

Rec. #2017-05-03 UNIVERSITY SENATE RECOMMENDATION TO THE PROVOST  
The University Senate recommends the Colonnade General Education Committee Report dated April 2017 to the Provost for endorsement.

**Colonnade General Education Committee**  
**Western Kentucky University**

Report to the University Senate Executive Committee

Date: April 13, 2017

From: Dr. Marko Dumančić, Chair

The Colonnade General Education Committee submits the following report for consideration to the University Senate:

**Curriculum**

**Foundations**

- **MATH 123** – Mathematical Applications for Business

**Connections**

- **MUS 322** -- “The Blues-Music from the Delta to Chicago” (Social & Cultural)

## Colonnade Program Course Proposal Foundations Category (QR)

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### Quantitative Reasoning

MATH 109, 116, or other approved courses. (3 hours)

Quantitative Reasoning courses teach students to interpret, illustrate, and communicate mathematical and/or statistical ideas. Students will learn to model and solve problems. Students with a Math ACT of 26 or higher will receive 3 hours credit for this requirement.

Students will demonstrate the ability to:

1. Interpret information presented in mathematical and/or statistical forms.
2. Illustrate and communicate mathematical and/or statistical information symbolically, visually and/or numerically.
3. Determine when computations are needed and execute the appropriate computations.
4. Apply an appropriate model to the problem to be solved.
5. Make inferences, evaluate assumptions, and assess limitations in estimation modeling and/or statistical analysis.

Please complete the following and return electronically to [? HYPERLINK](#)

"mailto:colonnadeplan@wku.edu" [?colonnadeplan@wku.edu?](mailto:colonnadeplan@wku.edu).

1. What course does the department plan to offer in ***Foundations: Quantitative Reasoning***?

MATH 123 – MATHEMATICAL APPLICATIONS FOR BUSINESS

2. How will this course meet the specific learning objectives for this category? Please address **all** of the learning outcomes listed for the appropriate subcategory.

#### **Learning Objective 1: Interpret information presented in mathematical and/or statistical forms.**

Students in MATH 123 learn to interpret information presented in mathematical form by first learning to recognize the presence of mathematical information such as functions, equations, graphs, tables, or descriptive text; and secondly, to accurately interpret how to use that information in the context of business related applications.

Specifically, students learn to:

- Distinguish between linear and non-linear data both numerically and graphically as it applies to business-related fields.

- Identify linear, quadratic, exponential and logarithmic functions expressed both symbolically and graphically as it applies to business-related fields.
- Analyze descriptive text to apply the appropriate business-related models (linear, quadratic, exponential or logarithmic) to apply in solving a particular problem.

**Learning Objective 2: Illustrate and communicate mathematical and/or statistical information symbolically, visually and/or numerically.**

Students in MATH 123 learn to illustrate and communicate mathematical information symbolically by learning when and how to express solutions to linear, quadratic, exponential and logarithmic functions from the perspective of a business.

Students in MATH 123 learn to illustrate and communicate mathematical information visually by learning how to graph linear, quadratic, exponential and logarithmic functions such as supply and demand and maximizing and minimizing functions.

Students in MATH 123 learn to illustrate and communicate mathematical information numerically by learning when and how to use tables to express quantitative information such as in the use of tax tables.

**Learning Objective 3: Determine when computations are needed and execute the appropriate computations.**

Students in MATH 123 learn to determine when computations are needed and execute the appropriate computations through the analysis of application problems and develop the skills needed to recognize necessary techniques and or formulas that are required to solve a business-related problem and carrying out the necessary algebraic procedures accurately and efficiently.

Specifically, students learn to analyze and develop skills in executing the following computations:

- Solving linear equations and inequalities such as determining and interpreting points of equilibrium, determining and interpreting when profit is less than, greater than, or equal to zero.
- Determining and interpreting average rate of change and intercepts for linear functions, as well as stating domain and range as it applies to business-related fields.
- Problem solving involving quadratic equations such as piecewise functions, tax tables, determining and interpreting maximum and minimum applications as well as their uses.
- Determining and interpreting the characteristics of a quadratic function vertex, axis of symmetry and intercepts of quadratic functions, and stating domain, range, and increasing/decreasing/constant intervals.
- Performing and computing with regression equations of the linear, quadratic, exponential, logarithmic, and power nature as it applies to a set of data and determining and analyzing best fits.
- Applying the necessary skills to appropriately solve exponential and logarithmic equations such as in population growth, compound interest, and annuities.
- Determining and interpreting intercepts of exponential and logarithmic functions, and stating domain, range, and increasing/decreasing/constant intervals.
- Computing with a system of equations in two variables to determine and analyze such concepts as when supply equals demand, and investment mixture applications.
- Use the concept of first derivatives for the optimization in business and economics as it applied to maximizing revenue and minimizing average cost for business-related applications.
- The concept of Bayes' Formula will be used to aide in the application and understanding of such concepts of employee screening, employee ratings, and product defects.

