

LSC Use Only Proposal No:
LSC Action-Date:

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Senate Action Date: App-2/21/12

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Music	Phone 7-2390

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

- New Course
 Course Prefix Change
 Course Deletion
 Course Revision
 Course Number and/or Title Change
 Catalog Description Change

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: MUSC 219- Music Education Practicum Ensemble

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

- Learning Skills
 Knowledge Area
 Global and Multicultural Awareness
 Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)
 Global Citizenship
 Information Literacy
 Oral Communication
 Quantitative Reasoning
 Scientific Literacy
 Technological Literacy

3. Other Designations, as appropriate

- Honors College Course
 Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

- Catalog Description Change
 Program Revision
 Program Title Change
 New Track
 New Degree Program
 New Minor Program
 Liberal Studies Requirement Changes
 Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>M. R. Ryan</i>	1/31/12
Department Chairperson(s)	<i>Jace Slattery</i>	1/31/12
College Curriculum Committee Chair	<i>Jace Slattery</i>	2/2/12
College Dean	<i>Richard J. ...</i>	2/2/12
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate	<i>Edel Reilly (CECC Chair)</i>	2/2/12
UWUCC Co-Chairs	<i>Gail Schmitt</i>	3/6/12

Received

FEB 10 2012

Liberal Studies

SAMPLE SYLLABUS OF RECORD

I. Catalog Description

MUSC 219 Music Education Practicum Ensemble

1 class hour

1 lab hour

Prerequisites: Students must have completed at least one of the following prior to enrollment: MUSC 151, 155, 157, 159, or 161, or have the consent of the instructor.

(var. 0-1 cr)

Provides an opportunity for pre-service music teachers or other interested persons to continue to gain experience in a music ensemble setting either in the role of performer or conductor. For music majors or approved non-majors, this will be an opportunity for students to gain additional experience as a performer in a low stress environment. For Music Education majors who have reached Step 1, this course offers the opportunity for students to gain hands-on experience as an ensemble conductor. Both performers and conductors will gain an awareness of age-appropriate student music literature used in public school music programs.

II. Course Outcomes:

Student performers will be able to:

1. Perform elementary and intermediate level repertoire through singing or on secondary instruments in rehearsal and performance settings.
2. Evaluate conducting
3. Recognize appropriate repertoire for varied levels of music ensembles

In addition to these requirements, conductors will be required to:

4. Develop effective teaching strategies for use in ensemble settings.
5. Improve error detection while conducting.

Danielson Domain	INTASC Standard	PDE Music Standards	Course Objective	Course Assessment Measuring Objective
I, III	5	I.H,	1.	Conducting, performance execution
I	1f	I.G	2.	conducting critiques
I, II, III	3, 4, 5, 6	II.A, II.B	4.	Conducting, lesson plans
I, II, III	5, 8	I.C, I.F, II.C, II.D	5.	Conducting, performance execution, reflection papers, and conducting critiques
I, II, III	1f	IA, IIB, IIC	3	Repertoire Quizzes

III. Course Outline

- A. Repertoire selection (1 Instructional hour)
 - 1. Age-level concerns
 - 2. Instructional priorities and the intersection with student strengths and needs
- B. Lesson planning (1 Instructional hour)
 - 1. Broad goals and specific targets presented in written format
 - 2. Putting paper into practice
- C. Rehearsals with rotating conductors (12 Instructional hours)
 - 1. Student conductors rehearse with faculty feedback
 - 2. Student performers perform with feedback from student conductors and faculty
- D. Culminating activity, performances of student-led music, and completion of student reflective journals (1 Hour)

IV. Evaluation Methods

The final grade will be determined as follows:

For Performers:		For Conductors:	
Reflection Papers & Conductor Critiques	30%	Reflection Papers & Conductor Critiques	20%
Repertoire Quizzes	10%	Lesson Plans	10%
Performance Execution	60%	Repertoire Quizzes	10%
		Conducting/teaching Execution	60%

V. Grading Scale

Grading Scale: A: ≥90% B: 80-89% C: 70-79% D: 60-69% F: <60%

VI. Attendance Policy

All students registered for the course are expected to be present for each class meeting. All absences must be approved in advance- particularly in the case of student conductors so that the rehearsal schedule can be adjusted accordingly. All non-conducting students will be allowed one unexcused absence. Conductor’s absences will be dealt with on a case-by-case basis.

VII. Required textbooks, supplemental books and readings

Spradling, R. (2010). *Error detection: Exercises for the instrumental conductor*. Carl Fischer Music: New York

And/or

Decker, H., & Kirk, C. (1995). *Choral conducting: Focus on communication*. Waveland Press: Prospect Heights, IL.

Additional pieces of music will be selected by the professor and will be provided to the class. These pieces are already present in the IUP Music Department ensemble library, and will not need to be purchased by students.

VIII. Special resource requirements

Conducting students will need a baton. Most secondary instruments are available through the department, but if some students have a particular preference, they may need to provide their own.

