

College Curriculum Proposal Approval and Routing Form

TITLE OF PROPOSAL: French Chanson

Originating Faculty: Jean X. Brager

Department/College: Languages & Cultures, A & S Chairperson: Eileen Doll

Contact Phone/Email: x 3844 jxbrager@loyno.eu

Type of Proposal (Check all that apply):

New Major³ New Minor New Concentration Revise Existing Program

New Course Change to Existing Course Discontinue Program

Undergraduate Graduate Online Professional & Cont. Studies Other

5. Resources and Fees:

If this is a proposed revision, are there existing fees? No Yes \$

Will course or program fees be required for this course/program? No Yes \$

Are new resources needed for implementing this proposal? No Yes

If yes, include complete description and dollar amount in proposal.

6. College Review and Approvals:

a. Department/School Eileen J. Doll (Chair) Date: 3/21/17
Approved Not Approved

b. College Curriculum Committee (Chair) Date: _____
Approved Not Approved

c. College Dean _____ Date: _____
Supported Not Supported

7. Intercollegiate Review and Recommendations Required as applicable to proposal:

a. Online Education Committee (Chair) Date: _____
Recommended Not Recommended

b. Professional and Continuing Studies Committee (Chair) Date: _____
Recommended Not Recommended

c. Graduate Council (Chair) Date: _____
Recommended Not Recommended

8. University⁴ Recommendations Required as applicable to proposal:

a. University Courses & Curriculum Committee (Chair) Date: _____
Recommended Not Recommended

b. Standing Council for Academic Planning (Chair) Date: _____
Recommended Not Recommended

³ New Degree to be Offered---Requires SACS Notification 6 Months Prior to Start

⁴ Approval by the Strategic Planning Team, University Budget Committee, and/or Board of Trustees may be required for proposals that have significant impact on resources or mission. Proposals to establish or discontinue degree programs require approval by Board of Trustees and SACS.

COLLEGE COURSE PROPOSAL FORM

Instructions: Use this form for new college course proposals and substantial course revisions.

Department/College: Languages & Cultures, College of Arts and Sciences

Chairperson: Eileen Doll

Course Title: French Chanson (Limit 28 Characters or Less)

Course Number: FREN-A361

Term: Fall Spring Summer Credit Hours: 3 Major Required 3 Elective

Effective Term _____ Course I.D. (SUBJ-LEVL) _____ Contact Hours 3 hours/week

Grade Type (Normal or Pass/Fail) Maximum Capacity 25

Activity Type (LEC, STU, LAB, LLB...)

Inter-disciplinary Classification (s) _____

Common Curriculum Classification (s) _____

Pre-requisites/Registration Controls:

French 201 or equivalent level through placement

New Resources and Fees

a. If this is a revised course, was there a course fee? Yes _____ \$ _____
No X

b. Will a course fee be required for this course? Yes _____ \$ _____
No X

c. Are new resources needed for implementing this course? Yes _____ No X
If yes, provide descriptions and dollar amounts in Section V.

Course Description: (maximum 350 spaces)

This course is a survey of French vocal music from the troubadour tradition of the Middle Ages to the realistic tones of Edith Piaf to the electronic vibes of Daft Punk and modern-day rap and rai. We will examine how singing has always been a part of the French art de vivre and political scene and has reflected major changes in society. Although we will gain better insight into all genre and eras, as well as the specifics of the French Music industry, special focus will be given to Belle Epoque cabaret music, 20th-century drinking songs, WWI and WWII military songs, "chansons realists," and Francophone performers such as Josephine Baker, Jacques Brel, Celine Dion, Cheb Khaled, and Stromae, who have helped the French-singing repertoire reach out to global listeners.

Complete the following sections:

- I. Justification for the course: provide a clear and compelling rationale for any proposed curriculum modification, including additions and deletions to the course inventory, changes in degree/program requirement, new degree programs, and other major curriculum revisions. The justification should state explicitly and clearly how the changes relate to the college and department plans.

The French section of Languages & Cultures has been experimenting with new course offerings in order to attract students to our program. Our current students are more reluctant to take traditional coursework that they see as strongly focused on literature. We face the additional challenge of accommodating students of various levels within the same course. What seems to work best for us is a course centered on an interdisciplinary topic or theme that also incorporates some review of language skills and some study of literary texts.

