



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

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*Principal Faculty Member(s) Proposing Course*

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Name	User ID	College	Department
STEPHEN HOPKINS	soh10	Arts and Architecture (AA)	Not Available

Academic Home: Arts and Architecture (AA)

Type of Proposal:  Add  Change  Drop

**Course Designation**

(MUSIC 207) Jazz and the African American Experience

**Course Information**

**Cross-Listed Courses:**

AFAM 207(LA)

**Prerequisites:**

**Corequisites:**

**Concurrents:**

**Recommended Preparations:**

Abbreviated Title: JAZZ & AF AM EXPER  
Discipline: General Education  
Course Listing: Inter-Domain

**Special categories for Undergraduate (001-499) courses**

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**Foundations**

- Writing/Speaking (GWS)
- Quantification (GQ)

**Knowledge Domains**

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

**Additional Designations**

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

**First-Year Engagement Program**

- First-Year Seminar

**Miscellaneous**

Common Course

#### GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

#### Bulletin Listing

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Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	Music (UPAA_MUSIC)
Effective Semester:	FA 2017
Travel Component:	NO

#### Course Outline

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##### A brief outline or overview of the course content:

This course traces the history of jazz through an examination of the lives and art of thirty great African American jazz artists, juxtaposed with an examination of seminal writings of twenty African American poets, playwrights, novelists, critics, activists, philosophers, and scholars.

##### A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Unit 1: The African American Experience and Music Before Jazz

Lesson 1: Introduction and Overview; Music Basics; Early African American History;

Selected jazz artist: Louis Armstrong

Selected writings of Ralph Ellison, and Michelle Alexander

One week

Lesson 2: Musical antecedents to jazz: slave and work songs, spirituals, gospel music, marches, blues, ragtime; selected writings of David Walker, Frederick Douglass, and Francis Ellen Watkins Harper

One week

Lesson 3: What Is Jazz? The Blues; Ragtime; minstrelsy; Jim Crow

Selected artists: Bessie Smith and Robert Johnson

Selected writings of Booker T. Washington, W. E. B. DuBois, and Marcus Garvey

One week

Unit 2: Pre-Modern Jazz

Lesson 4: Early Jazz; New Orleans; The Great Migration;

Chicago, New York; Harlem Renaissance;

Selected jazz artists: Jelly Roll Morton, Sidney Bechet, Louis Armstrong, James P. Johnson

Selected writings of Langston Hughes and Michelle Alexander

One week

Lesson 5: Swing; New York in the 1930s

Selected jazz artists: Duke Ellington, Ben Webster, Billie Holiday

Selected writings of Bayard Rustin

One week

Lesson 6: Swing; Kansas City in the 1930s; gravitation of jazz to New York

Selected jazz artists: Count Basie, Lester Young, Charlie Christian, Ella Fitzgerald

Selected writings of John Oliver Killens and Audre Lorde

One week

Unit 3: Modern Jazz: The 1940s and 1950s

Lesson 7: Bebop, New York, and the Advent of Modern Jazz

Selected jazz artists: Charlie Parker, Dizzy Gillespie, Thelonious Monk, Mary Lou Williams

Selected writings of Lorraine Hansberry and Amiri Baraka

One week

Lesson 8: Cool Jazz, Modal Jazz  
Selected jazz artist: Miles Davis, John Coltrane  
Selected writings of James Baldwin and Toni Morrison  
One week

Lesson 9: Hard Bop  
Selected jazz artists: Art Blakey, Clifford Brown, Sonny Rollins, Wes Montgomery  
Selected writings of James Cone and Nikki Giovanni  
One week

Unit 4: Modern Jazz: 1959, 1960s and 1970s

Lesson 10: Free Jazz and the Avant Garde  
Selected jazz artists: Ornette Coleman, Albert Ayler, Charles Mingus  
Selected writings of Angela Davis  
One week

Lesson 11: Straight-Ahead Jazz and Fusion  
Selected jazz artists: Miles Davis, Herbie Hancock, Wayne Shorter  
Selected writings of bell hooks and Farah Jasmine Griffin  
One week

Lesson 12: From Avant Garde to Postmodernism  
Selected jazz artists: Sun Ra, Cecil Taylor, Anthony Braxton  
Selected writings of Michelle Alexander  
One week

Unit 5: 1980s to the Present: Where is jazz? What is jazz?

Lesson 13: Neo-classicism in jazz  
Selected jazz artist: Wynton Marsalis  
Selected writings of Andre Crouch and Michelle Alexander  
One week

Lesson 14: Is Hip-Hop the New Jazz?  
Selected artists: Bill "Fatback" Curtis, Wendy Clark (a.k.a. Lady B), Afrika Bambaataa  
Selected writings of Tricia Rose and Michelle Alexander  
One week

Week 15: Wrapping Up: Review  
One week

#### **Course Description:**

The history and evolution of jazz is a significant cultural manifestation of the African American experience. The music and its artists provide a lens through which to examine questions surrounding the African American experience and what it means to be Black in America, engaging with questions about identity, authenticity, freedom, activism, gender, and sexuality, as well as the role of music in African American life.

Drawing upon curricular elements from MUSIC 007, Evolution of Jazz, and AFAM 100, Living While Black: Themes in African American Thought and Experience, this course traces the history of jazz through an examination of the lives and art of thirty great jazz artists, juxtaposed with an examination of seminal writings of twenty African American poets, playwrights, novelists, critics, activists, philosophers, and scholars.

Preliminary objectives will include basic musical information associated with tonality and with jazz. The main objectives of the course are: to explore the antecedents of jazz and the social-historical contexts in which they developed; to explore the pioneering artistry of selected twentieth-century jazz musicians, tracing the evolution of jazz styles in the process; to delve into the lives of these jazz artists and the social-historical contexts in which they lived; to explore the writings of historically contemporary African Americans, which articulate many of the major issues that have shaped black life in America; to enhance appreciation for the art of jazz and for the musical and literary contributions of African Americans; to encourage reflection, empathy, and a greater understanding of the cultural-historical circumstances that have informed the lives and art of African Americans.

The narrowing of scope allows for a more detailed examination of the selected jazz artists, their music, and their lives. Similarly, the selected writings will allow students to reflect on the relationships and connections between these writings and the artistry and life experiences of the selected jazz artists.

