Memo
To: UGCC
From: Kevin R. Burke, SAC
February 12, 2021

Updates to the Music Minor
Changes to MUS 1202 Intermediate Group Guitar and MUS 1204 Intermediate Group Piano
New Courses MUS 3281 Jazz and the African American Experience,
MUS 3282 Evolution of Hip Hop, and
MUS 3291 Music in Video Games

The Music Minor has been updated to reflect current practice, as accomplished by substitution forms, and to provide greater flexibility to students coordinating around the requirements of their major degree program areas. After the updates, the Music Minor retains its core balance of private lessons, ensemble participation, music theory, and music literature. MUS 2310 Music Theory 2 has been removed as a required course (it is still a possible elective), the total number of required hours has been changed to 18.0, MUS 2150 is removed due to lack of use, and the new courses MUS 3281, MUS 3282, and MUS 3291 are added as possible choices for the music literature requirement. MUS 1150 and the new courses have been added as options to the section of electives.

The proposal also calls for removing the restriction on MUS 1202 Group Intermediate Guitar and MUS 1204 Group Intermediate Piano, so the courses can be taken multiple times for credit. This adjustment reflects the nature of the courses, where the instructor breaks the class into small groups and works with students on individual goals for skill development, rather than a single course plan. Students can continue to progress after two semesters and the instructor has a better chance of enrolling a sufficient number of students to meet the minimum enrollment requirement.

The new music literature courses, MUS 3281 Jazz and the African American Experience, MUS 3282 Evolution of Hip Hop, and MUS 3291 Music in Video Games have all been piloted and will add additional (HU) elective options at the 3000 level that is required for many majors on campus. MUS 3281 and MUS 3282 will contribute to the adoption of an African American Studies minor and all three courses will also contribute to the Cultural Competency Certificate program.
February 19, 2021

To: Undergraduate Curriculum Committee (UGCC)
   Mark Archambault, Chair

From: Nancy Garmer,
      Program Chair, Cultural Competency Certificate
      Assistant Dean, User Experience, Evans Library

Subject: New Music Courses Approved for the Cultural Competency Certificate program

Committee Members:

The following courses submitted for review to the UGCC are approved as qualifying courses for the Cultural Competency Certificate:

MUS 3281 – Jazz and the African American Experience
MUS 3282 – Evolution of Hip Hop
MUS 3291 – Music in Video Games

Please let me know if you need additional information.
ADDIMG A NEW COURSE TO THE CURRICULUM

New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT: MUS COURSE NO. 3281 CREDIT HOURS 3 ACADEMIC YEAR TO BE ADDED TO THE FILE: Fall 2021

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

CLASS HOURS: 45 LECTURE HOURS: 45 LAB HOURS: 0 RESEARCH HOURS: 0 CONTACT HOURS (CEU): n/a

DEPARTMENT: Music Program, School of Arts and Communication (e.g., Ocean Engineering and Marine Sciences)

☐ COLLEGE OF AERONAUTICS—23 ☐ COLLEGE OF ENGINEERING AND SCIENCE—30
☐ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS—25 ☐ NATHAN M. BISK COLLEGE OF BUSINESS—24

COMPUTER TITLE: Jazz African American Exp

CATALOG TITLE: Jazz and the African American Experience

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

Explores how Jazz reflects the African-American experience and acts as a catalyst for social change and as an agent for identity formation. Considers the potential for jazz to give voice and empowerment to artists. Investigates the role of jazz in cultivating an (American) American style that is recognized and respected across the globe.

This description has been approved by the catalog office. Date: 02/03/21

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

RESTRICTIONS

HUM 2051 ☐ Prerequisite ONLY ☐ Corequisite ONLY ☐ BOTH Prerequisite/Corequisite ☐ and or ☐
HUM 2052 ☐ Prerequisite ONLY ☐ Corequisite ONLY ☐ BOTH Prerequisite/Corequisite ☐ and or ☐
HUM 2053 ☐ Prerequisite ONLY ☐ Corequisite ONLY ☐ BOTH Prerequisite/Corequisite ☐ and or ☐
HUM 2054 ☐ Prerequisite ONLY ☐ Corequisite ONLY ☐ BOTH Prerequisite/Corequisite ☐ and or ☐
HUM 2141 ☐ Prerequisite ONLY ☐ Corequisite ONLY ☐ BOTH Prerequisite/Corequisite ☐ and or ☐

Please indicate old course information and the date/term the course may be removed from the system:

☐ 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.

☐ Yes ☐ No Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program impacted.

☐ Yes ☐ No Will this course be used to satisfy the Cross Cultural (CC) requirement? If yes, attach confirmation memo from QFZ Committee.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit to the Office of Graduate Programs, or Undergraduate Curriculum Committee Chair for placement on agenda.

Chair, Graduate Council
Date
OR
Chair, Undergraduate Curriculum Committee
Date

**Director, APAC

Date

CATALOG & CURRICULUM MANAGER

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

Catalog & Curriculum Manager

REGISTRAR'S USE ONLY

SCARRES: _____ SCADATE: _____ SCAPREQ: _____ SCABASE: _____ ACATALOG: _____

SCARRES: _____ CIP Code: _____ Operator Init. _____ Date: _____

FLORIDA'S STEM UNIVERSITY

Florida Institute of Technology • Office of the Registrar • 150 West University Boulevard, Melbourne, FL 32903-6975 • 321-674-8114 • Fax 321-674-7827

RDR-450-0220
MUS 3281: Jazz and the African-American Experience
Florida Institute of Technology
Fall XXXX

Meeting Times and Location: XXXX
Final Exam Meeting: XXXX
Professor: XXXX
Office: XXXX
Telephone: XXXX
Email: XXXX
Office Hours: XXXX

Course Description: Explores popular music and culture in the United States and select [influential] non-American genres. Investigates key periods and genres that define the popular idiom in the United States. Highlights changes in technology, politics, economy, race relations, gender and listener demographics, and the relationship between popular music and social conditions. (HU) (LA) (Prerequisites: HUM 2051 or equivalent).

Special Topic for Fall 2020: Jazz and the African American Experience will 1) explore how jazz reflects the African-American experience and acts as both a catalyst for social change and an agent for identity formation, 2) consider the potential for jazz to give voice and empowerment to artists, 3) investigate the role of jazz in cultivating an (African-) American style that is recognized and respected across the globe, 4) investigate the power of music in social protest and progress.

