From: Terence Bowers, Faculty Secretary
To: Faculty

The Faculty Senate meets Tuesday, 9 September 2008 at 5 pm in room 115 of the Beatty Center (Wachovia Auditorium).

Agenda

1. Call to Order

2. Approval of Minutes (minutes of Senate and Faculty meetings can be found at the Faculty Senate Web site: http://www.cofc.edu/~senate)

3. Reports
   - The Provost
   - The Speaker
   - Alex Modly, SGA
   - Deborah Jeter, co-chair of the Faculty Educational Technology Committee
   - Deanna Caveny, chair of the Committee on By-Laws and Fac./Admin. Manual
   - Tom Kunkle, chair of the Committee on Nominations and Elections
   - Burton Callicott, chair of the Sustainability Committee

4. New Business
   - Motion to amend language on the composition of the Gen-Ed Committee
   - Faculty Committee on Graduate and Continuing Education
     --Curriculum Proposals

5. Constituents’ Concerns

6. Adjournment
Proposal for Formation of a Standing Committee on General Education
Amendment to Faculty By-Laws, Art. IV, Sect. 3.
Drafted by Michael Phillips

Insert a new Standing College Committee, the Committee on General Education.

1) Composition: Seven regular faculty shall be elected to serve on the Committee. Each academic school shall be represented on the Committee. The Committee shall have one voting student member selected by the Student Government Association. Committee members shall serve a term of one year and may, if re-elected, serve as many as three consecutive terms. The Associate Vice President for the Academic Experience (or other administrator designated by the Provost) and the Director of Assessment (or other administrator designated by the Provost), and one representative from the library faculty are ex officio, non-voting members.

Rationale: Despite the failure of the Gen-Ed curriculum proposal in spring 2008, the Gen-Ed goals approved by the senate in 2006 remain in effect and are being mapped onto our current Ged-Ed requirements for the purpose of SACS accreditation. (See Senate Highlights, April 1, 2008.) These goals must be reinforced and further supported by our library collections. Building, organizing, and maintaining library collections are core activities of any academic library faculty, and in order to perform these activities in the most responsive manner to support general education and any changes to that curriculum, a librarian should be a member of this committee. Additionally the instructional efforts of our library faculty are closely allied to Gen-Ed goal a.i, "gathering and using information."
Proposals that have been approved by the Faculty Committee on Graduate and Continuing Education and by the Graduate Council

Proposal for a New Graduate Course – Master of Science in Marine Biology
BIOL 618: Marine Molecular Ecology

Proposals for a New Graduate Course – Master of Arts in Teaching Performing Arts
MUSE 601: Applied Voice
MUSE 602: Vocal Pedagogy
MUSE 703: Choral Music Literature Seminar

Proposal for a New Graduate Course – Master of Education in Languages
SPAN 655: Tyranny in Spanish American Film and Literature
Senate Highlights, 9 September 2008 Meeting

--The motion to amend language on the composition of the Gen-Ed Committee was remanded for review to the Committee on the By-Laws and Faculty/Administration Manual.

--All proposals from the Committee on Graduate and Continuing Education were approved.
PROPOSAL FOR A NEW GRADUATE COURSE

1. Department: Biology

2. Course Number and Title: BIOL 618 Marine Molecular Ecology
   Number of Credits: 4 (4 for lecture and 0 for lab)
   Total hrs/week: 6  Lectures: 3  Lab: 3

3. Will this course be cross-listed with an undergraduate or other graduate course? YES  NO
   If yes, please complete and attach to this proposal a Permission to Cross-List a Graduate Course form.

4. Course will be first offered: Fall 2009

5. Catalog description (Please limit to 50 words):
   This course is designed to introduce you to genetic tools - which are available, practical and useful for particular questions - and apply their analyses to marine ecology and evolution. In particular, population genetics, phylogenetics, and molecular evolution will be used to elucidate larval dispersal, historical demography, life history, speciation and conservation.

6. Prerequisites (or other restrictions):
   This is a graduate level course. There are no prerequisites for graduate students.

7. Rationale/justification for course (consider the following issues): (Note: If more space is needed, attach additional sheets to this form).

   This course will fill a need in the department. We have no similar introduction to molecular tools for application to basic questions of marine ecology and evolution.

   (a) What are the goals and objectives of the course?

   To get students interested and fluent in the issues of molecular ecology. To teach basic skills of the trade, including PCR and sequencing DNA, and their analysis and interpretation.

   (b) How does the course support the mission statement of the department and the organizing principles of the graduate program?

   This is an interdisciplinary course that will serve a broad swath of the academic community within Biology.
8. Are other departments affected by this course? (Please attach letters of support from the chairs of each department indicating that the Department has discussed the proposal and supports it).
   YES  NO

9. Is this course part of a joint program?  YES  NO  If Yes at, what institution?

10. Method of teaching:

   This is a highly interactive course, requiring a great deal of hands-on time with the students. We will be using most of our time to pursue projects.

11. (a) Address potential enrollment pattern shifts in the Department or University-wide as it relates to the offering of this course.

   Due to the specialized nature of this course and its relatively low enrollment it will not have a significant impact.

   (b) Address potential shifts in staffing of the departments as it relates to the offering of this course. (Note: If more space is needed, attach additional sheets to this form)

   Staffing resources are already available for this course.

12. Requirements for additional resources made necessary by this course:

   (a) Staff:

   (b) Budget: Because of the laboratory aspect of the course, we will be requesting substantial funds to help offset costs, on the order of $5,000 to $6,000.

   (c) Library:

   (Note: Course requiring additional resources will need special justification.)

13. Attach course syllabus, reading list, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory). A syllabus is attached.

Review/Approval Process
14. Signature of Graduate Program Director: Date: 2/29/08
15. Signature of Department Chair: [Signature]
   Date:

   Additional Chair's Signature: [Signature]
   Date:
   (for interdisciplinary courses)

16. Signature of School's Dean: [Signature]
    Date: 3/5/08

   Additional Dean's Signature: [Signature]
   Date:
   (for interdisciplinary courses)

17. Signature of Provost: [Signature]
    Date: 3/5/2008

18. Signature of Budget Director:
    Business Affairs Office
    Date: 3-6-08

Proposal Sent to Graduate School Office at This Juncture

19. Signature of Chair of Faculty Committee on Graduate and Continuing Education:
    [Signature]
    Date submitted: 4-16-08

20. Signature of Chair of Graduate Council: [Signature]
    Date submitted: 5/20/08

21. Signature of Faculty Secretary: [Signature]
    Date submitted: 

(Form last revised October 2005 and replaces all others)
This semester-long course will introduce you to genetic tools - which ones are available, practical and useful for particular questions - and how these genetic analyses have been applied to a wide variety of ecological topics. We will focus on marine organisms and issues of dispersal, life histories, recruitment, habitat and mate choice, natural selection, the conservation of biodiversity, and speciation.

Lecture: For the first two months, 8:30-11:30 AM each Wednesday. Thereafter, lectures will be kept to about 1-2 hours per week.

Discussion: After the 1st half of the course, we will pursue a weekly discussion group of journal articles in order to explore topics in greater detail.

Laboratory: We are officially in the laboratory for at least 3 hours per week. The laboratory portion will require computer work or bench work. There are assignments due the next week that you will start during the laboratory.

Readings: These will be handed out days before lecture. When you come to class with the material already digested, it goes down more smoothly.

Course Requirements: There will be one final take home exam (40%), homework assignments (20%) and Discussions (10%), and your own research project (30% of grade). You can do the research by yourself or in small groups (though the expectations will be greater by groups). By 9/27, you will generate a formal written proposal of the work you intend to do (2-3 pages, including bibliography), and a final version is due 10/11. During the final week, you will give a formal presentation of your results, and write a paper in the format of a peer-reviewed journal.

