Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Music Department	Phone 7-5646

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)

__X__ 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 140: Popular Music Ensemble__

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 Intensive (include W cover sheet)

_____ 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)	*Matt Baumer* Digitally signed by Matthew R. Baumer Date: 2014.10.28 20:07:25 -04'00'	
Department Chairperson(s)	*Stephanie Caulder*	10/29/14
College Curriculum Committee Chair		10/31/14
College Dean		
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)	*Timothy S Mack (...)*	11/12/14
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	*Gail Sechrist*	11/11/14

OCT 31 2014

Undergraduate Distance Education Review Form
(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Course: MUSC 140, Popular Music Ensemble

Instructor(s) of Record: Matthew Baumer (course designer)

Phone: 7-5646   **Email:** mbaumer@iup.edu

Step Two: Departmental/Dean Approval

Recommendation: ☑ Positive (The objectives of this course can be met via distance education)

☐ Negative

Stephanie Gully   10/29/14
Signature of Department Designee   Date

Endorsed: _____   11/3/14
Signature of College Dean   Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: ☑ Positive (The objectives of this course can be met via distance education)

☐ Negative

Gail Sechrist   11/11/14
Signature of Committee Co-Chair   Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval

☑ Approved as distance education course   ☐ Rejected as distance education course

Timothy S. Moerland (cm)   11/6/14
Signature of Provost   Date

Forward form and supporting materials to Associate Provost.

OCT 31 2014

MUSC 140: Popular Music Ensemble   **(0c-3l-1cr)**

I. CATALOG DESCRIPTION
Laboratory for performance and creative expression in any popular music style, past, present or future. Instruction in small groups selected by instructor and students including pre-existing bands, as well as group instruction and critique. Areas of focus include creativity within popular music styles, group rehearsal dynamics and techniques, and preparing for live performances. May be repeated for credit. Prerequisites: MUSC 114, Analysis of Popular Music, and/or instructor permission by audition on voice or an instrument or by presenting evidence of electronic music creation.

II. STUDENT LEARNING OUTCOMES
Students will be able to:
1. Work productively with others to develop a popular music group
2. Choose or create songs for a popular music group to rehearse and/or perform
3. Develop their ability to contribute sounds to a popular music group, either by playing an instrument or contributing electronic sounds to the group
4. Participate in recording or perform two songs with a group

III. COURSE OUTLINE
The first six hours of the course will take place in the classroom and focus on principles of working together in a pop music ensemble, such as roles within the group, best rehearsal practices, and guidelines for choosing or writing new material.

For the rest of the course, groups will rehearse separately for three hours per week at times that work for them. The instructor will schedule three-six hours per week during which the instructor will interact with each group and provide feedback and goals for the next week. These hours may be live in the rehearsal hall or they may take place via the web, either using synchronous video such as Google Hangouts, Face Time or Skype, or asynchronously via uploaded videos and comments.

During finals week, the instructor will schedule a live show presenting each of the groups in the ensemble in public performance.

IV. EVALUATION METHODS
Students will be evaluated according to the following criteria:

Activity	Percentage of Overall Grade	Notes
Attendance/participation in coaching sessions	40%	Students must attend all of the coaching sessions arranged by the instructor and participate actively in each session. Key elements of the evaluation will include attendance, willingness to respond to suggestions, and evidence of improvement from week to week, as well as a written self-evaluation of the group's progress, completed by each member.

Participation in group	10%	Students will complete an evaluation of their peers in each group, rating their peers according to their productivity and cooperation in the group. Based on these evaluations, the instructor will assign a grade for this category.
Final Performance Project	50%	Students will be graded on the overall quality of their group's performance and/or recorded product, as well as their individual contribution to that product, recognizing that different roles in a popular music group have different responsibilities and valuing each role equally.

V. GRADING SCALE

A = 90% and above; B = 80-89%; C = 70-79%; D = 60-69%; F = <60%

VI. ATTENDANCE POLICY

The attendance policy will follow the guidelines expressed in the IUP Undergraduate Catalog.

VII. REQUIRED MATERIALS

Students should have access to at least one instrument or means of creating electronic sound.

VIII. SPECIAL RESOURCE REQUIREMENTS

Students will need access to small rehearsal halls equipped with some amplification equipment in order to rehearse. The music department will make this available.

IX. BIBLIOGRAPHY

Biamonte, Nicole, ed. *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Plymouth, UK: Scarecrow Press, 2011.

Elliott, David J. *Music Matters: A Philosophy of Music Education*. 2nd ed. Oxford and New York: Oxford University Press, 2014.

