

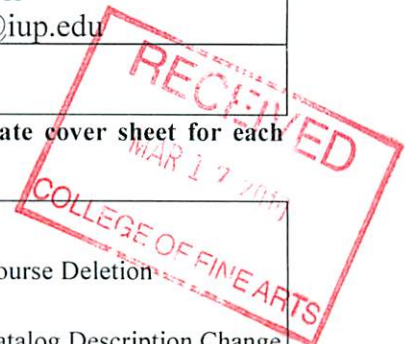
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LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		09-746	App- 10/19/10	App 11/2/10

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person David Ferguson	Email Address dfergusn@iup.edu
Proposing Department/Unit Music	Phone 7-2390

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.



1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion

Course Revision Course Number and/or Title Change Catalog Description Change

<u>Current</u> Course prefix, number and full title	<u>Proposed</u> course prefix, number and full title, if changing
	MUHI 222, Music of the British Invasion

2. Additional Course Designations: check if appropriate

This course is also proposed as a Liberal Studies Course. Other: (e.g., Women's Studies, Pan-African)

This course is also proposed as an Honors College Course.

3. Program Proposals

New Degree Program Program Title Change Other

New Minor Program New Track

Catalog Description Change Program Revision

<u>Current</u> program name	<u>Proposed</u> program name, if changing

4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	2/15/10
Department Chair(s)	<i>[Signature]</i>	
College Curriculum Committee Chair	<i>[Signature]</i>	3/11/16
College Dean	<i>[Signature]</i>	3/16/15
Director of Liberal Studies *	<i>[Signature]</i>	3/22/10
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Sechrist</i>	10/19/10

* where applicable

Received

Received

OCT 1 2010

MAR 23 2010

Liberal Studies

Liberal Studies

* where applicable

Liberal Studies Course Approval Form Instruction Sheet

Use this form only if you wish to have a course included in a Liberal Studies Learning Skill or Knowledge Area category. Do not use this form for synthesis or writing-intensive sections; different forms are available for these. If you have questions, contact the Liberal Studies Office, telephone 357-5715.

This form is intended to assist you in developing your course to meet IUP's Criteria for Liberal Studies and to arrange your proposal in a standard order for consideration by the Liberal Studies Committee (LSC) and the University-wide Undergraduate Curriculum Committee. When you have finished, your proposal will have these parts:

- Standard UWUCC Course Proposal Cover Sheet, with signatures (one page)
- Completed copy of LS General Information Check-List--Parts I-III of this form (one page)
- One sheet of paper for your answers to the four questions in Part IV of this form (one page)
- Completed check-list for each curriculum category in which your course is to be listed--e.g. Non-Western Cultures, Fine Arts, etc. (one page each) [Check-lists are found in the appendix to this Handbook.]
- Course syllabus in UWUCC format.

Note: If this is a new course not previously approved by the University Senate, you need to provide answers to the UWUCC Course Analysis Questionnaire. These are not considered by the LSC but will be forwarded to the UWUCC along with the rest of the proposal after the LSC completes its review. For information on UWUCC procedures for new courses or course revisions, see appropriate sections of this Handbook.

Submit the original of the completed proposal to the Liberal Studies Office (110 Gordon Hall.) The Liberal Studies Committee will make its own copies from your original; the committee does reserve the right to return excessively long proposals for editing before they are duplicated. (If you happen to have extra copies of the proposal, you are invited to send multiple copies to the LSC to save unnecessary copying.)

In addition to the signed hard copy, email the proposal as a Word or Rich Text Format file attachment to Liberal-Studies@iup.edu, or send a disk with the hard copy of the proposal.

LIBERAL STUDIES COURSE APPROVAL, PARTS 1-3: GENERAL INFORMATION CHECK-LIST

I. Please indicate the LS category(ies) for which you are applying:

LEARNING SKILLS:

First Composition Course Second Composition Course
 Mathematics

KNOWLEDGE AREAS:

Humanities: History Fine Arts
 Humanities: Philos/Rel Studies Social Sciences
 Humanities: Literature Non-Western Cultures
 Natural Sci: Laboratory Health & Wellness
 Natural Sci: Non-laboratory Liberal Studies Elective

II. Please use check marks to indicate which LS goals are primary, secondary, incidental, or not applicable. When you meet with the LSC to discuss the course, you may be asked to explain how these will be achieved.

