# UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORMhttp://www.ric.edu/webcommunications/images/SealWithText_Small_Black.png

## Cover page scroll over blue text to see further important [instructions](#1v1yuxt): please read.

**N.B. DO NOT USE HIGHLIGHT, PLEASE DELETE THE WORDS THAT DO NOT APPLY TO YOUR PROPOSAL**

**ALL numbers in section (A) need to be completed, including the impact ones.**

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| A.1. [Course or program](#30j0zll) | **MUSE 212 - Introduction to Music Education** | | | |  |
| A.2. [Proposal type](#tyjcwt) | **Course: revision** | | | |
| A.3. [Originator](#4d34og8) | **Patricia Kammerer** | [Home department](#2s8eyo1) | **Music, Theatre, and Dance** | | |
| A.4. [Context and Rationale](#17dp8vu) | The Music Area in the Department of Music, Theatre, and Dance has carefully reviewed the courses and the course sequence in the Music Education program. Due to the new guidelines by the Rhode Island Department of Education and addition of coursework in SPED and TESL, existing courses have been re-sequenced and modified to provide learning opportunities that will prepare our graduates to teach K-12 music in a variety of settings.  As a result of this review, MUSE 212 has undergone the following changes:   * Prerequisite change * Course description change * Semester offered change * Contact hours and credits are increased * Modified learning outcomes to reflect emphasis on: preparation on classroom instruments, use of video analysis, an examination of a variety of pedagogical approaches, teaching English language learners, teaching music to students with special needs, and technology | | | | |
| A.5. [Student impact](#3rdcrjn) | **Students will be better prepared to enter the music education practicum courses.** | | | | |
| A.6. [Impact on other programs](#19c6y18) | **none** | | | | |
| A.7. [Resource impact](#3tbugp1) | [*Faculty PT & FT*](#28h4qwu): | **none** | | | |
| [*Library*:](#nmf14n) | **none** | | | |
| [*Technology*](#37m2jsg) | **none** | | | |
| [*Facilities*](#1mrcu09): | **none** | | | |
| A.8. [Semester effective](#35nkun2) | **Fall 2019** | A.9. [Rationale if sooner than next Fall](#35nkun2) | |  | |
| A.10. INSTRUCTIONS FOR CATALOG COPY: This single file copy must include ALL relevant pages from the college catalog, and show how the catalog will be revised. (1) Go to the “Forms and Information” page on the UCC website. Scroll down until you see the Word files for the current catalog. (2) Download ALL catalog sections relevant for this proposal, including course descriptions and/or other affected programs. (3) Place ALL relevant catalog copy into a single file. Put page breaks between sections and delete any catalog pages not relevant for this proposal. (4) Using the track changes function, revise the catalog pages to demonstrate what the information should look like in next year’s catalog. (5) Check the revised catalog pages against the proposal form, especially making sure that program totals are correct if adding/deleting course credits. If new copy, indicate where it should go in the catalog. If making related proposals a single catalog copy that includes all is acceptable. Send as a separate file along with this form. | | | | | |

B. [NEW OR REVISED COURSES](#46r0co2)  **DO NOT USE HIGHLIGHT. DELETE THIS WHOLE PAGE IF THE PROPOSAL DOES NOT INCLUDE A NEW OR REVISED COURSE.**

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|  | Old ([for revisions only](#2lwamvv)) Only include information that is being revised, otherwise leave blank (delete provided examples that do not apply) | New Examples are provided for guidance, delete the ones that do not apply |
| B.1. [Course prefix and number](#1ksv4uv) | **MUSE 212** |  |
| B.3. [Course title](#44sinio) | **Introduction to Music Education** |  |
| B.4. [Course description](#2jxsxqh) | **This is an introduction to the organizations, scope, responsibilities, and opportunities for those in professional music education. Study includes observation and interaction with teachers in public schools.** | Students will explore teaching K-12 music in a school setting through the study of classroom instruments and singing, video analysis, readings, discussions, and observations of teachers in public schools. |
| B.5. [Prerequisite(s)](#z337ya) | [**MUS 232**](http://ric.smartcatalogiq.com/en/2018-2019/Catalog/Courses/MUS-Music/200/MUS-232)**,** [**MUS 233**](http://ric.smartcatalogiq.com/en/2018-2019/Catalog/Courses/MUS-Music/200/MUS-233)**, and successful audition for admission into the music education program.** | **MUS 234, MUS 235, MUS 105, FNED 246 (B- or better), and successful audition for entrance into music education program** |
| B.6. [Offered](#111kx3o) | **Fall** | **Spring** |
| B.7. [Contact hours](#1y810tw) | **1** | **2** |
| B.8. [Credit hours](#4i7ojhp) | **1** | **2** |
| B.9. [Justify differences if any](#2xcytpi) | **Differences are to accommodate additional coursework to better prepare Teacher Candidates to teach students with special needs and english language learners** | |
| B.10. [Grading system](#206ipza) |  | **Letter grade** |
|  |  | **Fieldwork | Lecture | Small group | Individual** |
| B.12.[Categories](#3whwml4) |  | **Required for major | Required for Certification** |
| B.13. Is this an Honors course? |  | **NO** |
| B.14. [General Education](#2bn6wsx)  N.B. Connections must include at least 50% Standard Classroom instruction. |  | **NO** |
| B.15. [How will student performance be evaluated?](#qsh70q) |  | **Attendance | Class participation | Presentations | Papers | Quzzes**  **Class Work | Performance Protocols | Projects | Reports of outside supervisor** |
| B.16. [Redundancy statement](#3as4poj) |  |  |
| B. 17. Other changes, if any |  | |

