

# NEW COURSE PROPOSAL

**Courses must be submitted by October 15, 2010, and finalized by the end of the fall semester for the next catalog production.**

**Use YELLOWED areas to enter data.**

DATE (*Change if modified and redate file with current date*)

SEPTEMBER 25, 2010; REV 12.7.10; REV 1.12.11

PROGRAM AREA(S)

BUSINESS, ECONOMICS, EDUCATION, AND PERFORMING ARTS

**1. Course Information.** *[Follow accepted catalog format.]*

**Prefix(es)** (Add additional prefixes if cross-listed) **and Course No.** BUS/ECON/EDUC/PAMU 435

**Title:** THE MUSIC MUSEUM **Units:** 3

X Prerequisites Junior standing

X Corequisites None

Consent of Instructor Required for Enrollment

**Catalog Description** (Do not use any symbols ): **An interdisciplinary study of music museums from the perspectives of music history, appreciation and production, business, economics and education. Analyzes how these disciplines are linked within music museum practices. Includes an in-depth study of a local music museum.**

**Grading Scheme:**

x A-F Grades

Credit/No Credit  
Optional (Student Choice)

**Repeatability:**

Repeatable for a maximum of  units

Total Completions Allowed

Multiple Enrollment in Same Semester

**Course Level Information:**

x Undergraduate

Post-Baccalaureate/Credential Graduate

**Mode of Instruction/Components** (*Hours per Unit are defaulted*).

	Units	Hours per Unit	Benchmark Enrollment	Graded Component	CS & HEGIS # (Filled in by the Dean)
Lecture	3	1	30	X	_____
Seminar	<input type="checkbox"/>	1	<input type="checkbox"/>	<input type="checkbox"/>	_____
Laboratory	<input type="checkbox"/>	3	<input type="checkbox"/>	<input type="checkbox"/>	_____
Activity	<input type="checkbox"/>	2	<input type="checkbox"/>	<input type="checkbox"/>	_____
Field Studies	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>	_____
Indep Study	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>	_____
Other Blank	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>	_____

Leave the following hours per week areas blank. The hours per week will be filled out for you.

Three hours **lecture** per week

hours blank per week

**2. Course Attributes:**

x **General Education Categories:** All courses with GE category notations (including deletions) must be submitted to the GE website: <http://summit.csuci.edu/geapproval>. Upon completion, the GE Committee will forward your documents to the Curriculum Committee for further processing.

**A (English Language, Communication, Critical Thinking)**

A-1 Oral Communication

A-2 English Writing

A-3 Critical Thinking

**B (Mathematics, Sciences & Technology)**

B-1 Physical Sciences

B-2 Life Sciences – Biology

B-3 Mathematics – Mathematics and Applications

B-4 Computers and Information Technology

**C (Fine Arts, Literature, Languages & Cultures)**

C-1 Art  
C-2 Literature Courses  
C-3a Language  
C-3b Multicultural

x **D (Social Perspectives)**

**E (Human Psychological and Physiological Perspectives)**

X **UDIGE/INTD Interdisciplinary**

**Meets University Writing Requirement**

**Meets University Language Requirement**

**American Institutions, Title V Section 40404:** Government US Constitution US History  
Refer to website, Exec Order 405, for more information: <http://senate.csuci.edu/comm/curriculum/resources.htm>

**Service Learning Course** (Approval from the Center for Community Engagement must be received before you can request this course attribute).

**3. Justification and Requirements for the Course.** (Make a brief statement to justify the need for the course)

A. Justification: Music museums are increasing in number and growing in popularity and attendance. They are a world wide phenomenon and although they have music as a common foundation, they focus on many aspects of music including specific artists, music genres, musical instruments, and music recording. This course will introduce students to issues facing music museums from many different perspectives including music, education, business and economics. Field trips to a local music museum, lectures, discussions, and guest speakers will enable students to examine the complex interdisciplinary issues facing music museums.

