New Undergraduate Course Approval Cover Form
Montana State University

This four-page form collects basic information about the proposed new course, provides information on the approval process, and includes all required approvals. Additional information (see INFO sheet) is also required as part of the New Course Packet.

Proposed New Course Information

Requested Rubric, Course Number, Core Designation (if needed): MUSI 309 IA
Example: PHIL 361, REL 416

Course Title: Sing the Hallelujah Chorus - Performance & Study
Abbreviated Course Title (≤ 30 chars): Sing the Hallelujah Chorus
First Semester to be Offered: S'15
Submitted by: Jon Hamey
Submitter's Contact Info: Phone, Email: x5768 jhamey@u
Instructor: Jon Hamey
Department: School of Music
College: Arts and Architecture

New Course Review Process

Instructor completes the New Course Packet, with Core information if a Core designation is requested.

Instructor checks for "equivalent" course in the MUS system and recommends a common or unique course number.

Department Head's signature indicates that course has been approved by the process used within the Department.

The Chair of the College Curriculum Committee signs to indicate College academic approval.

The College Dean signs to indicate that adequate resources are available to offer the course. Supporting information (Dean's Statement) is typically required.

The New Course Packet (as PDF) is uploaded to the Provost's Office server for distribution to other committees.

Course requests are sent to Curriculum and Program Committee (CPC). Core reviews are sent to appropriate Core subcommittee. Committees work in parallel when possible to speed approval process. Special topics courses (291,491) skip the CPC review (limited to two years.)

Provost's Office reviews the new course request. New courses are submitted to MUS for Common Course Number (CCN) review. Dean and Department informed upon approval.

Approved new course sent to Registrar for inclusion in the Catalog and Schedule of Classes.

APPROVALS

Submitter * Date 3/31/14
Department Head * Date 3/31/14
Chair, College Curriculum Comm. * Date 4/7/14
Dean * Date 4/7/14
Chair, CPC * Date
Assoc. Provost * Date

Note: This diagram illustrates the typical flow path, but at any review step there can be a request for additional information or modifications. Careful review in early steps is the best way to speed the overall process. * Special topics courses (x91) require fewer signatures, but cannot be offered more than two times without committee review.
INFORMATION NEEDED FOR COMMON COURSE NUMBERING

The process for identifying a common course number for a new course is as follows:

1. Course learning outcomes are prepared for the new course.
2. The person submitting the new course request looks at the CCN website to see if a course with similar outcomes already exists in the MUS system.

   www.mus.edu/Qtools/CCN/ccn_default.asp

   - If a course exists with at least 80% of the same outcomes, the course is considered “equivalent” to the proposed new course, and the new course should use the existing rubric and course number.
   - If no “equivalent” course is found, the person submitting the new course request should identify a unique course number that has not been used by any other course in the MUS system.

3. The requested rubric and course number are submitted as part of the new course packet.
4. The Provost’s Office submits the learning outcomes and the requested rubric and course number to the MUS to have a course number assigned to the course. (This will typically be the requested course number, but it could be changed.)
5. The assigned common course number is reported back to the person submitting the new course request.

**Requested Rubric, Course Number, Core Designation (if needed):**

<table>
<thead>
<tr>
<th>MUSI 309 IA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing the Hallelujah Chorus - Performance &amp; Study</td>
</tr>
<tr>
<td>Sing the Hallelujah Chorus</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>School of Music</td>
</tr>
<tr>
<td>Arts and Architecture</td>
</tr>
</tbody>
</table>