Required Materials


Other Readings and Listening Examples on CANVAS
**Grade Distribution and Scale**

<table>
<thead>
<tr>
<th>Percentage of Points Earned</th>
<th>Grade Distribution and Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 90-100</td>
<td>Participation</td>
</tr>
<tr>
<td>B 80-89</td>
<td>Assignments and Activities</td>
</tr>
<tr>
<td>C 70-79</td>
<td>Quizzes</td>
</tr>
<tr>
<td>D 60-69</td>
<td>Short Paper 1</td>
</tr>
<tr>
<td>E 0-59</td>
<td>Short Paper 2</td>
</tr>
<tr>
<td></td>
<td>Midterm Exam</td>
</tr>
<tr>
<td></td>
<td>Final Exam</td>
</tr>
<tr>
<td></td>
<td>Total Points</td>
</tr>
</tbody>
</table>

**Participation and Attendance Policy**

All students begin class with an “Average” participation grade (10 pts.). I will consider the following in assigning final participation grades:

<table>
<thead>
<tr>
<th>+Positive</th>
<th>-Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Post Study Guide to CANVAS</td>
<td>Regular Absences</td>
</tr>
<tr>
<td>Extra Performances</td>
<td>Regularly Late to Class</td>
</tr>
<tr>
<td>Learn/Perform instrument/song for class</td>
<td>Cellphone Use in Class</td>
</tr>
<tr>
<td>Develop/Lead “Talking Points” in Class</td>
<td>Forget to bring course materials</td>
</tr>
<tr>
<td>Lead Discussion Forum on Recurring Theme</td>
<td>Poor Group Participation</td>
</tr>
<tr>
<td>Invite a Guest Speaker/Performer</td>
<td>Disruptive Class Behavior</td>
</tr>
</tbody>
</table>

**Quizzes and Exams**

Quizzes and exams will test your knowledge of important instruments, persons, vocabulary, and musical styles from the lectures and readings. For quizzes, you will identify required music
examples studied in class and complete short answer, multiple choice, and matching questions in a timed-format on Canvas. Exams will be long essays in open-book format that synthesized core themes across the semester and ask you to observe and discuss some mystery music examples. Quizzes and Exams will be completed outside of class time.

Assignments
There will be approximately 10 written assignments and activities totaling 60 points during the course of the semester that will require you to post a short essay on the CANVAS discussion forum or complete an analysis of a piece studied in class. The written assignments may include responses to 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 of AT LEAST 1250 WORDS, double-spaced in 12 pt. Times New Roman font, and consistently formatted in either MLA, APA, or Chicago/Turabian style. One paper will be a detailed analysis and the other paper will require students to make an argument that connects music, behavior, and culture, using a variety of primary and secondary sources. 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.

**COVID-19 Policy** As per Florida Tech’s “Return to Learn Fall 2020” policy, the “use of face coverings [is] mandatory for students”. By attending this class in person students agree to follow all health guidelines listed in that document, as well as practicing social distancing in the classroom itself. Anyone with COVID-19 symptoms should stay at home and seek medical attention. Students failing to follow masking and social distancing will not be allowed to remain in class. For more information, please visit Florida Tech’s Coronavirus Central at https://www.fit.edu/coronavirus/.

**Privacy Waiver** This course will be recorded for use by students and/or faculty. Enrolled students are subject to having their images and voices recorded during the classroom presentations, remote access learning, and online course discussions. Course participants should have no expectation of privacy regarding their participation in this class. Recordings may not be reproduced, shared with those not registered in the course, or uploaded to other online environments. All recordings will be deleted at the conclusion of the academic term.

**Academic Accommodations:** Florida Tech is committed to equal opportunity for persons w/disabilities in the participation of activities operated/sponsored by the university. Therefore, students w/documented disabilities are entitled to reasonable educational accommodations. The Office of Disability Services (ODS) supports students by assisting w/accommodations, providing recommended interventions, and engaging in case management services. It is the student’s responsibility to make a request to ODS before any accommodations can be approved/implemented. Also, students w/approved accommodations are encouraged to speak w/the course instructor to discuss any arrangements and/or concerns relating to their accommodations for the class. Office of Disability Services (ODS): Telephone: 321-674-8285 / Email: disabilityservices@fit.edu / Website: https://www.fit.edu/accessibility-resources/.
**What is Title IX?** Title IX of the Educational Amendments Act of 1972 is the federal law prohibiting discrimination based on sex under any education program and/or activity operated by an institution receiving and/or benefiting from federal financial assistance. Behaviors that can be considered “sexual discrimination” include sexual assault, sexual harassment, stalking, relationship abuse (dating violence and domestic violence), sexual misconduct, and gender discrimination. You are encouraged to report these behaviors.

**Reporting:** Florida Tech can better support students in trouble if we know about what is happening. Reporting also helps us to identify patterns that might arise – for example, if more than one complainant reports having been assaulted or harassed by the same individual.

Florida Tech is committed to providing a safe and positive learning experience. To report a violation of sexual misconduct or gender discrimination, please contact Fanak Baarmand, Title IX Coordinator at 321-674-8885 or fbaarman@fit.edu.

*Please note that as your professor, I am required to report any incidents to the Title IX Coordinator. Confidential support for students is available by contacting the Student Counseling Center at 321-674-8050.*

**Tentative Schedule (Subject to Change)**

**Week 1: Course Topic Introduction**

Reading: Walter Kingsley "Whence Comes Jass?" *(New York Sun, August 5, 1917)*

Listening: Miles Davis "So What" from *Kind of Blue* (1959)

Viewing: Al Jolson "Mammy" from *The Jazz Singer* (1927)

**Week 2: Jazz Roots**

Reading: Theodor Adorno "The Curves of the Needle" (1928)

Reading: Martin and Waters, *Jazz: The First 100 Years*, Introduction and Chapter 1

Listening: People of Dagomba, Ghana "Kasuan Kura"

Listening: Georgia Sea Island Singers "Daniel"

Listening: Marian Anderson "Dere's No Hidin' Place Down Dere"

Listening: Scott Joplin "Maple Leaf Rag"


**Week 3: Early Jazz (Ragtime, Blues, Dixieland)**

Reading: Jelly Roll Morton "The Inventor of Jazz"

Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 2

Listening: Jelly Roll Morton, "Maple Leaf Rag"

Listening: Bessie Smith and James P. Johnson, "Backwater Blues"

Listening: Original Dixieland Jazz Band, "Tiger Rag"

Listening: King Oliver's Creole Jazz Band, "Dippermouth Blues"

**Week 4: Early Jazz II (New Orleans, Chicago Jazz)**

Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 3

Reading: Langston Hughes, "The Negro Artist and the Racial Mountain"

Listening: Jelly Roll Morton, "Grandpa's Spells"

