TO: UGCC – Meeting September 2014  
FROM: Alan Rosiene, School of Arts & Communication  
SUBJECT: HUM 1001, MUS 1201, HUM 1150

The School of Arts and Communication proposes the following:

1. **New Course - HUM 1001 Humanities Freshman Seminar**: The Humanities Freshman Seminar is a three credit course designed for students remediating in mathematics and writing who need an additional course to achieve a full time schedule. Topics will vary, but all will include a significant critical thinking and writing component to complement ongoing remediation. (ANC and sample syllabus attached).

2. **New Course - MUS 1201 Beginning Group Guitar**: Beginning Group Guitar is a one-credit course in applied music in a group setting. Current enrollment in applied music shows a strong demand for beginning guitar lessons. Beginning Group Guitar will allow one instructor to teach many beginning students and allow instructors offering private lessons to focus on more advanced guitarists. Students also will earn one credit for the course, which will help them achieve the high number of credits in applied music required to earn the music minor. (ANC and sample syllabus attached.)

3. **Deactivate HUM 1150 Fundamentals of Music**: HUM 1150 should have been deactivated when we added MUS 1310 Music Theory and Ear Training to the catalog. MUS 1310 covers the same material as HUM 1150 under the MUS prefix.
This course is available for student registration only after the approval process has been completed.

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*Justify level if 1000-level and no co- or prerequisites*

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| ☐ COLLEGE OF AERONAUTICS - 23 |
| ☐ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS - 25 |
| ☐ NATHAN M. BISK COLLEGE OF BUSINESS - 24 |
| ☐ COLLEGE OF SCIENCE - 26 |
| ☐ COLLEGE OF ENGINEERING - 1 |
| ☐ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS - 90 |

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CATALOG DESCRIPTION OF COURSE: Restricted to 350 characters, including spaces

Introduces various areas of the humanities through selected special topics. Improves critical thinking and writing abilities. Topics announced before registration. Cannot be used to fulfill undergraduate core requirements. (Requirement: Freshman standing.)

(HU)

This description has been approved by the catalog office.

[Signature] 9/16/2014

Catalog Director

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In addition, please attach a course syllabus and/or more detailed description.

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<tr>
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<td>☐ P, F</td>
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<td>☐ Other</td>
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If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

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<th>TERM TO INACTIVATE</th>
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| ☐ Yes ☐ No | Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.** |
| ☐ Yes ☐ No | Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review. |

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APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

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<th>Chair, Graduate Council</th>
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<th>Chair, Undergraduate Curriculum Committee</th>
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**Vice President for Institutional Effectiveness

<table>
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<tr>
<th>CATALOG DIRECTOR</th>
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<tr>
<td>These changes/additions have been made for the University Catalog and entered into the BANNER term named above.</td>
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Florida Institute of Technology • Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827

RDR 100-214
HUM 1001: Humanities Freshman Seminar
TOPIC: World Music
Florida Institute of Technology
Spring 2015

Meeting Times: TBA
Important Performance Dates: TBA

Professor: Dr. Kevin R. Burke
Office: Crawford 615
Telephone: (321) 674-7165
Email: kburke@fit.edu
Office Hours: TBA

Course Catalog Description: A survey of Non-Western Music from across the globe. Students will develop skills in describing various musical styles and work toward understanding music’s role in cultural identity. Students will learn to perform music from these societies in a weekly performance lab and the class may choose to perform a concert on campus at the end of the semester.

Course Description: World Music is a survey of non Western music cultures of the world. The course will serve as an introduction to the discipline of ethnomusicology, the study of music in the context of culture, emphasizing the meaning of particular musics to the people who practice them. In so doing, the course will highlight the distinctions between Western and non-Western music types, as well as adopt an alternative methodology toward understanding the various Soundscapes of the world. By investigating a variety of musical styles, practices, and participants, the class will continuously question how music both mirrors and shapes that cultures that produce it, and reflect upon views of the world different from their own. Much of the world’s music is created in the context of common life circumstances, where distinctions between performer and audience, as well amateur and performer, are obscured. In order to experience this melding of music with everyday life, there will be opportunities for making music in class, from group singing and playing of a variety of flute and rhythm instruments to informal performances by guests and members of the class.

Goals and Outcomes: Although this course covers a broad survey of geographical content, the primary learning objectives focus on the development of skills and awareness. In the growing complexity of our interconnected, global community, new generations must acknowledge changing cultural interactions and respond with additional forms of expression and communication. An opportunity to explore ways of knowing the world through the creative medium of music often asks students to step outside their comfort zone: the more challenging the experience, the greater the growth. Singing, dancing, and performing on a variety of instruments will cultivate a rich understanding of the cultural diversity, yet shared humanity of the world. Students will identify connections among these behaviors, sounds, and cultural values. The seminar format will provide a supportive, yet challenging environment for students to develop college-level skills in writing, discussion, public speaking, research, and analysis.
Required Materials

- Should include 3 CDs of listening examples.