**Abbrev. Course Title [≤ 30 char]:**

Sing the Hallelujah Chorus

**Credits:**

3

**Department Offering Course:**

School of Music

**College:**

Arts and Architecture

**Is this course “equivalent” to a course in the MUS System?:**

☑ Yes  ☒ No

<table>
<thead>
<tr>
<th>Learning Outcomes for the Course:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bold type below copied from Core 2.0 Inquiry student learning outcomes.</td>
</tr>
<tr>
<td>Inquiry courses are intended to improve students':</td>
</tr>
<tr>
<td>1. Understanding of disciplinary methods, including the kinds of questions asked in the discipline and the methods that practitioners use to explore those questions</td>
</tr>
<tr>
<td>Students will demonstrate an understanding of musicological methods and the development of early through late chorus works in the context of western music history and culture, including musical forms, processes and structures and the ability to place music in historical, cultural and stylistic contexts through accurate quiz/discussion responses and reflection paper content.</td>
</tr>
<tr>
<td>2. Understanding of how ideas and methods in the discipline have developed or changed</td>
</tr>
<tr>
<td>Students will demonstrate an understanding of past</td>
</tr>
</tbody>
</table>
The data needed to enter the new course into the MSU Catalog and Schedule of Classes is collected on this page. Once the new course has been approved, this page is automatically forwarded to the Registrar for data entry.

Assigned Rubric, Course Number, Core Designation (if needed):
- MUSI 309 IA

Course Title (for Catalog):
- Sing the Hallelujah Chorus - Performance & Study

Course Title (for Schedule of Classes, 30 characters, max.):
- Sing the Hallelujah Chorus

First Semester to be Offered:
- S'15

Restricted Entry/Consent of Instructor Required:
- Yes

Instructor's GID (last 4 digits only):
- 6760

Assigned Department Offering Course:
- School of Music

Assigned College:
- Arts and Architecture

Is the requested course number available? (x4155 to check):
- Yes

Frequency of course offering:
- Annually

Semester(s) offered (check all that apply):
- Summer
- Fall
- Spring

Summer Options (check all that apply):
- First 6 weeks
- Second 6 weeks

Credits by mode of instruction:

<table>
<thead>
<tr>
<th>Mode of Instruction</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture</td>
<td>3</td>
</tr>
<tr>
<td>Seminar</td>
<td></td>
</tr>
<tr>
<td>Independent Study</td>
<td></td>
</tr>
<tr>
<td>Lab/Studio</td>
<td></td>
</tr>
<tr>
<td>Recitation/Discussion</td>
<td></td>
</tr>
</tbody>
</table>

TOTAL CREDITS: 3

Primary Mode(s) of Delivery:
- Face-to-face
- Web-Enhanced (small on-line comp.)
- On-Line Only
- Blended (significant on-line portion)

Time and Location – Call the Registrar's Office at x4155 to find a time and location for the course.
- Assigned Day(s):
  - M
  - Tu
  - W
  - Th
  - F
  - Sa
  - Su
- Assigned Time(s):
  - 11:00 - 11:50
- Assigned Building:
  - Howard
- Assigned Room:
  - Room 108

Capacity (room capacity, or enrollment “cap”):

Co- and Pre-Requisites – Courses numbered 200 and above are normally expected to have prerequisites. When listing multiple prerequisites, please separate courses with “and” if both are required, or “or” if only one is required.

Prerequisite(s):

Previous choral experience is strongly recommended

Co-Requisite(s):

Must be able to match pitch

Course Description – Provide a course description of 40 words or less for the MSU Catalog.

Students will explore Handel's Hallelujah Chorus as well as other major choruses from The Messiah through choral preparation, performance and historical lecture.
DEAN’S STATEMENT

The reviewing committees are being asked to take a closer look at the resources required for each proposed new course. In many cases new courses will replace existing courses and the new course request is effectively resource neutral, however that is not always the case. For example, a new elective course that would result in distributing an existing student population across a larger number of courses would represent a significant increase in expenditures for the new course, and no increase in total student credit hours. A funding mechanism for such a course would need to be identified. The Dean’s Statement is the place to document how the costs of the proposed new course will be covered.

This course will replace MUSI 310, Opera Theatre II. It will not require additional resources and will not add to the faculty member's workload.
New Undergraduate Course Narrative
Montana State University
Updated August 23, 2012

Please provide the following information in narrative format. Substantive responses to all criteria are required. Although not required, a draft syllabus can also be helpful to the committee in understanding the details of the proposed course.