Listening: Clarence William's Blue Five, "Cake Walkin' Babies"

Listening: Louis Armstrong and His Hot Five, "West End Blues"

Listening: Louis Armstrong and His Hot Five, "Heebie Jeebies"

*Short Paper 1 Assigned*

**Week 5: New York, Harlem in 1920s**

Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 4

Reading: Dave Peyton, "A Black Journalist Criticizes Jazz"

Reading: Rudolf Fisher, "The Caucasian Storms Harlem"

Listening: James P. Johnson, "Carolina Shout"

Listening: James P. Johnson, "The Charleston"

Listening: Art Tatum, "Tiger Rag"

Listening: Duke Ellington and His Orchestra, "East St. Louis Toodle-Oo"
**Week 6: Swing Era**

Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 5

Reading: Robert Goffin, "Defining 'Hot Jazz'"

Listening: Fletcher Henderson and His Orchestra, "Down South Camp Meeting"

Listening: Count Basie and His Orchestra, "Every Tub"

Listening: Duke Ellington and His Orchestra, "Ko-Ko"

Listening: Duke Ellington and His Orchestra, "Mood Indigo"

**Week 7: Swing Era II**

Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 6

Listening: Coleman Hawkins and His Orchestra, "Body and Soul"

Listening: Duke Ellington (featuring Ella Fitzgerald), "Take the 'A' Train"

Review

*Short Paper 1 Due*

**Week 8: Mainstream I**

Reading: John Hammond with Irving Townsend, "Jazz at Carnegie Hall"

Listening: Billie Holiday and Lester Young, "Body and Soul"

Listening: Billie Holiday, "Strange Fruit"

Review

*Quiz 1*

**Week 9: Post WW2, Bebop**

Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 7

Listening: Dizzy Gillespie and His All Stars, "Salt Peanuts"

Listening: Charlie Parker's Rebopppers, "Ko-Ko"

Listening: Thelonious Monk Quintet, "Four in One"
Listening: Thelonious Monk Quintet, "Straight, No Chaser"

**Midterm Exam**

**Week 10: Cool Jazz, Hard Bop I**
Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 8
Reading: Dizzy Gillespie, "The Cult of Bebop"
Listening: Miles Davis and His Orchestra, "Jeru"
Listening: Horace Silver and the Jazz Messengers, "Doodlin""
Listening: Art Blakey and the Jazz Messengers, "Moanin""
Listening: Clifford Brown—Max Roach Quintet, "Powell's Prances"

**Week 11: Hard Bop II, Modal Jazz**
Reading: Charles Mingus, "Beneath the Underdog"
Listening: Miles Davis Sextet, "So What"
Listening: Sonny Rollins, "St. Thomas"
Listening: Charles Mingus and His Orchestra, "Hora Decubitus"
Listening: Charles Mingus and His Orchestra, "The Fables of Faubus"

**Short Paper 2 Assigned**

**Week 12: Avant Garde, Free Jazz**
Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 9
Reading: Norman Mailer, "The White Negro"
Listening: John Coltrane, "Acknowledgement"
Listening: John Coltrane Quartet, "Giant Steps"
Listening: Ornette Coleman, "Street Woman"

**Week 13: Soul, Mainstream II**
Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 10
Reading: "Jazz and the White Critic"
Listening: Cannonball Adderley Quintet, "Mercy, Mercy, Mercy"
Listening: Miles Davis Quintet, "E. S. P.”
Listening: Sarah Vaughan, "Lullaby of Birdland"
Listening: Sarah Vaughan, "They Can't Take That Away From Me"

**Week 14: Psychedelic, Funk, Fusion**
Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 11
Reading: Leonard Feather, "Jazz as a Progressive Social Force"
Listening: Miles Davis, "It's About That Time/In A Silent Way" (excerpt)
Listening: Sun Ra, "Where Pathways Meet"
Listening: Weather Report, "Birdland"
Listening: Herbie Hancock and the Headhunters, "Chameleon"

**Week 15: Recent Trends, Crossover**
Reading: Martin and Waters, *Jazz: The First 100 Years*, Chapter 12
Reading: Hazel V. Carby, "It Jus' Be's Dat Way Sometime': The Sexual Politics of Women's Blues"
Listening: Wynton Marsalis Ensemble, "Express Crossing"
Listening: George Benson, "Softly, As in a Morning Sunrise"
Listening: Steve Coleman and the Five Elements, "Salt Peanuts"
Listening: Cassandra Wilson, "You Go To My Head"

*Short Paper 2 Due*

**Week 16:**
*Quiz 2*
Review
Final Exam Due 12/11
**FLORIDA TECH**

**ADDING A NEW COURSE TO THE CURRICULUM**

New courses are available beginning with the fall term in which they appear in the University Catalog.

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>MUS</th>
<th>COURSE NO.</th>
<th>3282</th>
<th>CREDIT HOURS</th>
<th>3</th>
<th>ACADEMIC YEAR TO BE ADDED TO THE FILE</th>
<th>Fall 2021</th>
</tr>
</thead>
</table>

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

<table>
<thead>
<tr>
<th>CLASS HOURS</th>
<th>45</th>
<th>LECTURE HOURS</th>
<th>45</th>
<th>LAB HOURS</th>
<th>0</th>
<th>RESEARCH HOURS</th>
<th>0</th>
<th>CONTACT HOURS (CEU)</th>
<th>n/a</th>
</tr>
</thead>
</table>

**DEPARTMENT**

Music Program, School of Arts and Communication

(eg. Marine Engineering and Marine Sciences)

| College of Aeronautics | 23 |
| College of Engineering and Science | 30 |
| College of Psychology and Liberal Arts | 25 |
| Nathan M. Bisk College of Business | 24 |

**SCHEDULE TYPE**

Lecture

(e.g., Lecture or Lab or Seminar/Project)

This course will be entered into the system as:

- Bi-Level
- Cross-Listed
- Dual-Numbered
- Full-Load
- None of these/Standard Listing

**COMPUTER TITLE**

Evolution of Hip Hop

Restricted to 25 characters, including spaces

**CATALOG TITLE**

Evolution of Hip Hop

Investigates rap and hip-hop culture by analyzing its historical, socioeconomic, political, musical, literary and philosophical implications. Explores how rap's roots and factors leading to its advent and development, including the biographical profiles of key figures. Special focus placed on the business of rap from the 1970s to today.

This description has been approved by the catalog office.