These objectives will be met by utilizing an interactive, multimedia online curriculum, including demonstration videos, a virtual keyboard, music notation files (e.g., Sibelius), audio recordings, audio-video recordings, selected readings, open forums, and discussion boards. Evaluation methods will include quizzes, tests, open forums, discussion boards, and reflection papers.

Students will receive GA and GS credit for this course, as well as US designation. The course will not satisfy any requirements for the major or minor in music. All pieces, excerpts, examples, videos, and texts will be made available to students online.

#### **The name(s) of the faculty member(s) responsible for the development of the course:**

1 Name: STEPHEN HOPKINS (soh10)

Title: ASSOC PROF MUSIC

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Address: 0232 MUSIC BLDG

Campus:

City:

Fax:

## Course Justification

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### **Instructional, Educational, and Course Objectives:**

**This section should define what the student is expected to learn and what skills the student will develop.**

Upon completion of this course, students will be able to:

- Recognize the fundamental elements of music
- Recognize musical elements associated with tonality
- Recognize musical elements associated with jazz
- Recognize the musical antecedents of jazz, specifically, slave and work songs, spirituals, gospel music, marches, blues, and ragtime
- Identify and recognize selected historic jazz recordings and individual performances
- Discuss the history and evolution of jazz styles and their distinguishing characteristics
- Recognize selected great jazz innovators and their contributions to jazz music
- Recognize the contributions of African Americans to the musical and literary heritage of the United States and the world
- Articulate significant details in the social-historical contexts that informed the experience of African Americans during the centuries before the advent of jazz
- Identify and discuss selected writings of African Americans during the centuries before the advent of jazz
- Articulate significant details in the social-historical contexts that informed the experience of African Americans during the twentieth century
- Identify and discuss selected writings of African Americans during the twentieth century
- Articulate significant details in the life stories of selected jazz artists
- Recognize and articulate the relationships and connections between selected African American writings and the artistry and life experiences of selected African American jazz artists

### **Evaluation Methods:**

**Include a statement that explains how the achievement of the educational objective identified above will be assessed.**

**The procedures for determining students' grades should be specifically identified.**

Evaluation methods will include quizzes, tests, open forums, discussion boards, and reflection papers.

The following course requirements will provide the basis for the determination of each student's grade:

- 12 Lesson Quizzes @ 1% each 12%
- 1 Discussion Board 08%
- 3 Open Forums @ 2% each 06%
- 4 Unit Tests @ 8% each 32%
- 4 Unit Reflection Papers @ 8% each 32%
- 1 End-of-Term Reflection Paper 10%

Total 100%

### **Relationship/Linkage of Course to Other Courses:**

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

MUSIC 207 will be cross-listed as AFAM 207.

### **Relationship of Course to Major, Option, Minor, or General Education:**

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

The course will not satisfy any requirements for the major or minor in music.

### **A description of any special facilities:**

None.

### **Frequency of Offering and Enrollment:**

The course will be offered during the Fall and Spring semesters with an enrollment cap of 60 students.

## Alignment with General Education Objectives

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**EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

**KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals,

to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

**CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

**INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

**CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

**GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

a. The course is designed around a series of activities that will provide opportunities to communicate in writing, to receive feedback on one's own communication, and to assess and learn from others' attempts.

c. The basic activities of this course will be reading, listening, and writing, which will lead to observation, analysis, reflection, and evaluation of the art, the artists, and related writings of African American contemporaries, allowing students to synthesize and articulate the relationships between the lives and art of African American jazz artists and the broader themes of the African American experience. Through interactive dialogue on discussion boards and open forums, students will develop a rational approach toward the criticism of musical composition and performance, as well as toward African American writing. Additionally, a series of reflection papers will further lead students to hone their critical and analytical thinking skills.

d. Bringing together an examination of the lives and art of great African American jazz musicians with an examination of themes in African American thought and experience invites integrative thinking. At its heart is an awareness that great art is borne of lived experience. The possibilities for integrative thinking are boundless.

g. The study of African American history and the experiences of African Americans invites a recognition of a host of ethical issues surrounding the themes of freedom, equality, diversity, acceptance, respect, and activism.

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**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

a., c., d., g. Open Forums and Discussion Boards allow students to interact with one another in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange. Open Forums, Discussion Boards, and Reflection Papers allow students to demonstrate critical and analytical thinking and integrative thinking, while articulating a personal perspective informed by a sense of social responsibility and ethical reasoning. All of these written assignments provide evidence to be assessed by the instructor of the student's attainment of these learning objectives.

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## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

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Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

**What components of the course will help students achieve the domain criteria selected above?**

The course deals with musical works that are arguably among the greatest contributions to American art music and American culture.

The study of basic musical information associated with tonality and with jazz will inform the examination of the history and evolution of jazz styles and selected pieces and performances.

The course will take a perspectivist approach to the question of aesthetics. Values will be treated as culturally determined and closely related to meaning. The broad organization of the course is historical, and the selected works of music and literature are contextualized socially and historically. The lessons on jazz will bring to light all these aspects of the art, and model an informed, emotive response to the art that depends on evaluative processes of analysis and interpretation. The examination of literary works within the course will draw upon similar critical assessments.

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## GS Criteria

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- Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas
- Identify and explain major foundational theories and bodies of work in a particular area of social and behavioral sciences
- Describe the ways in which many different factors may interact to influence behaviors and/or institutions in historical or contemporary settings
- Explain how social and behavioral science researchers use concepts, theoretical models and data to better understand and address world problems
- Recognize social, cultural, political and/or ethical implications of work in the social and behavioral sciences

### What components of the course will help students achieve the domain criteria selected above?

Readings in African American thought and experience have been selected to uncover the major issues that have shaped black life in America, and to promote an understanding of the various meanings of the lived experiences of Black people in America.

The course necessarily places the study of jazz and the lives of African American artists within the context of the larger American culture and its institutions. Similarly, selected writings necessarily place African American thought and experience within the context of the larger American culture and its institutions.

The study of African American history and the experiences of African Americans invites a recognition of a host of social, cultural, political, and ethical issues surrounding the themes of freedom, equality, diversity, acceptance, respect, and activism.

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## Integrative Studies

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### Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

The intellectual frameworks and methodologies of jazz and African American studies will be explicitly outlined and drawn upon within the written course lessons. Written assignments—open forums, discussion boards, reflection papers—will include prompts to stimulate integrative thinking.

