

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		10-64d.	App-4/5/11	App 4/19/11

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Department of Music	Phone (724)357-2649

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

1. Course Proposals (check all that apply)		
<input checked="" type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change	<input type="checkbox"/> Course Deletion
<input type="checkbox"/> Course Revision	<u>MUSC 404</u> <u>MUSC 507</u> <input type="checkbox"/> Course Number and/or Title Change	<input type="checkbox"/> Catalog Description Change
<u>Current Course prefix, number and full title</u>		<u>Proposed course prefix, number and full title, if changing</u>
		MUSC 404 String Pedagogy
2. Additional Course Designations: check if appropriate		
<input type="checkbox"/> This course is also proposed as a Liberal Studies Course.	<input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African)	
<input type="checkbox"/> This course is also proposed as an Honors College Course.		
3. Program Proposals		
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> Program Title Change	<input type="checkbox"/> Program Revision
<input type="checkbox"/> New Minor Program	<input type="checkbox"/> New Track	<input type="checkbox"/> Other
<u>Current program name</u>		<u>Proposed program name, if changing</u>
4. Approvals		
Department Curriculum Committee Chair(s)	<i>Matthew R. Baum</i>	Date 12/16/10
Department Chair(s)	<i>Jack Stamp</i>	12/16/10
College Curriculum Committee Chair	<i>Jack Stamp</i>	12/16/10
College Dean	<i>Richard G. Hood</i>	2/4/11
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Sedquist</i>	4-5-11

* where applicable

Received

FEB 8 2011

Liberal Studies

SYLLABUS OF RECORD

I. Catalog Description

MUSC 407/507 String Pedagogy

Prerequisites: by approval of instructor

2 class hour
0 lab hours
2 credit hours
2c-01-2cr

The study of specific techniques of and pedagogical approaches for violin, viola, cello, and double bass in both individual and class situations.

II. Course Outcomes

Students will be able to

1. Reflect on and evaluate different pedagogical approaches to teaching bowed string instruments in relation to individual and group instruction.
2. Understand and apply teaching techniques for beginning through advanced string playing including but not limited to posture, left hand techniques, bow techniques, styles of bow strokes, shifting, vibrato and thumb position.
3. Select appropriate materials and resources for teaching beginning to advanced string students in an individual and group instruction.

III. Course Outline – 14 weeks

A. Violin and Viola Pedagogy (7 weeks)

1. Basic setup, materials, and teaching strategies for beginning students (2 weeks)
2. Materials and strategies for advancing students, shifting, vibrato, etc. (2 weeks)
3. Materials and strategies for advanced students, focus on repertoire (2 weeks)
4. Basics of private studio business management (1 week)

B. Cello Pedagogy and (4 weeks)

1. Basic setup, materials and teaching strategies for beginning cello students (2 week)
2. Materials and teaching strategies for intermediate cello students (1 week)
3. Materials and teaching strategies for advanced techniques on the cello (1 week)

C. Bass Pedagogy (3 weeks)

1. Basic setup, materials and teaching strategies for teaching beginning bass players (1 week)
2. Difference in pedagogical methods in teaching bass (1 week)
3. Teaching intermediate and advanced techniques on the bass (1 week)

D. Student Presentations/Demonstrations during Final Exam Time

IV. Evaluation Methods

The final grade will be determined as follows:

10% **Reading Summaries**

Students will be assigned readings on which to reflect and write a short concise paragraph that explains 1) the author's fundamental thesis; 2) the positive application of the information to the students' teaching situations; and 3) at least one question generated by the reading.

40% **Teaching Evaluations**

Students will apply the pedagogical approaches discussed in class through teaching one or two string students throughout the semester currently enrolled in IUP's String Project. Students submit two evaluations of themselves in their teaching through viewing and commenting on videotapes of lessons.

30% **Observations of String Lessons**

Students will observe one violin or viola lesson, one cello lesson and one bass lesson taught by IUP string area faculty and write a report on each reflecting on the pedagogical techniques used.