General Course Information
1. Requested Rubric, Course Number, and Core Designation (if any)

> MUSI 309 IA

2. Course Title

3. > Sing the Hallelujah Chorus - Performance & Study

4. Provide a general description of the course explaining the need for the course, its goals, and its overall structure. This is the most important part of the application and should offer a good sense of what students will experience by taking this class.

> Sing the Hallelujah Chorus is designed as an upper level seminar course exploring Handel's Hallelujah Chorus as well as other major choruses from The Messiah. We will discuss, analyze, rehearse, write about, aurally analyze, and perform. Additionally, we will discuss the development of early solo vocal and choral music, introducing other composers influential to Handel's musical vocabulary. Each class will be a combination of lecture and musical rehearsal, requiring active participation on the part of all students.

5. Based on what types of student work (e.g., tests, homework assignments, papers, performances, etc.) will grades be determined?

> Three quizzes, lecture attendance, rehearsal participation, a reflection paper, and performance of Handel's Hallelujah Chorus along with several other Messiah choruses.

6. Provide a course content outline containing all major topics plus a brief description of the material to be covered under each major topic heading.

> Please see syllabus draft, attached

7. List required texts or other required references.

8. What are the estimated enrollment and student credit hour (SCH) production? 
   \[ \text{SCH} = (\text{enrollment} \times \text{credits}) \]

   > Approx. 80 x 3 = 240 While enrollment will be capped at 120, actual expected enrollment is closer to 80.

9. Will there be an enrollment cap that restricts enrollment below the level of student demand? If so, what is the enrollment cap and why is it necessary?

   > 120 enrollment cap, due to choral riser and stage capacity.

10. Will course be a "restricted enrollment" course? If so, why is restricted enrollment necessary?

   > NO

11. Describe how the success of the course will be evaluated? ("End-of-semester student evaluations" is not the answer to this question. How will the instructor determine if the learning outcomes are being met, and how will the department determine if the course is fulfilling its intended purpose?)

   > This course will be deemed successful if it retains 80% of student enrollment after the midterm, and if 75% of students earn a "B" level grade in the course. An additional measure of success will be the continued musical involvement of students in MSU and community choral ensembles after the completion of the course. This aligns with the Engagement goals of the MSU Strategic Plan.

12. Is the instructor a member of the regular faculty (i.e., tenured or tenure-track)? If no, please describe the instructor's qualifications, attach a vita, and provide a separate letter of support, signed by the department head (or appropriate unit director), addressing the instructor’s qualifications to teach this course.

   > Yes. Tenured Associate Professor of Music.

**Level of Offering**

13. Has the course been offered previously under 280/291 or 480/491? If so, when? Under what number? What was the enrollment? What level of students took the course?

   > No.

14. Justify the level of course offering.

   > The 300-level is justified because of advanced, in-depth study of detailed musicological aspects of Handel's compositional history as well as active learning through choral rehearsal/learning and performance of major Messiah Choruses, considered as advanced composition in the choral literature compendium. This upper-level designation aligns with current 300-level performing groups, and music history offerings within the School of Music.

**Relationship to other Courses, Curricula, and Departments**
15. Does this course build on or interrelate with other courses in your curriculum or related curricula? If so, which ones?

> This course could certainly build on or interrelate with other course offerings in the School of Music including our beginning music history sequence courses (MUSI 301, MUSI 302) and other mixed-chorus ensembles including MUSI 112, MUSI 312 and MUSI 426.

16. Do the topics in the proposed course duplicate or reiterate those in other courses in this or any other department? If so, how do the coverage and educational experience differ and how is this duplication or reiteration justified? Also, what liaison (which is expected in cases of apparent overlap) has been conducted with other departments? Report reactions, both favorable and unfavorable.

> NO

17. What programs (departments, colleges) will be impacted by the SCH production of this course? That is, where do you think the SCH in the proposed course are likely to come from? If the expected SCH production of the proposed course is greater than 1000, and the SCH are expected to come from other colleges, what steps have been taken to make the other units aware of the potential loss of SCH? Report reactions, both favorable and unfavorable.

