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

**New or Modified Course Proposal Form**

**[X] Undergraduate Curriculum Council**

**[ ] Graduate Council**

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

Signed paper copies of proposals submitted for consideration are no longer required. Please type approver name and enter date of approval.

|  |  |
| --- | --- |
| Sarah Labovitz 2/2/2021**Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**COPE Chair (if applicable)** |
| Lauren Schack Clark 2/9/2021**Department Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Head of Unit (if applicable)**   |
| Warren Johnson 2/24/2021**College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Undergraduate Curriculum Council Chair** |
| Mary Elizabeth Spence 2/19/2021**Office of Assessment (new courses only)** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Graduate Curriculum Committee Chair** |
| Gina Hogue 2/25/2021**College Dean** | Alan Utter 3/15/2021**Vice Chancellor for Academic Affairs** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**General Education Committee Chair (if applicable)**   |  |

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

Sarah Labovitz, Dept. of Music, slabovitz@astate.edu, 870-972-2799

1. **Proposed starting term and Bulletin year for new course or modification to take effect**

Bulletin Year 2021-2022, Start Term Fall 2021

**Instructions:**

*Please complete all sections unless otherwise noted. For course modifications, sections with a “Modification requested?” prompt need not be completed if the answer is “No.”*

|  |  |  |
| --- | --- | --- |
|  | **Current (Course Modifications Only)** | **Proposed (New or Modified)** *(Indicate “N/A” if no modification)* |
| **Prefix** |  | **MUS** |
| **Number\*** |  | **3111** |
| **Title** |  | **Single Reed Techniques** |
| **Description\*\*** |  | **Class instruction in clarinet and saxophone performance and pedagogy.**  |

 ***\**** (Confirm with the Registrar’s Office that number chosen has not been used before and is available for use. For variable credit courses, indicate variable range. *Proposed number for experimental course is 9*. )

\*\*Forty words or fewer as it should appear in the Bulletin.

1. **Proposed prerequisites and major restrictions** **[Modification requested? YES/NO]**

(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. **NO** Are there any prerequisites?
	1. If yes, which ones?

Enter text...

* 1. Why or why not?

Basic course in clarinet and saxophone.

1. **NO** Is this course restricted to a specific major?
	1. If yes, which major? Enter text...
2. **Proposed course frequency [Modification requested? YES/NO]**

(e.g. Fall, Spring, Summer; if irregularly offered, please indicate, “irregular.”) *Not applicable to Graduate courses.*

Fall

1. **Proposed course type [Modification requested? YES/NO]**

Will this course be lecture only, lab only, lecture and lab, activity (e.g., physical education), dissertation/thesis, capstone, independent study, internship/practicum, seminar, special topics, or studio? Please choose one.

Lecture and lab

1. **Proposed grade type [Modification requested? YES/NO]**

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

Standard Letter

1. **NO** Is this course dual-listed (undergraduate/graduate)?
2. **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.)*

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

 Enter text...

 **b.** – **Yes / No** Can the cross-listed course be used to satisfy the prerequisite or degree requirements this course satisfies?

 Enter text...

1. **NO** Is this course in support of a new program?

a. If yes, what program?

 Enter text...

1. **NO** Will this course be a one-to-one equivalent to a deleted course or previous version of this course (please check with the Registrar if unsure)?

a. If yes, which course?

Enter text...

**Course Details**

1. **Proposed outline** **[Modification requested? YES/NO]**

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

Week 1-Introduction and Identifying the Pieces of the Clarinet

Week 2-Breath and Breath Support, Holding the Instrument, Embouchure Formation

Week 3- First Sounds Continued and Diagnosis of Common Problems

Week 4-Scale Patterns, Alternate Fingerings, Trill Fingerings, Altissimo

Week 5-Recommended Brands & Players-Peer Teaching

Week 6-Clarinet Family Members and Pedagogy Specific to Them

Week 7-Clarinet as a Soloist and in a Concert Ensemble-Peer Teaching

Week 8-Introduction, Identifying the Pieces of the Saxophone

Week 9- Breath and Breath Support, Holding the Instrument, Embouchure Formation

Week 10- First Sounds Continued and Diagnosis of Common Problems

Week 11-Scale Patterns, Alternate Fingerings, Trill Fingerings, Altissimo

Week 12- Recommended Brands & Players-Peer Teaching

Week 13- Saxophone Family Members and Pedagogy Specific to Them

Week 14- Saxophone as a Soloist and in a Concert Ensemble-Peer Teaching

Week 15-Saxophone in a Jazz Setting

1. **Proposed special features** **[Modification requested? YES/NO]**

(e.g. labs, exhibits, site visitations, etc.)

No special features

1. **Department staffing and classroom/lab resources**

Enter text...

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

 No

1. **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.*

**Justification**

**Modification Justification (Course Modifications Only)**

1. Justification for Modification(s)

Enter text...