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| B.18**.** [**Course learning outcomes**](#1pxezwc)**: List each one in a separate row** | [**Professional Org.Standard(s)**](#49x2ik5)**, if relevant** | [**How will each outcome be measured**](#2p2csry)**?** |
| Develop an understanding of the role of music education in a child’s life, and the varying ways that children experience and learn music; | FSEHD 5 ; RIPTS 1, 2, 3, 4, 5, 6, 9; NASM IX.O.d.2; | * Papers * Quizzes |
| Develop an understanding of how to select and analyze songs, musical games, movement and dance activities for use in the elementary music classroom; | FSEHD 1; RIPTS 1, 2, 3, 4, 5, 6; NASM IX.O.d.4; | * Mini-lesson planning and teaching * Song/Repertoire selection and analysis |
| Develop an understanding of how to select and analyze repertoire for secondary choral and instrumental ensembles; | FSEHD 1; RIPTS 1, 2, 3, 4, 5, 6; NASM IX.O.d.4 | * Mini-lesson planning and teaching * Repertoire analysis |
| Develop lesson plan writing and teaching skills through short mini-lesson assignments; | FSEHD 1, 2, 4; RIPTS 1, 2, 3, 4, 5, 6; NASM IX.O.d.4 | * Mini-lesson planning and teaching |
| Develop an understanding of the varying pedagogical approaches in music education, including teaching music to students with special needs and world music pedagogy; | FSEHD 1, 5; RIPTS 1, 2, 3; NASM IX.O.d.4 | * Video analysis * Reflection papers * Field observation summary * Quizzes |
| Develop critical observation skills by reflecting on observations of music teachers in primary and secondary school settings, both live and on video; | FSEHD 3; RIPTS 7, 9, 10, 11; NASM IX.O.3.a.6 | * Video analysis * Reflection papers * Field observation summary |
| Demonstrate professional behaviors in class at at observational field placements, and through membership and participation in professional organizations, and through completion of admission to the Feinstein School of Education; | FSEHD 4; RIPTS 7, 10, 11; NASM IX.O.3.a.5 | * Attendance * PD Requirement * Cooperating Teacher feedback * Class participation * FSEHD Admission checklist |
| Develop skills and pedagogical approaches in classroom instruments used in teaching general music, such as recorder, guitar, percussion, and ukulele. | FSEHD 1; RIPTS 1, 2, 3; NASM IX.O.d.4 | * In-class performance assignments * Mini-lesson planning and teaching |

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| B.19. [**Topical outline**](#147n2zr)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
| 1. Professional Disposition    1. Attendance    2. Class Participation and Disposition    3. On-Time Assignments and Timely Communication    4. Professionalism/RIPTS    5. Professional Development 2. Classroom Music Skill Development    1. Singing    2. Recorder playing    3. Accompaniment Instruments (Ukulele/Guitar/Piano)    4. Classroom percussion instruments 3. Lesson Planning & Teaching, K-12 Curriculum Development    1. Peer-to-Peer mini-lesson planning and teaching    2. Pedagogical Approaches in K-12 general music    3. Pedagogical approaches in secondary ensemble music 4. Field Observation & Video Analysis    1. Video analysis of examples of K-12 teaching    2. Field observation in elementary, middle, and high-school settings, both general music and secondary ensembles 5. Special Topics    1. Classroom Management    2. World Music Pedagogy    3. Teaching Music to Students with Special Needs    4. Technology 6. Song/Repertoire Research, Selection & Analysis    1. Elementary general music song/repertoire selection and analysis    2. Secondary choral music repertoire selection and analysis    3. Secondary instrumental music repertoire selection and analysis |

## D. Signatures

* Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
* Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
* Proposals that do not have appropriate approval signatures will not be considered.
* Type in name of person signing and their position/affiliation.
* Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) and a printed or electronic signature copy of this form to the current Chair of UCC. Check UCC website for due dates.

##### D.1. Approvals: required from programs/departments/deans who originate the proposal. may include multiple departments, e.g., for joint/interdisciplinary prposals.

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| Name | Position/affiliation | [Signature](#_2zbgiuw) | Date |
| Patricia Kammerer | Co-Program Coordinator, Music Education |  |  |
| Robert Franzblau | Co-Program Coordinator, Music Education |  |  |
| Ian Greitzer | Chair of Music, Theatre, and Dance |  |  |
| Lesley Bogad | Chair of Educational Studies |  |  |
| Gerri August or Julie Horwitz | Dean of FSEHD |  |  |
| Earl Simpson | Dean of Arts and Sciences |  |  |

##### D.2. [Acknowledgements](#vx1227): REQUIRED from OTHER PROGRAMS/DEPARTMENTS IMPACTED BY THE PROPOSAL. SIGNATURE DOES NOT INDICATE APPROVAL, ONLY AWARENESS THAT THE PROPOSAL IS BEING SUBMITTED. CONCERNS SHOULD BE BROUGHT TO THE UCC COMMITTEE MEETING FOR DISCUSSION

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| Name | Position/affiliation | [Signature](#3fwokq0) | Date |
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