> The School of Music will be positively impacted by the SCH production. There will be no change in my teaching load as this course offering, if approved, will replace a previously taught/assigned elective course (MUSI 310 Opera Theater II class) in my teaching load with a much lower (1x1) SCH production.

18. If this proposed course has a significant interdisciplinary component, please explain briefly. Otherwise, indicate n/a.

> N/A

**Students Served**

19. Does the proposed course serve majors only? Non-majors only? Both majors and non-majors? What other majors might be interested in this course? State areas or disciplines to be served and indicate the specific efforts that will be made to make the course material relevant to all disciplines served.

> This course could serve all non-majors needing an IA course class as well as interested music majors.

**Resources**

20. What additional resources (e.g., additional instructional FTE, required technologies), if any, will be required to offer this course? Are there any resource issues for the students who will take the course (e.g., required technologies, travel, on-line access requirements)? Will there be an additional fee charged to students taking this course? Please explain.

> No additional resources required.
21. What existing information resources — print (books, journals, documents), audiovisual (videos, DVDs, CDs or other), and/or electronic (e-books, databases, electronic journals and web sites) — provided by the MSU Libraries will be used by students in this course? Provide examples as well as descriptive information. If additional information resources are necessary, please discuss those acquisitions with the library (x6549 Collection Development) at least three months prior to the beginning of the semester in which this course will be taught.

> My own collection of music history and video/audio resources will be used in presenting lecture material. Certain listening materials and required reading will be placed online through d2l.

Other Supporting Material
22. Include any additional information you feel is needed to support this request.

>
Sing the Hallelujah Chorus - Performance & Study

MUSI 309IA Syllabus
Updated: March 26, 2014
Spring, 3 cr.
Historical and musical (choral performance) introduction to Handel's Messiah

INSTRUCTOR:
Dr. Jon Harney, 175 Howard Hall, 994-5768, jharney@montana.edu  Office Hours: see me

CLASS SCHEDULE: M, W, F  11:00-11:50, Howard Hall 108 (Recital Hall)

COURSE WEB SITE: D2L used in this course for:
• Providing copies of all materials handed out in class.
• Providing student access to assignment scores and course grade.

TEXTBOOK:
ISBN 0793505070

Course Learning Outcomes:

1. Understanding of disciplinary methods, including the kinds of questions asked in the discipline and the methods that practitioners use to explore those questions

Students will demonstrate an understanding of musicological methods and the development of early through late chorus works in the context of western music history and culture, including musical forms, processes and structures and the ability to place music in historical, cultural and stylistic contexts through accurate quiz/discussion responses and reflection paper content.

2. Understanding of how ideas and methods in the discipline have developed or changed

Students will demonstrate an understanding of past and contemporary compositional influences that Handel incorporated into his development of this musical genre, and what role it played in his overall compositional output through accurate quiz/discussion responses and reflection paper content.

3. Critical thinking and written or oral communication skills

Students will demonstrate critical thinking, written communication skills, and oral communication skills by aurally analyzing and identifying specific music text-painting traits, styles, and forms in Handel's music, artistic self-expression and active vocal performance of choruses from Handel's Messiah, and summarizing their musicological and vocal/choral knowledge in a reflection paper and classroom discussions.
4. **Proficiency in analyzing information from different viewpoints.**

Students will demonstrate an accurate analysis of musical information (pitches, rhythm, structure, dynamics, phrasing, expression of style, and conductor cues) by successfully performing their part in the assigned choruses, interacting with (analyzing) complex musical counterpoint sung by other chorus members within the fabric of the whole ensemble.

**PREREQUISITES:** Previous choir experience recommended, must be able to match pitch

**GRADING:** Because choral music learning is a team effort, your attendance is required at every lecture, and your active participation is required in every rehearsal. You will be allowed two absences (any reason). Additional absences (family, medical, class trips etc.) must be excused with the instructor. Any absences beyond the excused for any reason will result in a lowering of the final grade by 1/3 of a grade point (i.e. from A to A-, A- to B+, etc.) Missing the final performance for any reason will result in an F.

