

# Add Course Request

Submitted on: 2011-02-23 15:02:19

1. COURSE SUBJECT	FINA
2. COURSE NUMBER (OR PROPOSED NUMBER)	1001
3. COURSE TITLE	Earthtones
4. INITIATING DEPARTMENT or UNIT	Music
5. NAME OF SUBMITTER	Eva Gorbants
6. PHONE of SUBMITTER	Phone: +1 860 486 4571
7. EMAIL of SUBMITTER	Email: eva.gorbants@uconn.edu
8. CONTACT PERSON	Eva Gorbants
9. UNIT NUMBER of CONTACT PERSON (U-BOX)	1128
10. PHONE of contact person	Phone: 486-3016
11. EMAIL of of contact person	Email: eva.gorbants@uconn.edu
12. Departmental Approval Date	12/01/2010
13. School/College Approval Date	01/20/2011
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: spring, Year: 2012
16. Offered before next printed catalog is distributed?	Yes
17. General Education Content Area	Content Area 1 Arts and Humanities Content Area 4 Diversity and Multiculturalism
18. General Education Skill Code (W/Q). Any non-W section?	None
19. Terms Offered	Semester: Fall Spring Year: Every_Year
20. Sections	Sections Taught: 1
21. Student Number	Students/Sections: 50
22. Clarification: Number of students is limited by the studio size which can accommodate 50 students, movement and instruments.	

23. <b>Number of Credits</b>	1 if VAR Min: Max: credits each term
24. <b>INSTRUCTIONAL PATTERN</b> One laboratory meeting per week for 2.5 hrs.	
25. Will this course be taught in a language other than English?	No If yes, then name the language:
26. Please list any prerequisites, recommended preparation or suggested preparation: None	
27. Is Instructor, Dept. Head or Unit <b>Consent Required?</b>	No
28. Permissions and Exclusions:	
29. Is this course <b>repeatable for credit?</b>	Yes If yes, total credits allowed: 8 Allow multiple enrollments in same term? No
30. <b>Grading Basis</b>	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide <b>rationale</b> :	
32. Will the course or any sections of the course be taught as Honors? AsHonors	
33. Additional Details:	
34. Special Attributes:	
35. <b>REGIONAL CAMPUS AVAILABILITY:</b> Course is based on faculty expertise, studio space and instrument availability offered only at the Storrs Campus.	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY:  FINA (1001) Earthtones Offered either semester. One credit each semester. One laboratory period. May be repeated for credit with a change in topic. No prerequisites. Earthtones is a world music vocal ensemble that brings to life the songs of specific cultures as a means to gain knowledge and understanding of communities, culture, spirituality and social justice.	
37. <b>RATIONALE FOR ACTION REQUESTED</b>  Earthtones will increase the diversity of music ensembles. The intent of the vocal ensemble is to be inclusive, thus a 1000 level course is appropriate. Earthtones will be open to all students; however enrollment will be limited to 50 given the limitations of the rehearsal space. The current offerings of choral ensembles in the School of Fine Arts include Festival Chorus, Concert Choir, Collegium Musicum and Women's Choir, all of which perform primarily Western art music, and Voices of Freedom, which performs traditional and contemporary gospel music. Earthtones will add a world-music vocal ensemble opportunity for students at the university. The course will require the support of 1/2 time TA for 10 hours per week.	

### 38. SYLLABUS:

Online URL: ( [https://web2.uconn.edu/senateform/request/course\\_uploads/evg02003-1298491339-Earthtones syllabus \(2\).docx](https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1298491339-Earthtones_syllabus_(2).docx) )

### 39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question

The stories, events and beliefs that define a culture are preserved in its songs, and the opportunity to recreate these songs in an authentic way-to learn by doing-will be a unique experience for students who want to immerse themselves in a new artistic and cultural experience that engages the body, mind and spirit. The course will culminate each semester in a final performance that is open to the community at-large. The goals are for students to acquire, first-hand, the feelings of inspiration, community and joy that arise when voices join together in song subsequently developing a deeper understanding of themselves and others and to develop a deeper understanding of the historical and cultural contexts of the songs and respect for the people who sing the songs, how they sing them and why they continue to do so.  
(See syllabus for learning outcomes)

b) Course content will cover one culture each semester. Assessment will be both formative and summative. Formative assessment will focus on contributions to on-line discussion groups posted on HuskyCT and journals as students share their thoughts and feelings about identity, music and culture throughout the semester. Summative assessment includes 1) a cumulative performance that honors the musical tradition being studied and 2) pre- and post-test surveys on understanding of the music style and attitudes toward culture being studied.