**Learning Objective 4: Apply an appropriate model to the problem to be solved.**

Students in MATH 123 learn to apply an appropriate model to the problem to be solved via exercises designed to teach recognition of which algebraic function, expression or equation (e.g. linear, quadratic, logarithmic, exponential) appropriately models a given problem and to develop skill in performing such applications.

**Learning Objective 5: Make inferences, evaluate assumptions, and assess limitations in estimation modeling and/or statistical analysis.**

Students in MATH 123 learn to interpret, predict, and make inferences, evaluate assumptions and assess limitations in modeling application exercises from business-related fields, which require imposing real-world assumptions and/or limitations on procedures selected and inferences made from results.

3. In addition to meeting the posted learning outcomes, how does this course contribute uniquely to the *Foundations* category (i.e., why should this course be in Colonnade)? Discuss in detail.

Math 123 is designed to give students the quantitative foundation necessary for business-related disciplines. Successful completion of this course should provide students with not only the computational skills they need, but also the quantitative literacy to recognize the applications of algebra within their disciplines. The emphasis on applications and using data to construct mathematical models is designed to bridge the gap between simply learning algebraic computation and seeing how algebra is useful in real-world business contexts. To underscore the relevance of algebra to business-related disciplines, applications will be selected to emphasize consumer math, personal finance, social and behavioral sciences, health and human services, and industrial/manufacturing uses.

4. Syllabus statement of learning outcomes for the course. NOTE: In multi-section courses, the same statement of learning outcomes must appear on every section's syllabus.

**Learning Objectives:** This course fulfills the Quantitative Reasoning requirement in the Foundations category of WKU's Colonnade program. As part of that program, Math 123 has the following learning objectives:

Students will demonstrate the ability to

1. Interpret information presented in mathematical, statistical forms, and/or table forms.
  2. Illustrate and communicate mathematical and/or statistical information symbolically, visually and/or numerically.
  3. Determine when computations are needed and execute the appropriate computations.
  4. Apply an appropriate model to the problem to be solved.
  5. Make inferences, evaluate assumptions, and assess limitations in estimation modeling and/or statistical analysis.
5. Give a brief description of how the department will assess the course beyond student grades for these Colonnade learning objectives.

For MATH 123, assessment will occur at the end of the semester. To assess the course objectives, each student will complete a problem that addresses the five learning objectives. The Basic Studies Committee will randomly collect 30% of the final exams per year across all sections of MATH 123 to help assess students' mastery of the learning objectives. The following criterion will be used to assess student learning outcomes:

Each test question be scored on a 5 point scale using a common rubric (5 -Excellent ; 4 - Good; 3 - Satisfactory; 2 - Poor; 1- Fail).

The goals will be as follows:

- Satisfactory = at least 70% of students scored 3 or better
- Unsatisfactory = under 70% of students scored 3 or better

6. How many sections of this course will your department offer each semester?

Two to three sections per semester will be offered, depending on demand.

7. Please attach sample syllabus for the course. PLEASE BE SURE THE PROPOSAL FORM AND THE SYLLABUS ARE IN THE SAME DOCUMENT.

## Mathematical Applications for Business – semester

**MATH 123-xxx CRN xxxxx (time and days) (location)**

**Course:** **Mathematical Applications for Business** 3 Credit Hours

**Prerequisite:** High school Algebra I and II and Math ACT 22 or higher, or Math SAT 510 or higher or Math Placement Exam 14 or higher, or completion of DMA 096C with a grade of C or better.

**Text:** *College Mathematics for Business, Economics, Life Sciences, and Social Sciences* 13<sup>th</sup> edition, Barnett, Ziegler, and Byleen Pearson with MyMathLab :

MATH 123: **Mathematical Applications for Business** (3 hours) meets five learning objectives as part of the Colonnade Plan education requirement for quantitative reasoning. MATH 123 is a course in which graphing and problem solving are integrated throughout the study of algebraic concepts including polynomial, rational, exponential and logarithmic functions. Topics also include mathematics of finance, introduction to probability, and derivatives. This course emphasizes applications in business-related fields.