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<tr>
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<th>%</th>
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<tbody>
<tr>
<td>Lecture Attendance/Rehearsal Participation</td>
<td>30</td>
</tr>
<tr>
<td>Quiz 1</td>
<td>10</td>
</tr>
<tr>
<td>Quiz 2</td>
<td>10</td>
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<tr>
<td>Quiz 3</td>
<td>10</td>
</tr>
<tr>
<td>Reflection paper</td>
<td>10</td>
</tr>
<tr>
<td>Final Performance</td>
<td>30</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

**ATTENDANCE--** Attendance is mandatory. Role will be taken every day using iclickers available at the MSU Bookstore for a nominal fee. Forgetting your iclicker at anytime means you did not attend class. Anyone caught taking attendance for anyone other than themselves is a violation of the MSU conduct code and will result in removal from the course.

After purchasing your iclicker, you must register it at [https://www3.montana.edu/iclicker/](https://www3.montana.edu/iclicker/). Fill out the webpage and make sure you have the iclicker with you for every class.

**Quizzes/Paper:**

- Quizes 1-3: in-class exams will be CLOSED BOOK – Quiz will be held during first half of class- please be prompt. Absolutely no make-up quizzes.

- Final Performance: comprehensive, open to the public performance of choruses during final class period. Location TBA

- Reflection paper- paper describing a summary of the musicological and vocal/choral knowledge gained (three pages) – more info to follow.

**SPECIAL NEEDS INFORMATION:**

Students with special needs or requiring special accommodations should contact the instructor and the Disabled Student Services Office at the earliest opportunity.
STUDENT CONDUCT:
Montana State University expects all students to conduct themselves as honest, responsible and law-abiding members of the academic community and to respect the rights of other students, members of the faculty and staff and the public to use, enjoy and participate in the University programs and facilities. For additional information reference see:
   http://www2.montana.edu/policy/student_conduct/

Collaboration:
University policy states that, unless otherwise specified, students may not collaborate on graded material. Any exceptions to this policy will be stated explicitly for individual assignments. If you have any questions about the limits of collaboration, you are expected to ask for clarification.

Plagiarism:
Paraphrasing or quoting another’s work without citing the source is a form of academic misconduct. Even inadvertent or unintentional misuse or appropriation of another's work (such as relying heavily on source material that is not expressly acknowledged) is considered plagiarism. If you have any questions about using and citing sources, you are expected to ask for clarification.

Academic Misconduct:
Section 420 of the Student Conduct Code describes academic misconduct as including but not limited to plagiarism, cheating, multiple submissions, or facilitating others’ misconduct. Possible sanctions for academic misconduct range from an oral reprimand to expulsion from the university.

Academic Expectations:
Section 310.00 in the MSU Conduct Guidelines states that students must:

A. be prompt and regularly attending classes;
B. be well prepared for classes;
C. submit required assignments in a timely manner;
D. take exams when scheduled;
E. act in a respectful manner toward other students and the instructor and in a way that does not detract from the learning experience; and
F. make and keep appointments when necessary to meet with the instructor.

