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

**New Course Proposal Form**

**[ ] Undergraduate Curriculum Council**

**[X] Graduate Council**

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| **[X] New Course or [ ]Experimental Course (1-time offering) (Check one box)** |

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 for inclusion in curriculum committee agenda.

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| Sarah Labovitz 10/15/2019**Department Curriculum Committee Chair** | Joanna Grymes 10/30/2019**COPE Chair (if applicable)** |
| Lauren Clark 10/15/2019**Department Chair:**  | Mary Jane Bradley 10/31/2019**Head of Unit (If applicable)**   |
| Warren Johnson 10/24/2019**College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Undergraduate Curriculum Council Chair** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Graduate Curriculum Committee Chair** |
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| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |

**General Education Committee Chair (If applicable)**   | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Vice Chancellor for Academic Affairs** |

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

Ken Carroll, Dept. of Music, kdcarroll@astate.edu, 870-972-3763

2. Proposed Starting Term and Bulletin Year

Spring 2021, Bulletin Year 2020-2021

3. Proposed Course Prefix and Number (Confirm that number chosen has not been used before. For variable credit courses, indicate variable range. *Proposed number for experimental course is 9*. )

MUED 5202

 4. 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).

Methods and Materials for Teaching Jazz Band

Short title: METHODS TEACHING JAZZ BAND

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

Broad overview of materials, problem-solving techniques, teaching methods, and general information specific to jazz instruction with emphasis on public school jazz education.

6. Prerequisites and major restrictions. (Indicate all prerequisites. 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).

1. YES Are there any prerequisites? Yes
	1. If yes, which ones?

Instructor permission

* 1. Why or why not?

Graduate students who did not attend A-State for undergraduate may wish to take this course as an elective in their graduate degree. Instructor permission is required so that the instructor can ascertain if their undergraduate institution prepared them with enough content knowledge and skill to be successful in this course.

1. Yes Is this course restricted to a specific major? Yes
	1. If yes, which major? Master of Music or Master of Music Education

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

n/a

8. 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, student exchange, occupational learning credit, or course for fee purpose only (e.g. an exam)? Please choose one.

Lecture

9. What is the grade type (i.e. standard letter, credit/no credit, pass/fail, no grade, developmental, or other [please elaborate])

Standard Letter

10. YES Is this course dual listed (undergraduate/graduate)? as MUED 4202

11. NO Is this course cross listed?

*(If it is, all course entries must be identical including course descriptions. Submit appropriate documentation for requested changes. It is important to check the course description of an existing course when adding a new cross listed course.)*

**11.1** – If yes, please list the prefix and course number of cross listed course.

 Enter text...

**11.2** – **Yes / No** Are these courses offered for equivalent credit?

Please explain. Enter text...

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

a. If yes, what program?

13. NO Does this course replace a course being deleted?

a. If yes, what course?

Enter text...

14. NO Will this course be equivalent to a deleted course?

a. If yes, which course?

Enter text...

15. YES Has it been confirmed that this course number is available for use?

 *If no: Contact Registrar’s Office for assistance.*

16. NO Does this course affect another program?

If yes, provide confirmation of acceptance/approval of changes from the Dean, Department Head, and/or Program Director whose area this affects.

Enter text...

**Course Details**

17. 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.)

Texts: “The Jazz Ensemble Director’s Manual” Richard Lawn C.L. Barnhouse

 “Instrumental Jazz Instruction” Kuzmich/Bash Alfred Publishing

Week 1 Starting a Jazz Ensemble Program. Assignment: Lawn pp. 1-3, Bash pp. 3-26

Week 2 Jazz Ensemble Instrumentation. Lawn pp. 3-11, Bash pp. 27-48

Week 3 Selecting Jazz Equipment and Music. Lawn pp. 11-16, Bash pp. 49-86

Week 4 Ensemble Set-up, Developing Jazz Sections. Lawn pp 17-24, Bash pp., 125-195

Week 5 Rehearsal Techniques. Lawn pp 25-26, Bash pp 87-122

Week 6 Exam One. Phrasing and Articulation/Style. Lawn pp. 33-40, Bash pp. 131-151

Week 7 Contest/Concert Preparation. Basic Sound Reinforcement. Lawn pp. 41-50, Bash pp. 104-122

Week 8 Brief Overview of Style Periods/Jazz History. Listening Assignment

Week 9 Listening Exam. Understanding Chord Notation/Rhythm Section. Lawn pp 51-66, Bash pp 155-195

Week 10 Introduction to Jazz Theory. Lawn pp. 67-80

Week 11 Exam Two. Listening Assignment II

Week 12 Listening Exam II. Jazz History continued.

Week 13 Teaching improvisation in the rehearsal. Review Lawn pp. 67-80, and Bash pp. 21-22

Week 14 Teaching improvisation continued; performance practice

Week 15 Performance Exam; Final Exam prep

 Final Exam – including Jazz History, Theory, Improvisation, Sound Reinforcement and Music Selection

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

Classroom lecture/performance lab with computer accompaniment. Minx Rehearsal Hall for performances

19. Department staffing and classroom/lab resources

Traditional classroom with audio playback, computer lab

1. Will this require additional faculty, supplies, etc.?

No

20. NO Does this course require course fees?

 *If yes: please attach the New Program Tuition and Fees form, which is available from the UCC website.*

**Course Justification**

21. Justification for course being included in program. Must include:

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

 Student Learning Outcomes: Upon successful completion of this course, students will be able to: 1. Demonstrate skills in jazz articulation and phrasing through score analysis and performance. 2. Demonstrate an understanding of the theoretical aspects of improvisation: i.e. chord symbols, corresponding scales and patterns 3. Demonstrate knowledge of different styles of jazz music with historical perspective and current best practices. 4. Demonstrate knowledge and application of basic sound reinforcement. 5. Demonstrate knowledge of basic jazz techniques for common big band instrumentation.

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 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. Knowledge of jazz and improvisation are necessary skills for the creative musician. In order to obtain leadership roles in the music profession, individuals must have established improvisation skills. In addition, the ability to improvise at an advanced level 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: 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 the music student to acquire instruction in improvisation and composition/arranging-based activities. As Jazz Ensemble is now a common portion of the music education profession, each high school supports a big band along with many middle schools. It is necessary for each music student to receive the most jazz instruction available to be vocationally viable and effective.

c. Student population served.

Masters in Music students.

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

This will be an elective for music graduate students as most universities do not offer an undergraduate methods class in jazz and they will want to be able to take advantage of our offering.

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

**Assessment**

**Relationship with Current Program-Level Assessment Process**

22. What is/are the intended program-level learning outcome/s for students enrolled in this course? Where will this course fit into an already existing program assessment process?

Outcome 1 – Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization

Outcome 2 - Demonstrate professional capability in the area of specialization.

Outcome 3- Demonstrate competence in repertory and historical performance practice.

This course will reinforce the above program level outcomes within the MM in Jazz Studies. Existing coursework is used to assess the above PLOs but this new course will provide additional assessment measures, specific to the area of jazz.

23. Considering the indicated program-level learning outcome/s (from question #23), please fill out the following table to show how and where this course fits into the program’s continuous improvement assessment process.

*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.*

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| **Program-Level Outcome 1 (from question #23)** | Outcome 1 – Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization |
| Assessment Measure | Graduate Recitals were evaluated by the major professor using the Department of Music Performance Evaluation rubric. The rubric was not in place early enough for all Graduate Committee members to use it for evaluation. |
| Assessment Timetable | Each fall the course is offered |
| Who is responsible for assessing and reporting on the results? | Faculty will comprise the jury to assess the live performance and the portfolio. Results will be reported to the Director of Jazz Studies  |

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| **Program-Level Outcome 2 (from question #23)** | Outcome 2 – Demonstrate professional capability in the area of specialization. |
| Assessment Measure | Graduate Recitals should be evaluated by the appropriate Graduate Committee using the Department of Music Performance Evaluation rubric. An appropriate rubric for graduate recitals needs to be developed. However, juries would include repertoire from diverse historical style periods in music. |
| Assessment Timetable | Each fall the course is offered |
| Who is responsible for assessing and reporting on the results? | Faculty will comprise the jury to assess the live performance and the portfolio. Results will be reported to the Director of Jazz Studies  |

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| **Program-Level Outcome 3 (from question #23)** | Outcome 3 – Demonstrate competence in repertory and historical performance practice. |
| Assessment Measure | Graduate Recitals should be evaluated by the appropriate Graduate Committee using the Department of Music Performance Evaluation rubric. An appropriate rubric for graduate recitals needs to be developed. However, juries would include repertoire from diverse historical style periods in music. |
| Assessment Timetable | Each semester, each time the course is offered |
| Who is responsible for assessing and reporting on the results? |  Instructor will grade assignments and exams. Results will be reported to the Director of Jazz Studies |

 **Course-Level Outcomes**

24. What are the course-level outcomes for students enrolled in this course and the associated assessment measures?

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| **Outcome 1** | 1. Demonstrate skills in jazz articulation and phrasing through score analysis and performance |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignmentsListening and guided practice exercises |
| Assessment Measure  | Direct evidence of student learning will be through three class exams, one improvisation performance, and the final exam. Indirect assessment will occur throughout the course as the students accumulate completed course work for their jazz ensemble portfolio  |
| **Outcome 2** | 2. Demonstrate an understanding of the theoretical aspects of improvisation: i.e. chord symbols, corresponding scales and patterns  |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignments including improvisation examListening and guided practice exercises |
| Assessment Measure  | Direct evidence of student learning will be through three class exams, one improvisation performance, and the final exam. Indirect assessment will occur throughout the course as the students accumulate completed course work for their jazz ensemble portfolio  |

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| **Outcome 3** | 3. Demonstrate knowledge of different styles of jazz music with historical perspective and current best practices. |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignments including improvisation examListening and guided practice exercises |
| Assessment Measure  | Direct evidence of student learning will be through three class exams, one improvisation performance, and the final exam. Indirect assessment will occur throughout the course as the students accumulate completed course work for their jazz ensemble portfolio  |

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| **Outcome 4** | 4. Demonstrate knowledge and application of basic sound reinforcement. |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveApplication of sound reinforcement in class lab |
| Assessment Measure  | Direct evidence of student learning will be through three class exams, one improvisation performance, and the final exam. Indirect assessment will occur throughout the course as the students accumulate completed course work for their jazz ensemble portfolio  |
| **Outcome 5** | 5. Demonstrate knowledge of basic jazz techniques for common big band instrumentation |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignments including improvisation examListening and guided practice exercises |
| Assessment Measure  | Direct evidence of student learning will be through three class exams, one improvisation performance, and the final exam. Indirect assessment will occur throughout the course as the students accumulate completed course work for their jazz ensemble portfolio  |

**Bulletin Changes**

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| **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.* |

**Graduate Bulletin 2018-2019, p. 352**

**Music Education (MUED)**

**MUED 5202. Methods and Materials for Teaching Jazz Band** Broad overview of materials, problem-solving techniques, teaching methods, and general information specific to jazz instruction with emphasis on public school jazz education. Restricted to Master of Music or Master of Music Education. Dual listed as MUED 4202. Prerequisite, instructor permission.

 **MUED 5573. Methods and Materials for Teaching Instrumental Music** A study of instrumental music programs, with in depth study of program organization, teaching methods and repertoire. Focuses on ancillary concerns such as fund raising and inventory control. Includes discussion on interview techniques and resume and cover letter construction for the aspirant music educator.

**MUED 5623. Music in the Elementary School** The emphasis is placed on current philosophies and practices in curriculum planning for the elementary school. Non-music majors who have had some experience with classroom music may be accepted via permission of professor.