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### Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

Each of fourteen course lessons will draw upon the curricular materials of both MUSIC 007 and AFAM 100. Assignments for each lesson will include both listening to selected African American musical recordings and reading selected African American writings.

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### Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

Faculty in both the School of Music and the African American Studies Department are interested in teaching the course. Faculty in the two departments have shared a mutual commitment to master fundamental curriculum in the area outside the faculty member's area of expertise—along with a determination to make a course curriculum that can be thoroughly mastered by a faculty member from either area. By agreement, the course author will be the first one to teach the course.

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### Describe the assessments that will be used to determine students' ability to apply integrative thinking.

As a 200-level course, there will be more writing assignments than might customarily be required in a 100-level general education course. These written assignments will include responses on open forums and assigned topics on discussion boards, both of which will allow students to respond to one another and to learn from one another. In addition, there will be a series of reflection papers submitted directly to the instructor. All of these written assignments will prompt students with suggested topics and questions that encourage students to apply integrative thinking and provide them opportunities to demonstrate their abilities in this regard.

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## General Education Designation Requirements

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### Bachelor Of Arts Requirements:

- BA: Natural Sciences
- BA: Other Cultures
- BA: Foreign/World Lang (12th Unit)
- BA: Humanities
- BA: Social and BA: Behavioral Sciences
- BA: Arts
- BA: Quantification
- BA: Foreign/World Lang (All)



**The Pennsylvania State University**  
**University Park**  
**School of Music and Department of African American Studies**

**Music 207 / AfAm 207: Jazz and the African American Experience**  
**Sample Syllabus (Fall 2017)**

**Section 001(UP)** Instructor: Dr. Stephen Hopkins, Associate Professor of Music, [soh10@psu.edu](mailto:soh10@psu.edu)

**Office Hours:** You can expect to receive a reply from your instructor within 24 hours during the work week.

**Course Description:** The history and evolution of jazz is a significant cultural manifestation of the African American experience. The music and its artists provide a lens through which to examine questions surrounding the African American experience and what it means to be Black in America, engaging with questions about identity, authenticity, freedom, activism, gender, and sexuality, as well as the role of music in African American life.

Drawing upon curricular elements from Music 007, Evolution of Jazz, and Af Am 100, Living While Black: Themes in African American Thought and Experience, this course traces the history of jazz through an examination of the lives and art of thirty great jazz artists, juxtaposed with an examination of seminal writings of twenty African American poets, playwrights, novelists, critics, activists, philosophers, and scholars.

Evaluation methods will include quizzes, tests, open forums, discussion boards, and reflection papers. Students will receive GA and GS credit for this course, as well as US designation. The course will not satisfy any requirements for the major or minor in music. All pieces, excerpts, examples, videos, and texts will be made available to students online.

**Course Objectives:**

Preliminary objectives will include basic musical information associated with tonality and with jazz. The main objectives of the course are: to explore the antecedents of jazz and the social-historical contexts in which they developed; to explore the pioneering artistry of selected twentieth-century jazz musicians, tracing the evolution of jazz styles in the process; to delve into the lives of these jazz artists and the social-historical contexts in which they lived; to explore the writings of historically contemporary African Americans, which articulate many of the major issues that have shaped black life in America; to enhance appreciation for the art of jazz and for the musical and literary contributions of African Americans; to encourage reflection, empathy, and a greater understanding of the cultural-historical circumstances that have informed the lives and art of African Americans in America.

While students will acquire knowledge of some of the greatest jazz artists and their music, they will not study the music of as many jazz musicians as is required in Music 007. The narrowing of scope allows for a more detailed examination of the selected jazz artists and their music, as well as a more thorough investigation of their lives. And while students will acquire considerable knowledge of the major themes in African American thought and experience, as articulated in selected writings, they will not read the work of as many African American writers as is required in Af Am 100. Instead, the selected writings will allow students to reflect on the relationships and connections between these writings and the artistry and life experiences of the selected jazz artists.

These objectives will be met by utilizing an interactive, multimedia online curriculum, including demonstration videos, a virtual keyboard, music notation files (e.g., Sibelius), audio recordings, audio-video recordings, selected readings, open forums, and discussion boards.



Upon completion of this course, students will be able to:

- Recognize the fundamental elements of music
- Recognize musical elements associated with tonality
- Recognize musical elements associated with jazz
- Recognize the musical antecedents of jazz, specifically, slave and work songs, spirituals, gospel music, marches, blues, and ragtime
- Identify and recognize selected historic jazz recordings and individual performances
- Discuss the history and evolution of jazz styles and their distinguishing characteristics
- Recognize selected great jazz innovators and their contributions to jazz music
- Recognize the contributions of African Americans to the musical and literary heritage of the United States and the world
- Articulate significant details in the social-historical contexts that informed the experience of African Americans during the centuries before the advent of jazz
- Identify and discuss selected writings of African Americans during the centuries before the advent of jazz
- Articulate significant details in the social-historical contexts that informed the experience of African Americans during the twentieth century
- Identify and discuss selected writings of African Americans during the twentieth century
- Articulate significant details in the life stories of selected jazz artists
- Recognize and articulate the relationships and connections between selected African American writings and the artistry and life experiences of selected African American jazz artists

### **Required Materials:**

Purchase of Course Activation;

See “Materials Letter: Important Information” for details, located under the “Modules” tab in Canvas.

### **Technical Requirements:**

The following configuration has been rigorously tested with this course and represents an optimal setup that should cause you the fewest difficulties. This is not to say that other supported devices and browsers will not work; however, you may experience mixed results using other configurations.

### **Recommended System Requirements**

- Device less than 4 years old
- Windows PC or Mac OSX
- Chrome web browser (up to date)
- Broadband internet connection (cable or DSL)

**Notes: The latest version of Adobe Flash Player is required.** Cookies and JavaScript must be enabled. Pop-up blockers should be configured to permit new windows from Penn State Web sites.

Any reasonably current browser should work, including the latest versions of Internet Explorer, Firefox and Safari. This course has limited support for Android, iOS and Windows phones and tablets, so it is recommended that you use a PC or Mac.

