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| For Academic Affairs and Research Use Only | |
| CIP Code: |  |
| Degree Code: |  |

**New Emphasis, Concentration or Option Proposal Form**

**[X] Undergraduate Curriculum Council**

**[ ] Graduate Council**

Signed paper copies of proposals submitted for consideration are no longer required. Please type approver name and enter date of approval.

Email completed proposals to [curriculum@astate.edu](mailto:curriculum@astate.edu) for inclusion in curriculum committee agenda.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| |  |  | | --- | --- | | Sarah Labovitz | 10/4/2019 |   **Department Curriculum Committee Chair** | |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |   **COPE Chair (if applicable)** |
| |  |  | | --- | --- | | Lauren Clark | 10/7/2019 |   **Department Chair:** | |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |   **Head of Unitb (If applicable)** |
| |  |  | | --- | --- | | Warren Johnson | 10/24/2019 |   **College Curriculum Committee Chair** | |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |   **Undergraduate Curriculum Council Chair** |
| |  |  | | --- | --- | | Gina Hogue | 10/24/2019 |   **College Dean** | |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |   **Graduate Curriculum Committee Chair** |
| |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |   **General Education Committee Chair (If applicable)** | |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |   **Vice Chancellor for Academic Affairs** |

**i. Proposed Program Title**

Bachelor of Arts in Music, Emphasis in Jazz Studies

**ii. Contact Person** (Name, Email Address, Phone Number)

Ken Carroll, Dept. of Music, [kdcarroll@astate.edu](mailto:kdcarroll@astate.edu), 870-972-3763

**iii. Proposed Starting Date**

Fall 2020

**Bulletin Changes**

|  |
| --- |
| **Instructions** |
| **Please visit** [**http://www.astate.edu/a/registrar/students/bulletins/index.dot**](http://www.astate.edu/a/registrar/students/bulletins/index.dot) **and select the most recent version of the bulletin. Copy and paste all bulletin pages this proposal affects below. Follow the following guidelines for indicating necessary changes.**  **\*Please note: Courses are often listed in multiple sections of the bulletin. To ensure that all affected sections have been located, please search the bulletin (ctrl+F) for the appropriate courses before submission of this form.**  - Deleted courses/credit hours should be marked with a red strike-through (~~red strikethrough~~)  - New credit hours and text changes should be listed in blue using enlarged font (blue using enlarged font).  - Any new courses should be listed in blue bold italics using enlarged font (***blue bold italics using enlarged font***)  *You can easily apply any of these changes by selecting the example text in the instructions above, double-clicking the ‘format painter’ icon 🡪 , and selecting the text you would like to apply the change to.*  *Please visit* [*https://youtu.be/yjdL2n4lZm4*](https://youtu.be/yjdL2n4lZm4) *for more detailed instructions.* |

**Undergraduate Bulletin 2019-2020, p. 62**

**Bachelor of Arts (B.A.)**

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| Art (emphasis in):  —Art History |
| Chemistry (emphasis in):  —Pre-Pharmacy |
| Communication Studies  —Interpersonal Communication  —Organizational Communication  —Public Communication |
| Computer Science |
| Criminology |
| Economics:  —Pre-Law |
| English |
| Environmental Studies |
| History |
| Music —Jazz Studies |
| Philosophy |
| Political Science |

**p. 210**

The College of Liberal Arts and Communication offers a wide range of undergraduate degree programs including a Bachelor of Arts in Art (emphasis in Art History), Communication Studies (and emphases in Interpersonal, Organizational, and Public Communication), Criminology, Digital Innovations, English, History, Music (and emphasis in Jazz Studies), Philosophy, Political Science, Sociology, Theatre (and emphases in Acting, Design Technology, and Musical Theatre), and World Languages and Cultures (emphases in French, Global Studies, and Spanish); a Bachelor of Fine Arts in Art (emphases in Art Education and Studio Art) and Graphic Design (and emphasis in Digital Design); a Bachelor of Music (emphases in Composition as well as Voice, Keyboard, and Instrumental Performance); a Bachelor of Music Education (emphases in Instrumental and Vocal Music Education); a Bachelor of Science in Creative Media Production (emphases in Corporate Media, Graphic Communication, and Sports Media), Multimedia Journalism, and Strategic Communication; and a Bachelor of Science in Education in English, Social Science, and World Languages and Cultures (emphases in French and Spanish). Most degree programs offer minors. Minors are also available in the following fields: African-American Studies, Children’s Advocacy Studies, Cognitive Science, Folklore Studies, French, German, History and Philosophy of Science and Technology, Interdisciplinary Family Studies, International Studies, Medieval Studies, Modern European Studies, Religious Studies, Spanish, Women and Gender Studies, and Writing Studies. A minor in Homeland Security and Disaster Preparedness is offered in partnership with the College of Nursing and Health Professions. The College provides Associate of Applied Science degrees in Crime Scene Investigation, Law Enforcement Administration, and Law Enforcement and certificates in Digital Humanities, Museum Studies, Nonprofit Communication, Social Media Management, Spanish for the Professions, and Swift Coding. It also provides pre-professional advisement for law school as part of its Political Science, Philosophy, History, and Criminology majors.