20% **Presentation/Demonstration on String Pedagogy**

Students will present a power point oral presentation in class on a pedagogical topic in which the student will evaluate different approaches to a playing technique with selected appropriate literature

V. Grading Scale

A: 90-100%; B: 80-89%; C: 70-79%; D: 60-69%; F: 59% or below

VI. Attendance Policy

Students are expected to attend class. Attendance will be taken every class period. If more than three unexcused absences occur, the final grade will be reduced by one increment for each additional unexcused absence.

Excused Absences: Students will be excused from attending class in the following situations:

- Illness accompanied by proper documentation
- University-related activity accompanied by proper documentation
- Family Emergencies accompanied by proper documentation

VII. Required textbooks, supplemental books and readings

Galamian, Ivan & Green, Elizabeth. *Principles of Violin Playing & Teaching*. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1985.

Mantel, Gerhard. *Cello Technique, Principles and Forms of Movement*. Bloomington, IN: Indiana Univ. Press, 1972.

Suzuki, Shinichi. *Nurtured by Love: The Classic Approach to Talent Education*. 2nd ed. Smithtown, NY: Exposition Press, 1983.

Suzuki, Shinichi. *Suzuki Instrumental Books 1-10*. Miami, FL: Summy-Birchard, Inc. 2003. (as appropriate for teaching assignments)

VIII. Special resource requirements

Music instrument (violin, viola, cello or bass) with which to teach.

IX. Bibliography

Auer, Leopold. *Violin Playing as I teach It*. New York: Dover Publications, 1980.

Boyden, David. *The History of Violin Playing from its Origins to 1761*. London: Oxford Press, 1965.

Colwell, Richard J. *The Teaching of Instrumental Music*. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1992.

Dillon, Jacquelyn A. & Kriechbaum, Casimer B., Jr. *How to Design and Teach a Successful School String and Orchestra Program*. San Diego, CA: Kjos West, 1978.

Galamian, Ivan & Green, Elizabeth. *Principles of Violin Playing & Teaching*. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1985.

Green, Elizabeth. *Teaching String Instruments in Classes*. Bryn Mawr, PA: American String Teachers Association, 1992.

Haman, Donald L., and Robert Gillespie. *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*. New York: Oxford University Press, 2004.

Lamb, Norman. *Guide to Teaching Strings*. 5th ed. Dubuque, IA: Wm. C. Brown Publishers, 1990.

Mantel, Gerhard. *Cello Technique, Principles and Forms of Movement*. Bloomington, IN: Indiana Univ. Press, 1972.

Rolland, Paul. *Basic Principles of Violin Playing*. Bryn Mawr, PA: American String Teachers Association, 1959.

Rolland, Paul. *The Teaching of Action in String Playing*, video. Urbana, IL: Rolland String Research Associates, 1974.

Rolland, Paul & Mutschler, Marla. *The Teaching of Action in String Playing: Developmental and Remedial Techniques*. Urbana, IL: Illinois String Research Associates, 1974.

Richards, Cynthia. *How to Get your Child to Practice without Resorting to Violence*. Orem, UT: Advance Publications, 1985.

Starr, William. *The Suzuki Violinist: A Guide for Teachers and Parents*. Knoxville, TN: Kingston Ellis Press, 1976.

Suzuki, Shinichi. *Ability Development from Age Zero*. Secaucus, NJ: Summy-Birchard, 1981.

Suzuki, Shinichi. *Nurtured by love: The Classic Approach to Talent Education*. 2nd ed. Smithtown, NY: Exposition Press, 1983.

Suzuki, Shinichi. *The Suzuki Concept*. San Francisco: Diablo Press, 1973.

Young, Phyllis. *Playing the String Game: Strategies for Teaching Cello and Strings*. Austin: University of Texas, 1978.

Young, Phyllis. *The String Play: The Drama of Playing and Teaching Strings*. Austin: University of Texas Press, 1986.