**Course Requirements and Grading:**

The following course requirements will provide the basis for the determination of your grade:

12 Lesson Quizzes @ 1% each	12%
1 Discussion Board	08%
3 Open Forums @ 2% each	06%
4 Unit Tests @ 8% each	32%
4 Unit Reflection Papers @ 8% each	32%
1 End-of-Term Reflection Paper	10%
Total	100%

**Grading scale:**

93-100	A	77-80	C+
90-93	A-	70-77	C
87-90	B+	60-70	D
83-87	B	below 60	F
80-83	B-		

**Open Forums and Discussion Boards:**

Nearly every week there will be either an Open Forum or a Discussion Board.

**Open Forums**

Open Forums are **open to all students** in the class. They are intended to provide an opportunity for students to post questions or comments about the lesson material. There will also be questions presented as topics for conversation. **Your instructor will respond to any questions** that are posted and may offer responses to other comments, as well.

Students are also invited to post about any topic related to music, as long as it is at least tangentially related to the lesson material. **This is an opportunity to have a "classroom conversation" about relevant topics of interest.**

There are **eight Open Forums** throughout the semester, and each student is required to **post on at least three** of the eight Open Forums, which will make up 6% of your grade (2% each). This should allow everyone to select the Open Forums that are of particular interest to you. You may post on more than three Open Forums, if you like. Keep in mind, too, that no one is required to post on any specific Open Forum.

**Each Open Forum will be active during the Lesson week with which it is associated, from Monday through Sunday.**

## Discussion Boards:

Five times during the semester, there will be a discussion board. Each discussion board will be active for a one-week period, from Monday through Sunday. Everyone will be assigned to one of five discussion board groups of approximately twelve members. Discussion topics for each group's discussion board will be posted.

You will be assigned to contribute to one of the five discussion boards. For your assigned discussion board, you are expected to make an initial post and also to respond to two or three of your groupmates' posts. Your contributions to that one discussion board will constitute 8% of your final course grade. The initial post is worth 60% of the grade for this activity; the response posts are worth 40%.

While you will be contributing to only one of the five discussion boards, everyone is expected to read all the discussion boards and review the topics under discussion. **Each Discussion Board will be active during the Lesson week with which it is associated, from Monday through Sunday.** For each of the discussion boards (which start with Lesson 3), initial posts will be due by 11:59 p.m. Thursday, and responses to classmates' postings, by 11:59 p.m. Sunday.

## Quizzes and Unit Tests:

### Quizzes

- There will be 14 quizzes (1 orientation quiz and 13 lesson quizzes) over the semester; your two lowest quiz grades will be dropped (12 counted quizzes).
- There will be between 10 and 25 questions per quiz, a combination of multiple choice and true-false. (NOTE: A reminder that a "true-false" statement must be completely true in order to be true. If any part of the statement is false, then the statement is false.)
- Each quiz will be open during an 88-hour "window" across four days, from 8:00 a.m. Thursday to 11:59 p.m. Sunday. See the Course Outline (below) for a listing of Lesson Quizzes. Quiz dates will also be posted in the Course Announcements.
- Quizzes will be timed.

### Tests

- There are five units in the course. There will be a test at the end of each of the first four units. (There is no Unit 5 Test.)
- Unit Tests will include a larger number of questions than the quizzes, and will at times include questions from previous quizzes. There will also be new questions that will require you to draw upon the knowledge and skills you have acquired during the unit.
- Unit Tests will be open during their respective 88-hour "windows" across four days, from 8:00 a.m. Saturday to 11:59 p.m. Tuesday.
- See the Course Outline (below) for test dates. Course Announcements will also remind you of test dates.
- Tests will be timed.

NOTE: Quiz and Test "windows" contain an overlap that allows the possibility of taking all the quizzes and tests on a Saturday or Sunday. While we recommend that you "attend" this course at least three times per week, we also understand that each student has to find his or her own way to manage the course work, while balancing a host of commitments. Keep in mind that it is your responsibility to be aware of quiz and test dates. Course Announcements—which appear under the Announcements tab when you log into Canvas—will be posted weekly, and they will provide important and useful information in this regard.

**Three important notes relating to quizzes and tests:**

**NOTE:** All quizzes and tests are "open-book," which means this: You may take any quiz or test while keeping additional tabs open for the Course Pages, Open Forums, and Discussion Boards. You may consult this material while you are taking a quiz or test.

**NOTE:** There is a time limit for each quiz and test, set according to the number of questions on the assessment. There will be ample time to complete the quiz or test, but only if you have read and studied the relevant material from the Course Pages, Open Forums, and Discussion Boards. The "open book" can provide an assist, but it is essential that you be prepared for each quiz and test.

**NOTE:** Quizzes and tests are not to be done as "group work." Each student is expected to complete all quizzes and tests individually, without the assistance or consultation of any other individual.

**Reflection Papers:**

There will be five reflection papers: four Unit Reflection Papers and one End-of-Term Reflection Paper. Each of the four Unit Reflection Papers is worth 8% of your course grade; the End-of-Term Reflection Paper is worth 10% of your course grade.

**Unit Reflection Papers**

At the conclusion of each of four units, students will complete a reflection paper, based on their respective selections from a list of possible topics. Each Unit Reflection Paper (approximately 400-500 words, typewritten) directs students to draw connections between the lives and art of selected jazz artists and the period's social-historical contexts, as described or inferred by selected contemporary African American writings studied. (The Unit 1 Reflection Paper is the exception, since it addresses topics relating to the centuries of African American history before the advent of jazz.) Each Unit Reflection Paper is due by 11:59 p.m. Sunday of the last week of the unit.

**End-of-Term Reflection Paper**

One of the course objectives is "to encourage reflection, empathy, and a greater understanding of the cultural-historical circumstances that have informed the lives and art of African Americans in America." Another is "to enhance appreciation for the art of jazz and for the musical and literary contributions of African Americans." Your end-of-term reflection paper (approximately 500-600 words, typewritten) is to reflect upon what you have learned about jazz and the African American experience, and to examine how that knowledge has increased your understanding of the cultural-historical circumstances that have informed the lives and art of African Americans, and how that knowledge has enhanced your appreciation for the art of jazz and for the musical and literary contributions of African Americans.

A more detailed description of the assignment will be presented as we begin Lesson 13. The End-of-Term Reflection Paper is due: 11:59 p.m. Thursday of the last week of classes.