**p. 271 (before Bachelor of Music, Emphasis in Instrumental Performance)**

**Bachelor of Arts – Emphasis in Jazz Studies**

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| **University Requirements:** |  |
| See University General Requirements for Baccalaureate degrees (p. 42) |  |
| **First Year Making Connections Course:** | **Sem. Hrs.** |
| MUS 1403, Music Connections | **3** |
| **General Education Requirements:** | **Sem. Hrs.** |
| See General Education Curriculum for Baccalaureate degrees (p. 78)  **Students with this major must take the following:**  *THEA 2503, Fine Arts - Theatre ART 2503, Fine Arts - Visual (Required Departmental Gen. Ed. Option)* | **35** |
| **Language Requirement:** | **Sem Hrs.** |
| Foreign Language  *Refer to Foreign Language Requirement in College of Liberal Arts and Communication.* | **0-12** |
| **Major Requirements:** | **Sem. Hrs.** |
| MUS 1511, Aural Theory I | 1 |
| MUS 1521, Aural Theory II | 1 |
| MUS 2511, Aural Theory III | 1 |
| MUS 2521, Aural Theory IV | 1 |
| MUS 1513, Theory I | 3 |
| MUS 1523, Theory II | 3 |
| MUS 2513, Theory III | 3 |
| MUS 2523, Theory IV | 3 |
| MUS 1611, Keyboard Skills I | 1 |
| MUS 1621, Keyboard Skills II | 1 |
| MUS 3372, History of Western Music I | 2 |
| MUS 3382, History of Western Music II | 2 |
| MUSP 1100, Recital Attendance (6 semesters) | 0 |
| Major Performance Area (seven hours must be upper-level) | 14 |
| **Sub-total** | **36** |
| **Emphasis Area (Jazz Studies):** | **Sem. Hrs.** |
| ***MUS 1701, Improvisation I*** | 1 |
| ***MUS 2701, Improvisation II*** | 1 |
| ***MUS 4701, Improvisation III*** | 1 |
| ***MUS 2721, Jazz Piano I*** | 1 |
| ***MUS 2731, Jazz Piano II*** | 1 |
| ***MUS 3702, Jazz Theory I*** | 2 |
| ***MUS 3712, Jazz Theory II*** | 2 |
| ***MUS 4732, Jazz Styles and Analysis*** | 2 |
| ***MUS 4712, Jazz Arranging I*** | 2 |
| ***MUS 4722, Jazz Arranging II*** | 2 |
| MUS 3371, Small Ensemble (4 semesters) | 4 |
| MUS 3381, Jazz Ensemble (8 semesters) | 8 |
| MUS 4322, History of Jazz | 2 |
| ***MUED 4202, Methods and Materials for Teaching Jazz Band*** | 2 |
| MUSP 3130, Junior Recital | 0 |
| MUSP 4131, Senior Recital | 1 |
| **Sub-total** | **32** |
| **Electives:** | **Sem. Hrs.** |
| Electives | 2-14 |
| **Total Required Hours:** | **120** |