Green, Lucy. *How Popular Musicians Learn: A Way Ahead for Music Education*. Aldershot, UK and Burlington, VT: Ashgate, 2001.

Radbill, Catherine Fitterman. *Introduction to the Music Industry: An Entrepreneurial Approach*. New York and London: Routledge, 2013.

Rodriguez, Carlos Xavier, ed. *Bridging the Gap: Popular Music and Music Education*. Reston, VA: Music Educators National Conference, 2004.

Watson, Scott. *Using Technology to Unlock Musical Creativity*. New York and Oxford: Oxford University Press, 2011.

Course Analysis Questionnaire

Section A: Details of the Course

A1   This course is part of the proposed Certificate in Popular Music Studies, a joint program of the Music and Communications Media departments. The primary audience for the course would be students in that program, but we might also be able to accommodate talented students from across the university; this would be determined by audition.

A2   No changes in other courses are required.

A3   This course has never been offered at IUP.

A4   No plans for dual-level at this time.

A5   N/A

A6   Similar courses are offered at many other institutions. Examples include:

The University of Colorado Denver's Music in Entertainment and Industry Studies Department offers singer/songwriter, pop, rock, and jazz ensembles on four different levels from beginner to advanced, such as "Electro/Acoustic" or "Pop/Rock" ensembles.

Duquesne University offers the Electronic Ensemble, which showcases "an eclectic mix of contemporary, classical and jazz fusion material, students perform on a variety of electronic instruments, including keyboards, electric violin and cello, wind and guitar controllers, electric bass and electronic mallet and percussion kits."

Tiffin University offers Mode III, described as being "at the cutting edge of commercial music, fusing r&b, hip hop, funk, soul and electronica into a creative and exciting sound that is equally entertaining live or in the studio. It features a vocalist, guitar, keyboards, emcee and a beatmaker in an ever-evolving forum for new music and creative reworkings of popular and classic music." It also offers Up in the Air, a contemporary a capella group, and DFX, "a progressive group featuring exciting lead vocals, complex vocal harmony, a powerful horn line, and driving rhythm section... focusing on an eclectic mix of jazz, funk, latin, rock, and world music."

A7   The Music Department is accredited by the National Association of Schools of Music, which has published some guidelines for minors or certificates in music industry. The criteria are largely directed towards organization and clarity of the proposed program. However, in the guidelines for liberal arts degrees in music industry, a field into which our Certificate in Popular Music Studies falls, NASM lists ensemble participation as an "essential experience."

Section B: Interdisciplinary Implications

B1   This course will be taught by a single instructor from the music department.

B2   There are currently no similar courses at IUP. While some IUP ensembles perform popular music, all do this within the context of classically-oriented bands, orchestras, chamber, or choral groups, or within the format of a jazz big band.

B3   Cross listed: N/A.

Section C: Implementation

C1   While several music department faculty members would have the basic skills to teach this course, the Music Department intends to hire a temporary faculty member with direct experience in the field of popular music. Some candidates have been identified and we are in the process of speaking to them. Course workload would be one preparation and three laboratory hours, in part because of the format of the course, which involves multiple small groups meeting on their own. The instructor will have to coordinate and meet with all of these groups on a flexible schedule, which will require a considerable investment of time and energy.

C2   Resources: While adequate resources for the course exist, it will require some work to pull them together, and there may be a need for expansion in the future. The music department will have to give consideration to how to provide rehearsal space for several small groups. In addition, these groups will need to utilize recording studio space in the Communications Media department or in Cogswell. Initially, students will need to provide their own instruments and sound equipment, but eventually the music department may need to provide some of this.

C3   No grant funding.

C4-5   It is expected that a single section of the course will be offered every semester or every other semester, depending on demand.

C6   Given the resource requirements for the course, a maximum of 25 students would be ideal. It would be difficult to arrange and accommodate more than the five or six groups that would come from 25 students.

C7   N/A

C8   See accompanying Distance Education form below

Section D: N/A

DISTANCE EDUCATION REVIEW FORM

A1.   This is difficult to answer because the instructor has not yet been identified for the course. However, the primary use of distance education technology here is not to facilitate or replace a lecture experience, but rather to facilitate a critique or workshop experience. Given the touring schedules of the popular music professionals we would like to employ to teach this course, it may be necessary for the instructor to critique videos of student performances rather than viewing the performance in person. These performances could take place live via Google Hangouts or Skype, or they could be video performances filmed by student groups and uploaded to iTube or D2L. The instructor would then view these performances and critique them, either live on the Google Hangout/Skype session, or a-synchronously via email or the learning management system. While these technologies require some skill to manage, they are mainstream technologies that do not require much in the way of distance education expertise. The department has personnel that can assist with setting up the technology for this course, and will work with whomever we hire. The instructor will have first-hand experience as a performing popular musician, which generally requires skill and familiarity with technology in general.