This is the latest course in a series of courses offered by CI on social institutions. The model for these courses was developed at CI and has led to successful courses on art museums, zoos, libraries, national parks, and universities. An important attribute of each of these courses is that they are offered in partnership with local social institutions. The Grammy Museum, located in LA Live, has pledged its enthusiastic support for this course and will partner with CI in offering the course to CI students. It is our belief that this will be the first course offered on music museums in the United States.

B. Degree Requirement:

Requirement for the Major/Minor  
Elective for the Major/Minor  
Free Elective

**Note: Submit Program Modification if this course changes your program.**

**4. Student Learning Outcomes.** (List in numerical order. You may wish to use the following resource in utilizing measurable verbs: <http://senate.csuci.edu/comm/curriculum/resources.htm>)

Upon completion of the course, the student will be able to:

- Describe the roles of music, business, economics and education within the music museum.
- Analyze the interactions of music, business, economics and education in the music museum. This analysis will include the ways that these disciplines complement and conflict with one another.
- Reflect in written and oral form on music museums as social institutions and the role of the museum in contemporary society.
- Analyze the development of the museum collection.
- Describe economic issues facing the museum.
- Evaluate the business and management practices of the music museum, including marketing and public relations.
- Analyze current trends in music museums.
- Analyze the educational services offered by music museums and reflect on possibilities for new projects.
- Synthesize knowledge and information by developing a proposal for a new music museum project.

**5. Course Content in Outline Form.** [Be as brief as possible, but use as much space as necessary]

I. Introduction and Overview

- A. Music- Introduction to the history and types of music museums.
- B. Business and Economics- Introduction to business and economic issues facing music museums.
- C. Education- Introduction to educational and instruction roles of music museums.

II. Music

- A. Introduction to music history and genres.

- B. Introduction to the history of recorded music.
- C. Developing a music museum collection.
- D. Creating exhibits in a music museum.

III. Business and Economics

- A. Micro- and macroeconomic issues facing music museums.
- B. Museum pricing and marketing.
- C. Museum staffing including managers, curators, retail and marketing staff, and the like.
- D. Museum budgeting including sources of revenue and costs.

IV. Educational projects, programs and materials addressing the needs of diverse audiences.

- A. Different age groups.
- B. Different cultural and ethnic groups.
- C. Different social and economic groups.
- D. Best practices in education.

Does this course content overlap with a course offered in your academic program? Yes  No   
 If YES, what course(s) and provide a justification of the overlap.

Does this course content overlap a course offered in another academic area? Yes  No   
 If YES, what course(s) and provide a justification of the overlap.

Overlapping courses require Chairs' signatures.

**6. Cross-listed Courses** (Please note each prefix in item No. 1)

**A.** List Cross-listed Courses (Signature of Academic Chair(s) of the other academic area(s) is required).  
 List each cross-listed prefix for the course: BUS, ECON, EDUC, PAMU

**B.** Program responsible for staffing: Business and Economics

**7. References.** [Provide 3 - 5 references]

There are not text books that have been written for this course. A bibliography is being developed for the course. It is anticipated that the reading materials for the course will come from this bibliography and from suggestions made by the many guest speakers planned for the course.

Janet, Marstine, *New Museum Theory and Practice: An Introduction*, Wiley-Blackwell, 2005.

**8. Tenure Track Faculty Qualified to Teach This Course.**

Music faculty: Dr. Ted Lucas  
 Education faculty: Dr. Alex McNeill  
 Business and Economics faculty: Dr. Dennis Muraoka

**9. Requested Effective Date:**

First semester offered: Fall 2011

**10. New Resources Requested.** Yes  No

If YES, list the resources needed.

A. Computer Needs (data processing, audio visual, broadcasting, other equipment, etc.)

B. Library Needs (streaming media, video hosting, databases, exhibit space, etc.)

C. Facility/Space/Transportation Needs

D. Lab Fee Requested (please refer to Dean’s Office for additional processing) Yes

No

E. Other

11. Will this new course alter any degree, credential, certificate, or minor in your program? Yes

No

If, YES attach a program update or program modification form for all programs affected.

Priority deadline for New Minors and Programs: October 4, 2010 of preceding year.

Priority deadline for Course Proposals and Modifications: October 15, 2010, of preceding year.