Tentative Grading Scale:
- 90-100 A
- 87-89 B+
- 80-86 B
- 77-79 C+
- 70-76 C
- <70 F
Topics of lectures:

Introduction (Introduce course; brief overview and history of marine molecular ecology)

Basic DNA/genetics review
Levels of genetic organization - DNA, genetic code, mitochondria, gene structure
How genes function - DNA replication, protein synthesis, mutation, recombination
Genome organization and evolution

Genes in populations
Fundamentals of pop'n genetics (Describing variation, HWE)
Forces that change allele frequencies (mutation, recomb., selection, drift, \( N_e \), gene flow)
Gene phylogenies and coalescence

Measuring genetic change
Homology/alignment issues; Measuring genetic distance (theta, etc...); Variation in rate over time and place, codon bias; Measures and tests of selection
Inferring phylogenies
  Gene vs. species tree; Tree building - parsimony vs. distance vs. ML
  Molecular clocks, rate tests; congruence
  Statistics - bootstrap and jack-knife

Variation (I)....within-populations
  mate choice, polygyny; in/outbreeding; clonality

Variation (II)...between-populations
  $F_{st}$, gene flow; phylogeography, AMOVA; adaptation to local environment

Variation (III)...between-species
  Models of speciation; Hybridization; Introgression

Conservation genetics
  Forensics; Marine reserves; Bottlenecks

Schedule (Fall 2007)

<table>
<thead>
<tr>
<th>DATE</th>
<th>LECTURE</th>
<th>LAB</th>
<th>Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/22</td>
<td>1. Introduction and history of molecular ecology</td>
<td>Software basics</td>
<td></td>
</tr>
<tr>
<td>8/29</td>
<td>2. nDNA/mtDNA basics Which markers to use?</td>
<td>DNA sequence</td>
<td></td>
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<tr>
<td>9/5</td>
<td>3. Population genetics I</td>
<td>HWE</td>
<td></td>
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<tr>
<td>9/12</td>
<td>4. Population genetics II</td>
<td>$F_{st}$ / AMOVA</td>
<td></td>
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<tr>
<td>9/19</td>
<td>5. Phylogenetics I</td>
<td>Phylogenetics I</td>
<td></td>
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<tr>
<td>9/26</td>
<td>6. Phylogenetics II</td>
<td>Phylogenetics II</td>
<td>Proposal – 1st draft</td>
</tr>
<tr>
<td>10/3</td>
<td>7. Effective population size</td>
<td>Discuss projects</td>
<td>Proposal and exam due</td>
</tr>
<tr>
<td>10/10</td>
<td>8. Applications I: Inferring dispersal ***</td>
<td>Individual projects</td>
<td>Proposal and exam due</td>
</tr>
<tr>
<td>10/17</td>
<td>9. Applications II: Individuality, kinship, parentage ***</td>
<td>Individual projects</td>
<td></td>
</tr>
<tr>
<td>10/24</td>
<td>10. Applications III: Adaptive genetic variation ***</td>
<td>Individual projects</td>
<td></td>
</tr>
<tr>
<td>10/31</td>
<td>11. Applications IV: Speciation / hybridization ***</td>
<td>Individual projects</td>
<td></td>
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<td>11/7</td>
<td>12. Applications V: Ecological genomics ***</td>
<td>Individual projects</td>
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<tr>
<td>11/14</td>
<td>13. Applications VI: Conservation Genetics ***</td>
<td>Individual projects</td>
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<td>11/21</td>
<td>Thanksgiving</td>
<td>Individual projects</td>
<td></td>
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<tr>
<td>11/28</td>
<td>Presentations</td>
<td>Individual projects</td>
<td></td>
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</tbody>
</table>

*** = 1 hour discussion group during lecture time.

For details, see class website at:   http://www.cofc.edu/~sotkae/courses.html
Proposal for a New Graduate Course

Department: Music
Graduate Program: MAT in Performing Arts - Music Concentration

Course Number & Title: MUSE 601 Graduate Applied Voice
Total hours/week: 2
Number of Credits: Lectures: 0 Lab: 1 hr seminar / 1 hr individual lesson

Will this course be cross-listed with an undergraduate or other graduate course? □ YES □ NO
If yes, please complete an attach to this proposal a Permission to Cross-List a Graduate Course form.

Course will first be offered: Fall 2009 Spring 2009

Catalog description (Please limit to 50 words):
see attached document

Prerequisites (or other restrictions):

Rationale/justification for course (consider the following issues):

a. What are the goals and objectives of the course?
see attached document

b. How does the course support the mission statement of the department and the organizing principles of the graduate program?
see attached document

Are other departments affected by this course? □ YES □ NO
(Please attach letters of support from the chairs of each department indicating the Department has discussed and supports the proposal.)

Is this course part of a joint program? □ YES □ NO If yes, at what institution?

Method of teaching:
see attached document

If more space is needed for any section, please attach additional sheets to this form.

November 2007
Expected changes

a. Address potential enrollment pattern shifts in the Department or University-wide as it relates to the offering of this course.

See attached document

b. Address potential shifts in staffing of the departments as it relates to the offering of this course.

See attached document

Requirements for additional resources made necessary by this course. (Note: course requiring additional resources will need special justification.)

a. Staff

b. Budget

See attached document

c. Library

Attach course syllabus, reading list, or any additional documentation that can help the committee evaluate this proposal. A syllabus is mandatory.

Signature of Program Director: [Signature]
Date: 2/9/08

Signature of Department Chair: [Signature]
Date: 2/21/08

Additional Chair's Signature*: [Signature]
Date: 2/11/08

Signature of Schools' Dean: [Signature]
Date: 2/21/08

Additional Schools' Dean Signature*: [Signature]
Date: 3/5/2008

Signature of the Provost: [Signature]
Date: 3/6/08

Signature of Budget Director**: [Signature]
Date: 3/6/08

*For interdisciplinary courses.

**Business Affairs Office

Return form to the Graduate School Office for Further Processing

Signature of Chair of the Faculty Committee on Graduate and Continuing Education: [Signature]
Date: 4-16-08

Signature of Chair of Grad Council: [Signature]
Date: 5-20-08

Signature of the Faculty Secretary: [Signature]
Date: [ ]

If more space is needed for any section, please attach additional sheets to this form.

November 2007

Page 2 of 2
THE GRADUATE SCHOOL  
of the COLLEGE OF CHARLESTON  
Faculty Committee on Graduate and Continuing Education  
PROPOSAL FOR A NEW GRADUATE COURSE

1. Department: Music

2. Course Number and Title: MUSE 601 Applied Voice  
   Total hrs/week: 2  
   Lectures: 1  
   Number of Credits: 1  
   Lab: one  
   hour individual lesson

3. Will this course be cross-listed with an undergraduate or other graduate course?  
   □ YES  X NO  
   If yes, please complete and attach to this proposal a Permission to Cross-List a Graduate Course form.

4. Course will be first offered: Spring 2009

5. Catalog description (Please limit to 50 words):

   Development of advanced singing technique, tone quality, musicianship and performance skills. Individual lessons  
   and master seminar in voice for graduate students. Private lessons are one hour per week.

6. Prerequisites (or other restrictions): admission to the MAT in Performing Arts Program or permission of the  
   instructor

7. Rationale/justification for course (consider the following issues): (Note: If more space is needed, attach  
   additional sheets to this form).

   The course is critical to the pedagogy needed for music educators to teach choral ensemble work. It is a major  
   requirement of NASM, the accreditation agency for music education programs. Students must continue to work to  
   strengthen their musical skills and performance abilities. The modeling from ongoing vocal study impacts their own  
   provision of vocal lessons with students in PK-12 schools.

A. What are the goals and objectives of the course?

   The student will progress and develop in advanced singing technique, tone quality, musicianship, and  
   performance skills. (NASM Desirable Attributes 1, NASM Music Competencies 3, NASM Specialization Competencies-  
   General Music IA, IC; NASM Specialization Competencies-Vocal/Choral Music 2A, 2B, 2C)
   The student will study a variety of vocal literature and musical styles in various languages including English  
   appropriate to graduate level (NASM Desirable Attributes 1; NASM Music Competencies 4; NASM Specialization  
   Competencies-Vocal/Choral Music 2B)
   The student will demonstrate advanced knowledge of singing diction in English, French, German, and Italian solo  
   vocal literature. (NASM Specialization Competencies-Vocal/Choral Music 2B)
   The student will perform with professional level stage presence and expression. (NASM Specialization  
   Competencies-Vocal/Choral Music 2C)

(b) How does the course support the mission statement of the department and the organizing principles of the  
   graduate program?