**MATH 123 specifically meets the five learning objectives as detailed below:**

**Learning Objective 1: Interpret information presented in mathematical and/or statistical forms.**

**Learning Objective 2: Illustrate and communicate mathematical and/or statistical information symbolically, visually and/or numerically.**

**Learning Objective 3: Determine when computations are needed and execute the appropriate computations.**

**Learning Objective 4: Apply an appropriate model to the problem to be solved.**

**Learning Objective 5: Make inferences, evaluate assumptions, and assess limitations in estimation modeling and/or statistical analysis.**

- Algebraic concepts
- Linear equations and functions
- Quadratic and special functions
- Exponential and logarithmic functions
- Mathematics of finance
- Derivatives
- Introduction to probability



**Mathematical Applications for Business – semester**

**Instructor:** XXXX

**Office:** XXXXX

**Phone:** (270) xxx-xxxx

**Email:** xxxxxx

**Office Hours:**

**Textbook:** *College Mathematics for Business, Economics, Life Sciences, and Social Sciences* 13<sup>th</sup> edition, Barnett, Ziegler, and Byleen Pearson with MyMathLab

**Calculator:** Students are required to have a graphing calculator (TI 83 Plus or TI 84 Plus or Silver Edition) for classroom use. The Casio fx-115 series, TI-89 and TI-92 (and comparable calculators from other manufacturers) are prohibited.

**Description:** Students will be given the opportunity for remediation and retesting in order to increase their learning and improve the success rate for the course.

- Algebraic concepts
- Linear equations and functions
- Quadratic and special functions
- Exponential and logarithmic functions
- Mathematics of finance
- Derivatives
- Introduction to probability

**Attendance:** Attendance in this course is crucial to your success. Therefore, your attendance and punctuality are expected each day. If you miss a class, you are responsible for completing any missed work. There is an attendance policy for this course. You are permitted a maximum of 5 **absences**. **Upon the sixth absence YOU WILL BE STRONGLY INCOURAGED to withdraw from the course.** In the case of tardiness, you should check with the instructor at the end of the class to gain credit for attendance. Excessive tardiness will not be tolerated. All students will be held responsible (present or not) for material covered in class, this includes handouts and assignments. If you are absent from class, it is your responsibility (the student) to find out what was covered.

**Communication:** Email, Blackboard, and MyMathLab (MML) will be used primarily as a means of communication between the instructor and the students. **I do not post grades on blackboard, MML, or via WKU email.** Weekly updates are sent....read them!

**Homework:** Homework will be assigned daily with specific deadlines for completion.

**Quizzes:** There will be quizzes used as a guide to assessment.

**Exams:** At least four exams will be given in the course.

**Final Exam:** A comprehensive final exam will be given.

**Course Grade:** A weighted average for this course will be calculated for students who have successfully completed all four module exams and the final exam. This weighted average will be calculated using the following scale.

Homework	10%
Quizzes	10%
Module Exams	60% (4 exams worth 15% each)
Final Exam	20%

If all modules are successfully completed, letter grades will be assigned from the weighted average using the following grading scale.

A	90 - 100
B	80 - 89
C	70 - 79
D	60 - 69
F	59 and below

**Drop Date:** The last day to withdraw from this course with a W is xxx.

**ADA Statement:** In compliance with university policy, students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the *Student Accessibility Resource Center (SARC), DSU room 1074*. Please do not request accommodations directly from the instructor without a letter of accommodations from SARC.

## Colonnade Connections Course Proposal

### Social and Cultural Subcategory

Contact person: John Martin, [john.martin@wku.edu](mailto:john.martin@wku.edu), 745-6890

College and Department: Potter College, Music

Proposal Date: 2/12/2016

#### 1. Course Details:

1. MUS 322, “The Blues-Music from the Delta to Chicago”
2. Credit hours: 3
3. Prerequisites: **None**
4. Crosslisted and/or equivalent courses (prefix and number):
5. Expected number of sections offered each semester/year: Once per year.
6. Is this an existing course or a new course? **New course**
7. Where will this course be offered? **Bowling Green main campus**

#### 2. Provide a brief course description (100-200 words).

This course will study Blues as a music genre created in America, primarily from the 1890’s to the 1960’s. The course will emphasize the performers, contrasting blues styles, instrumentation, and lyric content. The course will examine geographic regions of the United States where these blues styles developed, and examine the cultural, social, economic, and political impacts on the development of the music and the professional careers of the performers. The course will also examine how Blues has made it’s way into pop culture, how the ability to record sound shaped music of the early 20<sup>th</sup> century, and the struggle of artistic integrity vs. monetary pursuit.