c)Particular attention will be given to cultures with well-known vocal traditions such and/or styles that reflect social justice, such as spirituals, freedom songs and work songs. Students and I will share together the learning process to master song repertoire and learn how to manipulate the materials according to the specific culture's rules and styles. We will be guided on a routine basis, via Skype or some other audio/visual means, by the master teachers with whom I have studied during the AY2010-2011 as a part of the Provost General Education Grant. These experiences will provide the foundation for students to express their own thoughts, feelings and ideas through discussions, journals and performance.

d. New course

### 40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question

All courses proposed for a General Education Content Area: The general education guidelines state that students "will become conscious of the diversity of human culture and experience." By exploring the music of a specific culture with the opportunity to recreate the songs, students will gain a deeper understanding of the culture, the people and their circumstances. They will become aware of the role of music as a means to communicate common feelings, unite disparate groups and to transform emotionally those whose voices are joined in song. By participating in Earthtones, students also will recognize that the arts provide a means by which they can

“continue to acquire and use knowledge” and develop understanding of other communities and cultures.

**41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria**

**a. Arts and Humanities:**

Arts and Humanities: Creation or "re-creation" of artistic works culminating in individual or group publication, production or performance. Earthtones will conclude each semester with a final "performance" at a university or community venue.

The repertoire for the course will change each semester and represent a broad variety of cultures; however, pedagogy will be distinctive all well. Community singing customs, such as the oral transmission of songs, creativity, movement and improvisation, will be integrated with instruction to provide a more comprehensive and authentic experience with the music and culture.

**b. Social Sciences:**

**c. Science and Technology:**

**i. Laboratory:**

**d. Diversity and Multiculturalism:**

Emphasize that there are varieties of human experiences, perceptions, thoughts, values, and/or modes of creativity. Earthtones will be unique in that students will experience that there are varied modes of individual and group expression that define and sustain a culture, as a form of creativity and as a response to social injustice. As such, it will meet other CA4 criteria depending the content, which will change each semester.

**43. International:**

**e. Q course:**

**f. W course:**

**42. RESOURCES:**

Does the department/school/program currently have resources to offer the course as proposed  
NO

If NO, please explain why and what resources are required to offer the course.

We will seek additional resources through collaboration with the cultural centers and other departments. The course will need a 1/2 time TA for 10 hours per week

**43. SUPPLEMENTARY INFORMATION:**

Earthtones was awarded a 2010 Provost General Education Grant.

GEOC Note: GEOC did not approve the course for inclusion in CA4 as the Gen Ed Guidelines do not allow for 1 credit CA4 courses; CA1 approval will be forwarded to Senate C&CC as soon as addition of subtitle confirmed by dept, as recommended by GEOC. 052511AP.

**ADMIN COMMENT:**

Senate approved new course & CA1 10.10.11 // Forwarded to SCCw/recomm\_081711AP.  
No subtitle agreement yet\_071511AP. GEOC did not approve CA4 due to technical  
issue\_042511AP. GEOCCA1App\_CA4reviewneeded\_032111AP.

**This sample syllabus highlights songs from the Georgia Sea Islands. Course content will change each semester and other possibilities include music from Eastern Europe and the Caribbean.**

**FINA 1001 *Earthtones***

**SAMPLE Syllabus Spring 2012**

6:00-8:30 ML103

Dr. Mary Ellen Junda, *director*

*graduate assistant*

Office: Music 202

DRMU 222

Phone: 486-2759

486-XXXX

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*Earthtones* is a world music vocal ensemble that will bring to life the songs of underrepresented cultures as a means to broaden and deepen knowledge and understanding of people and their connection to communities, history, spirituality and social justice. Each semester the music, songs and dance of one culture will be studied in depth under the guidance of a master teacher, with the goal of recreating the music to share with the community. The ensemble is open to University of Connecticut students and community members. Members should be open to exploring their voices and moving their bodies in ways that may be unfamiliar.