## Course Outline

### Unit 1: The African American Experience and Music Before Jazz

Lesson 1: Introduction and Overview; Music Basics; Early African American History;  
Selected jazz artist: Louis Armstrong  
Selected writings of Ralph Ellison, and Michelle Alexander  
Mon Aug 21 to Sun Aug 27

Lesson 2: Musical antecedents to jazz: slave and work songs, spirituals, gospel music, marches, blues, ragtime; selected writings of David Walker, Frederick Douglass, and Francis Ellen Watkins Harper  
Mon Aug 28 to Sun Sep 03

Lesson 2 Open Forum  
Lessons 1 & 2 Quiz

Lesson 3: What Is Jazz? The Blues; Ragtime; minstrelsy; Jim Crow  
Selected artists: Bessie Smith and Robert Johnson  
Selected writings of Booker T. Washington, W. E. B. DuBois, and Marcus Garvey  
Tue Sep 05 to Sun Sep 10

Discussion Board #1  
Unit 1 Reflection Paper  
Lesson 3 Quiz  
Unit 1 Test (Sep 09-12)

### Unit 2: Pre-Modern Jazz

Lesson 4: Early Jazz; New Orleans; The Great Migration;  
Chicago, New York; Harlem Renaissance;  
Selected jazz artists: Jelly Roll Morton, Sidney Bechet, Louis Armstrong, James P. Johnson  
Selected writings of Langston Hughes and Michelle Alexander  
Mon Sep 11 to Sun Sep 17

Lesson 4 Open Forum  
Lesson 4 Quiz

Lesson 5: Swing; New York in the 1930s  
Selected jazz artists: Duke Ellington, Ben Webster, Billie Holiday  
Selected writings of Bayard Rustin  
Mon Sep 18 to Sun Sep 24

Lesson 5 Open Forum  
Lesson 5 Quiz

Lesson 6: Swing; Kansas City in the 1930s; gravitation of jazz to New York  
Selected jazz artists: Count Basie, Lester Young, Charlie Christian, Ella Fitzgerald  
Selected writings of John Oliver Killens and Audre Lorde  
Mon Sep 25 to Sun Oct 01

Discussion Board #2  
Unit 2 Reflection Paper  
Lesson 6 Quiz  
Unit 2 Test (Sep 30-Oct 03)

### **Unit 3: Modern Jazz: The 1940s and 1950s**

#### Lesson 7: Bebop, New York, and the Advent of Modern Jazz

Selected jazz artists: Charlie Parker, Dizzy Gillespie, Thelonious Monk, Mary Lou Williams

Selected writings of Lorraine Hansberry and Amiri Baraka

Mon Oct 02 to Sun Oct 08

Lesson 7 Open Forum

Lesson 7 Quiz

#### Lesson 8: Cool Jazz, Modal Jazz

Selected jazz artist: Miles Davis, John Coltrane

Selected writings of James Baldwin and Toni Morrison

Mon Oct 09 to Sun Oct 15

Lesson 8 Open Forum

Lesson 8 Quiz

#### Lesson 9: Hard Bop

Selected jazz artists: Art Blakey, Clifford Brown, Sonny Rollins, Wes Montgomery

Selected writings of James Cone and Nikki Giovanni

Mon Oct 16 to Sun Oct 22

Discussion Board #3

Unit 3 Reflection Paper

Lesson 9 Quiz

Unit 3 Test (Oct 21-24)

### **Unit 4: Modern Jazz: 1959, 1960s and 1970s**

#### Lesson 10: Free Jazz and the Avant Garde

Selected jazz artists: Ornette Coleman, Albert Ayler, Charles Mingus

Selected writings of Angela Davis

Mon Oct 23 to Sun Oct 29

Lesson 10 Open Forum

Lesson 10 Quiz

#### Lesson 11: Straight-Ahead Jazz and Fusion

Selected jazz artists: Miles Davis, Herbie Hancock, Wayne Shorter

Selected writings of bell hooks and Farah Jasmine Griffin

Mon Oct 30 to Sun Nov 05

Lesson 11 Open Forum

Lesson 11 Quiz

Lesson 12: From Avant Garde to Postmodernism  
 Selected jazz artists: Sun Ra, Cecil Taylor, Anthony Braxton  
 Selected writings of Michelle Alexander  
 Mon Nov 06 to Sun Nov 12

Discussion Board #4  
 Unit 4 Reflection Paper  
 Lesson 12 Quiz  
 Unit 4 Test (Nov 11-14)

### **Unit 5: 1980s to the Present: Where is jazz? What is jazz?**

Lesson 13: Neo-classicism in jazz  
 Selected jazz artist: Wynton Marsalis  
 Selected writings of Andre Crouch and Michelle Alexander  
 Mon Nov 13 to Sun Nov 19 (to Sunday Nov 26)

Lesson 13 Open Forum  
 Lesson 13 Quiz

**\*\*\* THANKSGIVING BREAK! Sun Nov 20 to Sat Nov 26 \*\*\***

Lesson 14: Is Hip-Hop the New Jazz?  
 Selected artists: Bill "Fatback" Curtis, Wendy Clark (a.k.a. Lady B), Afrika Bambaataa  
 Selected writings of Tricia Rose and Michelle Alexander  
 Mon Nov 27 to Sun Dec 03

Discussion Board #5  
 Lesson 14 Quiz

Week 15: Wrapping Up: Review  
 Mon Dec 04 to Fri Dec 08

End-of-Term Reflection Paper due: 11:59 p.m., Thursday, Dec 07

### **Academic Integrity** (Excerpt from PSU Senate Legislation, February 29, 2000):

According to the Penn State Principles and University Code of Conduct:  
 Academic integrity is a basic guiding principle for all academic activity at Penn State University, allowing the pursuit of scholarly activity in an open, honest, and responsible manner. In according with the University's Code of Conduct, you must not engage in or tolerate academic dishonesty. This includes, but is not limited to cheating, plagiarism, fabrication of information or citations, facilitating acts of academic dishonesty by others, unauthorized possession of examinations, submitting work of another person, or work previously used without informing the instructor, or tampering with the academic work of other students.

Any violation of academic integrity will be investigated, and where warranted, punitive action will be taken. For every incident when a penalty of any kind is assessed, a report must be filed.

**Affirmative Action & Sexual Harassment:**

The Pennsylvania State University is committed to a policy that all persons shall have equal access to programs, facilities, admission, and employment without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by Commonwealth or Federal authorities. Penn State does not discriminate against any person because of age, ancestry, color, disability or handicap, national origin, race, religious creed, sex, sexual orientation, or veteran status. Direct all inquiries to the Affirmative Action Office, 211 Willard Building.