   The course builds upon the strong undergraduate program in music by providing a vehicle to take study in voice at  
   the undergraduate level to the next professional level. Additionally, the course represents competencies in all three  
   areas of the school of education’s conceptual framework: foundational knowledge of the discipline, use of evidence  
   based pedagogy, and development of the professional. The course provides graduate level instruction in the area of
voice and vocal technique as part of the new Masters of Arts in Teaching degree.

8. Are other departments affected by this course? (Please attach letters of support from the chairs of each department indicating that the Department has discussed the proposal and supports it).
   □ YES  X  NO

9. Is this course part of a joint program? □ YES  X  NO  If Yes at, what institution?


11. (a) Address potential enrollment pattern shifts in the Department or College-wide as it relates to the offering of this course. The course potentially offers music educators in the tri county area opportunity to continue advanced study as part of their recertification requirements. It is possible that enrollment in other graduate music courses will also be strengthened by this course offering.

(b) Address potential shifts in staffing of the departments as it relates to the offering of this course. (Note: If more space is needed, attach additional sheets to this form

Students will be taught by existing voice faculty. No shifting of staffing is expected.

12. Requirements for additional resources made necessary by this course:
   (a) Staff: when numbers in the program grow, it will be necessary to hire a part time accompanist
   (b) Budget: costs for accompanist are approved in the approved program proposal
   (c) Library: no additional library resources are needed

   (Note: Course requiring additional resources will need special justification.)

13. Attach course syllabus, reading list, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

Review/Approval Process
14. Signature of Graduate Program Director: ____________________________ Date submitted: _____________

15. Signature of Department Chair: ____________________________ Date submitted: _____________
   Additional Chair’s Signature: ____________________________ Date submitted: _____________
   (for interdisciplinary courses)

16. Signature of School’s Dean: ____________________________ Date submitted: _____________
   Additional Dean’s Signature: ____________________________ Date submitted: _____________
   (for interdisciplinary courses)

17. Signature of Budget Director: ____________________________ Date submitted: _____________
   Business Affairs Office

Proposal Sent to Graduate School Office at This Juncture
18. Signature of Chair of Faculty Committee on Graduate and Continuing Education: ____________________________ Date submitted: _____________

19. Signature of Chair of Graduate Council: ____________________________ Date submitted: _____________

20. Signature of Faculty Secretary: ____________________________ Date submitted: _____________
COLLEGE OF CHARLESTON DEPARTMENT OF MUSIC
Graduate Applied Voice
MUSE 601 - 2 graduate credits

Instructor: McBROOM, TAYLOR, CHRISTIE, or BUMGARDNER
Times: One hour per week, to be arranged individually
       One hour seminar, Wednesdays 1:00-2:00
Text: music selections and scores will be determined individually for each student

Course Description
Individual lessons in voice for graduate students. Private lessons are one hour per week. The fee for this course is $400 in addition to regular tuition charges due to one-on-one instruction.

Course Goals
The student will progress and develop in advanced singing technique, tone quality, musicianship, and performance skills. (NASM Desirable Attributes 1, NASM Music Competencies 3, NASM Specialization Competencies-General Music IA, IC; NASM Specialization Competencies-Vocal/Choral Music 2A, 2B, 2C)
The student will study a variety of vocal literature and musical styles in various languages including English appropriate to graduate level. (NASM Desirable Attributes 1; NASM Music Competencies 4; NASM Specialization Competencies-Vocal/Choral Music 2B)
The student will demonstrate advanced knowledge of singing diction in English, French, German, and Italian solo vocal literature. (NASM Specialization Competencies-Vocal/Choral Music 2B)
The student will perform with professional level stage presence and expression. (NASM Specialization Competencies-Vocal/Choral Music 2C)

Lessons
You will attend a one-hour lesson per week, regular coaching/rehearsals with a vocal coach/accompanist, and the weekly Graduate Voice Repertoire Class (one hour master class format for all Graduate voice students).

Absence Policy - Missed Lessons
Attendance is required at all lessons. Missing more than 2 lessons will result in a grade of FA. Lessons that your teacher misses will be re-scheduled at a convenient time for both of you. Lessons that you miss for an excused absence will not be made up unless you notify your teacher as much in advance as possible (24 hours in advance for any other reason than sudden illness). If you are unable to reach your teacher, call the Music Department office and leave a message to be put in your teacher’s mailbox in Room 315B.

Jury Final Exams
At the end of each semester, all students taking applied music will sing for a committee of the voice faculty (jury). The dates for jury exams and sign-up lists for appointment times will be posted on the bulletin board across from 315-B at least 2-3 weeks before classes end. Each member of the jury, including your teacher, grades you on your performance. Your teacher will submit a semester progress grade (2/3 of final grade). The grades of the jurors are averaged and the jury grade will be 1/3 of your final grade. You will present a Jury Sheet to the faculty at your jury. It must be signed by your professor. On it, you will list all your repertoire for the semester, your performances for the semester (include programs), and the specific songs you are prepared to present to the jury. Blank forms will be on the hallway table outside the Music Department office.

Repertoire Requirements for Juries
The minimum requirements for Graduate Voice Students are:

Completion of eight new songs/arias during the semester and have at least five memorized and ready to sing for the jury.
One additional song/aria selection presented to the jury that has been independently prepared by the student without the assistance of the voice teacher and the vocal coach (except for rehearsal to perform).

Jury repertoire should include English as well as three other languages.

Vocal Repertoire
The semester’s repertoire should include a variety of advanced repertoire with at least one opera/oratorio aria and songs in English and at least three other languages, such as:
- Folksong arrangements from various countries
- Songs from Elizabethan England
- Twentieth Century English songs by Quilter, Rorem, Copland, Barber, Duke, etc.
- Classical Songs and arias by composers such as Mozart and Haydn
- Arias of the 17th and 18th centuries
- German Art songs by Schubert, Brahms, Schumann, etc.
- French Art songs by Faure, Hahn, Duparc, Debussy, etc.
- Spanish and other Art songs representing various countries
- Opera/Oratorio Arias by Haydn, Mozart, Bach, Handel, etc.
- Preparation of cohesive song groups or cycles appropriate for recital performance.

In addition, one selection presented to the jury should be independently prepared by the student without assistance from the voice teacher and vocal coach (except for rehearsal to perform).

Practice Requirements and Vocal Hygiene
Voice students are expected to develop a daily practice routine that includes vocalizing, technical exercises, learning new repertoire, polishing continued repertoire, listening, translating, foreign language diction, and expression/musicality. Graduate Voice students should allot 2 hours per day just for their private vocal studies. Choral and pedagogy classes should be in addition to this.

It is the individual responsibility of each singer to develop and maintain excellent vocal hygiene and health habits. Training the voice requires disciplining the voice, the body, and balancing life activities to keep the voice as healthy as possible. Smoking, alcohol use, and recreational drug use adversely affect the health and well-being of the singer. Consider yourself a “vocal athlete” in training, and remember that “singing is a lifestyle.”

Accompanist Rehearsals/Coaching
Coaching sessions are to be treated like a lesson, with notification 24 hours in advance if you are ill or must cancel. When you perform for Rep Class or Student Recital, notify your accompanist a week in advance of your repertoire and schedule a rehearsal. Your accompanist may refuse to play for you without sufficient notice or rehearsal. Repertoire for the final Jury exam must be given to your accompanist three weeks prior to the end of classes.