Signed by: [Signature]

Date: 02/03/21

Catalog & Curriculum Manager

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

**RESTRICTIONS**

- Pre-requisite ONLY
- Corequisite ONLY
- BOTH Pre-requisite/Corequisite

**GRADES TO BE ISSUED**

- A, B, C, D, F
- A, B, C, D, F, CE/Audit
- CEU
- S, U
- P, F
- Other

**ADDITIONAL RESTRICTION**

HUM 2142, HUM 2211, HUM 2212, HUM 2213, HUM 2331, HUM 2332, HUM 2551, or HUM 2552

Please indicate old course information and the date/term the course may be removed from the system.

- Yes
- No

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

**APPROVALS:** On completion of description and course number verification, affix appropriate signatures as indicated, and submit to the Office of Graduate Programs, or Undergraduate Curriculum Committee Chair for placement on agenda.

**CHANCELLOR'S OFFICE**

- Chair, Graduate Council
- Date
- OR
- Chair, Undergraduate Curriculum Committee
- Date

**DIRECTOR, APAC**

- Date

**DEAN, PROGRAM CHAIR**

- Date

**DEAN, COLLEGE OF ARTS AND ENTERTAINMENT**

- Date

**DEAN, COLLEGE OF ARTS AND SCIENCES**

- Date

**DEAN, COLLEGE OF BUSINESS**

- Date

**DEAN, COLLEGE OF EDUCATION**

- Date

**DEAN, COLLEGE OF HEALTH AND HUMAN PERFORMANCE**

- Date

**DEAN, COLLEGE OF LIBERAL ARTS AND SCIENCES**

- Date

**SENIOR ASSOCIATE DEAN**

- Date

**COUNSELOR, UNDERGRADUATE CURRICULUM COMMITTEE**

- Date

**ASSOCIATE DEAN**

- Date

**COUNSELOR, GRADUATE CURRICULUM COMMITTEE**

- Date

**SECRETARY, GRADUATE CURRICULUM COMMITTEE**

- Date

**SECRETARY, UNDERGRADUATE CURRICULUM COMMITTEE**

- Date

**SECRETARY, STUDENT SERVICES**

- Date

**REGISTRAR'S USE ONLY**

- SCACRSF
- SCADET
- SCAPREQ
- SCABASE
- ACALOG
- SCABRES
- CIP Code
- Operator Init.
- Date

**FLORIDA'S STEM UNIVERSITY**

Florida Institute of Technology • Office of the Registrar • 150 West University Boulevard, Melbourne, FL 32901-6975 • 321-674-8114 • Fax 321-674-7827

RRR-452-0220
MUS 3282: Evolution of Hip Hop

Course Description

A multidiscipline investigation of Hip Hop culture inclusive of an in-depth analysis of its historical, socioeconomic, political, musicological, literary, and philosophical implications, that traces its cultural roots and the historical, sociopolitical, and economic factors that led to its advent and development over time. Particular focus will be given to the commercialization of the culture, with a close look at the business deals that took it from a marginal 70's sub-culture status to its lofty perch as one of the most poignant and socially significant stories of the latter part of the 20th and the first part of the 21st century.

METHODOLOGY:

The required text will serve as our primary source material, and additional reading assignments, videos, movies, speakers, and performers will serve to supplement it. Significant emphasis will be placed on classroom discussion around the issues and answers that surface during our exploration. Each student will be challenged to find a topic related to the evolution of hip hop that they would like to research and make a definitive statement about.

Our goal in Evolution of Hip Hop will be to ascertain precisely how and why Hip Hop surfaced on the cultural landscape and to extract meaning from its existence.

Course Objectives

- To give students perspectives on Hip Hop culture and the continuum from which it evolved.
- To give students an understanding of the arts in culture paradigm represented by Rap and Hip-Hop Culture
- To help students understand how arts in culture functions, as represented by rap and hip-hop culture

Required Texts / Materials:

- The Big Payback by Dan Charnas
- Rap and Hip-Hop Culture by Fernando Orejuela

Grading Policy (including late work policy):

All assignments must be submitted by due dates, in order to receive full credit. Assignments like discussion forms cannot be reassigned as they require group participation.
Grade Distribution and Scale | Percentage of Points Earned
---|---
20 | Participation | A | 90-100
60 | Assignments and Activities | B | 80-89
20 | Quizzes | C | 70-79
50 | Paper 1 | D | 60-69
50 | Paper 2 | F | 0-59
50 | Midterm Exam
50 | Final Exam
300 | Total Points

Course Attendance Policy:

Regular and prompt attendance is required for all scheduled class sessions. Only **ONE** unexcused absence is permitted. More than one such absence will result in a reduction of your grade by one letter. If you must miss class because you are ill or because of an accident or emergency, one absence will be excused after you provide me with acceptable documentation. If you must miss class, please let me know by telephone, voice mail or email. It is also important to be on time. Two, (2) times late will equal one absence. Late students are only admitted at the discretion of the instructor.

Where to Find Extra Help:

Help with research assignments can be obtained in Evans Library or the Writing Center


**Title IX Statement**: The university’s Title IX policy is available at [https://www.fit.edu/policies/title-ix/](https://www.fit.edu/policies/title-ix/)

Title IX of the Education Amendments of 1972 is a federal civil rights law that prohibits discrimination on the basis of sex in federally funded education programs and activities. Florida Institute of Technology policy also prohibits discrimination on the basis of sex.
Florida Tech faculty are committed to helping create a safe learning environment for all students that is free from all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you, or someone you know, have experienced or is experiencing any of these behaviors, know that help and support are available.

Florida Tech strongly encourages all members of the community to take action, seek support, and report any incident of sexual harassment or gender discrimination to Fanak Baarmand, Title IX Coordinator at 321-674-8885 or fbaarman@fit.edu.

Please note that as your professor, I am required to report any incidents to the Title IX Coordinator. If you wish to speak to an employee who does not have this reporting responsibility, please contact the Student Counseling Center at 321-674-8050.

**Academic Accommodations:** Florida Tech is committed to equal opportunity for persons w/disabilities in the participation of activities operated/sponsored by the university. Therefore, students w/documented disabilities are entitled to reasonable educational accommodations. The Office of Accessibility Resources (OAR) supports students by assisting w/ accommodations, providing recommended interventions, and engaging in case management services. It is the student’s responsibility to make a request to OAR before any accommodations can be approved/implemented. Also, students w/approved accommodations are encouraged to speak w/the course instructor to discuss any arrangements and/or concerns relating to their accommodations for the class. Office of Accessibility Resources (OAR): Telephone: 321-674-8285 / Email: accessibilityresources@fit.edu Website: [https://www.fit.edu/accessibility-resources](https://www.fit.edu/accessibility-resources)

**Recording Disclosure (Privacy Waiver):** This course may be recorded for use by students and/or faculty. Enrolled students are subject to having their images and voices recorded during the classroom presentations, remote access learning, online course discussions, and remote office hours/meetings. Course participants should have no expectation of privacy regarding their participation in this class. Recordings may not be reproduced, shared with those not registered in the courses, or uploaded to other online environments. All recordings will be deleted at the conclusion of the academic term.