**3. Explain how this course provides a *capstone* learning experience for students in Colonnade (compared to an introductory learning experience).** Explicitly address how students in the course apply knowledge from multiple disciplines to the significant issues challenging our individual and shared responsibility as global citizens.

#### I. arts

The Blues is a purely American art form that developed after slavery, although it has roots from a conglomeration of many different music concepts from around the World, including African and European influence. The course will examine how this came to be, and what parts of the world directly affected the stylistic characteristics of the Blues.

#### II. economics

There has always been conflicting values associated with artistic performers vs. business participants. This course will discuss how economics affected the music that was being recorded and sold, and how the same factors have affected music since. The course will also look at how the economic status of the time affected the performers.

### III. social issues

The Blues can be described as an art form that developed in the South from slave songs and spirituals handed down from one generation to the next after the civil war. Consequently, Blues, or race music, was marketed almost exclusively to black neighborhoods, mostly in the South. The course will examine how Social issues affected the performers and the music by means of marketing tactics, royalties, travel, and targeted audiences.

### IV. technology

One of the main reasons Blues music started growing popular after the turn of the century was the development of audio recording. We will discuss how technology played a part in the popularity, marketing, and targeted audiences of the Blues.

### V. pop culture

Blues seems to have had an impact on all aspects of pop culture, especially since the 1970s. Blues has influenced everything from music to poetry, movies and television to art and sculpture, from underground to mainstream. We will examine theories about how the Blues has made it's way into pop culture, and how it has become possibly the most influential style for popular music of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**4. List the *course goals* (see *Glossary of Terms*), and explain how are they aligned with the **Connections student learning outcomes**. In the table below, describe in the right-hand column explicitly how the course meets each Connections SLO for the Social and Cultural subcategory. Descriptions in the right-hand column should be consistent with statements listing of course activities, readings, etc. in the syllabus attached to this application.**

<b>Connections Student Learning Outcomes</b>	<b>How does the course meet these learning outcomes? (Align course goals to Connections SLOs)</b>
<i>Example: 1. Analyze the development of self in relation to others and society.</i>	<i>Example: Students will consider various theories of vice that examine how one's background (including one's culture) and situational influences contribute to the development of character. For example, students will discuss possible cultural and societal influences of tragedies such as the Holocaust and the Rwandan Genocide as well as the impact of traumatic experiences in childhood on a person's development. Students will analyze both how bad individuals come to power as well as how groups interact in the face of evil.</i>
1. Analyze the development of self in relation to others and society.	Students will examine how music, and art, is important to human expression, and how music transitions from folk status to popular culture. We will discuss how economics affect what music is recorded and marketed, as well as the constant struggle between artistic integrity and monetary pursuit. Thru this study, students will make decisions about what styles and artists they, as individuals, like or dislike, and why. Students will also be able to describe the musical characteristics that make each style unique, as well as how artists influenced each other, either thru personal contact, or thru recordings. The students will also gain an understanding of how Blues influenced later popular music.
2. Examine diverse values that form civically engaged and informed members of society.	<p>While it's impossible to say exactly where and when the Blues was born, it very clearly utilizes music and poetic techniques from pre-civil war slave spirituals and work songs, as well as techniques, instruments, and musical concepts from Europe and Africa. The students will examine how these factors impacted the development of the Blues. The students will be able to describe where these influences came from, as well as where the major regional styles of Blues originated.</p> <p>Post-civil war America suffered severe economic hardships, and many southerners were essentially forced into share cropping, or working on large plantations. These places produce a multitude of blues performers and blues songs. Students will gain an understanding of the economic status of the various places associated with the development of the Blues, as well as an understanding of how the local or regional economy affected the music. Students will also consider the social barriers that blues musicians, who were mostly minorities, had to face and overcome in early 20<sup>th</sup> century</p>