Prim	Sec	Incid	N/A
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- A. Intellectual Skills and Modes of Thinking:**
1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.
 2. Literacy—writing, reading, speaking, listening.
 3. Understanding numerical data.
 4. Historical consciousness.
 5. Scientific Inquiry.
 6. Values (Ethical mode of thinking or application of ethical perception).
 7. Aesthetic mode of thinking.

B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person

C. Understanding the Physical Nature of Human Beings

D. Collateral Skills:

1. Use of the library.
2. Use of computing technology.

III. The LS criteria indicate six ways that courses should contribute to students' abilities. Please check all that apply. When you meet with the LSC, you may be asked to explain your check marks.

1. Confront the major ethical issues which pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.
2. Define and analyze problems, frame questions, evaluate available solutions and make choices.
3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.
4. Recognize creativity and engage in creative thinking.
5. Continue learning even after the completion of their formal education.
6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

LIBERAL STUDIES COURSE APPROVAL, PARTS 4-6:

IV. A. The primary way in which the music department will assure equivalency between sections of Music of the British Invasion is for the course to be offered with only 1 section at a time. At present, it is unlikely that compliment will become available for the course to be offered in bulk by multiple professors.

B. Two groups receive particular attention in the Music of the British Invasion: African-Americans, and Women.

The “back story” on the British Invasion is one that includes the evolution of blues and jazz (both African-American in origin). These forms become Rock & Roll, which is chided by middle-class, white America because of it’s origins in the African-American community. The British Invasion begins as the return of this music performed by white, young, musicians from the UK. In the syllabus, we address many of the groups and individuals who influenced Invasion artists. This happens in the first 2 days of the course, and continues as an underlying theme through all following weeks. Indeed, the blues is a re-occurring theme in this genre, and its origins cannot be over-stated. Additionally, from a historical perspective, the 1960s history in the United States includes the civil rights movement which finds its way into even the imported music of the period.

Women of the British Invasion receive a week of focused attention in the syllabus. There, we contrast the varied roles and stereotypes in which women found themselves in the music industry.

C. This course features a new text on the subject by Gordon Thompson (see syllabus) and numerous reading assignments compiled into a course packet. Those assignments are listed in the weekly course schedule.

D. Groups such as the Beatles or the Rolling Stones are generally well-known to most undergraduate students. What may not be known are the larger musical concepts such as melody, harmony, form, timbre, expression, and tempo that help us analyze and discuss music. The 2nd week of class introduces several of these ideas along with an introduction to the equipment used by many British Invasion groups. These ideas are reinforced throughout the course.

CHECK LIST -- LIBERAL STUDIES ELECTIVES

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Liberal Studies Elective Criteria which the course must meet:

- Meet the "General Criteria Which Apply to All Liberal Studies Courses."
- Not be a technical, professional or pre-professional course.

Explanation: Appropriate courses are to be characterized by learning in its broad, liberal sense rather than in the sense of technique or preprofessional proficiency.. For instance, assuming it met all the other criteria for Liberal Studies, a course in "Theater History" might be appropriate, while one in "The Craft of Set Construction" probably would not; or, a course in "Modern American Poetry" might be appropriate, while one in "New Techniques for Teaching Writing in Secondary Schools" probably would not; or, a course on "Mass Media and American Society" might be appropriate, while one in "Television Production Skills" probably would not; or, a course in "Human Anatomy" might be appropriate, while one in "Strategies for Biological Field Work" probably would not; or, a course in "Intermediate French" might be appropriate, while one in "Practical Methods for Professional Translators" probably would not.

MUHI 222
Music of the British Invasion
Syllabus of Record

Dr. David Ferguson, professor
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dfergusn@iup.edu

I. Catalog Description: MUHI 222 3c-0L-3cr.

Explores the music, personalities, and cultural and historical influences of the so-called "British Invasion" of popular music to America. Covers groups and individual performers from the UK who made an impact on the American popular music scene from 1964 to 1979. Addresses the pre-invasion scene and the long-term effects of the British Invasion.

