Code # FA07 (2014)

**New/Special Course Proposal-Bulletin Change Transmittal Form**

☒ **Undergraduate Curriculum Council** - Print 1 copy for signatures and save 1 electronic copy.

☐ **Graduate Council** - Print 1 copy for signatures and send 1 electronic copy to pheath@astate.edu

|  |
| --- |
|  ☒ **New Course or** ☐ **Special Course (Check one box)***Please complete the following and attach a copy of the catalogue page(s) showing what changes are necessary.*  |

|  |  |
| --- | --- |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**COPE Chair (if applicable)** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Department Chair:**  | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**General Education Committee Chair (If applicable)**   |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Undergraduate Curriculum Council Chair** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Graduate Curriculum Committee Chair** |
|  | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Vice Chancellor for Academic Affairs** |

1. Proposed Course Prefix and Number (For variable credit courses, indicate variable range.)

**MUED 2563**

2. Course Title – if title is more than 30 characters (including spaces), provide short title to be used on transcripts. Title cannot have any symbols (e.g. slash, colon, semi-colon, apostrophe, dash, and parenthesis). Please indicate if this course will have variable titles (e.g. independent study, thesis, special topics).

**Introduction to K12 Music Education**

**Short Title for Transcripts: Intro to K12 Music Education**

3. Will this course be lecture only, lab only, lecture and lab, activity, dissertation, experiential learning, independent study, internship, performance, practicum, recitation, seminar, special problems, special topics, studio problems, student exchange, occupational learning credit, or course for fee purpose only (e.g. an exam)? Please choose one.

**Lecture & Field Experience (30 Hours Observation)**

4. What is the grade type (i.e. standard letter, credit/no credit, pass/fail, no grade, developmental)?

**Standard letter**

5. Is this course dual listed (undergraduate/graduate)?

**No**

6. Is this course cross listed? (If it is, all course entries must be identical including course descriptions. It is important to check the course description of an existing course when adding a new cross listed course.)

**No**

7. Brief course description (40 words or fewer) as it should appear in the bulletin.

**Familiarizes prospective music educators to the historical, philosophical, legal, political, ethical, technological and professional foundations in K-12 music education and how this foundational knowledge helps develop music teacher competencies and dispositions.**

8. Indicate all prerequisites and if this course is restricted to a specific major, which major. (If a student does not have the prerequisites or does not have the appropriate major, the student will not be allowed to register).

a. Are there any prerequisites?

**Yes. The student must have successfully completed 15 hours of college credit and must be a music education major.**

b. Why?

**Successful completion of 15 hours of college credit provides evidence a student can potentially be successful in an introductory class with a variety of topics. The restriction to music education majors is to address the licensure requirements specific to those who seek a K-12 music-teaching license.**

9. Course frequency(e.g. Fall, Spring, Summer). Not applicable to Graduate courses.

**Spring.**

10. Contact Person (Name, Email Address, Phone Number)

**Dr. Kyle Chandler,** **kchandler@astate.edu****; 972-3793**

11. Proposed Starting Term/Year

**2015/2016 academic year for a Spring 2016 class start.**

12. Is this course in support of a new program? **No\*\*\***

If yes, what program?

**\*\*\* The ADE required a change in music education degree programs to reflect a K-12 licensure. The present program of study only addresses secondary education not specific to music. This course supports the ADE requirement.**

13. Does this course replace a course being deleted? **No**

If yes, what course? **Note: This course will replace SCED 2513 within the Vocal and Instrumental Music K-12 programs of study to align with ADE requirement. SCED 2513 will not be deleted as it is used in several other programs of study.**

Has this course number been used in the past? **No**

14. Does this course affect another program? **No**

If yes, provide contact information from the Dean, Department Head, and/or Program Director whose area this affects.