**An Invitation to Students with Learning Disabilities:**

It is Penn State's policy not to discriminate against qualified students with documented disabilities in its educational programs. If you have a disability-related need for modifications in your testing or learning situation, your instructor should be notified during the first week of classes so that your needs can be accommodated. You will be asked to present documentation from the Office of Disability Services (located in 116 Boucke Building, 863-1807) that describes the nature of your disability and the recommended remedy. You may refer to the Nondiscrimination Policy in the *Student Guide to University Policies and Rules*.

**Statement Regarding Copyright:**

All course materials students receive or to which students have online access are protected by copyright laws. Students may use course materials and make copies for their own use as needed, but unauthorized distribution and/or uploading of materials without the instructor's express permission is strictly prohibited. University Policy AD 40, Recording of Classroom Activities and Note Taking Services, addresses this issue. Students who engage in the unauthorized distribution of copyrighted materials may be held in violation of the University's Code of Conduct and/or liable under Federal and State laws.

NOTICE: This Syllabus is subject to change. Students will be notified in the event of any changes, and the amended syllabus will be posted.



## LINDA J WHEELAND

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**From:** LINDA J WHEELAND <lhw2@psu.edu>  
**Sent:** Wednesday, December 14, 2016 11:51 AM  
**Subject:** CURRICULAR: Course Adds - INART 420W, MUSIC 207 and new minor in Photography  
**Attachments:** new MINOR Photography.pdf

**Bcc:** 'ACC13@psu.edu'; 'ACS11@psu.edu'; 'ADK176@psu.edu'; 'ADT116@psu.edu'; 'AJC26@psu.edu'; 'AKF11@psu.edu'; 'AKM9@psu.edu'; 'ALS66@psu.edu'; 'AMH51@psu.edu'; 'AMS26@psu.edu'; 'APS18@psu.edu'; 'ARB184@psu.edu'; 'ATH13@psu.edu'; 'ATL105@psu.edu'; 'AWB15@psu.edu'; 'AXC6@psu.edu'; 'AXD289@psu.edu'; 'BAC18@psu.edu'; 'BAP10@psu.edu'; 'BDM220@psu.edu'; 'BJF177@psu.edu'; 'BSC13@psu.edu'; 'BSC5@psu.edu'; 'BUG61@psu.edu'; 'BWA104@psu.edu'; 'BXS28@psu.edu'; 'CAC13@psu.edu'; 'CAK27@psu.edu'; 'CBP9@psu.edu'; 'CCS195@psu.edu'; 'CDY2@psu.edu'; 'CEB214@psu.edu'; 'CER10@psu.edu'; 'CFS13@psu.edu'; 'CJC18@psu.edu'; 'CJW249@psu.edu'; 'CLG15@psu.edu'; 'CLM23@psu.edu'; 'CMB61@psu.edu'; 'CMG32@psu.edu'; 'CMS580@psu.edu'; 'CMT15@psu.edu'; 'CNW10@psu.edu'; 'CRG2@psu.edu'; 'CRS17@psu.edu'; 'CTB3@psu.edu'; 'CUT12@psu.edu'; 'CXS41@psu.edu'; 'CXZ3@psu.edu'; 'DAS54@psu.edu'; 'DBS12@psu.edu'; 'DEG112@psu.edu'; 'DEW2@psu.edu'; 'DFD13@psu.edu'; 'DHC4@psu.edu'; 'DHT2@psu.edu'; 'DIR2@psu.edu'; 'DLS31@psu.edu'; 'DRC150@psu.edu'; 'DRG8@psu.edu'; 'DVL2@psu.edu'; 'DWD3@psu.edu'; 'DWR12@psu.edu'; 'DXA5@psu.edu'; 'DXG10@psu.edu'; 'DXO12@psu.edu'; 'EAB28@psu.edu'; 'EAN13@psu.edu'; 'EAQ5011@psu.edu'; 'EAR180@psu.edu'; 'EJM5@psu.edu'; 'EJS219@psu.edu'; 'EJW3@psu.edu'; 'EOS1@psu.edu'; 'ETC3@psu.edu'; 'EUC11@psu.edu'; 'EWB13@psu.edu'; 'EWB5309@psu.edu'; 'EXP8@psu.edu'; 'EXS11@psu.edu'; 'FLW1@psu.edu'; 'FNS2@psu.edu'; 'FUD12@psu.edu'; 'FZC2@psu.edu'; 'GAD157@psu.edu'; 'GBK10@psu.edu'; 'GFE1@psu.edu'; 'GLS27@psu.edu'; 'HAS30@psu.edu'; 'HCM1@psu.edu'; 'HPO1@psu.edu'; 'HUW24@psu.edu'; 'HXK273@psu.edu'; 'JAE252@psu.edu'; 'JAR56@psu.edu'; 'JAS7427@psu.edu'; 'JBB49@psu.edu'; 'JDP19@psu.edu'; 'JEF44@psu.edu'; 'JGC12@psu.edu'; 'JGD152@psu.edu'; 'JJG27@psu.edu'; 'JJW302@psu.edu'; 'JLH18@psu.edu'; 'JLP335@psu.edu'; 'JLP400@psu.edu'; 'JLS1212@psu.edu'; 'JLT29@psu.edu'; 'JLV113@psu.edu'; 'JMS31@psu.edu'; 'JMS6551@psu.edu'; 'JPG9@psu.edu'; 'JPL5@psu.edu'; 'JRB34@psu.edu'; 'JRM67@psu.edu'; 'JTK3@psu.edu'; 'JUA11@psu.edu'; 'JUW3@psu.edu'; 'JXM22@psu.edu'; 'JXP400@psu.edu'; 'JZJ134@psu.edu'; 'KAP17@psu.edu'; 'KBS2@psu.edu'; 'KDC3@psu.edu'; 'KDS3@psu.edu'; 'KEF14@psu.edu'; 'KLC75@psu.edu'; 'KMC13@psu.edu'; 'KME176@psu.edu'; 'KRT1@psu.edu'; 'KTK2@psu.edu'; 'KXF15@psu.edu'; 'KXM15@psu.edu'; 'LCT12@psu.edu'; 'LDD102@psu.edu'; 'LDI1@psu.edu'; 'LDL142@psu.edu'; 'LED5@psu.edu'; 'LFQ1@psu.edu'; 'LJB5@psu.edu'; 'LJF11@psu.edu'; 'LJG11@psu.edu'; 'LKN904@psu.edu'; 'LKR13@psu.edu'; 'LMR22@psu.edu'; 'LNK@psu.edu'; 'LUG2@psu.edu'; 'MAC4@psu.edu'; 'MAS53@psu.edu'; 'MCF18@psu.edu'; 'MEB26@psu.edu'; 'MFD10@psu.edu'; 'MJO5165@psu.edu'; 'MLL7@psu.edu'; 'MLM693@psu.edu'; 'MMB5199@psu.edu'; 'MMM405@psu.edu'; 'MSC227@psu.edu'; 'MSD13@psu.edu'; 'MSH185@psu.edu'; 'MST4@psu.edu'; 'MSW12@psu.edu'; 'MUB13@psu.edu'; 'MUM385@psu.edu'; 'MUS39@psu.edu'; 'MXP51@psu.edu'; 'MXP62@psu.edu'; 'MXS89@psu.edu'; 'MXZ16@psu.edu'; 'MZB81@psu.edu'; 'MZH11@psu.edu'; 'NAK12@psu.edu'; 'NEL3@psu.edu'; 'NGR3@psu.edu'; 'NKS11@psu.edu'; 'NPK1@psu.edu'; 'NQB3@psu.edu'; 'OJR7@psu.edu'; 'PDC5@psu.edu'; 'PJA12@psu.edu'; 'PRB4@psu.edu'; 'PXL26@psu.edu'; 'RAA121@psu.edu'; 'RAY5@psu.edu'; 'RCN3@psu.edu'; 'RDC170@psu.edu'; 'RDG13@psu.edu'; 'RER190@psu.edu'; 'REW5144@psu.edu'; 'RHS18@psu.edu'; 'RLC40@psu.edu'; 'RLG6@psu.edu'; 'RLH53@psu.edu'; 'RLT18@psu.edu'; 'RMR31@psu.edu'; 'RMS44@psu.edu'; 'RRK3@psu.edu'; 'RWS210@psu.edu'; 'SAM672