II. Course Outcomes: Students will be able to:

1. Discern various stylistic musical qualities particular to several British Invasion groups and will be able to articulate those qualities using appropriate musical terms at a moderate level of proficiency.
2. Identify the general cultural and historical significance of music of the period, and the ways in which the music of this time period influenced present-day music-making.
3. Cultivate a knowledge of recording industry innovations and performance practices within Rock music during this period of time.

III. Detailed Course Outline:

Tentative Weekly Schedule:

Week 1: *Once Upon a Time...*

Syllabus, course overview, brief history of Rock 'n Roll to 1964, Rock and Racism, Chess Records, read Cooper & Cooper (1993); Jones (2005)

Week 2: *Terms, Tools, and Technology of the Invasion*

Musical terms and forms typical to Rock, Guitars and sound equipment explained. Skiffle and the blues revival in England, girl groups, and pre-fab pop in America. Read O'Brien (1995) pp. 65-89; Krims (2003); and Wolfe (2005).

Week 3: *The Liverpool Scene, First steps across the pond*

Groups and individuals who preceded the Beatles in coming to America, Early Beatles, venues other groups emerging in Liverpool, the Beatles in Germany. The Beatles' first and second trips to America. Read Schurk, Cooper, & Cooper (2007)

Week 4: *Beatlemania in full bloom*

Hard Day's Night, Help!, the albums, movies, and the tours.

Week 5: *The Rolling Stones: The Anti-Beatles*

Early incarnations of the group through their break-through into America

Due Friday- Reflection: Compare and contrast the sound of early Beatles and the Rolling Stones. This may be a direct comparison of 2 songs or an overall contrast.

Week 6: *Women of the Invasion*

Shirley Bassey, Cilla Black, Petula Clark, Marianne Faithfull, Julie Rogers, Dusty Springfield, Lulu. Read O'Brien (1995) pp. 61-64, 90-97.

Due Friday- Reflection: To what extent have women been given a place within Rock and Roll in the present day? In discussing this, decide whether their place has been in "Rock" or simply in popular music (or is there a difference?).

Week 7: *The Beatles Grow Up*

This week will focus on Rubber Soul, Revolver, Sgt. Pepper and ventures including the founding of Apple Records. Studio innovations and new techniques. Read Bellman (1998) and Warwick (2002). Mid-term this week.

Week 8: *The Rolling Stones (with controversy), The Kinks (without controversy)*

Mid-60s hits, Altamont, drug busts and aid efforts of other rock groups

The Kinks and the beginnings of Heavy Metal

Groups assigned, group projects explained.

Week 9: *The Who: Maximum R & B*

This week focuses on the sound, performing style, and influence of The Who including Tommy, the first Rock Opera. Quadrophenia and other Rock Operas will also be covered.

Week 10: *The 2nd wave (1967-1969)*

Topics this week include: The Bee Gees, Arthur Brown, Cream, The Spencer Davis Group, Deep Purple, The Small Faces, Procol Harum, The Foundations

Due Friday- Reflection: What musical traits distinguish 2nd wave groups?

Week 11: *Mysticism and disillusionment- the late Beatles*

The White Album, Abbey Road, Let it Be

Week 12: *Led Zeppelin and the 3rd Wave*

Major groups of the 3rd wave (led by Led Zeppelin) include King Crimson, Bad Company, David Bowie, Dire Straits, Emerson, Lake, & Palmer, Fleetwood Mac, Peter Frampton, Genesis, Elton John, Pink Floyd, Jethrow Tull, Cat Stevens, Rod Stewart, and Yes.

Due Friday- Reflection: Make a case for the origins of a segment of the popular music spectrum. These will start either in the 1st or 2nd wave, and then move out to 3rd wave and beyond. Give specific examples from specific groups.

Week 13: *Invasion groups in the 70s.*

This week follows the music and careers of 60s invasion groups as they went into new bands (such as "Wings") or went on solo careers. Additionally, the punk movement will be discussed, and a case will be made for the Police to be considered the last group of the British Invasion.

Week 14: Group presentation week, class summary including the long-term effect of the British Invasion, review for final exam.

Finals Week- Final exam at time established by academic calendar.