Evaluation Criteria
Attendance, demonstration of professional behaviors, and evidence of progress during lessons, seminars and coaching sessions will make up two thirds of your grade. You will be evaluated not only on the basis of fulfilling the repertoire requirements, but also on your vocal technique, your expressiveness, musicianship, command of pronunciation/diction in foreign languages and English, proficiency as a performer, etc. The jury grade which consists of the average scores of all jurors will make up one third of your grade. (Jury sheet attached)

Grading Percentages

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>% Range</th>
<th>Grade Points</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>93 - 100</td>
<td>4.0 superior</td>
</tr>
<tr>
<td>B+</td>
<td>88 - 92</td>
<td>3.5 very good</td>
</tr>
<tr>
<td>B</td>
<td>83 - 87</td>
<td>3.0 good</td>
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<td>78 - 82</td>
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<td>C</td>
<td>74 - 77</td>
<td>2.0 acceptable</td>
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<tr>
<td>F</td>
<td>73 and below</td>
<td>0.0 unacceptable</td>
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Faculty Committee on Graduate and Continuing Education

Proposal for a New Graduate Course

Department: Music
Graduate Program: MAT in Performing Arts - Music Concentration

Course Number & Title: MUSE 602 Vocal Pedagogy
Total hours/week: 2
Number of Credits: Lectures: 2

Will this course be cross-listed with an undergraduate or other graduate course? □ YES ☑ NO
If yes, please complete an attach to this proposal a Permission to Cross-List a Graduate Course form.

Course will first be offered: Spring 2009

Catalog description (Please limit to 50 words):
see attached document

Prerequisites (or other restrictions)

Rationale/Justification for course (consider the following issues):

a. What are the goals and objectives of the course?
see attached document

b. How does the course support the mission statement of the department and the organizing principles of the graduate program?
see attached document

Are other departments affected by this course? □ YES ☑ NO
(Please attach letters of support from the chairs of each department indicating the Department has discussed and supports the proposal.)

Is this course part of a joint program? □ YES ☑ NO
If yes, at what institution?

Method of teaching:
see attached document

If more space is needed for any section, please attach additional sheets to this form.

November 2007
Expected changes

a. Address potential enrollment pattern shifts in the Department or University-wide as it relates to the offering of this course.

see attached document

b. Address potential shifts in staffing of the departments as it relates to the offering of this course.

see attached document

Requirements for additional resources made necessary by this course. (Note: course requiring additional resources will need special justification.)

a. Staff

b. Budget

see attached document
c. Library

Attach course syllabus, reading list, or any additional documentation that can help the committee evaluate this proposal. A syllabus is mandatory.

Signature of Program Director: ___________________________ Date: 2/19/08
Signature of Department Chair: ___________________________ Date: 2/21/08
Additional Chair’s Signature*: ___________________________ Date: 2/21/08
Signature of Schools’ Dean: ___________________________ Date: 2/20/08
Additional Schools’ Dean Signature*: ___________________________ Date: 2/21/08
Signature of the Provost: ___________________________ Date: 3/5/2008
Signature of Budget Director**: ___________________________ Date: 3/6/08

*For interdisciplinary courses. **Business Affairs Office

Return form to the Graduate School Office for Further Processing

Signature of Chair of the Faculty Committee on Graduate and Continuing Education: ___________________________ Date: 4/10/08
Signature of Chair of Grad Council: ___________________________ Date: 5/20/08
Signature of the Faculty Secretary: ___________________________ Date: 

If more space is needed for any section, please attach additional sheets to this form.

November 2007
THE GRADUATE SCHOOL  
of the COLLEGE OF CHARLESTON  
Faculty Committee on Graduate and Continuing Education  
PROPOSAL FOR A NEW GRADUATE COURSE

1. Department: Music

2. Course Number and Title: MUSE 602 Vocal Pedagogy
   Total hrs/week: 2
   Lectures: 2
   Number of Credits 2

3. Will this course be cross-listed with an undergraduate or other graduate course? □ YES  X NO
   If yes, please complete and attach to this proposal a Permission to Cross-List a Graduate Course form.

4. Course will be first offered: Spring 2009

5. Catalog description (Please limit to 50 words):

   Study of vocal function, including exploration of anatomy and physiology, and the techniques/methods for training
   the singing voice in both the developing child and the adult. Training and practice as a voice teacher –
   listening/analyzing/diagnosing singing voice technique, and selecting/coaching singing repertoire for various levels
   of singing.

6. Prerequisites (or other restrictions): admission to the MAT in Performing Arts Program or permission of the
   instructor

7. Rationale/justification for course (consider the following issues): (Note: If more space is needed, attach
   additional sheets to this form).
   The course is critical to the pedagogy needed for music educators to teach choral ensemble work. It is a major
   requirement of NASM, the accreditation agency for music education programs that the choral teacher have extensive
   knowledge of the singing voice, and how to match methods of instruction to the abilities and developmental needs of
   the singer.

   A. What are the goals and objectives of the course?
   The student will explore and demonstrate understanding of the anatomy and physiology of the human voice. (NASM
   Specialization Competencies-Vocal/Choral Music 2A; NASM Teaching Competencies 2)
   The student will develop observational and diagnostic skills for effective teaching of singing. (NASM Specialization
   Competencies-Vocal/Choral Music 2A; NASM Teaching Competencies 3,5,6)
   The student will demonstrate acquaintance with several methods of training the singing voice. (NASM Specialization
   Competencies-Vocal/Choral Music 2B; NASM Teaching Competencies 1, 2, 4)
   The student will develop skills in voice teaching by practice teaching lessons with a beginning student. (NASM
   Specialization Competencies-Vocal/Choral Music 2E)
   The student will discuss practical issues of the teaching of singing and selection/coaching of singing voice repertoire.
   (NASM Desirable Attributes 4, 6; NASM Specialization Competencies-Vocal/Choral Music 2B)

   (b) How does the course support the mission statement of the department and the organizing principles of the
   graduate program?
   The course builds upon the strong undergraduate program in music by providing a vehicle to take study in voice at
   the undergraduate level to the next professional level of voice teacher. Additionally, the course represents
   competencies in all three areas of the school of education’s conceptual framework: foundational knowledge of the
   discipline, use of evidence based pedagogy, and development of the professional. The course provides graduate
   level instruction in the area of vocal pedagogy as part of the new Masters of Arts in Teaching degree.
8. Are other departments affected by this course? (Please attach letters of support from the chairs of each department indicating that the Department has discussed the proposal and supports it).
   □ YES  X  NO

9. Is this course part of a joint program? □ YES  X  NO If Yes at, what institution?

10. Method of teaching: Lecture/discussion and viewing of audio-visual images/presentations on vocal anatomy and physiology, vocal function, and techniques for training the singing voice.
    In-class vocalizing roundtable – class vocalizing sessions on various aspects of vocal technique – listening, analyzing, diagnosing vocal faults and suggesting remedies and developmental solutions.
    Demonstration and modeling. Small group feedback and evaluation in seminar format.

11. (a) Address potential enrollment pattern shifts in the Department or College-wide as it relates to the offering of this course. The course potentially offers music educators in the tri county area opportunity to continue advanced study as part of their recertification requirements. It is possible that enrollment in other graduate music courses will also be strengthened by this course offering.

   (b) Address potential shifts in staffing of the departments as it relates to the offering of this course. (Note: If more space is needed, attach additional sheets to this form

This course will be taught by an existing faculty member at the College. An adjunct professor will be assigned to teach one of the assigned professor’s courses or students.

12. Requirements for additional resources made necessary by this course:
   (a) Staff: part time adjunct as noted in program proposal and summary report
   (b) Budget: funding for adjunct is found in approved program proposal
   (c) Library: no additional library resources are needed

   (Note: Course requiring additional resources will need special justification.)