**Corrected and approved by the Office of Assessment 21 October 2019.**

**EMPHASIS ASSESSMENT**

**Emphasis Goals**

1. Justification for the introduction of the new emphasis. Must include:

a. Academic rationale (how will this emphasis fit into the mission established by the department for the curriculum?)  
The Music Department Mission Statement is: *Our mission is to prepare dynamic music educators, performers, and composers for leadership roles in our profession. We are committed to educating students as well as enhancing and enriching our community through music.* The awareness of various jazz styles is a necessary skill for the creative musician. In order to obtain leadership roles in the music profession, individuals must have a firm grasp of the body of knowledge related to different musical styles, especially jazz due to the large and diverse number of genres. In addition, knowledge of various musical styles has direct vocational applications for both music educators and performers. National Association of Schools of Music lists the following Competencies Summary for the music degrees: *.* *4****. History and Repertory****. Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization*. The intensive study of jazz provides cultural awareness of the vast number of styles which compose historical jazz and popular music. *3.* ***Composition/Improvisation****. Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in nontraditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.* This directive clearly requires music students to acquire instruction in improvisation and composition/arranging-based activities. In addition, through outreach activities like the concerts, masterclasses with international artists and the annual Delta Jazz Workshop, further study of jazz provides multiple variegated opportunities to enrich the community and enhance cultural awareness of this important American art form.

1. List emphasis goals (faculty or curricular goals, specific to the emphasis.)

The emphasis is designed to foster students who can

1.Demonstrate fundamental skills in jazz articulation and phrasing through analysis, transcription, and performance. 2.Demonstrate a fundamental understanding of the theoretical aspects of improvisation: i.e. chord symbols, corresponding scales and patterns   
3.Demonstrate skills necessary to create melodic lines over simple chord progressions.   
4.Establish specialized practice habits and skills for ear-training supporting the needs of the jazz performer/educator through class exercises and transcription.   
5.Demonstrate knowledge of different styles of jazz music with historical perspective and current best practices.  
6.Demonstrate knowledge of basic jazz techniques for common big band instrumentation including arranging for traditional instrumentation.

d. Student population served.

The primary demographic will be those students seeking an advanced detailed education in jazz with possible vocational applications. Additionally, the BA-Jazz will prepare students for continued jazz education at the graduate level. At present, no other school in the region offers a jazz degree.

**Emphasis Student Learning Outcomes**

2. Please fill out the following table to develop a continuous improvement assessment process for this emphasis.

*For further assistance, please see the ‘Expanded Instructions’ document available on the UCC - Forms website for guidance, or contact the Office of Assessment at 870-972-2989.*

***Note: Best practices suggest an emphasis would have 1 to 3 outcomes.***

|  |  |
| --- | --- |
| **Outcome 1** | Outcome#1: Students will be able to read and realize musical notation |
| Assessment Procedure Criterion | Assessments in the jazz studies emphasis will measure students’ ability to read and realize notation in multiple ways. Most classes will address the performance aspect of realizing musical notation and some will address this outcome through the utilization of notation in arranging and composing. The direct assessment of this outcome will be in the Applied Music juries. All students complete this final performance exam taken at the end of each semester of applied study. The jury panels will use a rubric approved by the Department of Music. The results will be analyzed by the members of each area (Brass/Percussion, Keyboard, Voice, Strings).  Indirect assessment will be the participation of students in major ensembles, their standing within the section, and in the level of ensembles in which they perform. Application of Outcome 1 is evident in the repertoire lists of pieces performed by university ensembles |
| Which courses are responsible for this outcome? | Improvisation 1, Improvisation 2, Improvisation 3, Jazz Piano 1, Jazz Piano 2, Jazz Arranging 1, Jazz Arranging 2, Jazz Theory 1, Jazz Theory 2, Jazz Styles and Analysis, Methods and Materials for Teaching Jazz. |
| Assessment  Timetable | Each Semester a course is offered; music courses are built around authentic assessment for skill acquisition and mastery |
| Who is responsible for assessing and reporting on the results? | The Instructors will provide assessments through examinations, performances and portfolio creation. Results will be reported to the Director of Jazz Studies. |