	<p>American culture.</p> <p>As travel became increasingly available during the 1920s and 1930s, many farm workers and laborers from the south migrated north, mostly to Chicago. This migration exposed the Blues to even more national and international influences. Students will learn why the ability to travel, mostly by train, was so important to early blues musicians.</p>
<p>3. Evaluate solutions to real-world social and cultural problems.</p>	<p>Much of the history of the early blues performers and songs are lost to history. There are many, many myths associated with Blues music, and much of the myths and speculation comes from the lack of evidence as to exactly who did what, when, and where. Students in the course will, in some cases, have to decide for themselves which parts of Blues history makes sense to them, and what is probably fiction or altered memories. The student will also be able to compare music business practices of the early 20<sup>th</sup> century to music business practices of today.</p>

**5. List additional student learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any).**

Students will be able to recognize different Blues Styles, understand the regional impact of these styles, and appreciate the economic and social status of the time. Students will become familiar with the common instruments used in Blues, and gain knowledge of the vocal and instrumental techniques. Students will gain a useable knowledge of the most important players of each style, and why these players are considered important.

**6a. Explain how the department plans to assess each of the Connections student learning outcomes *beyond course grades*.** Applicants are encouraged, but not required, to adopt or adapt the Connections Student Learning Outcomes rubric (available on [the Colonnade website](#)). Note: SACSCOC requires assessment of SLOs to compare Bowling Green campus, online, and regional campus learning

experiences; some consideration of such a distinction must be included in the right-hand column, when applicable.

Connections Student Learning Outcomes	Identify the “artifact(s)” (assignments, papers, activities, etc) that will be used for assessing each learning outcome <i>beyond course grades</i> . Applicants must be explicit in describing how the artifact(s) provides evidence of student learning for each Connections SLO.	Describe in detail the assessment methods the department will employ for this Connections course. Assessment plans must produce a <i>separate evaluative rating</i> for each Connections SLO.
<i>Example: Analyze the development of self in relation to others and society.</i>	<i>The 7-10 page final paper is the artifact for assessment. See attached syllabus for details of the final paper assignment.</i>	<i>Example: Because this course is offered only once per semester, with only 25 enrolled, a 50% sample will be randomly selected from all students who complete the course in a single academic year. Two faculty members, one who regularly teaches the course and one who does not, will individually evaluate the final paper using the Connections rubric attached to this application, which provides an individual rating for each Connections SLO as well as an overall rating. The initial goal will be that 70% of students are rated as “Milestone 2” for each Connections SLO, and no student is rated at “Benchmark” for each Connections SLO. Additionally, an overall rating of Milestone 2 for 85% of students is desired. Assessment goals will be revisited after an initial three-year cycle. The three-year cycle will also be used to accumulate enough assessment data to make meaningful comparisons between Bowling Green campus, IVS-Glasgow, IVS Elizabethtown, and IVS Owensboro student learning experiences.</i>
1. Analyze the development of self in		In the paper students will be asked

<p>relation to others and society.</p>		<p>to include intentional comments and discussion on the defined learning objective, within the context of the specific assignment. The instructor will review a sample (at least 30%) of the papers using the following guiding question: <i>Does the paper, as related to the artist, performer, audience member or patron, draw convincing links between individual artistic integrity and societal monetary pursuits?</i></p>
<p>2. Examine diverse values that form civically engaged and informed members of society.</p>		<p>In the paper students will be asked to include intentional comments and discussion on the defined learning objective, within the context of the specific assignment. The instructor will review a sample (at least 30%) of the papers using the following guiding question: <i>Does the paper, within the defined musical region, examine the diverse values of the citizens and overall society of that region.</i></p>
<p>3. Evaluate solutions to real-world social and cultural problems.</p>		<p>In the paper students will be asked to include intentional comments and discussion on the defined learning objective, within the context of the specific assignment. The instructor will review a sample (at least 30%) of the papers using the following guiding question: <i>Does the paper, within the defined musical artist and region, evaluate solutions to social and cultural problems of the time?</i></p>

**6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment).** If the assessment plan will utilize the Connections rubric available on [the Colonnade website](#), state as much.



*The assessment plan will utilize the Connections rubric available on the website. 70% of students sampled will be expected to be rated as Milestone 3 with a desired goal of 85%. The following scale will also be used for the above SLOs:*

Using a scale of 1-4 (1=no, 2=yes/minimally, 3=yes/competently, 4=yes/strongly), each student paper in the sample will be given a score for each guiding question. The four scores will then be averaged into one assessment rating. It is expected that 70% of papers will have an average rating of 3 or higher. Course reviews of individual scores and average ratings will occur each semester.