IX. Bibliography

- Boonshaft, P. L. (2002). *Teaching music with passion: Conducting, rehearsing, and inspiring*. Galesville, MD: Meredith Music Publications.
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- Cofer, R. (1998). Effects of conducting-gesture Instruction on seventh-grade band students' performance response to conducting emblems. *Journal of Research in Music Education*, 46(3), 360-73.
- Cox, J. (1989). Choral Conducting: More than a Wave of the Hand. *Music Educators Journal*, 75(9), 26-30.
- Durrant, C. (2009). Communicating and accentuating the aesthetic and expressive dimension in choral conducting. *International Journal of Music Education*, 27(4), 326-340.
- Kelly, S. (1999). Using conducting gestures to teach music concepts: A review of research. *Update: Applications of Research in Music Education*, 18(1), 3-6.
- Knight, J. (2002). The perils of overconducting. *Instrumentalist*, 56(7), 14-19.
- Mathers, A. (2009). The use of gestural modes to enhance expressive conducting at all levels of entering behavior through the use of illustrators, affect displays and regulators. *International Journal of Music Education*, 27(2), 143-153.
- Phillips, K. (2004). *Directing the choral music program*. New York: Oxford University Press.
- Plondke, J. (1992). Prepare yourself for better conducting. *Music Educators Journal*, 78(6), 45.
- Price, H. (2006). Relationships among conducting quality, ensemble performance quality, and state festival ratings. *Journal of Research in Music Education*, 54(3), 203-214.
- Price, H., & Chang, E. (2001). Conductor expressivity and ensemble performance: An exploratory investigation. *Contributions to Music Education*, 28(2).
- Walker, D. (1997). *Teaching music: Managing the successful music program*. New York: Schirmer.

Course Analysis Questionnaire

A. Details of the Course

- A1. This course is designed to supplement and be used in tandem with the present music education method courses. Presently, we have courses in secondary instruments, including voice, and we have courses in conducting. This lab setting will put the two discrete areas together in one setting that most closely mirrors a real-life, ensemble teaching situation. This course is intended to provide that experience to music education students prior to student teaching. This course is not intended for students in any other major, though it could be open to students in other degree programs with the consent of the instructor.
- A2. No changes will be made to the syllabus of record for any of the courses that this proposed course supplements. There may be slight changes in the way the course is delivered, however. For example, while students may still be required to show proficiency in conducting, singing, and performing on secondary instruments in the Music Education methods courses (MUSC 335, 337, 333)
- A3. This course has not been offered for credit as an actual course on the books. It has, however, been offered essentially as an extra-curricular experience with volunteer faculty coaches leading class and offering help and criticism to student conductors. At the time it was offered, it was done so in an instrumental format under the name "Reality Band" since it offered students a glimpse of what school ensembles often sound like in reality. It was offered and regularly attended by students for no credit from Fall 2001 to Fall 2006. Since Spring 2007, it has been offered infrequently if at all. During the time the experience was offered, however, many faculty members noticed that the students who had gained the additional experience through Reality Band were much more prepared as student teachers when compared with those who had not made the effort to be involved. It is our hope that offering this experience for credit and not limiting the setting to band music alone will further enhance the education that we offer our music education students.
- A4. This course is not intended to be dual level.
- A5. This course is being offered for variable credit for two reasons: 1. Music education majors frequently reach the 18 credit maximum in credit hours per semester. Offering this course for 0 credit would enable some to participate and have it on their transcript despite the credit limitation. Similarly, students who are in need of an additional credit to maintain full-time status may elect to do so. 2. Students who are conducting the ensemble will have greater responsibility and different requirements than those students who are playing alone. All students who are to conduct that semester must take the course for 1 credit. In order to be eligible to conduct, a student must have performed in the ensemble in a previous semester, and must be 1 semester away from student teaching.
- A6. Similar courses are offered at the following institutions, among others:

DePauw University offers a course that is nearly identical in format and is similar in student enrollment requirements. From their course catalogue: "MUS 255—MUSIC EDUCATION LAB (1/4, 1/4, 1/2) (MUS 255 is taken during the first, second, and third years. Junior-year enrollment is for 1/2 credit.)"

University of Illinois offers MUS 332 "Advanced Conducting/Teaching strategies-Band" which is applied conducting and ensemble teaching within a lab environment.

Millikin University requires all music education majors to take ME 150 (Lab Ensemble) while co-enrolled in ME 101 (Woodwind 1), ME 201 (Brass Methods), ME 301 (Woodwind 2).

A7. This course will enhance future compliance with PDE certification requirements as well as NASM (National Association of Schools of Music- our accrediting agency) approval.

B. Interdisciplinary Implications

B1. This course will only be taught by professors in the music department.

B2. The content of this course does not overlap with any other at the University.

B3. This course is not cross-listed.

C. Implementation

C1. As a 1 credit lab course, it is very likely that faculty compliment will be available. There are several music faculty who would be qualified to serve as instructors, and this course could help to round-out individual loads. Presently, there does not seem to be a need to hire additional faculty to cover this course.

C2. Additional resources that may be required could include:

- A few student-model instruments
- Additional Grade 2 music that would be typical of music performed at the elementary and/or Jr. High level

Space, scheduling, and equipment needs would otherwise be adequate for implementation of this course.

C3. No grant funding has been requested

C4. Ideally, this course would be offered in 1-3 sections each semester. It may be more realistic that the course be offered once a year with up to 3 sections depending on enrollment.

C5. Depending on the semester, there may be additional sections offered at a given time.

C6. Up to 35 students can be accommodated in this class. The primary limitation is

the availability of additional instruments.

C7. No professional society recommends enrollment limits or parameters for this course.

C8. This course does not involve the use of distance education.

D. Miscellaneous

No additional information is necessary