**Covid-19 University Policy:** As per Florida Tech’s “Return to Learn Fall 2020” policy, the “use of face coverings [is] mandatory for students.” By attending this class in person students agree to follow all health guidelines listed in that document, as well as practicing social distancing in the classroom itself.

Anyone with COVID-19 symptoms should stay at home and seek medical attention. Students failing to follow masking and social distancing will not be allowed to remain in class. For more information, please visit Florida Tech’s Coronavirus Central at [https://www.fit.edu/coronavirus/](https://www.fit.edu/coronavirus/) (Links to an external site.).
Schedule of Topics (Subject to Change)

Week 1: Course Introduction: What is Hip-Hop?
READING: Orejuela, chapter 1

Week 2: Hip-Hop’s Ground Zero
READING: Orejuela, chapter 2
**Assignment 1 Due**

Week 3: Graffiti Art and Breaking
READING: Orejuela, chapter 3
**Assignment 2 Due**

Week 4: Hip-Hop’s Earliest Entrepreneurs
READING: Charnas, chapter 1
**Paper 1 Proposal Due**

Week 5: Old-School DJs and MCs
READING: Orejuela, chapter 5
**Quiz 1**

Week 6: Creating Hip-Hop’s First Superstars
READING: Charnas, chapter 2
**Assignment 3 Due**
Week 7: Def Jam Revolution

READING: Charnas, chapter 3

**Paper 1 Due**

Week 8: Hip-Hop Nation

READING: Charnas, chapter 4

Week 9: Hardcore: “Message Rap” and “Gangsta Rap”

READING: Orejuela, chapter 7

**MIDTERM Exam**

Week 10: Rap Conquers Corporate Radio

READING: Charnas, chapter 5

**Assignment 4 Due**

Week 11: Cops & Rappers

READING: Charnas, chapter 6

**Paper 2 Proposal Due**

Week 12: Hip-Hop in the New Millennium

READING: Orejuela, chapter 9

**Quiz 2**
Week 13: The Branding of Hip-Hop

READING: Charnas, chapter 7

**Assignment 5 Due**

Week 14: Hip-Hop Cashes Out

READING: Charnas, chapter 8

**Paper 2 Due**

Week 15: Review

Week 16:

**FINAL EXAM** (12/x @ 3:30 pm)

**Required Listening List:**

James Brown, “Give it Up or Turnit A Loose”

Jimmy Castor Bunch, “It’s Just Begun”

Sugarhill Gang, “Rapper’s Delight”

Grandmaster Flash, “Adventures of Grandmaster Flash on the Wheels of Steel”

Run-D.M.C., “Rock Box”

LL Cool J, “I Need Love”

Queen Latifah, “Ladies First”
Nayobe, “Please Don’t Go”

Ice-T, “Rhyme Pays”

N.W.A., “Straight Outta Compton”

Lauryn Hill, “Doo Wop [That Thing]”

Us3, “Cantaloop (Flip Fantasia)”

A Tribe Called Quest, “Excursions”

David Banner, Featuring Lil’ Flip, “Like a Pimp”

Three 6 Mafia, Featuring UGK and Project Pag, “Sippin’ on Some Syrup”

Kanye West, Featuring Rick Ross, Jay-Z, Nicki Minaj, and Bon Iver, “Monster”
### New courses are available beginning with the fall term in which they appear in the University Catalog.

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>COURSE NO.*</th>
<th>CREDIT HOURS</th>
<th>ACADEMIC YEAR TO BE ADDED TO THE FILE</th>
<th>CLASS HOURS</th>
<th>LAB HOURS</th>
<th>RESEARCH HOURS</th>
<th>CONTACT HOURS (CEU)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 3291</td>
<td></td>
<td>3</td>
<td>Fall 2021</td>
<td>45</td>
<td>45</td>
<td>0</td>
<td>n/a</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>PROGRAM/SCHOOL</th>
<th>SCHEDULE TYPE</th>
<th>COMPUTER TITLE</th>
<th>CATALOG DESCRIPTION OF COURSE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Music in Video Games</td>
<td>Lecture</td>
<td>Restricted to 25 characters, including spaces</td>
<td>Restricted to 350 characters, including spaces</td>
</tr>
</tbody>
</table>

This course will be entered into the system as: Restricted to 25 characters, including spaces

**Music in Video Games**

Explores video game music from its technological beginnings to its complex narrative and immersive structures in modern gaming. Students will learn tools for analysis and composition and will discuss music's reflection of video game culture through time and across the globe. No prior music or programming experience is necessary.

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

**Restrictions**

<table>
<thead>
<tr>
<th>Course Prefix/Number</th>
<th>Prerequisite ONLY</th>
<th>Corequisite ONLY</th>
<th>BOTH Prerequisite/Corequisite and or</th>
<th>Grades to be Issued</th>
</tr>
</thead>
<tbody>
<tr>
<td>HUM 2051</td>
<td></td>
<td></td>
<td></td>
<td>A, B, C, D, F</td>
</tr>
<tr>
<td>HUM 2052</td>
<td></td>
<td></td>
<td></td>
<td>A, B, C, D, F, CEU/Audit</td>
</tr>
<tr>
<td>HUM 2053</td>
<td></td>
<td></td>
<td></td>
<td>CEU</td>
</tr>
<tr>
<td>HUM 2054</td>
<td></td>
<td></td>
<td></td>
<td>S, U</td>
</tr>
<tr>
<td>HUM 2141</td>
<td></td>
<td></td>
<td></td>
<td>P, F</td>
</tr>
</tbody>
</table>

**Additional Restriction**

| and | HUM 2142, HUM 2211, HUM 2212, HUM 2213, HUM 2331, HUM 2332, HUM 2551, or HUM 2552 |

Please indicate old course information and the date/term the course may be removed from the system:

- Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.
- Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.
- Will this course impact any existing program? If yes, attach "Changing Graduation Requirements" form for each program impacted.
- Will this course be used to satisfy the Cross Cultural (CC) requirement? If yes, attach confirmation memo from QEP2 Committee.