13. Attach course syllabus, reading list, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

Review/Approval Process
14. Signature of Graduate Program Director: ___________________________ Date submitted: ____________

15. Signature of Department Chair: ___________________________ Date submitted: ____________
    Additional Chair’s Signature: ___________________________ Date submitted: ____________
    (for interdisciplinary courses)

16. Signature of School’s Dean: ___________________________ Date submitted: ____________
    Additional Dean’s Signature: ___________________________ Date submitted: ____________
    (for interdisciplinary courses)

17. Signature of Budget Director: ___________________________ Date submitted: ____________
    Business Affairs Office

Proposal Sent to Graduate School Office at This Juncture
18. Signature of Chair of Faculty Committee on Graduate and Continuing Education: ___________________________ Date submitted: ____________

19. Signature of Chair of Graduate Council: ___________________________ Date submitted: ____________
20. Signature of Faculty Secretary: ___________________________ Date submitted: ___________________________

Completed forms will be sent by the Graduate School Office to the following:

1. Registrar (for entering course in SIS course inventory)
2. Department Chair
3. Graduate Program Director
4. Business Affairs Office (for establishing course fee structure in SIS)
5. Academic Affairs Office

(Form last revised April 2001 and replaces all others)
COLLEGE OF CHARLESTON
Department of Music
Syllabus for MUSC 602 – VOCAL PEDAGOGY – 2 graduate credits
Course Requirement for Master of Arts in Teaching – PK-12 Music

Instructor: Deanna McBroom, Director of the Voice Program
Time: TBA
Office Hours: TBA

Course Description
Study of vocal function and the techniques/methods for training the singing voice in both the adult and developing child (PK-12). Exploration of anatomy and physiology of the singing voice. Training and practice as a voice teacher – listening/analyzing/diagnosing singing voice technique, and selecting/coaching singing repertoire for various levels of singing.

Required Textbooks
Richard Miller – The Structure of Singing
James McKinney – The Diagnosis and Correction of Vocal Faults

Sample Supportive Materials
Jerome Hines – Great Singers on Great Singing
Joan Fry Boytim – Solo Vocal Repertoire for Young Singers; An Annotated Bibliography
Johann Sundberg – The Science of the Singing Voice
DVD – The Art of Singing
Slides and video clips from Evelyn Trammell Institute for Voice and Swallowing at Medical University of SC, Charleston, SC

Course Goals
The student will explore and demonstrate understanding of the anatomy and physiology of the human voice. (NASM Specialization Competencies-Vocal/Choral Music 2A; NASM Teaching Competencies 2)
The student will develop observational and diagnostic skills for effective teaching of singing. (NASM Specialization Competencies-Vocal/Choral Music 2A; NASM Teaching Competencies 3,5,6)
The student will demonstrate acquaintance with several methods of training the singing voice. (NASM Specialization Competencies-Vocal/Choral Music 2B; NASM Teaching Competencies 1, 2, 4)
The student will develop skills in voice teaching by practice teaching lessons with a beginning student. (NASM Specialization Competencies-Vocal/Choral Music 2E)
The student will discuss practical issues of the teaching of singing and selection/coaching of singing voice repertoire. (NASM Desirable Attributes 4, 6; NASM Specialization Competencies-Vocal/Choral Music 2B)
Methods of Teaching – Course Activities

1. Lecture/discussion and viewing of audio-visual images/presentations on vocal anatomy and physiology, vocal function, and techniques for training the singing voice.
2. In-class vocalizing roundtable – class vocalizing sessions on various aspects of vocal technique – listening, analyzing, diagnosing vocal faults and suggesting remedies and developmental solutions.
3. Assigned readings in textbooks and supportive materials.
4. Students teach two demonstration lessons for class that will be videotaped for review. Written and oral feedback from fellow class members will be given. (Additionally, each student will teach a beginning student 10 lessons outside of class.)
5. Two individual review/evaluation sessions with professor, one following each in-class lesson.
6. Out-of-class observation reports of 5 voice lessons taught by at least three experienced teachers.
7. Journal of Voice Lessons taught by the student.
9. One major research project/presentation on an aspect of Vocal Pedagogy with bibliography. (Topic will be mutually agreed upon by student and professor.)
10. In-class visit to Evelyn Trammell Institute for Voice and Swallowing at Medical University of SC, Charleston, SC
11. Guest lectures by MUSC Voice Institute colleagues – Dr. Lucinda Halstead, ENT physician in Dept. of Otolaryngology, Dr. Bonnie Martin-Harris, Speech-Language Pathologist in Dept. of Otolaryngology

Grading Criteria

Vocal Pedagogy Portfolio containing:
- 5 Observation Lesson Reports 10 %
- Journal of Voice Lessons 15 %
- 10 out-of-class and 2 in-class lessons
- Video of 2 in-class Voice Lessons 20 %
- 5 Article Summaries/Commentaries
- Research Project/Class presentation 25 %
  (Include appropriate items from class in final Portfolio submission.)
- Quizzes on class lecture material/assigned readings 10 %
- Class participation & classroom assignments 20 %

TOTAL 100 %

Attendance Policy
All classes are required and class participation is very important. After two absences – excused or unexcused – student will lose three percentage points off the final grade for each additional absence. If a student misses a total of five (5) classes, for any reason, he/she will receive a grade of FA.
Final Grades are based on the following percentages:

<table>
<thead>
<tr>
<th>Letter Grade</th>
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<th>Grade Points</th>
</tr>
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<td>2.5 fair</td>
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<tr>
<td>C</td>
<td>74 – 77</td>
<td>2.0 acceptable</td>
</tr>
<tr>
<td>F</td>
<td>73 and below</td>
<td>0.0 unacceptable</td>
</tr>
</tbody>
</table>
Class Schedule

Week 1
1. Introduction and Vocalizing Roundtable
   (Arrange to observe 5 lessons w/ at least 3 experienced teachers)
   (Arrange for a beginning voice student)
2. Vocalizing Roundtable,
   Lecture/Discussion - The First Lesson
   (Begin Voice lessons and Lesson Journal)

Week 2
1. Vocalizing Roundtable
   Lecture/Discussion - Anatomy and Physiology of the Human Voice
2. Vocalizing Roundtable
   Lecture/Discussion – Posture/Alignment, Breathing/Breath Support
   2 ARTICLE SUMMARIES/COMMENTARIES DUE

Week 3
1. Vocalizing Roundtable
   Lecture/Discussion – Phonation and Resonance, Developing the Tone
   PROPOSAL FOR RESEARCH PROJECT DUE
2. Vocalizing Roundtable
   Lecture/Discussion – Vowels and Formant Tuning

Week 4
1. Vocalizing Roundtable
   Lecture/Discussion – Choosing Repertoire for the Beginning Singer
2. Vocalizing Roundtable
   Lecture/Discussion – Agility, Vocal Registers, and the Passaggio
   THREE ARTICLE SUMMARIES/COMMENTARIES DUE

Week 5
1. Field Trip to MUSC Voice Institute
   OBSERVATION REPORTS ON 3 VOICE LESSONS DUE

Week 6
1 & 2 Video-taped Demonstration Lessons
   JOURNAL CHECK, Schedule individual appointment with professor

Week 7
1. 2 Research Project Presentations
2. Vocalizing Roundtable
   Lecture/Discussion – Differences between Training the Male and Female Voice
Week 8

1  2 Research Project Presentations
2  Vocalizing Roundtable
    Lecture/Discussion – Training the Child’s Voice, the Cambiata Voice, and
    the Emerging Adult Voice

Week 9

1  2 Research Project Presentations
2  Vocalizing Roundtable
    Lecture/Discussion – Vibrancy and Projection in Singing

Week 10

1  Vocalizing Roundtable
    Lecture/Discussion – Range Extension, *Messa di voce*, and Dynamic
    Control
2  Guest Lecture – Dr. Bonnie Martin-Harris – The Role of the Speech-
    Language Pathologist, The Use of the Speaking vs. Singing Voice
    JOURNAL CHECK-UP

Week 11

1  Vocalizing Roundtable
    Lecture/Discussion – Falsetto in Male Voices, Whistle in Female Voices
2  Vocalizing Roundtable – Great Singers
    Lecture/Discussion – Articulation of Vowels and Consonants
    OBSERVATION REPORTS ON 2 VOICE LESSONS DUE

Week 12

1  Vocalizing Roundtable
    Lecture/Discussion – Correcting Vocal Faults
2  Vocalizing Roundtable – Great Singers
    Lecture/Discussion – Choral vs. Solo Tone Production

Week 13

1 & 2  Videotaped Lesson Demonstrations

Week 14

1&2  Complete Videotaped Lesson Demonstrations
    Pulling it all together-Case Study application of class concepts
    Journals Due

Final Exam

Meet with professor for final review of lesson demonstrations.
Turn in Vocal Pedagogy Portfolios.
Proposal for a New Graduate Course

Department: 
Music

Graduate Program: 
MAT in Performing Arts - Music Concentration

Course Number & Title: 
MUSE 70.3 Choral Music Literature Seminar

Total hours/week: 
2

Number of Credits: 
Lectures: 2 Lab: 

Will this course be cross-listed with an undergraduate or other graduate course? ☑ YES ☑ NO
If yes, please complete an attach to this proposal a Permission to Cross-List a Graduate Course form.