15. Justification should include:

a. Academic rationale and goals for the course (skills or level of knowledge students can be expected to attain)

**Academic Rationale**

**The ADE required a change in program title to align with music teacher competencies. Our present program of study does not comply with music teacher competencies for grades K-12 in this one area. This course will address those required ADE competency alignments. Additionally, 75.5% (n=83) of NASM-accredited public institutions\*\*\*, like Arkansas State, require and Introduction to Music Education class to help meet NASM accreditation requirements. Again, this course will address our accrediting requirements (NASM).**

**\*\*\*There were 110 NASM-accredited public institutions randomly sampled from 292 that offer a degree leading to a music teaching license.**

**Goals for the Course –** Students should know and/or be able to:

* Demonstrate orally and/or via written medium historical perspectives of education and music education in relation to the role of government.
* Demonstrate orally and/or via written medium legal and ethical perspectives and how they philosophically relate to the music teaching-learning process
* Demonstrate orally and/or via written medium the NEW National Music Standards as they relate to K-12 music curriculum.
* Demonstrate orally and/or via written medium how professional learning communities/music education research endeavors can help inform the teaching-learning process.
* Observe qualified music teachers implementing effective music teaching instructional practices.

b. How does the course fit with the mission established by the department for the curriculum? If course is mandated by an accrediting or certifying agency, include the directive.

The mission of the music education area within the music department is to provide students with the types of knowledge (content, technical skill, pedagogical) and experiences needed for a successful music teaching career. This aligns with the College of Fine Arts mission in developing students for professional careers and enriching lives through cultural education.

Furthermore, this course aligns with the present ASU teacher education framework through introducing students to professionalism, diversity, communication, curriculum, subject area, teaching, models, classroom management, assessment and reflective teaching concepts. These concepts, realized throughout the program of study anchored by ADE licensure competencies and NASM accredited directives, are first formally introduced in this course for preservice music teachers.

c. Student population served.

**Undergraduate BME Instrumental and BME Vocal Majors**

d. Rationale for the level of the course (lower, upper, or graduate).

**This course is a lower/mid level course designed to provide a beginning context for the music teaching profession. It serves as a prerequisite course on the path towards being admitted into the Professional Education Program.**

16. Outline (The course outline should be topical by weeks and should be sufficient in detail to allow for judgment of the content of the course.)

**Weeks**:

Week 1 – Teaching in a Changing World – Why Music Education & Music Teacher Dispositions

Week 2 – Historical Perspectives in Education and A History of American Music Education

Week 3 – Legal Perspectives of Education and The Role of Government in School Music

Week 4 – Introducing Teaching-Learning Theories

Week 5 – The NEW National Standards for Teaching K-12 Music & AR Frameworks for Teaching Music

Week 6 – The Music Curriculum for All Students - Diversity

Week 7 – The Music Curriculum for Vocal and Instrumental Performers

Week 8 – The Music Educator’s Communities & Music Education Research

Week 9 – Professional Associations: The Third Community

Week 10 – Technology in the Music Classroom

Week 11 – What Music Teachers Need to Know to Be Successful – Classroom/Rehearsal Management

Week 12 – What Music Teachers Need to Know to Be Successful – Assessment

Week 13 – What Music Teachers Need to Know to Be Successful – Advocacy and Connecting w/Community

Week 14 – Building a Music Education Philosophy, Ethics & Reviewing Music Teacher Dispositions

17. Course requirements (e.g. research papers, projects, interviews, tests, etc.)

**Writing Assignments, including a culminating Philosophy of Music Education Paper; Class Presentations, Examinations including a Mid-Term and Final Exam, and Field Observations**

18. Special features (e.g. labs, exhibits, site visitations, etc.)

**There will be 30 hours of observations in music teaching-learning contexts.**

19. Department staffing and classroom/lab resources (Will this require additional faculty, supplies, etc.?)

**No additional faculty required at this time.**

20. What is the primary intended learning goal for students enrolled in this course?

**To introduce preservice music teachers to the world of teaching and learning music in K-12 contexts.**

21. Reading and writing requirements:

a. Name of book, author, edition, company and year

**Music Education in Your Hands: An Introduction for Future Teachers**

**Michael Mark and Patrice Madura (2010)**

**Routledge 978-0-415-80090**

b. Number of pages of reading required per week: **10 for the required text and an additional 10 pages for supplemental reading.**

c. Number of pages of writing required over the course of the semester: 42

22. High-Impact Activities (Check all that apply)

☒Collaborative assignments

☐Research with a faculty member

☒Diversity/Global learning experience

☒Service learning or community learning

☐Study abroad

☐Internship

☐Capstone or senior culminating experience

☐Other Explain: Enter text...