**Approvals**

On completion of description and course number verification, affix appropriate signatures as indicated, and submit to the Office of Graduate Programs, or Undergraduate Curriculum Committee Chair for placement on agenda.

**Director, APAC**

**Dean, College of Arts and Sciences**

**Chair, Graduate Council**

**Chair, Undergraduate Curriculum Committee**

**Florida’s STEM University**

Florida Institute of Technology • Office of the Registrar • 150 West University Boulevard, Melbourne, FL 32901-6975 • 321-674-8114 • Fax 321-674-7827

RG-452-0220
MUS 3291: Music in Video Games
Spring 20XX

Meeting Times: XXXX
Meeting Location: XXXX

Professor: XXXX
Office: XXXX
Telephone: XXXX
Email: XXXX
Office Hours: XXXX

Required Materials
2. Readings on CANVAS [[FREE]]
3. *DefleMask* [[FREE for Windows, Mac OS (only 32-bit support). $7 for iOS or Droid]]
4. *Audio Overload* [[FREE—in Lab or download from Canvas and see instructions]]
5. *Logic Pro X* [[Available in Lab]], Garage Band, or LMMS.

Recommended Materials
1. A good set of *circumaural/closed back headphones* with at least a 20Hz-20kHz Frequency response range. Most ear buds will not deliver enough response range or sound isolation, and thus will make assignments more challenging for you. [[$40-50]] No need to spend for *Beats By Dre.*
2. *GaMBi for iOS* [[$6]]
3. *MODizer for iOS* [[$2]]
4. *ZXTune for Android* [[free]]
5. *VGM Player for Android* [[free]]
Course Objectives

1. To distinguish and identify key features of early video game audio/sound synthesis and how they developed into the modern game sound production and design used today.

2. To articulate and discuss the major types of music and sound interaction with gamers that are found from early video games to modern games on PCs, amusement cabinets, home consoles, handhelds, and mobile phones.

3. To present an original research project that connects the aural/audible analysis of video game music and sound with the structural, cultural, business, and/or sociological currents of the game.

Grade Distribution and Scale

<table>
<thead>
<tr>
<th>Grade Distribution and Scale</th>
<th>Percentage of Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>100 Homework/Lab Assignments</td>
<td>A  90-100</td>
</tr>
<tr>
<td>50 Discussion Leader</td>
<td>B  80-89</td>
</tr>
<tr>
<td>50 Test 1</td>
<td>C  70-79</td>
</tr>
<tr>
<td>50 Test 2</td>
<td>D  60-69</td>
</tr>
<tr>
<td>50 Research Proposal and Annotated Bibliography</td>
<td>F  0-59</td>
</tr>
<tr>
<td>50 Research Presentation and Handout</td>
<td></td>
</tr>
<tr>
<td>50 Final Exam</td>
<td></td>
</tr>
<tr>
<td>400 Total Points</td>
<td></td>
</tr>
</tbody>
</table>

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. The Florida Institute of Technology's policy, definitions, and procedures are located in the Student Handbook at [https://www.fit.edu/policies/student-handbook/standards-and-policies/academic-honesty/](https://www.fit.edu/policies/student-handbook/standards-and-policies/academic-honesty/) (Links to an external site.)

**Title IX**

The university's Title IX policy is available at [https://www.fit.edu/policies/title-ix/](https://www.fit.edu/policies/title-ix/) (Links to an external site.)

Title IX of the Education Amendments of 1972 is a federal civil rights law that prohibits discrimination on the basis of sex in federally funded education programs and activities. Florida Institute of Technology policy also prohibits discrimination on the basis of sex.

Florida Tech faculty are committed to helping create a safe learning environment for all students that is free from all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you, or someone you know, have experienced or is experiencing any of these behaviors, know that help and support are available.

Florida Tech strongly encourages all members of the community to take action, seek support, and report any incident of sexual harassment or gender discrimination to Fanak Baarmand, Title IX Coordinator at 321-674-8885 or fabarman@fit.edu.

*Please note that as your professor, I am required to report any incidents to the Title IX Coordinator. If you wish to speak to an employee who does not have this reporting responsibility, please contact the Student Counseling Center at 321-674-8050.*

**Academic Accommodations:**

Florida Tech is committed to equal opportunity for persons w/disabilities in the participation of activities operated/sponsored by the university. Therefore, students w/documentated disabilities are entitled to reasonable educational accommodations. The Office of Accessibility Resources (OAR) supports students by assisting w/accommodations, providing recommended interventions, and engaging in case management services. It is the student’s responsibility to make a request to OAR before any accommodations can be approved/implemented. Also, students w/approved accommodations are encouraged to speak w/the course instructor to discuss any arrangements and/or concerns relating to their accommodations for the class. Office of Accessibility Resources (OAR): Telephone: 321-674-8285 / Email: accessibilityresources@fit.edu Website: [https://www.fit.edu/accessibility-resources](https://www.fit.edu/accessibility-resources) (Links to an external site.)
Recording Disclosure (Privacy Waiver):

This course may be recorded for use by students and/or faculty. Enrolled students are subject to having their images and voices recorded during the classroom presentations, remote access learning, online course discussions, and remote office hours/meetings. Course participants should have no expectation of privacy regarding their participation in this class. Recordings may not be reproduced, shared with those not registered in the courses, or uploaded to other online environments. All recordings will be deleted at the conclusion of the academic term.

Covid-19 University Policy:

As per Florida Tech’s “Return to Learn Fall 2020” policy, the “use of face coverings [is] mandatory for students.” By attending this class in person students agree to follow all health guidelines listed in that document, as well as practicing social distancing in the classroom itself.

Anyone with COVID-19 symptoms should stay at home and seek medical attention. Students failing to follow masking and social distancing will not be allowed to remain in class. For more information, please visit the Florid Tech Safe website at https://www.fit.edu/coronavirus. (Links to an external site.)