Course will first be offered: 
Summer 2009

Catalog description (Please limit to 50 words):
see attached document

Prerequisites (or other restrictions):

Rationale/Justification for course (consider the following issues):

a. What are the goals and objectives of the course?

see attached document

b. How does the course support the mission statement of the department and the organizing principles of the graduate program?

see attached document

Are other departments affected by this course? ☑ YES ☑ NO
(Please attach letters of support from the chairs of each department indicating the Department has discussed and supports the proposal.)

Is this course part of a joint program? ☑ YES ☑ NO
If yes, at what institution?

Method of teaching:

see attached document

If more space is needed for any section, please attach additional sheets to this form.

November 2007

Page 1 of 2
Faculty Committee on Graduate and Continuing Education

Proposal for a New Graduate Course
Cont'd

Expected changes

a. Address potential enrollment pattern shifts in the Department or University-wide as it relates to the offering of this course.

see attached document

b. Address potential shifts in staffing of the departments as it relates to the offering of this course.

see attached document

Requirements for additional resources made necessary by this course. (Note: course requiring additional resources will need special justification.)

a. Staff

b. Budget

see attached document

c. Library

Attach course syllabus, reading list, or any additional documentation that can help the committee evaluate this proposal. A syllabus is mandatory.

Signature of Program Director: Date: 2/19/08
Signature of Department Chair: Date: 3/21/08
Additional Chair's Signature*: Date: 2/12/08
Signature of Schools' Dean: Date: 2/12/08
Additional Schools' Dean Signature*: Date: 2/21/08
Signature of the Provost: Date: 3/5/2008
Signature of Budget Director**: Date: 3-6-08

*For interdisciplinary courses.

**Business Affairs Office

Return form to the Graduate School Office for Further Processing

Signature of Chair of the Faculty Committee on Graduate and Continuing Education: Date: 4-16-08
Signature of Chair of Grad Council: Date: 5-20-08
Signature of the Faculty Secretary: Date:

If more space is needed for any section, please attach additional sheets to this form.

November 2007
THE GRADUATE SCHOOL
of the COLLEGE OF CHARLESTON
Faculty Committee on Graduate and Continuing Education

PROPOSAL FOR A NEW GRADUATE COURSE

1. Department: Music

2. Course Number and Title MUSE 703 Choral Music Literature Seminar
   Number of Credits 2
   Total hrs/week: 2
   Lectures: 2
   Lab:

3. Will this course be cross-listed with an undergraduate or other graduate course? □ YES ☑ NO
   If yes, please complete and attach to this proposal a Permission to Cross-List a Graduate Course form.

4. Course will be first offered: Summer 2009

5. Catalog description (Please limit to 50 words):

   An in-depth, advanced examination of significant choral literature in all major genres in Renaissance, Baroque, Classical, Romantic, and Modern eras. Characteristics of repertoire at all levels of choral instruction are explored. Knowledge of lifespan development and choral literature characteristics are applied to repertoire development for use in PK-12 settings.

6. Prerequisites (or other restrictions): admission to the MAT program in the performing arts, undergraduate degree in music or music education or permission of the instructor

7. Rationale/justification for course (consider the following issues): (Note: If more space is needed, attach additional sheets to this form).

   (a) What are the goals and objectives of the course?

   Students will examine major style characteristics of each era and each pertinent genre. (NASM Music Competences 4)
   Students will examine and identify “benchmark” masterworks within each era and genre. (NASM Music Competences 4, NASM Specialization Competencies Vocal/Choral Music 2b)
   Students will study the available choral literature for elementary, middle school, and high school for like and mixed voices in choral groups. (NASM Music Competences 4, NASM Specialization Competencies-Vocal/Choral Music 2b; NASM Teaching Competencies 4)
   Students will analyze choral literature for appropriateness based on knowledge of human growth and development. Graded, standardized repertoire lists from state such as South Carolina, Texas, and Florida will be used. (NASM Music Competences 4, NASM Teaching Competencies 2,4,5)
   Students will apply knowledge of physiological aspects of vocal development as well as knowledge of cognitive and social development to the development of an appropriate choral repertoire collection spanning preschool through high school. (NASM Specialization Competencies Vocal/Choral Music 2b; NASM Teaching Competencies 2,4,5)
   Students will develop a resource file for use as future educator. File will include titles with annotations noting how piece/selection would be adapted and rationale for selection’s use for specified age/grade level. (NASM Teaching Competencies 2,4)
   Students will develop and establish proficiency in using online repertoire tools such as MUSICA and CPDL. (NASM Specialization Competencies Vocal/Choral Music 2b)
(b) How does the course support the mission statement of the department and the organizing principles of the graduate program?

The course strongly supports the School of Education conceptual framework by focusing on evidence based pedagogy and knowledge and characteristics of children and adolescents in related to the selection of appropriate repertoire. Additionally, it builds upon the preparation in music provided by an excellent liberal arts preparation program and undergraduate music degree by providing graduate level instruction which depends the candidates understanding of the content area of music as part of the new Masters of Arts in Teaching degree.

8. Are other departments affected by this course? (Please attach letters of support from the chairs of each department indicating that the Department has discussed the proposal and supports it).

☐ YES  ☒ NO

9. Is this course part of a joint program?  ☐ YES  ☒ NO  If Yes at, what institution?

10. Method of teaching: The course will include a variety of instructional approaches-mixing lecture with guided discussion and in class projects and application exercises.

11. (a) Address potential enrollment pattern shifts in the Department or College-wide as it relates to the offering of this course. This course is offered as part of the new MAT in the Performing Arts-Choral music concentration. It is expected that the undergraduate enrollments in music will increase because of the possibility of gaining a master’s degree in choral music after completion of the bachelor’s degree.

The course will not negatively impact enrollment in any other existing course or program at the College because it is going to be taught in the summer. Additionally, students may be taking the course concurrently with other core program courses, therefore enrollment in existing EDFS courses and PUBA courses will be increased.

(b) Address potential shifts in staffing of the departments as it relates to the offering of this course. (Note: If more space is needed, attach additional sheets to this form)

The course will be taught by existing faculty.

12. Requirements for additional resources made necessary by this course:

(a) Staff: no additional staffing

(b) Budget: no additional funds are required

(c) Library: no additional resources are required

(Note: Course requiring additional resources will need special justification.)

