed by your peers, using the same guidelines, and by me.

Two Metaphors: White-Water Rafting & Metamorphosis

Music 311 requires a high level of maturity from you as a learner. Not only will you be responsible for your individual learning tasks, you will also be asked to contribute regularly to the learning of others. Our shared experience in the course can be viewed in terms of a metaphor: that of a white-water rafting expedition. We will take some time at the beginning to gather all our essential gear and chart our general course down the river. All of us will be responsible for paddling and helping to keep the raft moving forward and on course. I'll stay at the tiller to steer the raft and to avoid any sharp rocks. At times, we will stop, get out of the boat, and explore certain locations on foot before continuing down the river. When we arrive at our destination, we will celebrate together and remember the excitement of the journey and the challenges that we faced to get there.

You will be expected to engage in a minimum of eight hours of learning connected with this course each week (including class time). Sometimes, the tasks that I assign will not take very long to do. This offers you opportunities to go further than the minimum required, to challenge yourself and to learn more. If you find yourself noticing that not much has been assigned for the course in a particular week, take that as your cue to ask yourself what directions you would like to explore by yourself or with a classmate. This is partly what I mean when I refer to the need for everyone “to paddle.” You’re not just doing work for your professor; you’re working to help yourself and your peers to learn and accomplish more, and to acquire a deeper understanding of the course’s central issue--to get as much out of the course as possible. In the end, you’ll discover that this will give you a much richer learning experience than if you simply sit back and let your classmates do the paddling. It’s challenging, yes, but it’s worth it!

Another metaphor that we will use in this course is that of *metamorphosis*: the process by which a caterpillar transforms itself into a butterfly. Music 311 asks you to change and grow, to recognize who you are, who you want to become, and how to effect the necessary changes to achieve your goal. If you apply yourself throughout the semester, you will notice a change taking place within you as you assume greater responsibility for your own learning. You will eventually take crucial steps away from a grade-motivated approach to learning to a new approach that serves to nurture your individual needs, not just for a single course, but for a lifetime of learning.

The Learning Plan: You’re In Control

This course places you “in the driver’s seat” as a learner. One of your responsibilities in this course is to develop and maintain a detailed Learning Plan that will outline the learning tasks you intend to carry out and an appropriate schedule for completing them. Some of the learning tasks will be assigned by me; others will be chosen by you. All of them will be oriented toward demonstrating achievement of specific learning objectives. You will probably update your Learning Plan as needed throughout the semester. At designated points, you will conduct reviews of your plan in which you will determine how well you are keeping on track and make necessary adjustments in the details of the plan.

Detailed Assessment: An Online Portfolio

Assessment in this course is based on an online portfolio that you will develop over the course of the semester. The portfolio will contain two main components: 1) a collection of formal and informal work and 2) interpretation and assessment of the learning and achievement that that work demonstrates. I will not assign grades to individual assignments completed in the course. I will, however, provide detailed comments on your writing (both formal and informal), analyses, and compositions. Your classmates will provide additional feedback. It will be your responsibility to analyze and interpret the work that you do and make explicit the connections between the work and what you learn. Throughout the semester, you will be expected to make frequent observations about your engagement with (and

response to) the course material and to organize appropriate evidence to account for your learning in the course. I will provide guidance along the way in order to help you learn to do this.

At the end of the semester, you will submit your portfolio of representative work that demonstrates clear evidence of your learning. Using a comprehensive assessment rubric, you will be able to determine the grade for your portfolio. Two of your peers will then each conduct their own assessment of your portfolio, using the same rubric. These assessments will serve as informational guides when I conduct my final assessment of the portfolio (which will also use the same rubric). If the requested grade is adequately supported by the evidence in the portfolio, I will honour your grade petition. If not, I will recommend a different grade and provide an explanation that is also based on the evidence in your portfolio. Ideally, by the end of the semester, your self-assessment should be quite similar to my own. There should be no surprises.