This semester will focus on the musical traditions of the Georgia Sea Islands as preserved in the recordings of the Sea Island Singers, featuring Joe Armstrong and Bessie Jones, the performances of the Macintosh County Shouters and the services of the United House of Prayer for All People. Repertoire will include work songs, ring shouts, ring plays and religious songs. Members will be introduced to prominent books, poetry, art work, audio and video recordings of the Gullah traditions to enhance their understanding of cultural and historical significance of the songs and to inform performance practice.

Rehearsal attendance is mandatory in order to learn and develop the elements of style necessary for performance including vocal quality, improvisation, harmony, movements, hand clapping, etc. It is particularly important to be present during the rehearsal in which master teachers will instruct our group either in person or via Skype. Members also will be required to listen to recordings available on HuskyCT to further develop their aural skills and to internalize and memorize songs. Course content will be assessed through contributions to on-line discussion groups and each member will document his/her personal experience in weekly journal entries.

### **Goals:**

Students will

1. *acquire*, first-hand, the feelings that arise when voices join together in song subsequently developing a deeper understanding of and respect for community traditions.
2. *develop* a deeper understanding of the historical and cultural contexts of the songs and respect for the people who sang the songs, how they sang them and why they continue to do so.
3. *produce* a performance of songs from the tradition which also includes the historical and cultural background of the songs.

### **Learning Outcomes:**

Students will

1. *recognize* the music of the Sea Islands as a component marker of its time and culture.
2. *sing* a repertoire of secular and religious songs with expressive elements appropriate to the style
3. *articulate* the role of music in the lives of slaves and their descendents on the Sea Islands through performance
4. *develop* the interpersonal and intellectual skills to be open to multiple perspectives of human expression
5. *reflect* on their own musical heritage and why music is an essential ingredient of all human cultures

### **Rehearsal Protocol**

The rehearsal is necessary for developing performance expertise and shaping cultural understanding and

awareness; likewise, a positive and constructive rehearsal attitude by all members is crucial to the success and reputation of *Earthtones*. It is the responsibility of all members to:

Arrive on time with a positive attitude

Be active participants in vocal warm-ups, movement exercises, singing and dancing

Show support of all members of the ensemble by listening, assisting and/or taking a leadership role as needed

**Concert Dress:** Men- denim shirts and overalls or jeans, Women- dresses.

See: <http://shoutforfreedom.synthasite.com/photos.php>

### **Evaluation**

Attendance and course preparation	70%
Two Discussion Topics	10%
Journal (mid-term and final review)	20%

*Student members must participate in the master classes, final rehearsal and performance to pass the course unless they have an excused absence from the instructor.*

### **Unit 1: Introduction, History and Secular Songs**

Topics: Introduction to the Sea Islands

History of the Sea Islands <http://yale.edu/glc/gullah/index.htm>

Gullah/Geechee Culture

Songs: *So Glad I'm Here*, Bessie Jones

*Yonder Come Day*

Work songs- *Pay Me My Money Down*, *Michael Row the Boat*, *Join the Band*

Ring Plays- *Little Sally Walker*, *Little Johnny Brown*, *Rosie*, *Darlin' Rosie*

Videos: *The Gullah/GeeChee Culture*, *Saving the Soul*

<http://alt.coxnewsweb.com/ajc/swf/gullah/movie2.swf>

*The Language I Cry In*, video excerpts

*Little Johnny Brown, Bessie Jones*

Assessment: Master Class on work songs and ring plays

One Discussion entry per student member

Journal review

## **Unit 2: Daily Lives and Faith**

Topics: Living Conditions:

*Journal of a Residence on a Southern Plantation 1838-1839*, Frances Anne Kemble

Religion- African Spirituality and Christianity

Culture: Stories, Poetry, Artwork

Spirituals: *Everybody Talking About Heaven, Never Mind, O Day, Wade in the Water*