23. Considering the indicated primary goal (in Box #20), provide up to three outcomes that you expect of students after completion of this course.

**Outcome #1:** (For example, what will students who meet this goal know or be able to do as a result of this course?)

Students will be able to describe Csikszentmihalyi’s Flow Theory as it specifically relates to learning musical concepts.

**Learning Activity:** (For example, what instructional processes do you plan to use to help students reach this outcome?)

Each student will need to describe orally through class discussion and draw a figure Csikszentmihalyi’s Flow Theory.

**Assessment Tool:** (For example, what will students demonstrate, represent, or produce to provide evidence of their learning?)

A student created rubric, with assistance from the professor, will be utilized to assess class discussion and drawn figure pertaining to Csikszentmihalyi’s Flow Theory.

**Outcome #2:**

Students will be able to describe the components of the Teaching Cycle (objectives, instruction, assessment, and reflection) as they relate to a school year of instruction and daily rehearsals and utilize them to develop music curriculum and comprehensive lesson plans.

**Learning Activity:**

 Students will participate in class discussions led by the instructor using the Socratic method to connect assigned reading to the educational concepts that comprise the Teaching Cycle (objectives, instruction, assessment, and reflection).

**Assessment Tool:**

Students will write their own lesson plans utilizing their understanding of the Teaching Cycle and its components of objectives, instruction, assessment, and reflection.  A rubric will be utilized to assess their lesson plans.

**Outcome #3**:

Intro to Music Education students will identify strategies employed by music teachers to help students learn and reflect how those strategies could potentially be used in their future music teaching-learning contexts.

**Learning Activity:**

Intro to Music Education students will observe music teachers in music teaching contexts employ strategies aimed to help their students learn. The Intro to Music Education students will (1) write down the strategies observed, (2) reflect on how that strategy connects with what they have learned in the class, and then (3) project how they might utilize that strategy in their future music teaching-learning contexts.

**Assessment Tool:**

To monitor the learning process students will provide their notebook for examination each week as observations are completed. To assess the learning process a rubric will be utilized.

24. Please indicate the extent to which this course addresses university-level student learning outcomes:

* 1. Global Awareness

☐Minimally
☒Indirectly
☐Directly

* 1. Thinking Critically

☐Minimally
☐Indirectly
☒Directly

* 1. Using Technology

☐Minimally
☐Indirectly
☒Directly

**From the most current electronic version of the bulletin, copy all bulletin pages that this proposal affects and paste it to the end of this proposal.**

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**ARTH 4803. Art Theory and Criticism** This course develops a link between art criticism and studio practice, relating contemporary art production and critical theory. Includes written reports and oral presentations concerning methodology and results of research. Prerequisites, a grade of CR in ART 3330; a minimum of 48 hours ART/ARTH courses; or permission of instructor. Spring.

**Methods and Materials Teaching Art (EDAR)**

**EDAR 4523. Methods and Materials for Teaching Art** Emphasis on the practical application of art in the secondary school. Techniques and strategies of teaching art, developing an art curriculum, assessing and motivating students. Must be admitted to the Teacher Education Program. Fall.

**Teaching Internship (TIAR)**

**TIAR 4825. Art Teaching Internship in the Secondary School** Ten semester hours. Full semester teaching internship. Fall, Spring.

**TIAR 4826. Art Teaching Internship in the Secondary School** Twelve semester hours. Full semester teaching internship. Fall, Spring.

**DEPARTMENT OF MUSIC**

**Music Education (MUED)**

**MUED 2563. Introduction to K-12 Music Education** Introduces prospective music educators to the historical, philosophical, legal, political, ethical, technological and professional foundations in K-12 music education and how this foundational knowledge helps develop music teacher competencies and dispositions.