A2.   **Objective 1**: Work productively with others to develop a popular music group

It is anticipated that instruction for this objective will take place both in class and via distance education. At the beginning of the course, the instructor will discuss principles of working with others in a group in class or via synchronous video. During the rest of the term, the instructor will discuss these ideas with each group during the weekly coaching session, either in person or online.

Objective 2: Choose or create songs for a popular music group to rehearse and/or perform

In the first few weeks of the course, the instructor will give weekly assignments regarding selecting new material for the group. The group will work on these assignments, and during the weekly coaching session, the instructor can give feedback and suggestions regarding appropriate selections.

Objective 3: Students will develop their ability to contribute sounds to a popular music group, either by playing an instrument or contributing electronic sounds to the group.

During weekly practice sessions, students will work on their own at refining their ability on their chosen instrument, which is how most popular musicians develop skill on their instrument. Students in this program will also have access to private lessons, and may apply those lessons during these practice sessions. The instructor will give feedback during the weekly coaching session regarding how each student is progressing on his or her instrument. Even if the instructor doesn't play the instrument, the instructor will be able to critique the performance and set new goals for the student to achieve.

Objective 4: Participate in recording or performing two songs with a group.

This objective will be achieved during the semester as students practice their material and record it for the instructor's feedback. In addition, the instructor will arrange a live concert with all of the groups on the IUP campus where each group will perform two songs.

A3.   Instructor-student interaction will take place both face-to-face and using distance education technologies such as Google Hangouts or Skype, as well as email and the learning management system. Student-student interaction will take place as students work in groups, and the instructor could also ask students to observe each other, or to observe videos of each group and comment on them.

A4.   Student achievement will be evaluated according to the following rubric from the syllabus:

Activity	Percentage of Overall Grade	Notes
Attendance/participation in coaching sessions	40%	Students must attend all of the coaching sessions arranged by the instructor and participate actively in each session. Key elements of the evaluation will include attendance, willingness to respond to suggestions, and evidence of improvement from week to week.
Participation in group	10%	Students will complete an evaluation of their peers in each group, rating their peers according to their productivity and cooperation in the group. Based on these evaluations, the instructor will assign a grade for this category.
Final Performance Project	50%	Students will be graded on the overall quality of their group's performance and/or recorded product, as well as their individual contribution to that product, recognizing that different roles in a popular music group have different responsibilities and valuing each role equally.

Because this is a performance-based class, the instructor will have ample opportunity to observe each student, either live or via video.

A5.   Academic Honesty – Because the course is performance based, it will be nearly impossible for a student to cheat. The instructor will meet every student in person, will assign each to a group, will observe the group several times throughout the semester, and will witness the final, live performance. While students could lie when evaluating their peers, this data will be triangulated by the instructor's own experience of the group and by the other students' evaluations.

Sample Course Assignment/Module

I.   Assignment:
   a. With your group, create a new song or adapt a pre-existing song that is in the 12-bar blues format (e.g., (Call it) Stormy Monday (but Tuesday's Just as Bad) by T-Bone Walker; many performances on YouTube).
   b. Practice the song in at least two rehearsals. During that time, try out several variations, with different instruments playing solos, different singers, different tempi and beats, etc.
   c. Work up two contrasting versions of the song to the point where you can perform them more-or-less fluidly.

    d. Record both versions using a video camera zoomed out so that all members of the group are visible. Ensure that the sound quality is good enough to capture a rough idea of the song.

    e. Upload the videos to iTube and publish them in the private channel for this course.

    f. Post a notification in the Weekly Videos discussion in your group's forum on D2L, and embed the videos into the posting using the Kaltura widget.

    g. The instructor will comment on each version in the discussion forum.

    h. Each group member should respond to the instructor's comments with further observations about what they could have or would like to have done differently.

II. Evaluation

Students will receive a letter grade based on the following rubric:

Group Evaluation:

1. The overall performance demonstrated that the group worked to its capacity.

2. The recordings were clear and all group members could be observed.

3. The song demonstrated clear evidence that the group had considered how to use its members effectively.

Individual Evaluation:

4. Each individual member clearly was engaged in the process and contributed meaningfully to the end product.

A = All four statements were true about each member of the group

B = Three of the four statements were true about each member of the group

C = Only two of the above statements were true

D = Only one of the above statements were true

F = none of the above statements were true