MUS 3185 Course Schedule (Subject to Revision)

Week 1: Early Sound Synthesis, Programable Sound Generators
First in Game Sound, Namco WSG, Atari TIA/Pokey, Intellivision AY

Week 2: Nintendo Entertainment System
Sound design, Filters and Chorusing Effects, use of PCM Sampling

Week 3: Proprietary Sound Driver Development
Konami, Capcom, Sunsoft Engines

Week 4: Geographical Differences I (UK and Europe)
ZX Spectrum, C64 Demo Scene

Week 5: FM Synthesis and Transition to 16-Bit
Sega Master System, 2-op FM, VRC7

Week 6: Wavetable Synthesis and Transition to 16-Bit
Gameboy, Turbografx 16

Test 1

Week 7: Sega Genesis, 4-op FM, Bridging 8-Bit and 16-Bit
Cultural and Geographic differences in Sound Drivers

Week 8: PCM Sampling w/ DSP, Super Nintendo
Down Sampling, Aliasing, and Orchestral Sounds

Research Proposal and Bibliography Due

Week 9: MIDI, CD-ROM, and Red Book Audio

Week 10: 3D Environments, Music/Sound in MMORG’s
User-generated Music and Sound

Week 12: Composition in Modern, Studio Production Games

Week 13: Rhythm Games

Test 2

Week 14: Research Presentations
Week 15: Research Presentations
REQUEST TO CHANGE THE REQUIREMENTS FOR A COURSE

Any change, addition or removal of any restriction, or change in credit hours or availability for a course requires this form, accompanied by any supporting documentation, be completed and approved as indicated below.

COLLEGE: CoPLA

REQUEST IS FOR CHANGE IN COURSE: MUS 1202 Intermediate Group Guitar

DEPARTMENT: SAC

Prefix  Number  Course Title

TO BE INCLUDED IN CATALOG:

Course changes are effective beginning with the fall term in which they appear in the University Catalog.

IS REQUEST FOR A CHANGE IN THE NAME LISTED ABOVE? □ Yes  ☑ No  If yes, requested name

IS REQUEST FOR A CHANGE IN CREDITS FOR COURSE LISTED ABOVE? □ Yes  ☑ No  If yes, current credits requested credits

IS REQUEST TO CHANGE RESTRICTIONS FOR COURSE LISTED ABOVE? □ Yes  ☑ No  If yes, please check all that apply:

☐ Add  ☐ Remove  ☐ Prerequisite  ☐ Corequisite

☐ Prefix  ☐ Number

☐ and ☐ or

☐ Add  ☐ Remove  ☐ Prerequisite  ☐ Corequisite

☐ Prefix  ☐ Number

☐ and ☐ or

☒ Add ☑ Other Restrictions* ☑ Yes  ☐ No  If yes, please use box below:

*Other restrictions may include changing the grade mode (P/F, S/U, A-F, CFI), deactivating a course already in the system, majors or class levels restricted from registration, or other restrictions.

Please enter the complete prerequisite/restriction list as it should appear if this change is approved.

May be repeated for credit.

☐ Yes  ☑ No  Is this request for the course to be used to measure program-level student learning outcomes? If yes, review and signature is required*

☐ Yes  ☑ No  Is this request for the course to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.

☒ Yes  ☑ No  Will this change impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

APPROVALS: Once appropriate department approvals are completed, submit to the Office of Graduate Programs, or Undergraduate Curriculum Committee Chair for placement on agenda.

1) ___________________________ 02/03/21

2) ___________________________ 02/03/21

Dr. Robert Taylor

3) ___________________________ 02/03/21

Chair, Undergraduate Curriculum Committee

4) ___________________________ 02/03/21

*Director, APAC

5) ___________________________ Date

Chair Graduate Council

OR

Chair, Undergraduate Curriculum Committee

Date

CATALOG & CURRICULUM MANAGER'S USE ONLY

SCORSE: ____________ SCADETL: ____________ SCAPREQ: ____________

SCABASE: ____________ SCARRES: ____________ ACATALOG: ____________

Operator Initials: ____________ Date: ____________

FLORIDA'S STEM UNIVERSITY*

Florida Institute of Technology • Office of the Registrar • 150 West University Boulevard, Melbourne, FL 32901-6975 • 321-674-8114 • Fax 321-674-7827

RGR-453-0220
REQUEST TO CHANGE THE REQUIREMENTS FOR A COURSE

Any change, addition or removal of any restriction, or change in credit hours or availability for a course requires this form, accompanied by any supporting documentation, be completed and approved as indicated below.

COLLEGE CoPfLA

DEPARTMENT SAC

REQUEST IS FOR CHANGE IN COURSE

MUS 1204 Intermediate Group Piano

TO BE INCLUDED IN 20__/20__ CATALOG

Course changes are effective beginning with the fall term in which they appear in the University Catalog.

IS REQUEST FOR A CHANGE IN THE NAME LISTED ABOVE? □ Yes X No If yes, requested name ________________________________

IS REQUEST FOR A CHANGE IN CREDITS FOR COURSE LISTED ABOVE? □ Yes X No If yes, current credits: __________________ requested credits

IS REQUEST TO CHANGE RESTRICTIONS FOR COURSE LISTED ABOVE? □ Yes □ No If yes, please check all that apply:

☐ Add □ Remove □ Prerequisite □ Corequisite

☐ Add □ Remove □ Prerequisite □ Corequisite

☐ Other Restrictions* □ Yes □ No If yes, please use box below:

*Other restrictions may include changing the grade mode (P/F, S/U, A-F, CEU), deactivating a course already in the system, majors or class levels restricted from registration, or other restrictions.

Please enter the complete prerequisite/restriction list as it should appear if this change is approved.

May be repeated for credit.

☐ Yes □ No Is this request for the course to be used to measure program-level student learning outcomes? If yes, review and signature is required*

☐ Yes □ No Is this request for the course to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.

☐ Yes □ No Will this change impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

APPROVALS: Once appropriate department approvals are completed, submit to the Office of Graduate Programs, or Undergraduate Curriculum Committee Chair for placement on agenda.

1) ___________ ___________ ___________ Date

Chair, Graduate Council Date

OR

2) ___________ ___________ ___________ Date

1) Director, Academic Affairs

3) ___________ ___________ ___________ Date

Chair, Undergraduate Curriculum Committee Date

4) ___________ ___________ ___________ Date

*Director, APAC

CATALOG & CURRICULUM MANAGER'S USE ONLY

SCOCRSE ________________ SCADETI ________________ SCAPREQ ________________

SCABASE ________________ SCARRES ________________ ACATALOG ________________ Operator Initials ________________ GME

FLORIDA'S STEM UNIVERSITY*
FLORIDA TECH

CHANGING GRADUATION REQUIREMENTS IN A MAJOR/MINOR

The addition or removal of any graduation requirement in a major or minor requires that this form, accompanied by supporting documentation, be completed and approved as indicated below. Incomplete or incorrect forms will not be processed.

COLLEGE CoPLA

DEPARTMENT SAC

DEGREE LEVEL Undergraduate

PROGRAM TITLE Music Minor

TO BE INITIATED WITH CATALOG YEAR 2021 / 2022

CHANGE REQUESTED FOR ☐ major program ☒ minor program 2180

Program changes are effective beginning with the fall term in which they appear in the University Catalog.