In addition to the above items, students are expected to meet any additional course and behavioral standards as defined by the instructor.
<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture/rehearsal</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/14</td>
<td>Section Placement</td>
<td>as needed</td>
</tr>
<tr>
<td>1/16</td>
<td>Section Placement</td>
<td>as needed</td>
</tr>
<tr>
<td>1/19</td>
<td><strong>MLK Holiday – No Classes</strong></td>
<td></td>
</tr>
<tr>
<td>1/21</td>
<td>Overview of class; origins/beginning of Western Art Music</td>
<td></td>
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<tr>
<td>1/23</td>
<td>Heritage from Antiquity: Greek and Roman music</td>
<td></td>
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<tr>
<td>1/26</td>
<td>Musical notation development &amp; early chant</td>
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<tr>
<td>1/28</td>
<td>Earliest choral literature origins – greek chorus</td>
<td></td>
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<tr>
<td>1/30</td>
<td>Earliest oratorio</td>
<td></td>
</tr>
<tr>
<td>2/2</td>
<td>Florentine camerata &amp; monody</td>
<td></td>
</tr>
<tr>
<td>2/4</td>
<td>Baroque vocal forms-Part I</td>
<td></td>
</tr>
<tr>
<td>2/6</td>
<td>Baroque vocal forms-Part II</td>
<td></td>
</tr>
<tr>
<td>2/9</td>
<td>The aria – part I</td>
<td></td>
</tr>
<tr>
<td>2/11</td>
<td>The aria – part II</td>
<td></td>
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<tr>
<td>2/13</td>
<td><strong>Quiz I</strong></td>
<td></td>
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<tr>
<td>2/16</td>
<td><strong>Veterans' Day Holiday – No Classes</strong></td>
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<tr>
<td>2/18</td>
<td>Full rehearsal session</td>
<td></td>
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<tr>
<td>2/20</td>
<td>The Spread of Italian style</td>
<td></td>
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<tr>
<td>2/23</td>
<td>The 'Opera King' and dance rhythms</td>
<td></td>
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<tr>
<td>2/25</td>
<td>Birth of the orchestra</td>
<td></td>
</tr>
<tr>
<td>2/27</td>
<td>The chorale</td>
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<tr>
<td>3/2</td>
<td>The Fugue</td>
<td></td>
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<tr>
<td>3/4</td>
<td>Pre-Handel Opera Chorus</td>
<td></td>
</tr>
<tr>
<td>3/6</td>
<td><strong>NO CLASS</strong></td>
<td></td>
</tr>
<tr>
<td>3/16</td>
<td>Handel - historical background sketch-part I</td>
<td></td>
</tr>
<tr>
<td>3/18</td>
<td>Handel - historical background sketch -part II</td>
<td></td>
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<tr>
<td>3/20</td>
<td>Italian opera style, influences (Corelli, Scarlatti) and form - The <em>da capo</em> aria</td>
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<tr>
<td>3/23</td>
<td><strong>Quiz II</strong></td>
<td></td>
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<tr>
<td>3/25</td>
<td>London academy of music</td>
<td></td>
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<tr>
<td>3/27</td>
<td>John Gay's Beggar's Opera</td>
<td></td>
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<tr>
<td>3/30</td>
<td>Handel's Messiah - premier</td>
<td></td>
</tr>
<tr>
<td>4/1</td>
<td>Performance History</td>
<td></td>
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<tr>
<td>4/3</td>
<td><strong>University Day – No Classes</strong></td>
<td></td>
</tr>
<tr>
<td>4/6</td>
<td>Messiah aria discussion and examples-part I</td>
<td></td>
</tr>
<tr>
<td>4/8</td>
<td>Messiah aria discussion and examples-part II</td>
<td></td>
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<tr>
<td>4/10</td>
<td>Transition to oratorio and significant works</td>
<td></td>
</tr>
<tr>
<td>4/13</td>
<td>Text/word painting in <em>The Messiah</em></td>
<td></td>
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<tr>
<td>Date</td>
<td>Event</td>
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<tr>
<td>4/15</td>
<td>Open day</td>
<td></td>
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<tr>
<td>4/17</td>
<td>Historic performances of The Messiah</td>
<td></td>
</tr>
<tr>
<td>4/20</td>
<td><strong>Quiz III</strong> &amp; full music rehearsal</td>
<td></td>
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<tr>
<td>4/22</td>
<td>Full music rehearsal</td>
<td></td>
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<tr>
<td>4/24</td>
<td>Full music rehearsal</td>
<td></td>
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<tr>
<td>4/27</td>
<td>Full musical 'dress rehearsal'</td>
<td></td>
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<tr>
<td>4/29</td>
<td>Full musical 'dress rehearsal'</td>
<td></td>
</tr>
<tr>
<td>5/1</td>
<td>Public performance of The Messiah Choruses in RRH</td>
<td></td>
</tr>
</tbody>
</table>
New CORE Course Narrative  
Montana State University  
Reviewed August 23, 2012

Please provide the following information in narrative format. Substantive responses to all criteria are required. A draft syllabus must be attached to the New Course Packet. For CORE courses, the syllabus must include:

- The CORE designation after the course rubric and number (e.g., PHL 361 RH)
- The CORE learning outcomes appropriate to the CORE designation.