Course Analysis Questionnaire

Section A: Details of the Course

- A1 This course is designed for music majors whose primary or secondary instrument is a bowed string instrument. The course will fulfill the degree requirements for the Bachelor of Fine Arts degree in Music Performance. This course will also be the recommended choice for controlled electives for music majors whose primary instrument is a bowed string instrument enrolled in the Bachelor of Science in Education in Music Education degree or in the Bachelor of Arts in Music (General Studies Track) degree. Currently no string pedagogy class for string instrument instruction exists in the Music Department curriculum on the undergraduate level. MUSC 155, Class Strings, does cover string pedagogy topics. The current class, MUSC 155 Class Strings, is a class required of all music education majors and focuses on the development of beginning playing skills on string instruments and string pedagogy topics limited to the public school setting. The proposed course is designed for students who have advanced playing skills on string instruments and a basic understanding of string pedagogy and focuses on using these skills to teach beginning through advanced level string students in diverse settings.
- A2 Yes, the requirements of the Bachelor of Fine Arts in Music Performance will need to be changed in order to add this course as a requirement. The catalog descriptions of the Bachelor of Science in Education in Music Education and the Bachelor of Arts in Music (General Studies Track) will need to be changed in order to add this course to the list of controlled electives.
- A3 An Advanced String Pedagogy course has been offered on the graduate level, but there is no record of a string pedagogy course being offered on the undergraduate level.
- A4 Yes, this course will be dual-level course. The course will be offered as MUSC 407 for undergraduate students and as MUSC 507 for graduate students.
- A5 This course is not to be taken for variable credit.
- A6 Yes, string pedagogy course are often offered at similar institutions. Below is a list of several of these institutions. Although the titles vary, the course content is similar.
- Northwestern University, STRINGS 314-0, Comprehensive String Pedagogy
 - University of New Mexico, MUS 170, String Pedagogy Seminar I
 - Ohio State University, MUSIC 267, String Pedagogy for the Applied Studio
 - University of Wisconsin Whitewater, MUSC 347 String Pedagogy
 - University of Wisconsin Madison, MUSC 340, String Pedagogy
 - University of South Carolina, MUSC 573 Performance Pedagogy I
- A7 The content of the proposed course in string pedagogy is required by our accrediting association NASM, the National Association of Schools of Music. The latest 10-year review of the IUP Department of Music by NASM states that a two-credit class in pedagogy course must be a part of the Bachelor of Fine Arts degree in Music Performance.

Section B: Interdisciplinary Implications

- B1 This course will be taught by instructors only within the Music Department.
- B2 The course content is particular only to the Music Department.
- B3 This course will not be cross-listed with other departments.

Section C: Implementation

- C1 Faculty resources are adequate to teach this class. No new faculty member is required. Dr. Linda Jennings and Dr. Chepaitis, faculty members of the IUP Music Department String Area, will teach the course. Dr. Jennings, a specialist in low string instruments, will teach seven weeks of the course and Dr. Chepaitis, a specialist in upper string instruments, will teach seven weeks of the course. The course will be counted as 2 hours of equated workload and 1 preparation which will be split evenly between Dr. Jennings and Dr. Chepaitis. Offering this course is possible due to the infrequency of offering the course and the flexibility of workload allocation in the Music Department. The course will be offered every two to three years depending on the needs of string majors. Much of the workload for Dr. Chepaitis and Dr. Jennings consists of applied lessons which vary from semester to semester. With planning, applied loads can be managed to accommodate the workload needed to teach a string pedagogy course.
- C2 Current resources are adequate to offer this course. Current space allocations, equipment and library materials are adequate to offer this course. No laboratory supplies or travel funds are necessary for this course.
- C3 No grants are being used to fund this course.
- C4 This course will be offered every two to three years depending on the needs of the Music Department.
- C5 One undergraduate section and one graduate section will be offered at a time.
- C6 I expect the course to accommodate approximately ten to twenty students.
- C7 No professional society recommends enrollment limits or parameters for this course.
- C8 This course does not involve the use of distance education.

Section D: Miscellaneous

Although the course will have an upper level course number, it will be open to all levels of string students in the Music Department. Students accepted as music major in the String Area must pass the audition requirements of the IUP Music Department.