Proposal Form For Addition And Revision Of Courses

1. Proposing College / School: Education
   Department: CTCH

2. Course Prefix and Number: CTMU 5130
   3. Effective Term: Fall 2012

4. Course Title:
   School and Community Instrumental Music Education

   Abbreviated Title (30 characters or less):
   Schl & Comm Instru Music Ed

5. Requested Action:
   - Renumber a Course
   - Add a Course
   - Revise a Course
   - Current Course Number:
   - Proposed Course Number:
   - Type of Revision:

6. Course Credit:
   Contact/Group Hours
   (e.g.: Lab, Lecture, Practicum, Directed Study)
   Scheduled Type
   Weekly or Per Term?
   Credit Hours
   Anticipated Enrollment

   Maximum Hours (Repeatability):
   4

<table>
<thead>
<tr>
<th>Contact/Group Hours</th>
<th>Scheduled Type</th>
<th>Weekly or Per Term?</th>
<th>Credit Hours</th>
<th>Anticipated Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Lecture</td>
<td>Weekly</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Lab</td>
<td>Weekly</td>
<td>1</td>
<td>25</td>
</tr>
</tbody>
</table>

   Total Credit Hours: 4

7. Grading Type:
   - Regular (ABCDF)
   - Satisfactory/Unsatisfactory (S/U)
   - Audit

8. Prerequisites/Corequisites:
   Use "P:" to indicate a prerequisite, "C:" to indicate a corequisite, and "P/C:" to indicate a prerequisite with concurrency.

   P: Admission to Teacher Education or departmental approval; Restriction: major (CMCB) or minor (code assigned to Community Music).

9. Restrictions: List specific restriction in space above.
   - College
   - Major
   - Standing
   - Degree

10. Course Description:
    (20 Words or Less; exactly as it should appear in the Bulletin)

11. May Count Either:
    or
    (Indicate if this particular course cannot be counted for credit in addition to another)

12. Affected Program(s):
    (Respond "N/A" if not included in any program; attach memorandum if more space is required)

<table>
<thead>
<tr>
<th>Program Type (e.g.: minor, major, etc.)</th>
<th>Program Title (e.g.: MS in Chemistry, Performance Option, Minor in Art)</th>
<th>Requirement or Elective? (required or optional?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>BME Music Education</td>
<td>Requirement</td>
</tr>
<tr>
<td>minor</td>
<td>Community Music</td>
<td>Optional</td>
</tr>
</tbody>
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13. Overlapping or Duplication of Other Units' Offerings:
    (If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)
   - Applicable
   - Not Applicable
This course addition is part of a comprehensive revision of the BME in music education and a revised minor in community music. Goals of the revised program and proposed minor include the following: meet demands of job market, increase student retention, assess accreditation competencies, and increase field hours for accreditation and preparedness.

15. Resources:

(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization -- i.e., Dean -- where necessary; if no additional resources or shifting of resources will be necessary, respond "Not Applicable")

Not Applicable

16. Student Learning Outcomes:

Student learning outcomes are aligned with standards for teacher education as delineated in the Alabama State Department of Education (ALSDE) Teacher Education Chapter.

1. Prepare instrumental music program handbook showing knowledge of:
   (a) Organization of the administrative aspects of the instrumental music program including scheduling, recruitment, support groups, selection, purchase, and maintenance of resource materials, equipment and performance attire; budget management; performance; and field trips. ALSDE (2)(d)(2)(iii)
   (b) Typical school health and safety practices and procedures, ethics policies, and the importance of adhering to them at all times in instrumental music programs. ALSDE(2)(d)(2)(vi) and that
   (c) evaluates ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of instrumental music learners, ALSDE (2)(e)(5).
   (d) articulates logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators. ALSDE (2)(e)(3).
   (e) includes examples of how to communicate and collaborate with administrators, other faculty, and/or parent groups in the school in order to adapt the music program to school needs ALSDE (2)(e)(4).

2. Develop a portfolio containing comprehensive instrumental music curriculum, learning modules, Gordon activities, and lesson plans which
   (a) Incorporate content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music, ALSDE (2)(d)(2)(v)
   reflect knowledge of
   (b) The musical development of the instrumentalist, ALSDE (2)(d)(2)(i)
   (c) How to use wind, string, and percussion instruments sufficient to teach beginning students effectively in groups. ALSDE(2)(g)(1).
   (d) Content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music. ALSDE(2)(g)(1)(ii)
   (e) How to structure composition and improvisation opportunities for instrumental music learners. ALSDE(2)(a)(2)(v)
   include
   (f) Evaluative techniques for instrumental music learning ALSDE(2)(d)(2)(v)
   (g) Evaluation of current methods, materials, and music literature available for adolescent and adult learners in instrumental music settings. ALSDE(2)
   (d)(2)(ii)
   and provide evidence of ability to
   (h) Arrange instrumental music literature for ensembles. ALSDE (2)(b)(2)(v)
   Undergraduate students must review at least 5 sources, graduate students must review an additional 5 research articles/theses.