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DATE: December 14, 2016

To: Arts & Architecture Faculty

From: Scott Wing, Associate Dean for Academic Affairs and Outreach, College of Arts & Architecture

The College of Arts & Architecture is proposing the following curricular changes:

**Course Adds:**

**INART 420W - Portfolio Matters: Integrative Arts Capstone (3)**

Course Description: Portfolio Matters is the writing-intensive capstone course for the Integrative Arts degree. The course is based on the application of integrated learning to complex life and career questions through intellectual and creative explorations that center on self-reflection exercises, independent research, collaborative teamwork, participation in seminar-based discussions, and individual presentations. Its primary purpose is to provide Integrative Arts majors with a culminating experience that allows for the reflection and integration of creative and academic coursework, internships, and independent research / creative projects into the development of a professional portfolio representing work created over the student's academic career. The course design provides students with the opportunity to use thought and creativity to create a final work in the form of a portfolio that reflects their creative and intellectual accomplishments and the range of their capabilities. The skills, reflections, shared engagement, and documentation of the work produced as part of the course will enhance students' preparation for post-graduate study and career activities. Through this course, students will gain experience in the definition, articulation, and design of life and career goals and how to incorporate those goals into focused actions. This course provides the



opportunity for individual student and program assessment. Although designed specifically for Integrative Arts majors, the course may function as an elective course for students who are intent on pursuing professional goals that involve a synthesis of learning across creative disciplines.

**MUSIC 207 - Jazz and the African American Experience (3) GA; GS; Bachelor of Arts; US (cross listed with AFAM 207)**

Course Description: The history and evolution of jazz is a significant cultural manifestation of the African American experience. The music and its artists provide a lens through which to examine questions surrounding the African American experience and what it means to be Black in America, engaging with questions about identity, authenticity, freedom, activism, gender, and sexuality, as well as the role of music in African American life.

Drawing upon curricular elements from MUSIC 007, Evolution of Jazz, and AFAM 100, Living While Black: Themes in African American Thought and Experience, this course traces the history of jazz through an examination of the lives and art of thirty great jazz artists, juxtaposed with an examination of seminal writings of twenty African American poets, playwrights, novelists, critics, activists, philosophers, and scholars.

Preliminary objectives will include basic musical information associated with tonality and with jazz. The main objectives of the course are: to explore the antecedents of jazz and the social-historical contexts in which they developed; to explore the pioneering artistry of selected twentieth-century jazz musicians, tracing the evolution of jazz styles in the process; to delve into the lives of these jazz artists and the social-historical contexts in which they lived; to explore the writings of historically contemporary African Americans, which articulate many of the major issues that have shaped black life in America; to enhance appreciation for the art of jazz and for the musical and literary contributions of African Americans; to encourage reflection, empathy, and a greater understanding of the cultural-historical circumstances that have informed the lives and art of African Americans.

The narrowing of scope allows for a more detailed examination of the selected jazz artists, their music, and their lives. Similarly, the selected writings will allow students to reflect on the relationships and connections between these writings and the artistry and life experiences of the selected jazz artists.

These objectives will be met by utilizing an interactive, multimedia online curriculum, including demonstration videos, a virtual keyboard, music notation files (e.g., Sibelius), audio recordings, audio-video recordings, selected readings, open forums, and discussion boards. Evaluation methods will include quizzes, tests, open forums, discussion boards, and reflection papers.

Students will receive GA and GS credit for this course, as well as US designation. The course will not satisfy any requirements for the major or minor in music. All pieces, excerpts, examples, videos, and texts will be made available to students online.

**P-1 curriculum proposal to add a new minor in Photography**

Please share the information with faculty, staff and administrators in your departments that may have an interest. Should you wish to review the courses you must inform Linda Wheeland ([ljw2@psu.edu](mailto:ljw2@psu.edu)), via email,

prior to the circulation deadline of 5:00 pm on January 6, 2017. She will then load your name into the CRCS – Curriculum Review and Consultation System where you will be able to view the full proposal and submit your comments directly in the CRCS system.

No response will be interpreted as concurrence with the proposals.