"French Chanson" was taught once during the Fall semester of 2016 and was well received by the students. The material worked well for developing the French language skills of speaking, reading, and writing, and the new subject matter was very interesting.

- II. Impact on the Curriculum:

- A. Review your current course offerings and requirements in light of the proposed change. How will the proposed change or changes improve your program and enhance the educational outcomes you seek to accomplish?

We were due for some new courses of study, and "French Chanson" proved to be an attractive offering to our students. The subject is rich, diverse, and well suited to language study for students of various levels of ability since the material is very adaptable.

- B. How will proposed change impact the major/adjunct/elective hour distribution requirement for the major or program?

This course adds new variety to the program but does not change the major or minor degrees. It will rotate among advanced-level courses that already exist.

- III. Impact of a new course on frequency of course offerings:

- A. Specify whether or not the offering of the new course will increase the number of courses or sections offered by the department during the semester in which this course is offered or during the following year;

The new course will not alter the number of courses offered during a semester.

- B. Specify, if there is no increase in the number of courses offered, which course(s) or section(s) will be dropped in a given semester to accommodate the frequency with which this course will be offered;

We offer two advanced-level courses each semester. The new course will have some effect on the frequency of offerings in a positive way. We are trying to not duplicate the teaching of courses too often so that our students are able to complete majors and minors within the department if they do not study abroad.

- C. Specify what effect the new course will have on enrollments in other courses or sections within the department and whether or not offering this course will prevent an important or required course from being offered in a given semester.

There will be no effect other than to be an attractive offering.

- D. Is there a service learning component? If yes, please attach a memo from the director of service learning describing this component.

There is no service-learning component.

- E. Explain how this proposal does or does not impact other departments, especially those serviced by your department or program and those that provide adjunct service to your department or program.

There will be no impact on other departments.

- F. Attach a complete functional syllabus for the course as outlined in the Syllabus Template & Policy Undergraduate and Non-Law Graduate Courses

- IV. Attach a detailed plan for assessment of the proposed course that includes the following elements:
- A. Student learning outcomes for this course that are tied to course content and assignments.
 - B. Key Question: What do you want student to know or be able to do at the end of this course?

1-Increasing students' insight into French songs through the study of idiosyncrasies, the analysis of form and content, and the discussion on aesthetics, genres, music history, major singers and composers, and trends.

2- Empowering students in their understanding of past and present major economic, social, political, historical, and cultural issues related to France, as featured in the French music industry.

3-Enhancing students' critical and analytical thinking by comparing communicative patterns and artistic productions in France to those from the U.S.

4-Encouraging students to engage in writing songs and reviews of French-speaking singers, producing music videos, and conducting interviews with voice and music industry artists.

- C. Methods, tools, instruments that will be employed to measure success. Describe methods for measuring inputs and outputs. Key Question: What are the indicators of learning and course effectiveness?

- 1- Assessment for insight into French songs: in-class discussion, oral presentations, and exams will be used to demonstrate students' increased understanding.
- 2-Assessment of increased understanding of industry: Students discuss regularly, listen to a vast array of French or Francophone songs, and watch music videos. Graded homework writing and essays will assess their progress.
- 3-Assessment for critical and analytical thinking: Homework and final questionnaire final project.
- 4-Assessment for songs, reviews, etc.: Homework assignments, final project.

- D. Criteria that will be used to measure accomplishments or outcomes. Key Question: How will we know that we are having a positive impact on our students' learning?

Students will answer two diagnostic questions concerning what they know about French *chanson* and society at the beginning of the course in order to establish their initial competency. The same questions will be asked on the final exam, allowing the professor to gauge how students have progressed in their knowledge and analytical skills as well as in their use of the French language.

- E. Frequency and schedule of assessment of student learning in this course.

Bi-weekly quizzes or homework assignments help prepare students for the exams. Students tend to do better in foreign language classes when we assess regularly and frequently. The exam schedule is shown on the syllabus.

- F. Describe mechanisms that will be in place to ensure continuous improvement of course.

Professor will seek student evaluations of the course and will discuss any issues with other faculty members in the department.

- G. Structure and process for administrative and academic oversight of course.

The Department Chair will monitor grade distribution.

- H. Impact of course on accreditation or certification.

This is not applicable to the course.

- V. Impact on the budget:

- A. Staffing. Is current staffing sufficient or will new faculty be needed (whether full-time or part-time)?

