

LSC Use Only Proposal No: _____ UWUCC Use Only Proposal No: **14-1206**
 LSC Action-Date: _____ UWUCC Action-Date: **AP 2/17/15** Senate Action Date: **App 3/31/15**

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Music	Phone (724)357-2391

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

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: **MUSC 420 Professional Practices in Music**

2. Liberal Studies Course Designations, as appropriate
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills Knowledge Area Global and Multicultural Awareness Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship Information Literacy Oral Communication
 Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

Honors College Course Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change Program Revision Program Title Change New Track
 New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)		
Department Chairperson(s)		
College Curriculum Committee Chair		
College Dean		
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		

I. Catalog Description

MUSC 420: Professional Practices in Music

2 class hours

0 lab hours

Prerequisites: Junior or Senior standing

2 credits

(2c-0l-2cr)

Provides an overview of skills needed to be a successful, versatile, and employable musician in the 21st century. Course topics include curriculum vita preparation, self-promotion/marketing, finding/making opportunities, communication skills, grant-writing and resource acquisition, and developing a professional network. The course is designed primarily for music majors and will be taught in a seminar format and include guest lectures.

II. Course Outcomes

Students will be able to:

1. Identify and navigate the various professional opportunities of the music world including the discipline of entrepreneurship in order to prepare for arts-related activity and/or employment in the future
2. Develop a professional resume, curriculum vita, and other appropriate materials for professional artistic employment opportunities or graduate music schools
3. Identify professional/artistic strengths and weaknesses and ways to bolster those areas that are lacking
4. Develop communication, marketing and networking skills appropriate for careers in the music field
5. Identify and develop resource acquisition/grant writing skills appropriate for careers in the music field

III. Course Outline

Duration	Topics	Assignment(s)
2 hours	Introduction; assessing the starting point: what's out there?	D2L discussion post response #1; "Achievements" journal response
2 hours	Music-oriented curriculum vitas/resumes; guest lecturer #1 (musical director of a national opera company)	Build your CV and resume (journal response)
2 hours	How is self-promotion important in the music world and how do I do it?; print materials	Guest lecture interview journal response; print material review assignment
2 hours	Enhancing your musical identity through social media and a web presence	Website/Social Media/Marketing Best Practices Project due

2 hours	Communication and cultivating connections in the music world	D2L Discussion Post #2
2 hours	Getting hired and getting hired back; guest lecturer #2 (school superintendent/administrator)	Guest lecture interview journal response
2 hours	“We are all teachers” lecture, readings, and discussion	Reading journal response; Education and Pedagogy Project
2 hours	Musicians unions and other professional musical affiliations; guest lecturer #3 (professional orchestral musician)	Research assignment on professional musical affiliations
2 hours	Grant-writing for musicians: how to find opportunities and how to write for them	Guest lecture interview journal
2 hours	Performance anxiety/speaking	Reading journal response
2 hours	Music copyright law and publishing industry; guest lecturer #4 (entertainment lawyer)	Performance anxiety reading response
2 hours	Higher education opportunities; guest lecturer #5 (Chair/Dean, university music department/school)	D2L discussion post response #3
2 hours	Self-promotion project; in-class presentations	Guest lecture interview journal response
2 hours	In-class presentations	
2 hours	FINAL EXAM – presentations continue	

IV. Evaluation Methods

Grading for this course is largely based on participation in class and online discussions. There will be three main projects in the course: one that is technology-based, one that is educationally or pedagogically driven, and one that involves self-promotional materials.

Evaluation Breakdown:

Website/Social Media/Marketing Best Practices Project	20%
Student Learning (Course) Outcomes: 1, 2, 3, 4	
Education/Pedagogy Project	20%
Student Learning (Course) Outcomes: 1, 2,3, 4	

Self-Promotion Project/In-class Presentation	20%
Student Learning (Course) Outcomes: 3, 4	
Mini Grant Project	
Student Learning (Course) Outcomes: 1, 5	10%
Journal Responses/D2L Discussion Posts	30%
Student Learning (Course) Outcomes: 1, 2, 3, 4, 5	

V. Grading Scale

Grading Scale: A: >90% B: 80-89% C: 70-79% D: 60-69% F: <60%

VI. Attendance Policy

The university expects all students to attend class and participate fully. Students are allowed **two** unexcused absences. For each unexcused absence, the final course grade will be lowered by 10%. Excused absences are defined as the following:

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

Students who have missed work or quizzes due to **excused absences** must make-up the work within one week from the day they return. Work not made up within this time will not be accepted.

VII. Required Textbooks and Readings

Book excerpts, journal articles, and links to websites for required readings will be posted on D2L.

Baskerville, David and Tim Baskerville. *Music Business Handbook and Career Guide*. Los Angeles: Sage Publications, 2012.

Byrnes, William James. *Management and the Arts*. Waltham: Focal Press, 2008.

Forest, Greg. *Music Business Contract Library*. Milwaukee: Hal Leonard Publishing, 2008.

Greene, Don. "Beyond Practicing." <http://www.bulletproofmusician.com/beyond-practicing>.

Greene, Don. "Centering." http://www.mindtools.com/pages/article/newTCS_83.htm

King, Mike. *Music Marketing: press, promotion, distribution, and retail*. Boston: Berklee Press, 2009.

Passman, Donald. *All You Need to Know about Music Business*. 8th ed. New York: Free Press, 2012.