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| **Outcome 2** | Outcome#2: Hear, identify and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture |
| Assessment Procedure Criterion | Assessments in the jazz studies emphasis will measure students’ ability to read and realize notation in multiple ways. Most classes will address the performance aspect of realizing musical notation and some will address this outcome through the utilization of notation in arranging and composing. The direct assessment of this outcome will be in the Applied Music juries. All students complete this final performance exam taken at the end of each semester of applied study. The jury panels will use a rubric approved by the Department of Music. The results will be analyzed by the members of each area (Brass/Percussion, Keyboard, Voice, Strings). |
| Which courses are responsible for this outcome? | Improvisation 1, Improvisation 2, Improvisation 3, Jazz Piano 1, Jazz Piano 2, Jazz Arranging 1, Jazz Arranging 2, Jazz Theory 1, Jazz Theory 2, Jazz Styles and Analysis, Methods and Materials for Teaching Jazz. |
| Assessment  Timetable | Each Semester a course is offered; music courses are built around authentic assessment for skill acquisition and mastery |
| Who is responsible for assessing and reporting on the results? | The Instructor will provide assessment through examination and the portfolio. Results will be reported to the Director of Jazz Studies. |

|  |  |
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| **Outcome 3** | Outcome#3: Recognize a wide selection of musical literature, the principal eras, genres, and cultural sources. |
| Assessment Procedure Criterion | Assessments in the jazz studies emphasis will measure students’ ability to recognize a wide selection of musical literature in multiple ways. History of jazz performance, jazz composition, and jazz styles will be covered in multiple classes, addressing the outcomes desire to include the principal eras of jazz, the multiple genres, and the diverse cultural sources. The recognition of musical literature through identification of characteristics will be measured with an evaluation of student success in the music history sequence. |
| Which courses are responsible for this outcome? | History of Jazz, Jazz Styles and Analysis, Methods and Materials for Teaching Jazz, Jazz Arranging 1, Jazz Arranging 2. |
| Assessment  Timetable | Each semester a course listed above is offered. |
| Who is responsible for assessing and reporting on the results? | The Instructor will provide assessment through examination and the portfolio. Results will be reported to the Director of Jazz Studies. |

**LETTER OF NOTIFICATION – 3  
NEW OPTION, CONCENTRATION, EMPHASIS**(Maximum 18 semester credit hours of new theory courses and 6 credit hours of new practicum courses)

1. Institution submitting request:

Arkansas State University-Jonesboro

2. Contact person/title:

Dr. Kenneth Carroll-Director of Jazz Studies

3. Phone number/e-mail address:

870-972-3763/kdcarroll@astate.edu

4. Proposed effective date:

Fall 2020

5. Title of degree program: (Indicate if the degree listed above is approved for distance delivery)

Bachelor of Arts

6. CIP Code:

5009

7. Degree Code:

Bachelor of Arts

8. Proposed name of new option/concentration/emphasis:

Bachelor of Arts in Music- Emphasis in Jazz Studies

9. Reason for proposed action:

The Music Department Mission Statement is: *Our mission is to prepare dynamic music educators, performers, and composers for leadership roles in our profession. We are committed to educating students as well as enhancing and enriching our community through music.* The awareness of various jazz styles is a necessary skill for the creative musician. In order to obtain leadership roles in the music profession, individuals must have a firm grasp of the body of knowledge related to different musical styles, especially jazz due to the large and diverse number of genres. In addition, knowledge of various musical styles has direct vocational applications for both music educators and performers. National Association of Schools of Music lists the following Competencies Summary for the music degrees: *.* *4****. History and Repertory****. Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization*. The intensive study of jazz provides cultural awareness of the vast number of styles which compose historical jazz and popular music. *3.* ***Composition/Improvisation****. Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in nontraditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.* This directive clearly requires music students to acquire instruction in improvisation and composition/arranging-based activities. In addition, through outreach activities like the concerts, masterclasses with international artists and the annual Delta Jazz Workshop, further study of jazz provides multiple variegated opportunities to enrich the community and enhance cultural awareness of this important American art form.

10. New option/emphasis/concentration objective:

The emphasis is designed to foster students who can   
1.Demonstrate fundamental skills in jazz articulation and phrasing through analysis, transcription, and performance.   
2.Demonstrate a fundamental understanding of the theoretical aspects of improvisation: i.e. chord symbols, corresponding scales and patterns  
3.Demonstrate skills necessary to create melodic lines over simple chord progressions.   
4.Establish specialized practice habits and skills for ear-training supporting the needs of the jazz performer/educator through class exercises and transcription.   
5.Demonstrate knowledge of different styles of jazz music with historical perspective and current best practices.  
6. Demonstrate knowledge of basic jazz techniques for common big band instrumentation including arranging for traditional instrumentation.

11. Provide the following:

* 1. Curriculum outline - List of courses in new option/concentration/emphasis – Underline required courses

Provide degree plan that includes new option/emphasis/concentration

|  |  |
| --- | --- |
| **Jazz Emphasis Hours** | **Sem. Hrs.** |
| MUS 1701 Improvisation I | 1 |
| MUS 2701 Improvisation II | 1 |
| MUS 4701 Improvisation III | 1 |
| MUS 2721 Jazz Piano I | 1 |
| MUS 2731 Jazz Piano II | 1 |
| MUS 3702 Jazz Theory I | 2 |
| MUS 3712 Jazz Theory II | 2 |
| MUS 4712 Jazz Arranging I | 2 |
| MUS 4722 Jazz Arranging II | 2 |
| MUS 3371 Small Ensemble | 4 |
| MUS 3372 History of Jazz | 2 |
| MUS 4732 Jazz Styles and Analysis | 2 |
| MUED 4204 Methods and Materials for Teaching Jazz Band | 2 |
| MUSP 3130 Junior Recital | 0 |
| MUSP 4131 Senior Recital | 1 |

**Bachelor of Arts – Emphasis in Jazz Studies**

|  |  |
| --- | --- |
| **University Requirements:** |  |
| See University General Requirements for Baccalaureate degrees (p. 42) |  |
| **First Year Making Connections Course:** | **Sem. Hrs.** |
| MUS 1403, Music Connections | **3** |
| **General Education Requirements:** | **Sem. Hrs.** |
| See General Education Curriculum for Baccalaureate degrees (p. 78)  **Students with this major must take the following:**  *THEA 2503, Fine Arts - Theatre ART 2503, Fine Arts - Visual (Required Departmental Gen. Ed. Option)* | **35** |
| **Language Requirement:** | **Sem Hrs.** |
| Foreign Language  *Refer to Foreign Language Requirement in College of Liberal Arts and Communication.* | **0-12** |
| **Major Requirements:** | **Sem. Hrs.** |
| MUS 1511, Aural Theory I | 1 |
| MUS 1521, Aural Theory II | 1 |
| MUS 2511, Aural Theory III | 1 |
| MUS 2521, Aural Theory IV | 1 |
| MUS 1513, Theory I | 3 |
| MUS 1523, Theory II | 3 |
| MUS 2513, Theory III | 3 |
| MUS 2523, Theory IV | 3 |
| MUS 1611, Keyboard Skills I | 1 |
| MUS 1621, Keyboard Skills II | 1 |
| MUS 3372, History of Western Music I | 2 |
| MUS 3382, History of Western Music II | 2 |
| MUSP 1100, Recital Attendance (6 semesters) | 0 |
| Major Performance Area (seven hours must be upper-level) | 14 |
| Music Ensemble (upper-level courses) | 8 |
| **Sub-total** | **44** |
| **Jazz Emphasis Hours** | **Sem. Hrs.** |
| MUS 3371 Small Ensemble | 4 |
| MUS 1701 Improvisation I | 1 |
| MUS 2701 Improvisation II | 1 |
| MUS 4701 Improvisation III | 1 |
| MUS 2721 Jazz Piano I | 1 |
| MUS 2731 Jazz Piano II | 1 |
| MUS 3702 Jazz Theory I | 2 |
| MUS 3712 Jazz Theory II | 2 |
| MUS 4732 Jazz Styles and Analysis | 2 |
| MUS 4712 Jazz Arranging I | 2 |
| MUS 4722 Jazz Arranging II | 2 |
| MUS 3372 History of Jazz | 2 |
| MUED 4204 Methods and Materials for Teaching Jazz Band | 2 |
| MUSP 3130 Junior Recital | 0 |
| MUSP 4131 Senior Recital | 1 |
| **Sub-total** | **24** |
| **Electives:** | **Sem. Hrs.** |
| Electives | **2-14** |
| **Total Required Hours:** | **120** |

* 1. Total semester credit hours required for option/emphasis/concentration

24 hours in concentration

* 1. New courses and new course descriptions

Improvisation I Beginning techniques of improvisation utilizing theory and performance.

Improvisation II Intermediate techniques of improvisation utilizing theory and performance.

Improvisation III Advanced techniques of improvisation utilizing theory and performance

Jazz Theory I Thorough overview of harmony, melody, rhythm and form as it relates specifically to jazz and related popular idioms.

Jazz Theory II Advanced overview of harmony, melody, rhythm and form as it relates specifically to jazz and related popular idioms.

Jazz Arranging I Introduction to the basic techniques of small group jazz arranging with emphasis on applications of jazz harmony, harmonic motion, chord voicings, instrumental techniques, and colors

Jazz Arranging II Techniques of large group (big band) jazz arranging with emphasis on applications of jazz harmony, chord voicings, instrumental techniques, colors, and jazz arrangers through history.

Jazz Piano I An introduction to jazz piano and keyboard harmony

Jazz Piano II An advancement in jazz piano and keyboard harmony

Jazz Styles and Analysis An in-depth survey and analysis of jazz styles and artists from 1917 to present.

Methods and Materials for Teaching Jazz Provides a broad overview of materials, problem solving techniques, teaching methods, and general information specific to jazz instruction with emphasis on the public school jazz education.

* 1. Goals and objectives of program option

Vocational level jazz performance ability

Vocational level jazz arranging ability

Vocational level jazz improvisation ability

Institutional recruiting advantage: only institution with BA-Jazz program.

Thorough understanding of jazz styles, history and critical artists.

Enter text...

* 1. Expected student learning outcomes

The program level outcomes for the Bachelor of Arts at Arkansas State University are:  
Program Level Outcome #1 – Students will be able to read and realize musical notation   
  
Program Level Outcome #2 – Students will hear, identify and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, and texture   
  
Program Level Outcome #3 – Recognize a wide selection of musical literature, the principal eras, genres, and cultural sources.   
  
The emphasis in Jazz Studies will meet these outcomes both in Western Art Music and with music specific to jazz and other popular idioms.

* 1. Documentation that program option meets employer needs

As outlined below (h.), a large number of institutions offer the BA-Jazz Studies. Currently, no institution in the region offers the degree, affording A-State a significant recruiting profile when serving students with a jazz and popular music interest. Communication with recent music graduates and current students illustrated a high degree of interest in a BA-Jazz degree. BA-Jazz graduates will possess the requisite academic credential to pursue higher education positions in music at colleges, conservatories, religious organizations and private studios. In addition, BA-Jazz graduates can obtain prestigious service band positions (as officers). They will be prepared to join professional performing organizations, or serve in advertising/publicity houses as music arrangers. Arranging and composition training will facilitate seeking film scoring, orchestrator, musical theatre scoring/performing, and cruise ship entertainment positions. Recently, jazz composition/theory/arranging skills have been utilized a great deal by video gaming industry. While there are a myriad of applications of the BA-Jazz degree, the most obvious is performer: vocal and instrumental soloist, session musician, orchestra/band/group member, background vocalist or instrumentalist.

* 1. Student demand (projected enrollment) for program option;

Initial transition of current students would be 8, with the addition of 10 new students to the program each year.

* 1. Name of institutions offering similar program or program option and the institution(s) used as a model to develop the proposed program option

The New School, New England Conservatory, University of North Texas, Berklee College of Music, University of Miami, University of Illinois, Julliard, Campbellsville University, University of Missouri, Manhattan School of Music, Whitman College, Oberlin College, University of Michigan, Northwestern University, Princeton, University of Southern California, UNC-Charlotte, Appalachian State University and many others. The A-State BA in Jazz is modeled after those in place at UNC-Charlotte, Appalachian State and University of Missouri.

12. Institutional curriculum committee review/approval date:

13. Will the new option/emphasis/concentration be offered via distance delivery? No

If yes, indicate mode of distance delivery:

14. Explain in detail the distance delivery procedures to be used:

N/A

15. Specify the amount of additional costs required for program implementation, the source of funds, and how funds will be used.

Additional faculty and resources needed to start the Bachelor of Arts with emphasis in Jazz Studies will be provided by a private financial gift to Arkansas State University

16. Provide additional program information if requested by ADHE staff.

President/Chancellor Approval Date: Click here to enter a date.

Board of Trustees Notification Date: Click here to enter a date.

Chief Academic officer: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: Enter date.

Name (printed): Click here to enter text.