Music 322: Studies in Popular Music 2012-2013 (Winter)

Music 322 aims to help you to develop a critical awareness of current issues associated with popular music (social, political, commercial, and technological). The course includes substantial listening and reading components: you will be introduced to current scholarly research that highlights the tools and methodologies—and the challenges—of this diverse field of study. In order to foster a deeper understanding of the material, the course will also include opportunities to explore composition and performance. A significant part of the course will involve an independent research project that explores an issue of popular music in-depth. Examples of possible projects include historical studies, repertoire analysis, and ethnomusicological fieldwork. Where possible, the independent project will focus on an aspect of local or regional music practice.

Music 326: Studies in Musical Theatre 2011-2012 (Winter)

Music 326 explores selected issues related to the composition, production, and reception of Musical Theatre in Canada, the United States, and the United Kingdom. A series of selected readings and case studies (using scores, audio recordings, and film versions of the shows) will provide the basic framework for the course. These will cover a variety of traditions and will give you opportunities to apply analytical tools and methodologies appropriate to this material. A significant portion of your final grade will be determined through an independent research project.

MUSIC 422 - Global Musics 2012-2013 (Fall)

This course explores traditional and contemporary musics from various world cultures - both the actual sounds of diverse musical traditions and the uses of and beliefs about music within those traditions. Listening to and performing music from various cultures will be a part of each class. Students will have the opportunity to investigate a specific musical culture in some depth.

Prerequisite: Music 224

Music 424: Canadian Music II 2011-2012 (Fall)

This course explores issues and repertoire associated with composition, production, and reception of Canadian music from 1920 to the present. Some of the issues to be explored include national and regional identities, cultural policy, and selected composers (both contemporary and of the recent past) and genres. In addition, you will become better acquainted with some of the research tools that can assist us in this field of study. Although the course functions in some ways as a continuation of Music 423, you do not need to have taken that course to succeed in this one.

You will have significant input into both the specific assignments you will complete and the evaluation scheme that will be used. One of your responsibilities in this course will be to develop and maintain a detailed Learning Plan that will outline the learning tasks you intend to carry out and an appropriate schedule for completing them. Some of the learning tasks will be assigned by me; others will be chosen by you. All of them will be oriented toward demonstrating achievement of specific learning objectives. You will probably update your Learning Plan as needed throughout the semester. At designated points, you will conduct reviews of your plan in which you will determine how well you are keeping on track and make necessary adjustments in the details of the plan.

Music 428: Inquiry Methods 2012-2013

Inquiry Methods provides an opportunity for you to explore deeply a music-related issue that *you* yourself have chosen (in music history, music theory, or music education) as an inquiry project. The end result of your work will be a scholarly essay that explains your findings and attempts to answer a central research question that you have posed. The entire course is set up to assist your efforts in conducting your inquiry and sharing your research findings.

Although you will be selecting your own area of study, you will benefit greatly from the experiences of your classmates over the semester as they teach you about their areas of study. Moreover, as each of

you tackles research problems specific to your own project, you will find a great deal of common ground with your peers in terms of research strategies that can be shared and resources that might prove to be valuable. The class will serve as a team of researchers that will ask as sounding boards, problem solvers, advisors, and motivators when you find yourself facing difficult obstacles.

Inquiry Methods is a three-hour credit ***delivered over two semesters*** in order to give you sufficient time to research, think, and write. It allows you time to find resources, refine your research focus, and revise the prose that you eventually produce. By the end of the first semester, you will be required to complete a detailed progress report. The final essay will be due at the end of the second semester.

As you conduct your research, you will be expected to maintain a research journal in which you reflect on the process and the research experience. Your journal, all your research data, and your essay will all be maintained online on the Musical Mind Wiki. This will allow me to provide comments and assistance as you work. It will also provide you with a central location to store all your work, always accessible from any computer.

Music 428 requires an exceptional level of maturity from you as a learner. The course does not include any tests, homework, assignments, or an exam; the focus is entirely on your personal research (both the product and the process). You will need to set—and meet—weekly goals, budget your time effectively, and be diligent about documenting all data collected and maintaining your journal. Because of this, the course offers a highly rewarding, personalized learning experience.