**7. Evidence & Argument Artifact.** As the capstone experience for the Colonnade Program, Connections courses are expected to include activities, assignments, or other learning experiences that will produce at least one “artifact” (research paper, presentation, major project, etc.) that can be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments. What “artifact” in the proposed course could be used for this purpose? (Note: This could be, but is not required to be, the same “artifact” identified in 6a above.)

Students will write a 7-10 page paper describing a particular blues “region” of their choice. A “region” is defined as a geographic location with some type of physical, economic, or social border or borders, and is attributed with being the place of birth, or the place of major development, for a particular Blues style. The primary focus of the paper will be the artists who developed the particular style associated with that region, but it will also include discussion of non-music influences on the music, such as economic status, social status, and location. With any “region”, there are numerous artists to investigate, and there are even more opinions about which players are most important and most influential. The students will decide for themselves which players, and how many players, should be discussed, and will support their decision by describing the artists impact on that region, other regions, and the influence of these artists on later artists and music styles.

This research paper should use standard fonts, size, and form, and will include a bibliography of at least 5 sources, with at least 3 sources that are not from the Internet. Different students will be allowed to choose the same region if they wish. There are enough artists in each region that the student will be able to discuss his own opinion of who is important, and still write a paper that is unique to the student.

A successful paper will include discussion of the following:

When and where did this regional Blues style originate?

What musical characteristics make this Blues style unique?

What was the economic status of that region during that time, and why?

What social issues influenced the music, and what social barriers did the artists have to overcome?

How did travel impact the music as well as the artists?

What was the direct impact or influence of particular artists on their contemporaries?

What was the direct or indirect impact on popular music of later generation?

**8. Attach a sample course syllabus.** The course syllabus must contain the three Connections student-learning outcomes for the subcategory as well as any additional student learning outcomes listed in this application, and those learning outcomes must appear in every section's syllabus.

**WESTERN KENTUCKY UNIVERSITY**

**DEPARTMENT OF MUSIC**

**The Blues-Music from the Delta to Chicago**

**MUS 322**

**3 credit hours**

**Class Meeting Times and location:**

*TBA*

**Instructor contact information:**

John Martin IWFAC 339, (270) 745-6890, [john.martin@wku.edu](mailto:john.martin@wku.edu)

**Required material:**

**Texts**

“*The History of the Blues*”, Francis Davis. Da Capo Press, 1995 isbn 978-0-306-81296-5.

“*Deep Blues*”, Robert Palmer. Penguin Books, 1981 isbn 978-0-14-006223-6

**Audio CD**

“*Martin Scorsese presents The Blues: A Musical Journey*” box set, soundtrack.

Hip-O Records, 2003.

ASIN: B0000A0VA1.

UPC: 0044003952324

catalogNumber: 000039302

**Course description:**

This course will study Blues as a music genre created in America, primarily from the 1890's to the 1960's. The course will emphasize the performers, contrasting blues styles, instrumentation, and lyric content. We will examine geographic regions of the United States where different blues styles developed, and we will examine the cultural, social, economic, and political impacts on the development of the music and the professional careers of the performers. We will also examine how Blues has made it's way into pop culture, how the ability to record sound shaped music of the early 20<sup>th</sup> century, and the struggle of artistic integrity vs. monetary pursuit.

**Course content**

I. Elements of Music

- A. unity and variety
- B. blues forms
- C. principles of acoustics

II. Post Civil War America

- A. share cropping/plantation life
- B. work songs/spirituals
- C. early instruments

III. Early Blues (1890-1900)

- A. Delta Blues (Mississippi, Arkansas, Tennessee)
- B. Country Blues(Louisiana, Georgia, Carolinas)

IV. Mid Blues (1900-1930s)

- A. birth of recording technology
- B. Boogie-Woogie (New Orleans)
- C. Gospel Blues
- D. Jump Blues (St. Louis, Kansas City)
- E. Memphis Blues

V. Late Blues (1930s-1960s)

- A. Chicago Blues
- B. Piedmont Blues (East Coast)

C. New Orleans Blues

D. West Coast Blues

E. Texas Blues

## Learning Outcomes

Students will demonstrate the ability to:

1. Analyze the development of self in relation to others and society.

Students will examine how music, and art, is important to human expression, and how music transitions from folk status to popular culture. We will discuss how economics affect what music is recorded and marketed, as well as the constant struggle between artistic integrity and monetary pursuit. Thru this study, students will make decisions about what styles and artists they, as individuals, like or dislike, and why. Students will also be able to describe the musical characteristics that make each style unique, as well as how artists influenced each other, either thru personal contact, or thru recordings. The students will also gain an understanding of how Blues influenced later popular music.