**MUED 3612. Music and Methods for the Classroom Teacher** Development of procedures, skills, and approaches to the music program for the elementary classroom. For non music majors only. Fall, Spring, Summer.

**MUED 4573. Methods and Materials for Teaching Instrumental Music** Overview of the instrumental music curriculum. Emphasis on teaching strategies appropriate to secondary school students. Opportunities to develop behavioral objectives, present demonstrations, plan rehearsals, and more. Must be admitted to the Teacher Education Program. Fall.

**MUED 4643. Methods and Materials for Teaching Vocal Music** Overview of the vocal music cur­riculum. Emphasis on teaching strategies to secondary school students. Opportunities to develop behavioral objectives, present demonstrations, plan rehearsals, and more. Must be admitted to the Teacher Education Program. Fall.

**MUED 4613. Methods and Materials for Teaching Vocal Music in the Middle Grades** Develop­ment of procedures, skills, and approaches to teaching general and choral music in grades 4-8. Demand.

**MUED 4623. Methods and Materials for Teaching Elementary School Music** Current philoso­phies and practices in curriculum planning for the elementary school music program. Music majors only. Spring.

**MUED 4633. Music Recording Techniques** Music recording techniques designed for the music educator. Special emphasis on essential electronic equipment, its use and maintenance. Demand.

**MUED 4642. Piano Pedagogy** Methods and materials of teaching piano. Permission of instructor required. Dual Listed MUED 5642. Demand.

**MUED 4651. Instrument Repair** Techniques for maintenance and minor repair of wind instru­ments. Spring.

**MUED 466V. Special Problems in Music Education** Independent study of approved topics for juniors and seniors arranged in consultation with a professor. Must have Departmental approval. Fall, Spring, Summer.

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Major in Instrumental Music (cont.)

**Bachelor of Music Education**

A complete 8-semester degree plan is available at <http://registrar.astate.edu/>.

**Professional Education Requirements:**

Grade of “C” or better required for all Professional Education Requirements. Courses denoted below with an asterisk (\*) require admission to the Teacher Education Program. For additional information, see Professional Education Requirements for Secondary Majors in the College of Education and Behavioral Science section.

ELSE 3643, The Exceptional Student in the Regular Classroom 3

PSY 3553, Educational Psychology 3

~~SCED 2513, Introduction to Secondary Education 3~~

MUED 2563, Introduction to K-12 Music Education 3

\*SCED 3515, Performance Based Instructional Design 5

\*TIMU 4826, Teaching Internship in the Secondary School 12

**Sub-total 26**

**Additional Requirements for Teacher Education: Sem. Hrs.**

COMS 1203, Oral Communication 0-3

*Students must pass an oral communication exam before admittance into the Teacher Edu­cation Program. Students who fail the exam must take COMS 1203, Oral Communication.*

**Total Required Hours: 121-124**

225

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Major in Vocal Music (cont.)

**Bachelor of Music Education**

A complete 8-semester degree plan is available at <http://registrar.astate.edu/>.

**Professional Education Requirements:**

Grade of “C” or better required for all Professional Education Requirements. Courses denoted below with an asterisk (\*) require admission to the Teacher Education Program. For additional information, see Professional Education Requirements for Secondary Majors in the College of Education and Behavioral Science section.

ELSE 3643, The Exceptional Student in the Regular Classroom 3

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MUED 2563, Introduction to K-12 Music Education 3

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**Sub-total 26**

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**Total Required Hours: 121-124**

227

**ADE Competencies for Teachers: Instrumental Music, Grades K-12**

<http://www.arkansased.org/public/userfiles/HR_and_Educator_Effectiveness/Educator_Prep/Competency_PDFs_81214/Music_Instrumental_K_12_081514.pdf>

1.1 Knowledge of music standards in the National Standards for Arts Education

1.2 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education

1.3 Ability to understand the scope, integrative nature, and various functions of technology in music and pedagogy

2.3 Knowledge of conducting and musical leadership skills sufficient to teach effectively in area(s) of specialization

5.1 Ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities

6.1 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music

7.3 Ability to understand child growth and development and an understanding of principles of learning as they relate to music