**New Course Justification (New Courses Only)**

1. Justification for course. Must include:

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

 We are restructuring our techniques courses. We had our woodwind techniques grouped as Double Reed, Clarinet, and Flute/Saxophone. From a pedagogical perspective, it makes much more sense to group them as Double Reed, Single Reed, and Flute. We are creating the Single Reed and Flute Techniques courses and deleting the Clarinet and Flute/Saxophone Techniques courses. Clarinet and Saxophone are both single reed instruments. Flute is a woodwind but does not have a reed, unlike all of the other woodwinds offered in our techniques courses.

The purpose of this class is to develop an understanding of the basics of clarinet & saxophone playing and teaching. Students are expected to demonstrate a basic technical proficiency in these instruments including correct posture, good tone and intonation, correct fingerings, and a general breath support. Students will become familiar with different styles of beginning pedagogy and gain peer teaching experience

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

 Our current mission statement related to the BME says we will “prepare dynamic music educators.” The current job market demands that the educator candidates be well-versed in all wind instruments. Creation of this course will make our graduates more employable because of their specific knowledge of clarinet and saxophone.

c. Student population served.

Undergraduate music education majors.

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

This course is upper level because in addition to the introductions of the instrument and its techniques, students are required to use upper-level thinking skills to apply and synthesize this new information with information from other lower level classes. We are asking them to apply and synthesize as opposed to just know and understand.

**Assessment**

**Assessment Plan Modifications (Course Modifications Only)**

1. **Yes / No** Do the proposed modifications result in a change to the assessment plan?

 *If yes, please complete the Assessment section of the proposal*

**Relationship with Current Program-Level Assessment Process (Course modifications skip this section unless the answer to #18 is “Yes”)**

1. 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?

This course will help support pre-existing coursework in the Bachelor of Music Education Instrumental and Vocal Emphases in the following program level outcome. Direct and indirect measures are already in place to measure this outcome. This course will contribute to those gains.

Display rehearsal, conducting, and instructional skills required of elementary and secondary teachers in the area of concentration.

1. Considering the indicated program-level learning outcome/s (from question #19), 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.*

|  |  |
| --- | --- |
| **Program-Level Outcome 1 (from question #19)** | Students will display rehearsal, conducting, and instructional skills required of elementary and secondary teachers in the area of concentration.  |
| Assessment Measure | The direct measure for this outcome is students’ performance on their student intern summative evaluations, their edTPA results, and conducting performance evaluations and the indirect measure is the content of their exit evaluations from the degree and EPP as well as conducting self- assessments. The assessments in this course will be formative in nature and will measure skill and content gained that will help them ultimately display the needed instruction skills for the classroom.  |
| Assessment Timetable | This outcome is directly and indirectly, summatively assessed for our students in their last semester on campus and when they take elementary conducting. The formative assessments for this course will occur throughout the semester it is taught. |
| Who is responsible for assessing and reporting on the results? | The summative direct and indirect measures will be reported yearly as they are collected from graduating music education students by the Chair of our Department’s Assessment Committee. The formative assessments from this course will assessed by the professor.  |

 *(Repeat if this new course will support additional program-level outcomes)*

 **Course-Level Outcomes**

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

|  |  |
| --- | --- |
| **Outcome 1** | Students will demonstrate a certain level of fundamental clarinet & saxophone pedagogy. |
| Which learning activities are responsible for this outcome? | Learning teaching techniques for teaching clarinet and saxophone as solo instruments and part of an ensemble. |
| Assessment Measure  | Formal Teaching Tests and Informal Classroom Observation  |

*(Repeat if needed for additional outcomes)*

|  |  |
| --- | --- |
| **Outcome 2** | Students will demonstrate a certain level of fundamental clarinet & saxophone technique. |
| Which learning activities are responsible for this outcome? | Learning embouchure formation, fingerings, hand position, breathing fundamentals, and various other playing techniques |
| Assessment Measure  | Formal Playing Tests and Informal Classroom Observation  |

**Bulletin Changes**

|  |
| --- |
| **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. Please include a before (with changed areas highlighted) and after of all affected sections.** **\*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.**  |

**Note: for changes to Bachelor of Music Education-Instrumental and Vocal curricula, see separate proposals.**

**Undergraduate Bulletin 2020-21, page 520**

**BEFORE**

**MUS 2731. Jazz Piano II** Advanced jazz piano and keyboard harmony. Restricted to Music majors. Prerequisite, MUS 2721. Fall.

**MUS 3111. Single Reed Techniques** Class instruction in clarinet and saxophone performance and pedagogy. Fall.

**MUS 3211. Diction for Singers I** PERFORMANCE COURSES GROUP INSTRUCTION. Fundamentals of proper pronunciation of English and German using the International Phonetic Alphabet. Two laboratory periods per week. Instructor permission required. Special course fees may apply. Fall, Spring.

 **AFTER**

**MUS 2731. Jazz Piano II** Advanced jazz piano and keyboard harmony. Restricted to Music majors. Prerequisite, MUS 2721. Fall.

**MUS 3111. Single Reed Techniques** Class instruction in clarinet and saxophone performance and pedagogy. Fall.

**MUS 3211. Diction for Singers I** PERFORMANCE COURSES GROUP INSTRUCTION. Fundamentals of proper pronunciation of English and German using the International Phonetic Alphabet. Two laboratory periods per week. Instructor permission required. Special course fees may apply. Fall, Spring.