Current staffing is sufficient.

- B. Library Support. Describe how library support will be affected by this proposal. Include name of library liaison and date this proposal was discussed with liaison.

Current library support is sufficient.

- C. Support services. Will the proposed change require additional support services (Media Services audio/visual: typing/secretarial, computer services, computer time)?

No additional support services are required.

- D. New equipment. Does the proposed change presuppose the purchase of new equipment or software, whether for support or instruction?

No.

- E. Is a student fee requested? If yes, provide justification and basis for amount.

No.

- F. Additional physical space. Does the proposed change require additional physical space (for classes or labs) or modifications of existing physical plant space?

No.

- G. Impact on other departments. How will the proposed change impact the staffing, equipment, and service budgets of other departments,

There should be no impact at all on other departments.



FRENCH CHANSON

A496-001

Fall 2016/ MWF 2:30-3:20 PM/ Bobet 214

Instructor: Jean Xavier Brager, Ph.D.

Contact: jxbrager@loyno.edu

Office Hours: MWF (1:30-2:20PM) in Bobet 309

This course is a survey of French vocal music from the troubadour tradition of the Middle Ages to the realistic tones of Edith Piaf to the electronic vibes of Daft Punk and modern-day rap and raï. We will examine how singing has always been a part of the French art de vivre and political scene and has reflected major changes in society. Although we will gain better insight into all genres and eras, as well as the specifics of the French Music industry, special focus will be given to Belle Epoque cabaret music, 20th century drinking songs, WWI and WWII military songs, "chansons réalistes," and Francophone performers such as Josephine Baker, Jacques Brel, Celine Dion, Cheb Khaled, and Stromae, who have helped the French-singing repertoire reach out to global listeners.

Course Materials

- No textbook will be required.
- Reading assignments, such as scholarly articles, book chapters, and song reviews, will be available on Blackboard to be printed and brought to class according to syllabus.
- Links to interviews, music videos, and biopics will be available via streaming on blackboard.

Course Objectives

1. Increasing students' insight into French songs through the study of its idiosyncrasies, the analysis of form and content, and the discussion on aesthetics, genres, music history, major singers and composers, and trends.
2. Empowering students in their understanding of past and present major economic, social, political, historical, and cultural issues related to France, as featured in the French music industry.
3. Enhancing students' critical and analytical thinking by comparing French songs' communicative patterns and artistic productions to those from the U.S.
4. Encouraging students to engage in writing songs and reviews of French-speaking singers, producing music videos, and conducting interviews with voice and music industry artists.

Assessment

Preparation/Participation	20% (Based on 40 regular class days)
Quizzes (5)	20% (lowest grade will be dropped/no make-up)
Midterm Article	20%
Final Questionnaire	10%
Final Group Project	30%

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Grading scale

A = 93-100
A- = 90-92
B+ = 87-89
B = 83-86
B- = 80-82
C+ = 77-79

C = 73-76
C- = 70-72
D+ = 67-69
D = 60-66
F = 59 & below

Preparation/Participation (20% of course grade)

Attendance and active participation are the keys to success in this course. Each student is expected to actively participate each day of the course. Full participation credit will be granted provided you are present, interact with your classmates, respond to questions posed by your instructor, and complete the daily homework.

After three tardies, each subsequent tardy will be counted as an absence. For each of the first three absences (excused- meaning, previously discussed with instructor- or not), you will lose **one (1) possible percentage point** from your final grade. After more than three absences, each subsequent absence will cost 3% of your final possible grade.

Midterm Article/ Music Video (20% of course grade)

This written assignment, to be completed at home, consists of a ten-page scholarly article (with at least ten bibliographical sources) about a comprehensive theme related to the world of French songs. Students are expected to refrain from being merely descriptive and organize their ideas in a formal yet engaging progression around a clearly stated theme/argument (introduction, thesis, antithesis, synthesis, and conclusion.) In lieu of an article, students are encouraged to produce a professional music video based on original work (i.e. no cover or parody.)

Final Project (30% of course grade)

- The tentative final group project will consist of a cabaret-style soirée, and/or an exhibit/installation based on a French voice-related concept. The soirée will be scheduled on Dec 7, after 5 p.m., and open to Loyola faculty/students and the general public.
- Students are encouraged to collaborate with Les Tricolores French Club, with Loyola students at large, and with Louisiana's thriving music community.
- As this course is not a technique-based singing course per se, students do not have to actually sing themselves. Rather, they will be judged on their resourcefulness to identify local talent, on their organization skills, and on their promotional skills (i.e., seeing to it that the soirée is well-attended).

FRENCH CHANSON
A496-001
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CLASS SCHEDULE

Aug 22	Introduction to French Chanson
Aug 24	The Specifics of French Vocal Tradition
Aug 26	Kaleidoscope of French vocal artists
Aug 29	A History Line of French Chansons (Moyen-Age)
Aug 31	A History Line of French Chansons (Revolution)
Sept 2	A History Line of French Chanson (Belle-Époque)
Sept 7	Les chansons à boire
Sept 9	Les berceuses, ritournelles et chansons pour enfants
Sept 12	La Chanson de Roland
Sept 14	La Marseillaise
Sept 16	L'Internationale
Sept 19	Les cabarets parisiens
Sept 21	Les cabarets parisiens
Sept 23	Du cabaret au cinéma
Sept 26	La chanson réaliste
Sept 28	La chanson réaliste
Sept 30	La chanson réaliste
Mar 7	Edith Piaf & Paris
Mar 9	Edith Piaf & l'amour
Mar 11	<i>La Môme Piaf/ La Vie en Rose</i>
Oct 3	Midterm Article or Music Video due
Oct 5	Charles Trenet
Oct 7	Charles Trenet
Oct 12	Jacques Brel
Oct 14	Jacques Brel
Oct 17	Les poètes: George Brassens
Oct 19	Les poètes: Leo Ferré, Jean Ferrat
Oct 21	Yves Montand et Prévert
Oct 24	Le phénomène Gainsbourg
Oct 26	Gainsbourg et ses femmes
Oct 28	Gainsbourg au cinéma

FRENCH CHANSON
A496-001
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Oct 31	La mort des artistes: Claude François
Nov 2	La mort des artistes: Daniel Balavoine, Michel Berger, Rita Mitsouko
Nov 4	La mort des artistes: Bashung et Michel Delpech
Nov 7	Les Boys Band
Nov 9	Concours télévisés: Graines de Star, Star Academy,
Nov 11	Les comédies musicales
Nov 14	Le rap en France
Nov 16	La vague antillaise
Nov 18	La chanson régionale
Nov 21	Auteurs-compositeurs-interprètes
Nov 28	Les artistes belges
Nov 30	Les voix du Québec
Dec 2	Les artistes francophones en VO
Dec 5	Final Project preparation
Dec 7	Final Project
Dec 9	Final Questionnaire

If you have a disability and wish to receive accommodations, please contact Disability Services at 504-865-2990. If you wish to receive test accommodations (e.g., extended test time), you will need to give the course instructor an official Accommodation Form from Disability Services. The Office of Disability Services is located in Marquette Hall 112.

At times, ordinary university operations are interrupted as a result of tropical storms, hurricanes, or other emergencies that require evacuation or suspension of on-campus activities. To prepare for such emergencies, all students will do the following during the first week of classes:

1. Practice signing on for each course through Blackboard.
2. Provide regular and alternative e-mail address and phone contact information to each instructor.

In the event of an interruption to our course due to the result of an emergency requiring an evacuation or suspension of campus activities, students will:

1. Pack textbooks, assignments, syllabi and any other needed materials for each course and bring during an evacuation/suspension.
2. Keep up with course work during the evacuation/suspension as specified on course syllabi and on-line Blackboard courses.
3. Complete any reading and/or writing assignments given by professors before emergency began.

Assuming a power source is available...

1. Log on to university Web site within 48 hours of an evacuation/suspension.
2. Monitor the main university site (www.loyno.edu) for general information.
3. Log on to each course through Blackboard or e-mail within 48 hours of an evacuation/suspension to receive further information regarding contacting course instructors for assignments, etc.
4. Complete Blackboard and/or other online assignments posted by professors (students are required to turn in assignments on time during the evacuation/suspension period and once the university campus has reopened.)
5. Contact professors during an evacuation/suspension (or as soon as classes resume on campus) to explain any emergency circumstances that may have prevented them from completing expected work.

Further information about student responsibilities in emergencies is available on the Academic Affairs web site:
<http://academicaffairs.loyno.edu/students-emergency-responsibilities>