Readings and Listening Examples on CANVAS
SIKU (Peruvian Panpipe)—Bring to each performance lab.

<table>
<thead>
<tr>
<th>Grade Distribution and Scale</th>
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<td>300 Total Points</td>
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**Participation and Attendance Policy**
All students begin class with an “Average” participation grade (20 pts). I will consider the following in assigning final participation grades:

+Positive
-Positive
Post Study Guide to CANVAS
Extra Performances
Learn/Perform extra Non-Western Instrument
Develop/Lead “Talking Points” in Class
Lead Discussion Forum on Recurring Theme
Bring in Guest Speaker/Performer

-Unexcused Absence
Late to Class
Cellphone/Laptop Use in Class
Forget Siku on lab day
Miss Performance
Disruptive Class Behavior

NOTE: Absences are excused only with documentation: doctor/health center note, letter from Student Affairs about family death/severe illness, letter from faculty/coach for field trips/athletic events. **Students with more than 4 unexcused absences will automatically receive 0 points for class participation.**

**Exams**
The exams will test your knowledge of important instruments, persons, vocabulary, and musical styles from the lectures and reading. You will identify examples studied in class, analyze a mystery piece, as well as write short essays on music’s role in diaspora, migration, cultural exchange, globalization, spirituality, dance, and other topics. **Short practice quizzes will be available on CANVAS to accompany the assigned readings. These quizzes are not formally graded, but are a good sign of active class participation and exam preparation.**
Performance
In order to develop a sympathetic appreciation and understanding of non-Western music, we will have a performance lab every week. Students will have an opportunity to perform this music publicly to enhance the participation grade. Students may opt out of public performances (but not Friday’s lab) by submitting a letter (hard copy, not an E-mail) to Dr. Burke outlining reasons and will be given an alternative assignment toward those participation points. Remember that college is about stretching one’s comfort zone and this growth is important to preparing individuals for the opportunities and challenges of productive and fulfilling lives. Furthermore, students are expected to attend TWO performances from those on the approved list and post a review on CANVAS. These two activities total 10 points of the Assignment grade.

Assignments
There will be approximately 12 written assignments and activities totaling 60 points during the course of the semester that will require you to post a short paragraph of 250 words on a CANVAS discussion forum or to complete a project or presentations with your classmates. The written assignments may include responses to source readings, concerts, recordings, and videos. In most cases, the postings are graded on a scale of 1 to 5 points that count toward the total 60 points. A separate assignment sheet will explain how the points are assigned.

Short Papers
Each student will compose two expository essays on a cultural topic related to world music. The paper should be between 1250-1500 words, double-spaced in 12 pt Times New Roman font, and consistently formatted in either MLA or Chicago style. Each paper should include a short bibliography and citations of all secondary and primary sources consulted. Suggested topics will be included on the assignment sheet and students are expected to use vocabulary from class.

How to Succeed in Dr. Burke’s Class:
-Listen to LOTS of Music and Practice using Vocabulary in your Writing
-Keep Up with Each New Topic; DO NOT forget them!
-Communicate any Confusion over Course Topics with Dr. Burke ASAP
-Understand that Everyone Develops Musical Skills at Different Rates
-Take Advantage of the Evans Library and Technological Resources Available to You
-Don’t be afraid to try new things.

-Do Your Reading, Assignments, and Come to Class!!!

Communication
It is extremely important that you let me know if you are struggling with any concepts or skill development early; otherwise, I may be unaware of your difficulties. Keep me posted and informed. NOTE: I am very good at responding by email within a couple hours (during weekday work hours), as long as you 1) write in your best prose; 2) address me (i.e. Dear Dr. Burke, Dear Prof. Burke, etc); 2) provide specific details (i.e. On Page 42, No. 5); and sign your name.

Academic Honesty
Students are expected to maintain high standards of personal integrity in their academic work. Incidents of cheating and plagiarism may result in a failing grade and further disciplinary action. Please reference the “Code of Conduct” in the Student Handbook for the full policy.
COURSE CALENDAR (TOPICS SUBJECT TO CHANGE)¹

Week 1: 1/12-1/16
Ethnomusicology Basics
Miller pp. 2-14
Readings on CANVAS

Week 2: 1/19-1/23
Listening Fundamentals
Miller pp. 17-28

Week 3: 1/26-1/30
Listening Fundamentals
Miller pp. 28-34

Week 4: 2/2-2/5
Latin America
Miller pp. 407-418
Shelemay Reading on CANVAS

Week 5: 2/9-2/13
Latin America
Miller pp. 424-434
Turino Reading on CANVAS

Week 6: 2/16-2/20
Sub-Saharan Africa
Miller pp. 328-339
**PAPER ONE due**

Week 7: 2/23-2/27
Sub-Saharan Africa
Miller pp. 349-358

Week 8: 3/2-3/6
India
Miller pp. 96-107
**MIDTERM**

Week 9: 3/9-3/13
SPRING BREAK: NO CLASS

¹ In the interest of time and to ensure depth of study, we will not cover all topics/cultural groups in the textbook. If you would like to learn more about a particular soundscape outside our focus, please consider it for your papers.
Week 10: 3/16-3/20  
India  
Miller pp. 108-114

Week 11: 3/23-3/27  
China  
Miller pp. 189-203  
Shelemay Reading on CANVAS

Week 12: 3/30-4/3  
China  
Miller pp. 203-213

Week 13: 4/6-4/10  
Indonesia  
Miller pp. 164-171

Week 14: 4/13-4/17  
Indonesia  
Miller, pp. 171-177  
Shelemay Reading on CANVAS  
**PAPER TWO due**

Week 15: 4/20-4/24  
Global Soundscapes  
Readings on CANVAS

Week 16: 4/27-4/29  
Review

Final Exam: TBA

Required Listening Pieces for Exams²

**Midterm**
Soneros Son (Afro-Cuban Son)  
Apágame la Vela (Dominican Merengue)  
Nhiok: Okkaikrikiti (Amazonian Chant)  
Sikuri (Peruvian Panpipes)  
Gregorio Cortez (Mexican Corrido)  
Fanta Area (Ghana Ensemble)  
Elephant Song (Mbuti Music)  
Mbira Dza Vdzimu (Zimbabwe)

**Final**
Raga Ahir hairav (N. India Hindustani)  
Manasā! Etulōrttunē (S. India Karnatic Kriti)  
Araro Ariraro (S. Indian Lullaby)  
Yangguang sandie (Chinese Guqin)  
Huan Le Ge (Jiangnan Sizhu Ensemble)  
Mu Kezhaí (Excerpt from Peking Opera)  
Udan Mas (Javanese Court Gamelan)  
Hudjun Mas (Balinese Gamelan Gong Kebyar)

² NOTE: We will study many recordings/videos to illustrate points, but these are the only pieces you need to specifically IDENTIFY BY EAR on the exams.
Tips for Studying World Music

Vocabulary
The nature of intercultural study lends itself to the comprehensive use of a variety of foreign vocabulary. Approaching these terms as one bundle can be overwhelming. There are, however, many ways to organize words and word usage based on similar contexts across cultures. For example, multiple non-Western music traditions theorize melodic scales with symbols and/or phonetic syllables. Consider the following examples:

<table>
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<th></th>
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<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
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<tr>
<td>Western</td>
<td>Do</td>
<td>Re</td>
<td>Mi</td>
<td>Fa</td>
<td>So</td>
<td>La</td>
<td>Ti</td>
<td></td>
<td>(Do)</td>
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<td>Shang</td>
<td>Jue</td>
<td>--</td>
<td>Zi</td>
<td>Yu</td>
<td>--</td>
<td>(Gong)</td>
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<td>That</td>
<td>Sa</td>
<td>Re</td>
<td>Ga</td>
<td>Ma</td>
<td>Pa</td>
<td>Dha</td>
<td>Ni</td>
<td>(Sa)</td>
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<td>Dung</td>
<td>Dang</td>
<td>--</td>
<td>Ding</td>
<td>Dong</td>
<td>--</td>
<td>Deng</td>
<td>(Dung)</td>
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Although construction and use of these notes is different across various cultures, the concept of “scale” as a theoretical series of ordered pitches from which melodies derive is similar.

Listening
By nature we are passive listeners. We usually don’t perform the music we listen to on a regular basis (except maybe singing in the shower) and so we are not attentive to the inner structures, relationships, and motions of organized sound. Studying music requires new habits of listening to music. It is very difficult to break a habit, so you might find it useful to change how you listen. For example, if you usually listen to music on the radio while driving your car or on your iPod while walking across campus, these may not be the best environments for active listening. Instead, block off a portion of the time designated to studying for this class to review listening excerpts and for exploring additional, similar pieces. Use headphones to block out distractions and sit up attentively at your desk. Listen to pieces multiple times in a row and focus on isolated parameters (melody, texture, rhythm, form, etc.) to ensure that you can actually hear and recognize them by ear. 30 minutes of active listening is more beneficial than 2 hours of passive listening.
## Florida Institute of Technology

**ADDING A NEW COURSE TO THE CURRICULUM**

This course is available for student registration only after the approval process has been completed.