You may (and are strongly encouraged to) include course learning outcomes in addition to the CORE learning outcomes, but they should be kept in separate lists.

CORE learning outcomes are listed at: [http://www.montana.edu/newcore/criteria.html](http://www.montana.edu/newcore/criteria.html).

**General CORE Course Information**

1. Requested Rubric, Course Number, and Core Designation

2. MUSI 309 IA

3. Course Title

> Sing the Hallelujah Chorus - Performance & Study

**Information on CORE Criteria: [http://www.montana.edu/newcore/criteria.html](http://www.montana.edu/newcore/criteria.html) (called “Guidelines” for R courses)**

4. For CS, D, I, or R designations, how will the proposed course meet the Criteria (or Guidelines) for the requested CORE designation? (Skip this question for O, US, or W designations.)

**Bold type below copied from CORE 2.0 Inquiry Criteria**

Core Criteria 1. A substantial proportion of the course will be devoted to exploring ways in which the discipline creates knowledge.

In the discipline of music, knowledge is created through reflective thinking, decision making, and literacy (reading, writing, listening to, talking about, rehearsing, and performing music). In this course, students will actively engage in all of the above literacy elements in preparation to perform the major choruses from Handel’s *Messiah*. In addition, students will demonstrate reflective thinking about their performance by completing a reflection paper and demonstrate decision-making regarding their own musicianship during performance and rehearsal by making real-time adjustments to their performance.

Core Criteria 2. The course must include at least one major learning activity based on methods of inquiry appropriate to the discipline.
In this course, the major learning activity is the preparation and performance of the choruses from Handel’s *Messiah*. During the preparation to perform, students will explore the rhythms, melodies, forms, instrumentation, dynamics, and text of each chorus. Students will demonstrate their understanding of each element through accurate performance of these elements.

**Information on CORE Learning Outcomes:** [http://www.montana.edu/newcore/criteria.html](http://www.montana.edu/newcore/criteria.html)

5. How will the proposed course prepare students to meet the Learning Outcomes for the requested CORE designation?

   Note: For R designations please recognize that committee members do not have experience in all disciplines; therefore it is helpful if you will describe how the proposed experience is related to the research/creative norms in your discipline.

**Bold type below copied from CORE 2.0 Inquiry Students Learning Outcomes**

Inquiry courses are intended to improve students’

1. **Understanding of disciplinary methods, including the kinds of questions asked in the discipline and the methods that practitioners use to explore those questions**

   Students will demonstrate an understanding of musicological methods and the development of early through late chorus works in the context of western music history and culture, including musical forms, processes and structures and the ability to place music in historical, cultural and stylistic contexts through accurate quiz/discussion responses and reflection paper content.

2. **Understanding of how ideas and methods in the discipline have developed or changed**

   Students will demonstrate an understanding of past and contemporary compositional influences that Handel incorporated into his development of this musical genre, and what role it played in his overall compositional output through accurate quiz/discussion responses and reflection paper content.

3. **Critical thinking and written or oral communication skills**

   Students will demonstrate critical thinking, written communication skills, and oral communication skills by aurally analyzing and identifying specific music text-painting traits, styles, and forms in Handel’s music, artistic self-expression and active vocal performance of choruses from Handel’s *Messiah*, and summarizing their musicological and vocal/choral knowledge in a reflection paper and class discussion.

4. **Proficiency in analyzing information from different viewpoints.**
Students will demonstrate an accurate analysis of musical information (pitches, rhythm, structure, dynamics, phrasing, expression of style, and conductor cues) by successfully performing their part in the assigned choruses, interacting with (analyzing) complex musical counterpoint sung by other chorus members within the fabric of the whole ensemble.

Additional Information for R courses: [www.montana.edu/newcore/areadescriptions.html](http://www.montana.edu/newcore/areadescriptions.html)

6. For R designations, describe how the courses meet the criteria for the Arts, Humanities, Natural Sciences, or Social Sciences.