13. Attach course syllabus, reading list, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

Review/Approval Process

14. Signature of Graduate Program Director: ___________________________ Date submitted: ____________

15. Signature of Department Chair: ___________________________ Date submitted: ____________
   Additional Chair’s Signature: ___________________________ Date submitted: ____________
(for interdisciplinary courses)

16. Signature of School's Dean: ___________________________ Date submitted: ___________
   Additional Dean's Signature: ___________________________ Date submitted: ___________
   (for interdisciplinary courses)

17. Signature of Budget Director: _________________________ Date submitted: ___________
   Business Affairs Office

Proposal Sent to Graduate School Office at This Juncture

18. Signature of Chair of Faculty Committee on Graduate and Continuing Education:
   ___________________________ Date submitted: ___________

19. Signature of Chair of Graduate Council: ________________ Date submitted: ___________

20. Signature of Faculty Secretary: _________________________ Date submitted: ___________

Completed forms will be sent by the Graduate School Office to the following:

1. Registrar (for entering course in SIS course inventory)
2. Department Chair
3. Graduate Program Director
4. Business Affairs Office (for establishing course fee structure in SIS)
5. Academic Affairs Office

(Form last revised April 2001 and replaces all others)
MUSE 703
Graduate Choral Music Literature Seminar
Course Syllabus
2 graduate credits

Instructor: Dr. Robert Taylor
Time: TBD
Location: TBD

Course Texts and materials:

Course packet: containing graded choral repertoire lists from SC, Texas, and other selected states and organizations
Reading list for articles on reserve

Course Description:

An in-depth, advanced examination of significant choral literature in all major genres in Renaissance, Baroque, Classical, Romantic, and Modern eras. Characteristics of repertoire at all levels of choral instruction are explored. Knowledge of lifespan development and choral literature characteristics are applied to repertoire development for use in PK-12 settings.

Objectives:
Students will examine major style characteristics of each era and each pertinent genre. (NASM Music Competences 4)
Students will examine and identify “benchmark” masterworks within each era and genre. (NASM Music Competences 4, NASM Specialization Competencies Vocal/Choral Music 2b)
Students will study the available choral literature for elementary, middle school, and high school for like and mixed voices in choral groups. (NASM Music Competences 4, NASM Specialization Competences-Vocal/Choral Music 2b; NASM Teaching Competencies 4)
Students will analyze choral literature for appropriateness based on knowledge of human growth and development. Graded, standardized repertoire lists from state such as South Carolina, Texas, and Florida will be used. (NASM Music Competences 4, NASM Teaching Competencies 2,4,5)
Students will apply knowledge of physiological aspects of vocal development as well as knowledge of cognitive and social development to the development of an appropriate choral repertoire collection spanning preschool through high school. (NASM Specialization Competencies Vocal/Choral Music 2b; NASM Teaching Competencies 2,4,5)
Students will develop a resource file for use as future educator. File will include titles with annotations notating how piece/selection would be adapted and rationale for selection’s use for specified age/grade level. (NASM Teaching Competencies 2,4)
Students will develop and establish proficiency in using online repertoire tools such as MUSICA and CPDL. (NASM Specialization Competencies Vocal/Choral Music 2b)
Course calendar:

Week 1 Course Overview
   What is repertoire Development?
   Renaissance overview/masterworks study

Week 2 Renaissance masterworks study, continued

Week 3 Baroque Overview/masterworks study

Week 4 Continued

Week 5 Classical Overview/masterworks study

Week 6 Romantic Overview/masterworks study

Week 7 Continued

Week 8 Modern Era Overview/masterworks study

Week 9 Evaluation of repertoire for elementary age ensembles

Week 10 Evaluation of repertoire for middle school ensembles

Week 11 Continued

Week 12 Evaluation of repertoire for secondary level ensembles

Week 13 Continued

Week 14 Review for Final-Current Issues related to Selection of Choral Repertoire in the Public School Setting

Week 15 Final Exam

Assignments/Exams:

Assignment 1 (20%): Reviews of assigned choral repertoire. Students will evaluate both by listening and examining scores assigned repertoire for its suitability for the various ensembles encountered in teaching K-12 choral ensembles. Reviews should be no more than a single page.

Assignment 2 (20%): Students will develop a resource file for use as future educator. File will include titles not provided in assignment 1, with annotations notating how each selection would be adapted for use in the classroom and rationale for selection's use for specified age/grade level.

Exams (15% each): Two examinations will be given during the semester. Exam 1: Renaissance-
Classical era; Exam 2: Romantic-present. Each will count as 15% or your grade.

Final exam (30%): A cumulative final examination will be given at the conclusion of the semester.

**Grading:**

Final Grades are based on the following percentages related to the assignments described above:

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THE GRADUATE SCHOOL
COLLEGE OF CHARLESTON

Faculty Committee on Graduate and Continuing Education

PROPOSAL FOR A NEW GRADUATE COURSE

Department: HISPANIC STUDIES

Graduate Program: Master of Education in Languages.

Course Number & Title: SPAN 655: Tyranny in Spanish American Film and Literature

Total hrs/week: 3

Number of Credits: 3  Lectures: SEMINAR FORMAT

Will this course be cross-listed with an undergraduate or other graduate course? NO
If yes, please complete and attach to this proposal a Permission to Cross-List a Graduate Course form.

Course will be first offered: FALL 2008

Catalog description (Please limit to 50 words):
An extensive study of literary and filmic expressions of the Southern Cone’s recent political history, with a focus on dictatorial regimes. The course will provide students with an understanding of the historical, sociopolitical, and cultural background of contemporary South America so that they can incorporate and/or adapt the course’s content to elementary and secondary school curricula.

Prerequisites (or other restrictions): Declared student in the Master of Education program, or permission of the instructor.

Rationale/justification for course (consider the following issues):

(a) What are the goals and objectives of the course?
This interdisciplinary course offers an insightful view of the Southern Cone’s recent political history as seen through representative works of contemporary Spanish American literature and film. At the conclusion of the course, students will have developed and demonstrated a knowledge of contemporary South America’s Southern Cone, its historical, sociopolitical, and cultural background, and will be able to apply the course’s content to elementary and secondary education.

(b) How does the course support the mission statement of the department and the organizing principles of the graduate program?
The Department of Hispanic Studies is dedicated to offering courses for the Master in Education with the Spanish language and cultural understanding of the Spanish-speaking world.

RECEIVED

Graduate School Office
College of Charleston, SC

FEB 18 08
Are other departments affected by this course? NO.
(Please attach letters of support from the chairs of each department indicating that the Department has discussed and supports the proposal.)

Is this course part of a joint program? NO If Yes at, what institution? N/A

Method of teaching:
Class will meet once a week for three hours. We will discuss the historical, political, and cultural significance of the weekly assignment as well as strategies for teaching these works in the high school /secondary classroom. Class is seminar format. Students will watch films outside of class.

Expected changes:
(a) Address potential enrollment pattern shifts in the Department or University-wide as it relates to the offering of this course. NONE.

(b) Address potential shifts in staffing of the departments as it relates to the offering of this course. (Note: If more space is needed, attach additional sheets to this form)
Since the department offers 1 SPAN course per semester, no significant enrollment pattern shifts are expected.

Requirements for additional resources made necessary by this course. (Note: Course requiring additional resources will need special justification.)
(a) Staff: NONE
(b) Budget: NONE
(c) Library: NONE

Attach course syllabus, reading list, or any additional documentation that can help the committee evaluate this proposal. A syllabus is mandatory.

Signature of Graduate Program Director: 
Date: 2/8/08

Signature of Department Chair: 
Date: 2/7/08

Additional Chair’s Signature*: 

Signature of School’s Dean: 
Date: 2/11/08

Additional Dean’s Signature*: 

Signature of Provost: 
Date: 2/14/08

Signature of Budget Director**: 
*For interdisciplinary courses **Business Affairs Office

Date: 2/18/08

Return form to the Graduate School Office for Further Processing

Signature of Chair of Faculty Committee on Graduate and Continuing Education:

Signature of Chair of Graduate Council: 
Date: 5/20/08

Signature of Faculty Secretary:
COLLEGE OF CHARLESTON
Department of Hispanic Studies
Fall 2008

Span 655: Tyranny in Spanish American Film and Literature
Wednesdays 5-7:45 pm

Professor: Dr. Lola Colomina-Garrigós
Office: JC Long 140
E-mail address: colominagarrigosm@cofc.edu

Office hours: M & W 2'30-4'30
Phone#: 953-7128

Course Description: This interdisciplinary course offers an insightful view of the Southern Cone’s recent political history as seen through representative works of contemporary Spanish American literature and film. In particular, we will explore the phenomenon of military dictatorships that took place in Argentina, Chile, and Uruguay during the 70s and 80s, as well as its role in the process of (re)construction of the countries’ national identities. The course will analyze how narrative (novels and short stories will be the main text corpus) and films deal with issues such as Authority, Repression, Memory, Inner and Outer Exile, Writing, etc. Through extensive study and discussion of literary and filmic expressions of these political phenomena, the graduate students will meet the following objectives:

Objectives and Corresponding Standards:

For successful completion of this course,

Students will… | TC | SOE | ACTFL
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1. be able to apply the course’s content to elementary and secondary education. Students will demonstrate that they are able to translate content information into functional classroom activities by creating, implementing, and assessing activities to a given educational level. | 2 | I, II, III, VI | 2a,2b,2c,4b
2. develop and demonstrate a knowledge of contemporary Latin America’s Southern Cone, its historical, sociopolitical, as well as cultural background. Students will demonstrate familiarity with the phenomena of military dictatorships in that geographical area during the 70s and 80s mostly through literary and cinematic representations of this political phenomenon. | 2 | II | 1a,2a,2b,2c
3. demonstrate familiarity with issues such as History and Fiction, Power and Discourse; Identity; Female voices; Inner and outer Exile; etc., as seen in the films and literary texts studied in class. | 2 | II | 1a, 2c, 4a
4. incorporate appropriate assessment tools and implement a variety of teaching techniques in order to reach a diverse group of learners. | 2 | VI | 3a, 3b, 5a
5. acquire personal and professional enrichment and growth. | 2 | II, IV | 6a
Key to Standards Listed Above:

1) School of Education Teaching and Learning Standards (SOE):

Standard I Give evidence of theoretical and practical understanding of the ways learners develop.
Standard II Demonstrate understanding and application of the critical attributes and pedagogy of content area.
Standard III Give evidence of use of a variety of strategies that optimize student learning.
Standard IV Participate in informed personal and shared decision making that has as its focus the enhancement of schooling and the profession.
Standard V Communicate effectively with students, parents, colleagues, and the community.
Standard VI Demonstrate understanding of the continuous nature of assessment and its role in facilitating learning.
Standard VII Show an understanding of the culture and organization of schools and school systems and their connection to the larger society.

2) NCATE/ACTFL Standards for the preparation of foreign language teachers:

1. Language, Linguistics, Comparisons
   a. Demonstrating language proficiency;
   b. Understanding linguistics;
   c. Identifying language comparisons.

2. Cultures, Literatures, Cross-Disciplinary Concepts
   a. Demonstrating cultural understandings;
   b. Demonstrating Understanding of literary and cultural texts and traditions.
   c. Integrating other disciplines in instruction

3. Language Acquisition Theories and Instructional Practices
   a. Understanding language acquisition, and creating a supportive classroom.
   b. Developing instructional practices that reflect language outcomes and learner diversity.

4. Integration of Standards into Curriculum and Instruction
   a. Understanding and integrating standards in planning;
   b. Integrating standards in instruction;
   c. Selecting and designing instructional materials.

5. Assessment of Languages and Cultures
   a. Knowing assessment models and using them appropriately;
   b. Reflecting on assessment;
   c. Reporting assessment results.

6. Professionalism
   a. Engaging in Professional Development;
   b. Knowing the Value of Foreign language learning.

Prerequisites: Admission to the M.Ed. in Languages Program or permission of the instructor.

Required Texts:

- Selection of chapters and short stories from the following works: La novela de Perón, by Tomás Eloy Martínez (Argentina, 1985); “Graffiti” by Julio Cortázar (Argentina, Queremos tanto a Glenda, 1980); The Little School, by Alicia Partnoy (Argentina, 1985); Las máscaras by Jorge Edwards (Chile, 1967). All these materials are available on E-Reserve.
- Jacobo Timerman: Preso sin nombre, celda sin número (Argentina, 1981)
- Luisa Valenzuela: Cambio de armas (Argentina, 1982)
- Antonio Skármeta: No pasó nada (Chile, 1997)
Required Films:

- Evita (Alan Parker, 1996)
- La historia oficial (Luis Puenzo, 1985)
- Kamchatka (Marcelo Piñeyro, 2002)

Critical Reading: Students will have access to the following bibliography through E-Reserve (after accessing the CofC Library Homepage and the E-Reserve page, students will use the following code: “Span630” to enter the website). The following articles will be available both online and on hard copy:


The bibliographical guidelines to follow are those of the *Modern Language Association* (you can find the MLA style guidelines on ERes):

**On Reserve: The following books will be on reserve at the Addlestone Library:**


**Evaluation scale:**

- Participation..................................................10%
- Critical literary analyses.................................30%
- Film Reviews................................................10%
- Oral presentation.........................................5%
- Teaching Project.........................................20%
  (5% of this grade will be its in-class presentation)
- Midterm Exam............................................10%
- Final Exam...............................................15%

**Grading scale:**

- A 92-100
- B+ 88-91
- B 80-87
- C+ 77-79
- C 70-76
- F below 69

**Description of the Course Requirements:**

- Participation: Class time will be used for critical discussion of the texts and films assigned as well as for presentations by both the professor and the students about different aspects and issues relevant to the course’s content. Therefore, it is required for the student to attend every day of class (students with more than one absence will have their final grade lowered; with the third absence, the student will be dropped from the class), to complete their assignments prior to class, and to come to class ready for discussion.
• Literary analyses: Critical analysis of the texts and films studied is one of the most important tasks of this course. Students will be required to turn in short 2-3 page-long analyses of some of the text assigned. These analyses should focus on one specific aspect or topic relevant to the text. Students must follow the following style format: Times New Roman, 12, double spaced. The lowest score will be dropped. No late papers will be accepted except for exceptional cases. See Honor Code and Academic Integrity.

• Film reviews: Students will watch the films outside the class. The films are available either at the Language Lab (ECTR 225) or at the Addlestone Library. They can also rent out the films from a video store or through Netflix. Note: A film review is not a plot summary. It is an analysis or commentary on the significance of the plot as well as on a particular aspect/theme of relevance and the cinematic techniques that help conveying the director’s message. The review should be at least 1 page long, and should be typed in Times New Roman 12, double space.

• Oral presentation: Each student will give an oral presentation on a particular aspect or issue relevant to the works studied and how it could be taught to a primary or secondary education audience. Each presentation should be 10 minutes long and each presenter must provide the class with a handout. Specifics on content and format of the presentations will be given in class.

• Teaching Project: Students will complete a creative teaching project that will be shared with the class towards the end of the semester in the shape of an oral presentation. The project will focus on a particular work (one of the narratives and/or films studies in class) and the different issues and historical backgrounds depicted in that particular work, and how to teach it to a Primary or Secondary Education audience. It should include a formal plan lesson. Specifics for the teaching project will be outlined in class.

• Exams: There will be a midterm and a final exam. The content and the format of the exams will be later on specified.

Honor Code and Academic Integrity
Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each instance is examined to determine the degree of deception involved.

Incidents where the professor believes the student’s actions are clearly related more to ignorance, miscommunication, or uncertainty, can be addressed by consultation with the student. We will craft a written resolution designed to help prevent the student from repeating the error in the future. The resolution, submitted by form and signed by both the professor and the student, is forwarded to the Dean of Students and remains on file.

Cases of suspected academic dishonesty will be reported directly to the Dean of Students. A student found responsible for academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student’s transcript for two years after which the student may petition for the X to be expunged. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.

It is important for students to remember that unauthorized collaboration—working together without permission—is a form of cheating. Unless a professor specifies that students can work together on
Week 8:

Wed, Oct. 15: Female Voices: Female Voices and the (Re)Construction of Female Identity as Subversion to the Regime. Discussion of selected short stories from Cambio de armas (Argentina, 1982) by Luisa Valenzuela. Analysis of the short story “Cambio de armas” Due.

Week 9:


Week 10:


Week 11:

Wed, Nov. 5: Memory and Exile: Discussion of the novel No pasó nada (1997) by Antonio Skármeta.

Week 12:


Week 13:


Week 14:

Wed, Nov. 26: Thanksgiving holiday

Week 15:

Wed, Dec. 3: Presentations of teaching projects.

Examen final: TBA