7.5 Knowledge of current methods, materials, and repertories available in various fields and levels of music education appropriate to the teaching specialization

8.2 Determining the central ideas or conclusions of a text, summarizing complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms

8.4 Determining the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades K-12 text and topics

8.5 Analyzing how the text structures information or ideas are organized into categories or hierarchies, demonstrating understanding of the information or ideas

8.7 Integrating and evaluating multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem

8.9 Synthesizing information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible

8.10 Reading and comprehending a variety of scientific and technical documents appropriate for instruction within the K-12 text complexity band

8.11 Writing opinion pieces on topics or texts, supporting a point of view with reasons and information by

• Introducing a topic or text clearly, stating an opinion, and creating an organizational structure in which ideas are logically grouped to support the writer’s purpose

• Providing logically ordered reasons that are supported by facts and details

• Linking opinion and reasons using words, phrases, and clauses

• Providing a concluding statement or section related to the opinion presented

8.12 Writing arguments focused on discipline-specific content by

• Introducing precise, knowledgeable claim(s), establishing the significance of the claim(s),distinguishing the claim(s) from alternate or opposing claims, and creating an organization that logically sequences the claim(s), counterclaims, reasons, and evidence

• Developing claim(s) and counterclaims fairly and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience’s knowledge level, concerns, values, and possible biases.

• Using words, phrases, and clauses as well as varied syntax to link the major sections of the text, creating cohesion, and clarification of the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

• Establishing and maintaining a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

• Providing a concluding statement or section that follows from or supports the argument presented

8.14 Producing clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

8.15 Developing and strengthening writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience

8.16 Using technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information

8.18 Gathering relevant information from multiple authoritative print and digital sources, using advanced searches effectively, assess the strengths and limitations of each source in terms of the specific task, purpose, and audience, integrating information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation

8.19 Drawing evidence from informational texts to support analysis, reflection, and research

8.20 Writing routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences

**ADE Competencies for Teachers: Vocal/Choral Music, Grades K-12**

<http://www.arkansased.org/public/userfiles/HR_and_Educator_Effectiveness/Educator_Prep/Competency_PDFs_81214/Music_Vocal_Choral_K_12_081514.pdf>

1.1 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education

1.2 Ability to understand the scope, integrative nature, and various functions of technology in music and pedagogy

2.3 Knowledge of conducting and musical leadership skills sufficient to teach effectively in area(s) of specialization

5.1 Ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities

6.1 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music

7.3 Ability to understand child growth and development and an understanding of principles of learning as they relate to music

7.5 Knowledge of current methods, materials, and repertories available in various fields and levels of music education appropriate to the teaching specialization

8.2 Determining the central ideas or conclusions of a text, summarizing complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms

8.4 Determining the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades K-12 text and topics

8.5 Analyzing how the text structures information or ideas are organized into categories or hierarchies, demonstrating understanding of the information or ideas

8.7 Integrating and evaluating multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem

8.9 Synthesizing information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible

8.10 Reading and comprehending a variety of scientific and technical documents appropriate for instruction within the K-12 text complexity band

8.11 Writing opinion pieces on topics or texts, supporting a point of view with reasons and information by

• Introducing a topic or text clearly, stating an opinion, and creating an organizational structure in which ideas are logically grouped to support the writer’s purpose

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• Providing a concluding statement or section related to the opinion presented

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• Developing claim(s) and counterclaims fairly and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience’s knowledge level, concerns, values, and possible biases.

• Using words, phrases, and clauses as well as varied syntax to link the major sections of the text, creating cohesion, and clarification of the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

• Establishing and maintaining a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

• Providing a concluding statement or section that follows from or supports the argument presented

8.14 Producing clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

8.15 Developing and strengthening writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience

8.16 Using technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information

8.18 Gathering relevant information from multiple authoritative print and digital sources, using advanced searches effectively, assess the strengths and limitations of each source in terms of the specific task, purpose, and audience, integrating information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation

8.19 Drawing evidence from informational texts to support analysis, reflection, and research

8.20 Writing routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences