Directions: Complete all sections. Submit the form via email attachment as directed in the last section.

For information on the complete proposal process, visit <http://www.chabotcollege.edu/cool/>.

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| **Course Information and Delivery Format** | |
| Course Subject & Number: **MUSL 8**  Course Units: **3** Total Contact Hours: **71.5 (54 contact hours + 17.5 TBA lab hours)** | Course Delivery Method (check one):  Online (all instruction is online)  Hybrid (instruction occurs both online and on campus)  **100** % online  % on campus |
| Faculty Name: **Eric Schultz**  First Semester To Be Offered: **Spring 2015** |

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| **Need/Justification/Benefits to Students** |
| How will the online/hybrid delivery of this course meet student needs? Are there learning opportunities made possible in an online or hybrid online course that might not be available in a traditional course?  MUSL 8 (History of Rock & Popular Music) is a high demand course in the Music Area. It is an IGETC/CSU transfer course, as well as a required course for the forthcoming Music Technology Certificate/Degree program. Offering this course online will help to reach a broader spectrum of students who might be interested in this course, but unable to attend in person. Further, given the media-centric nature of the subject matter, an online offering of this course perhaps would allow for a livelier, more "now" discussion of music/culture than the in-person lecture format might facilitate. |

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| **Preliminary Research andInput from Colleagues and Administrators** |
| Reviewed online teaching resources & tools at <http://www.chabotcollege.edu/cws/onlineteaching/>. |
| Met with Division Dean and subdivision colleagues to secure *preliminary* support for offering this course in online/hybrid format. |
| Reviewed similar courses at other colleges (CVC Distance Education Catalog <http://www.cvc.edu/>) |

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| **Develop Proposal and Consult with Colleagues** |
| Consult with faculty experienced teaching online. What are some of the recommendations that may influence your instruction in this course?  I consulted with Tim Harris, and have had a number of conversations with Richard Dinwiddie regarding online education.  Tim has shared several helpful tips: being upfront with students about expectations, especially in the beginning; respond to student questions as quickly as you can; be clear about your own schedule regarding how frequently you are checking email; keep a close eye on youtube content (especially rock music!) as it is frequently taken down for copyright infringement; give consistent feedback to students; work to make course content emotionally relevant; etc.  Prof. Dinwiddie is especially inspirational when it comes to understanding the real power that exists in terms of being able to positively interact and engage students in a meaningful way, even online. |
| Review your completed proposal with your subdivision colleagues (if required), Please provide a summary of those recommendations:  Tim Harris . |

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| **Course Content Delivery - Contact Hour or “In-Class” Activities** | | |
| Explain how the instructional contact hours will be implemented for each week of instruction. Contact hours are those segments of instructional time where the student is actively engaged in learning activities and would reflect the same type of instruction implemented in a traditional face-to-face classroom. For example, a 3-unit course typically meets on campus for 54 contact hours of instruction, assessment, discussion, and group activities. Examples can be found at: <http://www.chabotcollege.edu/cool/forms/>. | | |
| **Delivery Mode**  ***(online or***  ***in-person)*** | **Activity and Description**  ***(For hybrid courses, please be sure in include in-person activities)*** | **Contact Hours** |
|  | Read & review online lectures, in the form of powerpoint presentations with instructor voice-overs and videos. Lectures will be based on the assigned reading for that unit. | 18 hours |
|  | - Guided discussions via Blackboard based on relevant topics for a given unit. (Topics in Rock History often have a historical/sociological/political connection to American History, and will frequently go beyond musical issues).  - Student initiated discussion topics.  - Commenting/discussion of other student posts (Listening Journal, Concert Reports) | 18 hours |
|  | Periodic timed quizzes & exams utilizing the Tests feature in Blackboard. | 4 hours |
|  | Listening Journal, submitted publicly via Blackboard | 10 hours |
|  | Watch assigned supplementary videos relevant to topical discussions/unit study. | 4 hours |
|  | Attendance of 4 music concerts; either on or off campus. Per standard SotA practice, each concert attended receives 4 hours TBA credit. | 16 TBA Lab hours |
|  | 4 Concert reports, fully filled out and posted online. | 1.5 TBA Lab Hour |
| TOTAL CONTACT HOURS: | | 54 + 17.5 Lab |

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| **Course Content Delivery - Preparatory or “Outside of Class” Activities (NOT part of contact hours)** |
| For each contact hour, explain how students will be expected to spend preparatory hours outside of class, such as reading, writing, studying, preparing assignments/projects/presentations, and other homework.  Examples can be found at: <http://www.chabotcollege.edu/cool/forms/> |
| **Activity and Description** |
| Required Reading: Text and additional, topical assigned reading |
| Viewing online media of historical musical figuers as assigned |
| Preparing for assessments, studying materials, writing listening reports |
| Going out to see live music, and writing about those experiences |

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| **Nature and Frequency of Student-Instructor Interactions** |
| All courses shall include regular effective contact between students and the instructor. How and how frequently will you interact with your students? This should include interactions with the entire class, providing feedback on assignments, and interventions when students are at-risk of dropping or failing due to poor performance or participation. For each type of interaction, describe why you believe it will be effective for this particular course.  The course will contain the basic lecture/quiz-related aspects of content instruction and assessment. These come with the typical kinds of student questions of content clarfication, which will be handled via email.  Students will engage with each other and the instructor in group discussions on a given topic related to the unit content. The discussion prompts will almost always engage the musical aspects of the subject as well as the extra-musical implications and intersections with US history and cultural development. Very frequently, this will involve issues of race relations in the United States. Such discussions will, by necessity, require the instructor to not only engage and participate in those conversations, but also to monitor the students' decorum and respectfulness when discussing potentially sensitive subjects.  The course will also feature a public Student Listening Journal post, which will invite both instructor feedback as well as supervision of student-to-student commentary and discussion. |

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| **Nature and Frequency of Student-Student Interactions** |
| Describe opportunities in your course for student-to-student interaction. This may include discussions, group projects, peer review of assignments, and other approaches. Consider how students interact in this course when taught on campus. How can you build a collaborative, student-centered environment in which a community of learners is created?  Class discussions on given topics will require students to both post and respond to posts from other students. Discussion prompts will be given by the instructor, but student-initiated discussion topics will be highly encouraged.  A Student Listening Journal will be required writing for each student. This Listening Journal will ask students to write about the music that they have been listening to. This will include mandated listening related to course topics, as well as student initiated free listening. These listening journals will be public for the rest of the class to see, and student-to-student comment and conversation about this music will be encouraged.  For their TBA hours, students will have to attend 4 music concerts in person, either on or off campus. Students will complete a Concert Report for each concert that they go to, and post those online. Student-to-student comments for these concert reports will be highly encouraged, and likely inevitable. |

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| **Assessment of Student Learning** |
| What methods of assessments will you use to assess learning in this course?  What strategies do you plan to use to ensure academic integrity in your course?  Textbook content will be primarily assessed through traditional multiple-choice and matching quizzes and exams. Student writing will be assessed by the instructor, both in terms of particiaption and rigor/relevance/quality of the writing content. The instructor will encourage students to use their own writing voice, and not to "put on" an academic persona for the discussions, journals and commentary. As such, students will not be evaluated on the style in which they are saying things, but moreso the content of what they are trying to say.  Academic honesty will be a requirement in my course, and--like all of my in-person courses--students will agree to an honors system that will be clearly outlined in the course syllabus. Deviation for our honor's system (as in my in-person classes) will result in automatic failure in the course upon the first violation. Academic honesty in writing will be determined by the instructor through close monitoring of the students' writing style and checking to see if student writing has been cut and pasted from the internet. |
| Describe how your assessment plan is consistent with your stated goals in the student benefits and student-student interactions sections of your proposal. How will you provide feedback to students?  In my view, in studyin rock music history, students need to be responsible for two basic areas: 1) knowledge of specific historical and musical content; and, 2) critical, invested commentary and response to the music that they are being presented to. Content knowledge is effectively assessed through traditional quiz/exam means, and I always endeavor to adequately prepare the students for the content for which they will be responsible for. Critical response and engagement, I think, can be effectively assessed by monitoring and evaluating the student discussion/journal/commentary for both consistency of participation and quality of contribution.  I plan to give students consistent feedback regarding all aspects of these requirements (especially towards the beginning of class), both in terms of their participation but also the quality of engagement. If a student seems to be making consistent, informed, interes9ting, and invested comments, I will give them positive feedback via email. If they are falling short of this, they will also be given feedback, specific to what they need to improve upon. |

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| **Technology and Accessibility** | |
| Indicate the technology tools (software, web-based tools, etc.) and the plan for utilization in your course. Most commonly used are listed below; additional tools and information are available on the COOL website. | |
| CMS/LMS (Blackboard) | Announcements, content, cdiscussion board, Journals, assessments, email and performance |
| Presentations (PowerPoint) | My in-class powerpoints )which I have been cultivating for ove ten years, will be modified and enhanced to better serve the online student. Including instructor voice-over, additional onine media links, and enhanced video viewing are all possible examples of this. |
| Publisher content/websites | Though there are MANY online, pre-canned Rock History courses available to me, I am comitted to building my own online course using my current textbook and my own cocktail of custom online media. |
| Websites/links (Google Docs) | This subject, either in person or online, absolutely necessitates online websites. Youtube videos, artist websites, lyric websites, and podcasts will all be incorporated. As an example, there's no amount of describing or writing about Jimi Hendrix's performance at Monterey Pop Festival 1967 that can adequately replace the experience of simply seeing it for your yourself. |
| Screen recording (Camtasia, Jing) |  |
| Audio (Audacity, iTunes) | Students will be required to listen to, and in some cases view performances of music through various online media |
| Video (YouTube, 3CMedia) | Students will be required to listen to, and in some cases view performances of music through various online media |
| Web conferencing (CCCConfer) |  |
| Other software (please describe) |  |
| **Accessibility/Accommodations for Students with Disabilities**: All materials must be accessible to students with disabilities. During the development of your course, please make sure that videos are closed-captioning or a transcript is provided, audio is accompanied with a transcript, images include alternative/alt tags, detailed visuals include text descriptions, and tables are formatted to include row and column headers. For information and support for ensuring accessibility for your students (including captioning), please contact the Chabot Disabled Students Resource Center (DSRC). | |

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| **Verification of Content and Approval**  **Faculty**: Please enter your name, check the box, and enter today’s date in the appropriate box below. Email your completed proposal to your Division Dean for approval.  **Division** **Dean**: Upon your approval of this proposal, please enter your name, check the box, and enter today’s date in the appropriate box below. Email this proposal to the COOL Co-Chairs.  **2014-2015 COOL Co-Chairs: Wanda Wong and Minta Winsor** | |
| **Faculty (Enter Name):** **Eric Schultz**  **By entering my name above and checking this box, I verify that this proposal accurately reflects my plans for the proposed course.**  **Date:** **9/11/14** | **Division Dean (Enter Name):** **Carla Walter**  **By entering my name above and checking this box, I approve this course proposal from the instructor as completed above.**  **Date:** **9/11/2014** |