2. Examine diverse values that form civically engaged and informed members of society.

While it's impossible to say exactly where and when the Blues was born, it very clearly utilizes music and poetic techniques from pre-civil war slave spirituals and work songs, as well as techniques, instruments, and musical concepts from Europe and Africa. The students will examine how these factors impacted the development of the Blues. The students will be able to describe where these influences came from, as well as where the major regional styles of Blues originated.

Post-civil war America suffered severe economic hardships, and many southerners were essentially forced into share cropping, or working on large plantations. These places produce a multitude of blues performers and blues songs. Students will gain an understanding of the economic status of the various places associated with the development of the Blues, as well as an understanding of how the local or regional economy affected the music. Students will also consider the social barriers that blues musicians, who were mostly minorities, had to face and overcome in early 20<sup>th</sup> century American culture.

As travel became increasingly available during the 1920s and 1930s, many farm workers and laborers from the south migrated north, mostly to Chicago. This migration exposed the Blues to even more national and international influences. Students will learn why the ability to travel, mostly by train, was so important to early blues musicians.

3. Evaluate solutions to real-world social and cultural problems.

Much of the history of the early blues performers and songs are lost to history. There are many, many myths associated with Blues music, and much of the myths and speculation comes from the lack of

evidence as to exactly who did what, when, and where. Students in the course will, in many cases, have to decide for themselves which parts of Blues history makes sense to them, and what is probably fiction or altered memories. The student will also be able to compare music business practices of the early 20<sup>th</sup> century to music business practices of today.

### **Additional outcomes**

Students will be able to recognize different Blues Styles, Understand the regional impact of these styles, and appreciate the effects of economic and social status of the time. Students will become familiar with the common instruments used in Blues, and gain knowledge of the vocal and instrumental techniques. Students will gain a useable knowledge of the most important players of each style, and why these players are considered important.

### **Research paper**

Students will write a 7-10 page paper describing a particular blues “region” of their choice. A “region” is defined as a geographic location with some type of physical, economic, or social border or borders, and is attributed with being the place of birth, or the place of major development, for a particular Blues style. The primary focus of the paper will be the artists who developed the particular style associated with that region, but it will also include discussion of non-music influences on the music, such as economic status, social status, and location. With any “region”, there are numerous artists to investigate, and there are even more opinions about which players are most important and most influential. The student will decide which players, and how many players, should be discussed, and will support their decision by describing the artists impact on that region, other regions, and the influence of these artists on later artists and music styles.

This research paper should use standard fonts, size, and form, and will include a bibliography of at least 5 sources, with at least 3 sources that are not from the internet. Different students will be allowed to choose the same region if they wish. There are enough artists in each region that the student will be able to discuss his own opinion of who is important, and still write a paper that is unique to the student.

A successful paper will include discussion of the following:

When and where did this regional Blues style originate?

What musical characteristics make this Blues style unique?

What was the economic status of that region during that time, and why?

What social issues influenced the music, and what social barriers did the artists have to overcome?

How did travel impact the music as well as the artists?

What was the direct impact or influence of particular artists on their contemporaries?

What was the direct or indirect impact on popular music of later generation?

### **Grading:**

There will be four exams, including the final. Each exam and assignment will carry the following percentage of the final grade:

Exam 1 = 15%

Exam 2 = 20%

Exam 3 = 20%

Final Exam = 20%

Paper = 15%

Attendance = 10%

A = 90 -- 100%

B = 80 -- 89%

C = 70 -- 79%

D = 60 -- 69%

F = anything below 60%

### **DISABILITY STATEMENT**

Students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the Office for Student Disability Services, DUC A-200. The OFSDS telephone number is 270.745.5004 V/TDD. Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the Office of Disability Services.

### **PLAGIARISM STATEMENT**

Student work may be checked using plagiarism detection software. For regulations see the WKU Undergraduate Catalog. See "Academic Information," Academic Offenses, p. 1.  
[www.wku.edu/undergraduatecatalog](http://www.wku.edu/undergraduatecatalog)