Thank you for your review,

Scott Wing, RA, AIA  
Associate Dean for Academic Affairs and Outreach  
College of Arts and Architecture  
Penn State

104 Borland Building  
University Park, PA 16802  
P: 814.865.9523  
E: [sww10@psu.edu](mailto:sww10@psu.edu)

**CONSULTATION OCCURRED WITH ALL UNIVERSITY PARK A&A FACULTY  
AND THE COMMONWEALTH CAMPUS FACULTY BELOW  
FOR ARTS & ARCHITECTURE COURSE/CURRICULAR PROPOSALS  
2016/17**

LOC	LAST	FIRST	E-MAIL	COL	DIVISION	DISCIPLINE	RANK
BD	RISPIN	GERALD	GSR12	NA	HASS	ART	Lect
OZ	BONNER	CHRIS	CMB30	AC	ARTS & HUM	ART	Lect
OZ	THOMPSON	H. JOHN	HJT106	NA	ARTS & HUM	ART	Lect
CL	MANLOVE	PAUL	PWM11	NA	HUMANITIES	HUMANITIES & ART	Instr
CL	THOMAS	TROY	TXT2	CA	HUMANITIES	HUMANITIES & ART	AsoPr
BD	DALE	SHARON	SXD4	BC	HASS	ART HISTORY	AsoPr
BD	LEVY	MATTHEW	MLL33	BC	HASS	ART HISTORY	AstPr
BK	KAVKY	BETH	BSK10	BL	HASS	ART HISTORY	AsoPr
HN	O'NEILL	PATRICK	WDO1	CC	ARTS & HUM	ART HISTORY	Instr
LV	FLAHERTY	ELIZABETH	ERF11	NA	ARTS & HUM	ART HISTORY	Instr
CL	VEDER	ROBIN	RMV10	CA	HUMANITIES	AMER STUDIES & ART HISTORY	AsoPr
BD	COLE	HEATHER	HTM2	NA	HASS	DIGITAL ARTS	Lect
AA	HUCKABEE	KAREN	KTH2	NA	ARTS & HUM	INTEGRATIVE ARTS	SrInstr
AA	OSBORNE	CAITLIN	CLO137	NA	ARTS & HUM	INTEGRATIVE ARTS	Instr
DE	GREENE	PAUL	PDG4	CC	ARTS & HUM	INTEGRATIVE ARTS	AsoPr
DE	MANTEAU	JON	JFM27	NA	ARTS & HUM	INTEGRATIVE ARTS	Instr
GA	HEPNER	LORI	LAH40	CC	ARTS & HUM	INTEGRATIVE ARTS	AsoPr
HN	SMIALEK	THOMAS	TWS4	CC	ARTS & HUM	INTEGRATIVE ARTS	Prof
MA	FUNK	NANCY	NLF2	AA	ARTS & HUM	INTEGRATIVE ARTS	AstPr
OZ	CROMAR	WILLIAM	WRC11	NA	ARTS & HUM	INTEGRATIVE ARTS	Lect
OZ	FRIESEL	BELLA	BEF10	NA	ARTS & HUM	INTEGRATIVE ARTS	Lect
OZ	KEARNS	KATHRYN	KFK2	AC	ARTS & HUM	INTEGRATIVE ARTS	AsoPr
OZ	LEVINTHAL	BONNIE	BJL6	AC	ARTS & HUM	INTEGRATIVE ARTS	AsoPr
OZ	MURPHY LOVE	YVONNE	YMM1	NA	ARTS & HUM	INTEGRATIVE ARTS	AstPr
AA	CUTSFORTH-HUBER	BONNIE	BBC10	AT	ARTS & HUM	MUSIC	AsoPr

BD	DIETRICH	GABRIELLE	GPD10	NA	HASS	MUSIC	Lect
BD	HUNT	JOEL	JVH12	NA	HASS	MUSIC	Lect
BD	VIEBRANZ	GARY	GAV3	NA	HASS	MUSIC	SrLect
CL	GUSTAFSON	ADAM	ARG18	NA	HUMANITIES	MUSIC	Instr
DS	FEHRENBACH	PAUL	PGF102	NA	ARTS & HUM	MUSIC	SrInstr
MA	JENKINS	ELIZABETH	MJJ6	NA	ARTS & HUM	MUSIC	SrInstr
SL	MILLER	PAUL	PWM3	NA	ARTS & HUM	MUSIC	AstPr
WS	TOMAN	SHARON	SAT11	NA	ARTS & HUM	MUSIC	SrInstr
AA	BAKER	NAOMI	NHB10	NA	ARTS & HUM	THEATER ARTS	Instr
AA	REESE	ROBIN	RLR28	AT	ARTS & HUM	THEATER ARTS	AsoPr
AA	RUIZ	LAURENCIO	LCR112	NA	ARTS & HUM	THEATER ARTS	Instr
AA	STROEMEL	MAURICE	MHS5	NA	ARTS & HUM	THEATER ARTS	Instr
BR	SCHAFFER	CAROL	CAS33	CC	ARTS & HUM	THEATER ARTS	AsoPr
BD	CASSANO	EMILY	EKC5108	NA	HASS	THEATRE ARTS	Lect
BK	BROWN	JAMES	JNB20	NA	HASS	THEATER ARTS	Instr
BK	PALMER	SARAH	SCP13	NA	HASS	THEATER ARTS	Instr
OZ	KEMPER	MARTHA	MLK11	AC	ARTS & HUM	THEATER ARTS	AsoPr
CL	ROBINSON	KATHRYN	KDR12	CA	HUMANITIES	THEATRE/ARTS MANAGEMENT	Prof
AA	BRUNDAGE	SUSAN MARIE	SMB44	AT	ARTS & HUM	VISUAL ARTS	Instr
AA	LUCAS	MICHAEL	MRL12	AT	ARTS & HUM	VISUAL ARTS	AsoPr
AA	STRZELEC	REBECCA	RAS39	AT	ARTS & HUM	VISUAL ARTS	Prof
DS	VOLLERO	MARY	MCV2	NA	ARTS & HUM	VISUAL ARTS	SrInstr
MA	QUALLY	FREYA	FXQ1	NA	ARTS & HUM	VISUAL ARTS	SrInstr
LV	DELONG	RONALD	RKD11	NA	ARTS & HUM	VISUAL ARTS	Instr
OZ	RUBIN	JOAN	JSR12	NA	ARTS & HUM	VISUAL ARTS	SrLect
YK	HAAG	FREDERICK	FCH2	CC	ARTS & HUM	VISUAL ARTS	AsoPr