IV. Evaluation Methods:

Tests- There will be two tests, a mid-term and a final. Each will be in a multiple-choice format with some short answer and essay questions. Note that you must be present for these announced tests. Excused absences or extreme circumstances will be evaluated on a case-by-case basis. (Evaluates objectives 1, 2, and 3)

Quizzes- Quizzes may be announced or unannounced, and will be in a variety of formats. While not a guarantee, it is likely that quizzes will occur once a week. I will drop the lowest quiz score, and quizzes may only be made up if I am contacted in advance or if extreme circumstances exist. (Evaluates 1, 2, and 3)

Listening Reflection Papers- Periodic directed reflection papers will be assigned throughout the semester. These papers will be 1-2 pages in length, should use proper grammar, and must reference specific musical examples and/or albums in their discussion. Musical terms should be used accurately for full credit. (Evaluates objective 1 and 2)

Group Projects: All students will participate in a peer learning experience in which groups of students will present various approved topics related to music. Groups will be assigned by the professor. Similarly, presentation topics will be selected from a list provided by the professor. Students will receive individual as well as group grades from their presentations. **Students may not make up presentations for any reason- they must be present for full credit at the time of the presentation.** See the Group Project assignment sheet for more specific info. (Evaluates objective 2 and/or 3)

V. Grading: Grades will be given based upon the earned percentage:

Several assignments or assessments will contribute to this percentage:

30% of grade- Tests

30% of grade- Quizzes

20% of grade- Group projects

20% of grade- Reflection Papers

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

VI. Attendance: There is no attendance policy for this class. HOWEVER, students are advised to attend regularly for two reasons:

1. Often, material covered in class will supplement or be different from text materials. You should want to learn something here, and going to class is a good way to do that. It's just a good idea.
2. There will be frequent quizzes given- usually one per week. They may or may not be announced in advance. I will drop the lowest quiz score. You can make up quizzes if you contact me about an absence in advance, but if you do not, then you will be unable to make up the quiz. Just another reason to come to class.

VII. Text:

- *Please, Please Me: Sixties British Pop, Inside Out* by Gordon Thompson, Oxford University Press, 2008, ISBN-10 #019533325X

- Course packet is available a Pro-Packets (by Domino's and the Commonplace). This has a lot of chapters of other books and articles that will be discussed in class.
- Musical examples will be available in the music library, or can be acquired via iTunes.

VIII. Special Resource Requirements: Other texts and sources will be placed on reserve or on Moodle. Students no longer have access to *Ruckus*, an Mp3 service, but students may choose to use iTunes or another web-based music service. Obviously, records, tapes, or CDs of artists discussed in class will be fine as well, but many students may find electronic acquisitions to be more convenient.

IX. Bibliography

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Course Analysis Questionnaire

Section A: Details of the Course

- A1 How does this course fit into the programs of the department? For what students is the course designed? (majors, students in other majors, liberal studies). Explain why this content cannot be incorporated into an existing course.

This course is a completely new addition to the course offerings in the music department. This course is targeted to non-music majors seeking liberal studies elective credit, or general interest. It is unlike our primary offering for non-majors, MUHI 101, in that it focuses on a specific genre and time period. Music of the British Invasion differs further as it addresses popular music primarily, and Intro to Music primarily addresses "classical" music and world music styles. Since 101 is so broad in its presentation of music for the general student, there is no room for an in-depth exploration of Rock and Roll music from the British Invasion. Presently, Rock and Roll receives 3 hours of instruction at most in MUHI 101.

- A2 Does this course require changes in the content of existing courses or requirements for a program? If catalog descriptions of other courses or department programs must be changed as a result of the adoption of this course, please submit as separate proposals all other changes in courses and/or program requirements.

Since this course is designed for non-majors seeking liberal studies elective credit, there would be no impact to an existing program. Students needing to fill electives could choose this class, but would not be required to do so.

- A3 Has this course ever been offered at IUP on a trial basis (e.g. as a special topic) If so, explain the details of the offering (semester/year and number of students).

Music of the British Invasion was offered as a Special Topics MUSC 281 in Spring 2008. It will be offered again as a special topics course in Fall 2009 unless course approval comes first. The first offering of the class was for 25 students. The 2nd offering is being expanded to 60 students.