*I'm Gonna Sail Like a Ship*

Ring Shouts: *Walk Daniel, Blow Gabriel*

Videos: BinYah Film <http://binyahfilm.org/>

Assessment: Master Class on religious songs

One Discussion Group Entry

## **Unit 3: Performance**

Topic: Songs for Performance

Sequence

Slide show of historical and cultural content

Soloists

Assessment: Pre-performance Master Class

Performance

Journal Review



## **Potential Repertoire**

*Yonder Come Day*                      *Put Your Hand on Your Hip and let Your Backbone Slip: Songs and Games from the Georgia Sea Islands, Bessie Jones*

*So Glad I'm Here*                      *Put Your Hand on Your Hip and let Your Backbone Slip: Songs and Games from the Georgia Sea Islands, Bessie Jones*

## **Work Songs**

*Pay Me My Money Down*              Joe Armstrong and Group, *Southern Journey, Vol 13*

*Earliest Times*

*Georgia Sea Island Songs*

*Join the Band*                          John Davis and St. Simon 's Island Singers, *Sounds of the South, Disc. 1, Blue Ridge Mountain Disc*

*Michael Row the Boat*

## **Ring Shout**

*Walk Daniel*                              *Put Your Hand on Your Hip and let Your Backbone Slip: Songs and Games from the Georgia Sea Islands, Bessie Jones*

*Daniel*                                      *Georgia Sea Island Songs*

*Blow Gabriel*                              St. Simon's Island Singers, *Sounds of the South, Disc 3*

*Negro Church Music & White Spirituals*

## **Ring Plays**

*Little Johnny Brown*                      *Put Your Hand on Your Hip and let Your Backbone Slip: Songs and*

*Games from the Georgia Sea Islands, Bessie Jones*

Bessie Jones, You Tube

*Little Sally Walker*

Pamela Wood, Massachusetts Institute of Technology

*Rosie Darlin' Rosie*

Pamela Wood, Massachusetts Institute of Technology

### **Hand Clapping**

Juba

*Put Your Hand on Your Hip and let Your Backbone Slip: Songs and Games from the Georgia Sea Islands, Bessie Jones*

### **Religious Songs**

*Everybody Talking*

*About Heaven*

Unknown Vocals, *Southern Journey, Vol. 13 Earliest Times*

*You Better Mind*

Bessie Jones, *Southern Journey, Vol. 13 Earliest Times*

*I'm Gonna Sail Like a Ship*

Henry Morrison and St. Simon Island Singers, *Sounds of the South, Disc 3, Negro Church Music & White Spirituals*

*O Day*

Bessie Jones, *Southern Journey Vol 1*

*Voices from the American South*

### **Recordings on Electronic Reserve:**

*Put Your Hand on Your Hip and let Your Backbone Slip: Songs and Games from the Georgia Sea Islands, Bessie Jones*

*Sounds of the South, Disc. 1, Blue Ridge Mountain Disc, John Davis and St. Simon 's Island Singers*

*Sounds of the South, Disc 3, Negro Church Music & White Spirituals*, Henry Morrison and St. Simon Island Singers

*Southern Journey Vol. 1, Voices from the American South*, Bessie Jones

*Southern Journey, Vol. 13, Earliest Times*, Joe Armstrong and Group

## **Videos**

BinYah Film <http://binyahfilm.org/>

*Family Across the Sea*

*The Gullah/GeeChee Culture, Saving the Soul* <http://alt.coxnewsweb.com/ajc/swf/gullah/movie2.swf>

*The Language You Cry In* (1998), Alvaro Toepke, producer

## **Websites**

Opala, J. A. *The Gullah: Rice, Slavery and the Sierra Leone-American Connection*  
<http://yale.edu/glc/gullah/index.htm>

## **References**

Kemble, F.A. (1863). *Journal of a residence on a southern plantation 1838-1839*. New York; Harper and Brothers

Fisher, M.M. (1953) *Negro slave songs in the United States*. Ithaca, NY: Cornell University Press

Morgan, P. (ed.) (2010). *African American life in the Georgia lowcountry*. Athens, GA: The University of Georgia Press.

Green, J. (1996). *Gullah images: The art of Jonathan Green*. Columbia, SC: University of South Carolina Press.

Parrish, L. (1942). *Slave songs of the Georgia Sea Islands*. Hatboro, PA: Folklore Associates.

Stewart, J. (1989). *For the ancestors: Autobiographical essays*. Athens, GA: The University of Georgia Press.