Last day to submit forms to be considered during the current academic year: April 15<sup>th</sup>.

Dennis Muraoka

Proposer of Course (Type in name. Signatures will be collected after Curriculum approval)

Date

Request for BUS-ECON-EDUC-PAMU 435: The Music Museum to be added to GE Category D: Social Perspectives.

Committee Response:

**Approved by committee on 11-01-2010**

Criteria and Justifications Submitted:

- *Promote understanding of how the issues relevant to social, political, contemporary/historical, economic, educational or psychological realities interact with each other within the realm of human experience*  
This course will explore music museums as social institutions with an emphasis on their multifaceted missions as social, cultural, historical and educational entities. The course will examine the many interactions within the music museum community including museum guests, museum donors, museum managers, curators and employees, musicians, recording professionals, academicians, and the like.
- *Focus on how a social science discipline conceives and studies human existence*  
This is an interdisciplinary course that integrates significant content, ideas, and ways of knowing from multiple social science, business and music perspectives. Music is an essential element of human existence and the music museum is an institution that provides students with the tools to study music, music creation, music recording, and music history. These museums also serve as repositories of music and for the music industry. They are recreational facilities. Finally, to remain in existence they must have a viable business model.
- *Address issues using the methods commonly employed by a social science discipline*  
Music museums will be examined using methods from multiple social science disciplines including music history, economics, education and business. For example, students will trace the historical roots of music genres and describe how these genres are related to one another. They will trace the roots of recorded music from the earliest wax recordings to modern digital recordings and examine the impact of these technological advances on the creation of music and on its enjoyment and dissemination. They will use economic analysis to probe the effects of the business cycle on music museum attendance and pricing. They will learn about the design and execution of exhibits in a music museum and how these exhibits are used in informal and formal educational settings. This course will include guest speakers from a local music museum and will include field trips to a local music museum.

Request for BUS-ECON-EDUC-PAMU 435: The Music Museum to be added to GE Category UDIGE: Upper Division Interdisciplinary GE.

Committee Response:

**Approved by committee on 11-01-2010**

Criteria and Justifications Submitted:

- *Emphasize interdisciplinarity by integrating content, ideas, and approaches from two or more disciplines*

The Music Museum will integrate content, ideas and approaches from many disciplines including music history and appreciation, music production, entertainment and performance, business, economics, and education. In studying the music museum each of these disciplines is used. For example, in looking at the creation of a new exhibit, students will look at the music depicted by the exhibit (this could be a genre of music, music history, musicians, musical instruments, and the like), how the music is conveyed to guests (education), who will design and implement the exhibition (music, art, digital media), how will the funds be raised to build the exhibit (finance), and how will the exhibited be marketed (marketing). During the course we will look at music museum strategic plans and missions (management), governance (management), the history of music museums, admission and membership pricing (economics), retail facilities, security, special events, educational programs for grade school students, recreational programs, fund raising and collection development.

- *Include substantive written work consisting of in-class writing as well as outside class writing of revised prose. Examples of appropriate written work include: short papers, long papers, term papers, lab reports, documentation, disciplinary-based letters and memos, and essays.*

The music museum course will be writing intensive with written assignments every week. Students will be required to prepare weekly journal entries that reflect on how each of the presentations relates to the student learning outcomes for the course. In addition, there will be a term paper in which the students will compare and contrast aspects of the Grammy Museum mission statement with another music museum. Finally, the course will culminate with a term project in which the students will present and submit in writing.

## Approval Sheet

**Program/Course:** 435

If your course has a General Education Component or involves Center affiliation, the Center will also sign off during the approval process.

Multiple Chair fields are available for cross-listed courses.

Program Chair		
	Signature	Date
Program Chair		
	Signature	Date
Program Chair		
	Signature	Date
General Education Chair		
	Signature	Date
Center for International Affairs Director		
	Signature	Date
Center for Integrative Studies Director		
	Signature	Date
Center for Multicultural Engagement Director		
	Signature	Date
Center for Civic Engagement Director		
	Signature	Date
Curriculum Chair		
	Signature	Date
Dean of Faculty		
	Signature	Date