- A4 Is this course to be a dual-level course? If so, please note that the graduate approval occurs after the undergraduate.

No.

- A5 If this course may be taken for variable credit, what criteria will be used to relate the credits to the learning experience of each student? Who will make this determination and by what procedures?

This is being offered as a 3-credit course. No variable credit.

- A6 Do other higher education institutions currently offer this course? If so, please list examples (institution, course title).

There are several examples of "History of Rock and Roll" courses that are not focused specifically on the British Invasion. Middle Tennessee State University offers Music in Popular Culture MUHL 3670, and History of Rock and Roll MUHL 3140. Belmont University offers MUH 2010- Popular Music Experience, and MUH 2150 The History of Rock Music. West Chester University offers MHL 325- History of Rock. University of Northern Colorado offers MUS 150- History of Rock and Roll.

Berklee College of Music offers a unique twist on the "History of Rock" with their course LSOC-P240 Women in Rock Music (which is intended for music majors)

DePaul University offers Musicianship 105- The Beatles: Music, Aesthetics, and Culture, which comes close to the course that I am proposing, but is more focused on the Beatles than on invasion groups as a whole.

Skidmore College, however, offers a course that is essentially what I am proposing. In fact, I will be using this professor's text for this course. The course is MU 220- British Rock and Popular Music in the 1960s. The catalog description is as follows: An introduction to the musicians and musical styles of British rock and roll and pop music in the 1960s. Subjects will include the antecedents of British rock, the social contexts in which it flourished, and the evolution of the musical styles and forms in this milieu. (Fulfills humanities requirement.)

These are a few that I found, though there may be others.

A7 Is the content, or are the skills, of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency? If so, please provide documentation.

No.

Section B: Interdisciplinary Implications

B1 Will this course be taught by instructors from more than one department? If so, explain the teaching plan, its rationale, and how the team will adhere to the syllabus of record.

No.

B2 What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).

Presently, I know of no other courses that focus on the music of the British Invasion. I have been told that there is an LBST 499 called "The Sociology of 1960s Rock and Roll", but it is my understanding that this course focuses on the music from a different point of view. Rather than focusing on the social phenomenon of music specifically from the UK from 1964-1979, the course I am proposing is focused more directly on the musical elements, compositional techniques, and recording practices used by musicians of this time. Historical and social implications will certainly be considered, but music itself will be the primary focus.

B3 Will this course be cross-listed with other departments? If so, please summarize the department representatives' discussions concerning the course and indicate how consistency will be maintained across departments.

No.

Section C: Implementation

C1 Are faculty resources adequate? If you are not requesting or have not been authorized to hire additional faculty, demonstrate how this course will fit into the schedule(s) of current faculty. What will be taught less frequently or in fewer sections to make this possible? Please specify how preparation and equated workload will be assigned for this course.

This course will be taught with available faculty, so no new hires will be required. However, since my status is "Regular Part-time", there will need to be an allocation of compliment to cover the load of this class. It is hoped that this course will generate sufficient credit hours so as to pay for its implementation. This is an issue for the Dean of the College of Fine Arts to consider and approve.

C2 What other resources will be needed to teach this course and how adequate are the current resources? If not adequate, what plans exist for achieving adequacy? Reply in terms of the following:

**Space- For large section course, Sprowls lecture hall (or similar) will be required.*

**Equipment- CD Player, LCD projector and screen, computer teaching station- all available in Sprowls.*

**Laboratory Supplies and other Consumable Goods- None.*

**Library Materials- While not immediately necessary, there may be a need for album purchase. Items will also be placed on reserve in Orendorff Music Library.*

**Travel Funds-None.*

C3 Are any of the resources for this course funded by a grant? If so, what provisions have been made to continue support for this course once the grant has expired? (Attach letters of support from Dean, Provost, etc.)

See attached.

C4 How frequently do you expect this course to be offered? Is this course particularly designed for or restricted to certain seasonal semesters?

At present, I can envision this course being offered once a year until it is determined that more sections should be offered.

C5 How many sections of this course do you anticipate offering in any single semester?

Presently, I anticipate one section in the fall. There may be summer offerings as well, but until it is clear that the course will be able to consistently generate enrollments for multiple sections, I think it will stay at one section.