3. Document demonstration of the following music teaching abilities in on-campus, school, and community instrumental music settings:
   (a) Teach instrumental music at the childhood-adult levels in a private and
ensemble settings. ALSDE (2)(d):3.(i)  
(b) Coordinate the efforts of a large group of instrumental students with 
diverse backgrounds and abilities so as to accomplish desired musical 
objectives. ALSDE (2)(d):3.(ii)  
(c) Demonstrate effective instrumental classroom management and 
rehearsal management. ALSDE (2)(d):3.(iv)  
(d) Assess aptitudes, experiential backgrounds, orientations of individuals 
and groups of instrumental students, and the nature of subject matter, and 
plan educational programs to meet assessed needs. ALSDE (2)(d):3.(v)  
(e) Accept, amend, or reject instrumental methods and materials based on 
personal assessment of specific teaching situations. ALSDE (2)(d):3.(vi)  
(f) Apply evaluative techniques in assessing both the musical progress of 
students and the objectives and procedures of the instrumental curriculum. 
ALSD (2)(d):3.(vii)  
(g) Use the keyboard as a teaching tool and to provide, transparencies, 
and improvise accompaniments for instrumental musicians. ALSDE (2)(f):2.(ii)  
(h) Use the voice effectively in demonstrations. ALSDE (2)(f):2.(iv)  
(i) Conduct instrumental ensembles. ALSDE (2)(f):2.(vi)  
(j) Perform on wind, string, and percussion instruments sufficient to teach 
beginning students effectively in groups. ALSDE (2)(g):2.(i)  
(k) Play woodwind, brass, percussion, and string instruments with sufficient 
skill to teach. ALSDE (2)(g):2.(ii)  
(l) Use the singing voice as a teaching tool. ALSDE (2)(g):2.(iii)  
m) Teach instrumental music to individual students and groups. ALSDE (2) 
(g):2.(iv)  
(n) Perform as a soloist and in both small and large instrumental 
ensembles. ALSDE (2)(g):2.(v)  
(o) Work with beginning instrumental students individually, in small groups, 
and in larger classes. ALSDE (2)(g):2.(vi)  

(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)  

17. Course Content Outline:  

Week 1: Settings for Instrumental Music Learning, Scheduling  
Week 2: Philosophical Stances (Behavior Modification, Comprehensive 
Musicianship, National Standards),  
Week 3: Compositional and Improvisational Processes  
Week 4: Assessment and Evaluation of Instrumental Music Learning and 
Teaching (individual assessment, ensemble assessment)  
Week 5: Developmental Aspects of Instrumental Music Learning, Teaching 
Beginning Instrumentalists  
Week 6: Instrumental Music Learning Sequences (Gordon, instrumental 
pedagogy)  
*COMPREHENSIVE MUSICIANSHIP UNIT AND LESSON PLANS 
PROJECT DUE  
Week 7: Rehearsing Instrumental Ensembles; Instrumental Literature 
Evaluation, Selection, Analysis, Editing, and Maintenance  
*PEDAGOGY CURRICULUM PROJECT DUE  
Week 8: Instrumental Music Methods Publications and Materials  
Week 9: The Role of the Instrumental Musician-Teacher-Leader and 
Administering Instrumental Music Programs, The Role of the Instrumental 
Music Program in the Community  
*INSTRUMENTAL MUSIC LITERATURE EXAM  
Week 10: Field Trips, Equipment, and Materials for Instrumental Music 
(Charting software, SmartMusic, Instrument Inventory, Purchase and 
Maintenance)  
Week 11: Booster Groups and Budgeting  
Week 12: Recruiting Instrumental Music Students, Alternate Instrumental 
Ensembles  
*INSTRUMENTAL MUSIC PROGRAM HANDBOOK DUE  
Week 13: Technology Applications in Instrumental Music  
Week 14: *PROFESSIONAL PORTFOLIO ENTRIES DUE;  
* INSTRUMENTAL ARRANGING PROJECT DUE  
Week 15: *IN-CLASS PRESENTATIONS OF TOPICS
18. Assignments / Projects:

1. Homework and Quizzes
   Homework assignments and quizzes provide opportunities to develop skills and knowledge for projects and exams. Homework will include components of the Handbook and the Portfolio. (Outcomes 1-3)

2. Comprehensive Musicianship Unit and Lesson Plans Project
   The Comprehensive Musicianship Curriculum project synthesizes music literature, analysis, composition, and teaching skills and knowledge. Part of Portfolio. Graduate students should analyze music literature at an advanced level. (Outcome 2)

3. Pedagogy Curriculum Project
   Class cooperative project in designing courses of study for wind, string, and percussion instruments. Reflects knowledge of instruments, instrumental pedagogy, curriculum sequencing, and solo literature. Part of Portfolio. (Outcome 2)

4. Instrumental Music Literature Exam
   Exam on knowledge of primary sources of and evaluative criteria for music literature for instrumental music. (Outcome 2)

5. Instrumental Music Program Handbook Project
   The Instrumental Program Handbook contains a philosophical rationale for the instrumental music program, policies for student/parent participation, and communication to students, parents, administrators, and/or community as well as budget and inventory plans. (Outcome 1)

6. Instrumental Arranging Project
   After completion of associated arranging homework, the student arranges a 2-3 minute composition for an instrumental ensemble to reflect arranging ability, knowledge of instruments, and music notation software skills. Component of the Portfolio. Graduate students are expected to arrange and orchestrate at a more advanced technical level. (Outcome 2)

7. Professional Portfolio Entries
   Projects are revised and added to the Professional Portfolio along with reflective statement and self-assessment of professional development over the course. (Outcome 2)

8. In-Class Presentations of Topics
   Each student will prepare a written (10 page) and oral (10 minutes) report on a selected instrumental music topic that includes a review of at least 5 research and/or professional resources. To be included in either the Portfolio or the Handbook. Graduate students must review an additional 5 research articles/theses and write an additional 10 pages. (Outcome 1)

9. Final Examination: Demonstrations of Teaching Abilities
   The final examination consists of individual interviews and demonstrations of abilities documented in a Music Teaching Abilities Evidence section of the Professional Portfolio. The evidence includes documentation from the associated field experience hours. Field experience hours in this course are linked to certification standards. Students must complete a minimum of 15 hours of field experience to receive credit for this course. (Outcome 3)

(List all quizzes, projects, reports, activities and other components of the course grade -- including a brief description of each assignment that clarifies its contribution to the course’s learning objectives)

19. Rubric and Grading Scale:

   Attendance and professionalism at labs is expected and students will be held responsible for any content covered in the event of an absence. Note that poor attendance, tardiness or unprofessionalism as defined in the Music Education Professionalism Policy may result in removal from the program and an incomplete grade will be assigned if a student does not complete the field-based labs.

   1. Homework and Quizzes: 200 pts
   2. Comprehensive Musicianship Unit and Lesson Plans Project 200 pts
   3. Pedagogy Curriculum Project 100 pts
   4. Instrumental Music Literature Exam 100 pts
5. Instrumental Music Program Handbook Project 200 pts
6. Instrumental Arranging Project 100 pts
7. Professional Portfolio Entries 100 pts
8. In-Class Presentations of Topics 100 pts
9. Final Examination: Demonstrations of Teaching Abilities 400 pts
* Note that all Abilities must be documented with evidence to pass the course.
Total Points: 1500 points.
A = 1500-1350, B = 1349-1200, C = 1199-1050, D = 1049-900, F = 899-0

(List all components of the course grade -- including attendance and/or participation if relevant -- with point totals for each; indicate point totals and ranges or percentages for grading scale; for S/U grading, detail performance expectations for a passing grade)

20. Justification for Graduate Credit: N/A

(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.))

(Included below are standard statements regarding course policies. If necessary, a statement may be altered to reflect the academic policies of individual faculty members and/or the academic unit or department, provided that there is no conflict with the Tiger Cub, Faculty Handbook, or any existing university policy.)

POLICY STATEMENTS

Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

Excused Absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student's immediate family, the death of a member of the student's immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the Tiger Cub for more information on excused absences.

Make-Up Policy: Arrangement to make up a missed major examination (e.g.:hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days before the final exam period begins.

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the Tiger Cub will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Disability Accommodations: Students who need special accommodations in class, as provided for by the Americans With Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodation Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 128B Haley Center, 844-2086 (V/TT).