Peabody Conservatory of Music, Johns Hopkins University. "How to Prepare Documents, Resumes, Letters, Bios, Statements."

<http://www.peabody.jhu.edu/conservatory/mecc/resumes.html>

Rosenberg, Gigi. *The Artist's Guide to Grant Writing: how to find funds and write pool-proof proposals for the visual, literary and performance artist*. New York: Watson Guptill Publishing, 2010.

VIII. Special resource requirements

Students will need to regularly access D2L throughout the course. All journal assignments and projects will need to be submitted via the D2L "dropbox" and students will need to respond to D2L discussion posts as well as access readings.

IX. Bibliography

Baskerville, David and Tim Baskerville. *Music Business Handbook and Career Guide*. Los Angeles: Sage Publications, 2012.

Burr, Sherri. *Entertainment Law in a Nutshell*. 3rd ed. St. Paul, MN: Thomson Reuters, 2013.

Byrnes, William James. *Management and the Arts*. Waltham: Focal Press, 2008.

Carnegie, Dale. *How to Win Friends and Influence People*. New York: Pocket Books, 1998.

Collins, Jim. *Good to Great*. New York: Harper Collins, 2001.

Covey, Stephen. *The 7 Habits of Highly Effective People: Powerful Lessons in Personal Change*. New York: Simon & Schuster, 2013.

Forest, Greg. *Music Business Contract Library*. Milwaukee: Hal Leonard Publishing, 2008.

Green, Barry. *The Inner Game of Music*. New York: Doubleday, 1986.

Greene, Don. "Beyond Practicing." <http://www.bulletproofmusician.com/beyond-practicing>

Greene, Don. "Centering." http://www.mindtools.com/pages/article/newTCS_83.htm

Hooper, David. "Six Figure Musician: How to Sell More Music, Get More People to Your Shows, and Make More Money in the Music Business." www.MusicMarketing.com

King, Mike. *Music Marketing: press, promotion, distribution, and retail*. Boston: Berklee Press, 2009.

- Kouzes, James M. and Barry Z. Posner. *Credibility*. San Francisco: Jossey-Bass, 2003.
- Passman, Donald. *All You Need to Know about Music Business*. 8th edition. New York: Free Press, 2012. **REQUIRED**
- Peabody Conservatory of Music, Johns Hopkins University. "How to Prepare Documents, Resumes, Letters, Bios, Statements."
<http://www.peabody.jhu.edu/conservatory/mecc/resumes.html>
- Ristad, Eloise. *A Soprano on Her Head; right-side-up reflections on life and other Performances*. Moab, UT: Real People Press, 1982.
- Rosenberg, Gigi. *The Artist's Guide to Grant Writing: how to find funds and write pool-proof proposals for the visual, literary and performance artist*. New York: Watson Guptill Publishing, 2010.
- Wingell, Richard. *Writing About Music: an introductory guide*. 4th ed. Upper Saddle River, NJ: Pearson/Prentice Hall, 2009.

Course Analysis Questionnaire

A. Details of the Course

A1. This course is one of the controlled electives for music students electing the Entrepreneurship in Fine Arts minor. This course is not intended to be a Liberal Studies course. The Department of Music does not have any courses at all that cover the area of music business, industry, or professional practices so this content cannot be covered in any existing course.

A2. This course does not require changes in any other course in the department. A program revision of the minor in Entrepreneurship in Fine Arts will include this new course among the controlled electives.

A3. This course will be offered as a MUSC 481 Special Topics course in Spring 2015.

A4. This course is not intended to be dual-level.

A5. This course is not to be taken for variable credit.

A6. Similar courses are offered at the following institutions, among others:

Illinois State University - MUS-298.03 Professional Practice: Music Business; MUS-498.04 Professional Practice: Music Performance

New York University – MPAMB-GE2101 – Principles and Practice in the Music Industry

University of the Arts (Philadelphia) – MUSC 281 Business of Music

A7. Our accrediting body, the National Association of Schools of Music does not recommend or require the content or skills of this proposed course, nor does any professional society, law or other external agency, as far as I am aware. Since it is not part of a larger degree program, there are no specific course content guidelines provided by our accrediting body.

B. Interdisciplinary Implications

B1. This course will be taught by one instructor. The instructor will also be involved in each class period in which a guest lecture is presented.

B2. The content of this course does not overlap with any other at the university. Although this course may present some common themes with general courses in business, economics, education, etc., it instead focuses on these applications specifically to the music world/industry.

B3. This course is not cross-listed.

C. Implementation

C1. This course will be counted as one preparation and two hours of equated workload. The department has sufficient faculty complement to cover the load for this course.

C2. Other resources:

- a. Current space allocations are adequate to offer this course.
- b. No special equipment is needed for this course.
- c. No laboratory supplies are necessary for this course.
- d. Library holdings are adequate.
- e. The department budget is sufficient to defray the expenses associated with the guest lecturers.

C3. No resources for this course are currently being funded by a grant.

C4. This course will be offered every other year in the spring semester.

C5. One section will be offered at a time.

C6. Up to 25 students can be accommodated in this class in which students do a considerable amount of writing and discussion participation.

C7. No professional society nor our accrediting body recommends enrollment limits or parameters for this course.

C8. This course does not involve the use of distance education.

D. Miscellaneous

No additional information is necessary.