C6 How many students do you plan to accommodate in a section of this course? What is the justification for this planned number of students?

I would like to keep the course limited to 50 students in order to make sure that there is room for some discussion, some hands-on activity, and some writing. More than 50 students means that even short writing evaluations don't receive adequate professor attention. More than 50 means that there will be too many people in groups for presentations, and it is my feeling that a course of this type should engage students in varied learning modes. Involving students in these activities moves them up the Bloom's taxonomy up from simple recall toward higher order thinking skills. 50 students per semester can adequately generate credit production while maintaining the educational ideals listed above.

C7 Does any professional society recommend enrollment limits or parameters for a course of this nature? If they do, please quote from the appropriate documents.

No.

C8 If this course is a distance education course, see the Implementation of Distance Education Agreement and the Undergraduate Distance Education Review Form in Appendix D and respond to the questions listed.

NA

Section D: Miscellaneous

Include any additional information valuable to those reviewing this new course proposal.



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www.iup.edu/music

Members of the UWUCC,

As chair of the music department, I whole-heartedly support the addition of MUHI 222, Music of the British Invasion to our list of course offerings. In particular, I am pleased that this course addresses popular music in an academic setting, making it a course that puts musical concepts and historical events in a more approachable and relevant place for the general student population. Our department has long needed a course beyond Intro to Music (MUHI 101) that would be of interest to the general student population, and that is precisely what Music of the British Invasion provides. In addition to the general population, our own students may benefit from the instruction in this course since the music of The Beatles, The Who, The Kinks, and others laid a foundation for recording practices and modern popular song formats that are not addressed in any of our present course offerings. MUHI 222, Music of the British Invasion greatly diversifies and strengthens our course offerings in the music department, provides another venue for non-major involvement with music, and enhances our curriculum as an elective for our own students. I am proud to give this proposal my full support.

Sincerely,

A handwritten signature in black ink that reads 'Jack Stamp'. The signature is fluid and cursive, with the first and last letters of each word being capitalized and prominent.

Dr. Jack Stamp
Music Department Chair
IUP University Professor 2008-2009

Indiana University of Pennsylvania

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September 29, 2010

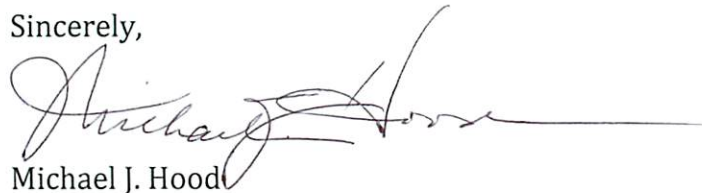
To: Members of the UWUCC

I am extremely pleased to offer my support for the addition of **MUHI 222, Music of the British Invasion**, to our list of course offerings.

As Dean of the College of Fine Arts, I am always looking for ways to increase ways in which our college can bring the arts to the broader IUP community. This course proposal furthers that goal by not only providing an additional venue through which the general student population may study music, but doing so in what I am certain will be a very relevant, enjoyable, and popular way. Music of the British Invasion offers students of all majors the opportunity to discover many of the contemporary origins of styles and sounds with which they presently engage in their every-day music listening. By putting forward this proposal, Dr. Ferguson is acknowledging a more common frame of reference for the general listening public, providing a framework for its academic study, and shining a spotlight on contemporary music in a way that has been sorely lacking to this point at IUP.

MUHI 222, Music of the British Invasion, will fill a much needed void in the courses that we offer in the college, and I am happy to offer it my full support.

Sincerely,



Michael J. Hood
Dean

Indiana University of Pennsylvania

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October 1, 2010

To the Members of the University-Wide Undergraduate Curriculum Committee,

I am writing in support of David Ferguson's new course proposal for MUHI 222, Music of the British Invasion. In particular, I support adding this course to the list of Liberal Studies electives. Given our heavy investment in teaching our music majors, the department has very few course offerings for non-majors, so it is helpful to have a course directed at non-majors. The subject matter, which has a broad appeal, is also of great importance to contemporary culture and to music history.

Sincerely,



Matt Baumer
Associate Professor (Music History)
Music Department