☐ Yes ☒ No Will this change impact the program's assessment process? If yes, attach a description of how the assessment will be impacted and the new process.

DESCRIPTION OF REQUESTED CHANGES Attach a more detailed description and any supporting documentation.

The list of changes are requested to provide additional flexibility and to incorporate new courses since the last update.

1. Change total number of required hours from 19.0 to 18.0.

2. Change the fifth section requirements from "Four credit hours from the following" to "Six credit hours from the following"

3. Remove "MUS 2310 Music Theory and Ear Training 2" from the first section requirements.

4. Remove "MUS 2150 Applied Music" from the third section requirements.

5. Add the following courses to the fourth section requirements: MUS 3281 Jazz and the African American Experience, MUS 3282 The Evolution of Hip Hop, MUS 3291 Music in Video Games

6. Add the following courses to the fifth section requirements: MUS 1150 Introductory Applied Music, MUS 3281 Jazz and the African American Experience, MUS 3282 The Evolution of Hip Hop, MUS 3291 Music in Video Games

Approvals: On completion of appropriate department approvals, submit form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee, for approval below and forward to the Catalog & Curriculum Manager.

DocuSign Envelope ID: E7C744EB-980D-494A-A1A1-C5B258B09051

8/2/02/21

Chair, Graduate Council

Dr. Robert Taylor

7/28/20

Registrar's Use Only

☐ Yes ☐ No  Update completed Date

☐ Yes ☐ No  Update completed Date

Florida Institute of Technology • Office of the Registrar • 150 West University Boulevard, Melbourne, FL 32901-6975 • 321-674-8114 • Fax 321-674-7827

RGH-472-0220
Music Minor

Current Curriculum (19.0 Credit Hours)

Required Music Theory Courses:

- MUS 1310 Music Theory and Ear Training (3.0)
- MUS 2310 Music Theory and Ear Training 2 (3.0)

Four credit hours from Ensembles:

- MUS 2160 Advanced Jazz Techniques (1.0)
- MUS 2201 Concert Choir (1.0)
- MUS 2202 Chamber Music Ensemble (1.0)
- MUS 2203 Concert Band (1.0)
- MUS 2204 String Orchestra (1.0)
- MUS 2205 Jazz Ensemble (1.0)

Two credit hours from Applied Lessons:

- MUS 1150 Introductory Applied Music (0.5)
- MUS 2150 Applied Music (0.5)

One course from Music Literature:

- MUS 2280 Introduction to American Popular Music (3.0)
- MUS 2290 Introduction to World Music Culture (3.0)
- MUS 2470 Introduction to Western Classical Music (3.0)
- MUS 3185 Special Topics in Music Literature (3.0)
- MUS 3281 Jazz and the African American Experience (3.0)
- MUS 3282 Evolution of Hip Hop (3.0)
- MUS 3291 Music in Video Games (3.0)

Four credit hours of Additional Electives:

- MUS 1185 Special Topics in Applied Music (1.0)
- MUS 1201 Group Beginning Guitar (1.0)
- MUS 1202 Group Intermediate Guitar (1.0)
- MUS 1203 Group Beginning Piano (1.0)
- MUS 1204 Group Intermediate Piano (1.0)
- MUS 2160 Advanced Jazz Techniques (1.0)
- MUS 2201 Concert Choir (1.0)
- MUS 2202 Chamber Music Ensemble (1.0)
- MUS 2203 Concert Band (1.0)
- MUS 2204 String Orchestra (1.0)
- MUS 2205 Jazz Ensemble (1.0)
- MUS 2280 Introduction to American Popular Music (3.0)
- MUS 2290 Introduction to World Music Culture (3.0)
- MUS 2470 Introduction to Western Classical Music (3.0)
- MUS 3185 Special Topics in Music Literature (3.0)
- MUS 3281 Jazz and the African American Experience (3.0)
- MUS 3282 Evolution of Hip Hop (3.0)
- MUS 3291 Music in Video Games (3.0)

Optional Performance Opportunity:

- MUS 3190 Junior Recital
- MUS 4190 Senior Recital

---

Due to the performance nature of this minor, students must take courses more than once in order to fulfill the requirements for the minor.

Proposed Curriculum (18.0 Credit Hours)

Required Music Theory Courses:

- MUS 1310 Music Theory and Ear Training (3.0)

Four credit hours from Ensembles:

- MUS 2160 Advanced Jazz Techniques (1.0)
- MUS 2201 Concert Choir (1.0)
- MUS 2202 Chamber Music Ensemble (1.0)
- MUS 2203 Concert Band (1.0)
- MUS 2204 String Orchestra (1.0)
- MUS 2205 Jazz Ensemble (1.0)

Two credit hours from Applied Lessons:

- MUS 1150 Introductory Applied Music (0.5)

One course from Music Literature:

- MUS 2280 Introduction to American Popular Music (3.0)
- MUS 2290 Introduction to World Music Culture (3.0)
- MUS 2470 Introduction to Western Classical Music (3.0)
- MUS 3185 Special Topics in Music Literature (3.0)
- MUS 3281 Jazz and the African American Experience (3.0)
- MUS 3282 Evolution of Hip Hop (3.0)
- MUS 3291 Music in Video Games (3.0)

Six credit hours of Additional Electives:

- MUS 1150 Introductory Applied Music (0.5)
- MUS 1185 Special Topics in Applied Music (1.0)
- MUS 1201 Group Beginning Guitar (1.0)
- MUS 1202 Group Intermediate Guitar (1.0)
- MUS 1203 Group Beginning Piano (1.0)
- MUS 1204 Group Intermediate Piano (1.0)
- MUS 2160 Advanced Jazz Techniques (1.0)
- MUS 2201 Concert Choir (1.0)
- MUS 2202 Chamber Music Ensemble (1.0)
- MUS 2203 Concert Band (1.0)
- MUS 2204 String Orchestra (1.0)
- MUS 2205 Jazz Ensemble (1.0)
- MUS 2280 Introduction to American Popular Music (3.0)
- MUS 2290 Introduction to World Music Culture (3.0)
- MUS 2470 Introduction to Western Classical Music (3.0)
- MUS 3185 Special Topics in Music Literature (3.0)
- MUS 3281 Jazz and the African American Experience (3.0)
- MUS 3282 Evolution of Hip Hop (3.0)
- MUS 3291 Music in Video Games (3.0)

Optional Performance Opportunity:

- MUS 3190 Junior Recital
- MUS 4190 Senior Recital

---

1 Due to the performance nature of this minor, students must take courses more than once in order to fulfill the requirements for the minor.