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- [ ] NATHAN M. BISK COLLEGE OF BUSINESS - 24
- [ ] COLLEGE OF SCIENCE - 26
- [ ] COLLEGE OF ENGINEERING - 1
- [ ] EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS - 90

**COMPUTER TITLE:** Restricted to 25 characters, including spaces. **Group Beginning Guitar**

**Dual-Prefix** [ ]

**BI-Level** [ ]

**Full-Load** [ ]

**CATALOG DESCRIPTION:** Restricted to 350 characters, including spaces.

Introduces fundamentals of acoustic guitar playing in a participatory setting. Teaches basic open chords (major, minor, dominant seventh), common progressions and fundamental rhythmic values. Includes barre chords, basic picking patterns and single-note melodies on the sixth, fifth and fourth strings. Requires own guitar, but not prior experience.

This description has been approved by the catalog office. (Signatures)

**GRADES TO BE ISSUED:**
- [ ] A, B, C, D, F
- [ ] A, B, C, D, F, CEU/Audit
- [ ] CEU
- [ ] S, U
- [ ] P, F
- [ ] Other

**ADDITIONAL RESTRICTION (e.g. Major, Class Level, Department Head Approval):**

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

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- [ ] Yes [ ] No

Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

- [ ] Yes [ ] No

Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "O" materials for review.

**APPROVALS:** On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

**CATALOG DIRECTOR:**

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

**REGISTRAR'S USE ONLY:**

SCARSE SCADETL SCAPREQ SCABASE

SCARES Operator Initial Date

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R03-150-914
Meeting Times: TBA
Important Performance Dates: TBA

Professor: Dr. Kevin R. Burke
Office: Crawford 615
Telephone: (321) 674-7165
Email: kburke@fit.edu
Office Hours: TBA

Course Catalog Description: Group Beginning Guitar introduces students to the fundamentals of acoustic guitar playing in a participatory classroom setting. Students will learn basic open chords (major, minor, dominant seventh), common progressions, and fundamental rhythmic values. In the second half of the semester, students will progress to barre chords, basic picking patterns, and single note melodies on the sixth, fifth, and fourth strings. Students should bring their own guitar, but prior music experience is not necessary.

Required Materials


Acoustic Guitar with steel or nylon strings; *no electric guitars*

<table>
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<td>A  90-100</td>
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<td>20  Practice Log and Journal</td>
<td>B  80-89</td>
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<tr>
<td>20  Performance Quiz 1</td>
<td>C  70-79</td>
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<td>50  Final Exam</td>
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<tr>
<td>200  Total Points</td>
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Participation
Students are expected to attend all classes and arrive on time with guitar. Absences will be excused only with proper documentation (letter from Professor, note from Physician or Health Center, etc.). Tardiness, unpreparedness, and absences in class and at required concerts will negatively impact the participation grade.
Exams
The exams will test your knowledge of important terms, fingerings, fundamental theory and technique, and active listening skills.

Practice Log and Journal
Practice logs and journals will record your practice outside of class and observations of music making at concerts and on campus.

Quizzes
There will be THREE performance quizzes during the semester in which you will demonstrate your progress with fundamental guitar playing in both private playing and group playing. Quizzes will entail playing basic chords, chord progressions, scales, and simple melodies as well as playing along in group play.

Music Studio
Your enrollment entitles you to access to the practice rooms in the Music Studio. Please visit the School of Arts and Communication office on the 6th floor of the Crawford building to gain swipe card access to the music studio for the semester. Unfortunately, lockers are not available to students in the class at this time.

Communication
It is extremely important that you let me know if you are struggling with any concepts or skill development early; otherwise, I may be unaware of your difficulties. Keep me posted and informed. **NOTE:** I am very good at responding by email within a couple hours (*during weekday work hours*), as long as you 1) write in your best prose; 2) address me (i.e. Dear Dr. Burke, Dear Prof. Burke, etc); 2) provide specific details (i.e. On Page 42, No. 5); and sign your name.

Academic Honesty
Students are expected to maintain high standards of personal integrity in their academic work. Incidents of cheating and plagiarism may result in a failing grade and further disciplinary action. Please reference the “Code of Conduct” in the *Student Handbook* for the full policy.

**COURSE CALENDAR (TOPICS SUBJECT TO CHANGE)**

**Week 1:** Hand Position and Strumming Rhythms

**Week 2:** Primary Chords

**Week 3:** Simple Progression from One Primary Chord Position

**Week 4:** Scales on Single Strings

**Week 5:** Melodies on Single Strings

**Week 6:** Primary Chord Progressions with Shifting
Week 7: Secondary Chords

Week 8: Midterm

Week 9: Basic Progressions with both Primary and Secondary Chords

Week 10: Common Pop Progressions

Week 11: Blues Progressions

Week 12: Scales on Strings 6, 5, 4.

Week 13: Melodies on Strings 6, 5, 4.

Week 14: Barre Chords

Week 15: Common Picking Patterns

Week 16: Review

Final Exam: TBA