December 4, 2015

MEMORANDUM

TO: Laura Turner
FROM: Jo Ann Ewalt
CC: Karen Chandler
RE: Program change proposal for the MAT in Performing Arts

The purpose of this Memorandum is to acknowledge that we have been informed that PUBA 664 Arts Education will be removed from the core curriculum. While we are saddened by this action, as we believe PUBA 664 is an important course for MAT students, we understand the program's need to comply with Read 2 Succeed policy.
**FACULTY COMMITTEE ON GRADUATE EDUCATION, CONTINUING EDUCATION AND SPECIAL PROGRAMS**

**CHANGE/DELETE GRADUATE PROGRAM PROPOSAL FORM**

Contact Name: Laura Turner   Email: turnerl@cofc.edu   Phone: 843-452-9473

Department and School Name: Theatre and Dance Performing Arts   Name and Acronym of Graduate Program: MAT in the EDPA

Date (Semester/Year) changed/deleted program will take effect: fall 2016

**I. CATEGORY OF REVIEW (Check all that apply)**

- [x] Change Request (attach details):
  - [x] Add existing course or courses to requirements or electives
  - [ ] Add new course(s) to requirements or electives (complete and attach COURSE FORM for each)
  - [x] Delete courses from requirements or electives
  - [ ] Add new emphasis (check one): □ concentration □ track Total # of hours:
    (note: any emphasis involving more than 18 credit hours will also require CHE approval)

- [ ] Terminate Program (check one): □ Degree □ Certificate □ Emphasis (concentration/track)
  (if checked, skip section II, IV, V, and VII below)

  Are students currently enrolled in the program? □ Yes □ No
  If yes, what semester will students complete the program?

  If the program termination includes deleting courses from the inventory, a COURSE FORM must be included with this form for each course deletion.

- [x] Interdisciplinary (attach evidence of acknowledgement from relevant departments)

**II. DESCRIPTION OF CHANGES: If a changed program—please explain changes below; if a new emphasis—please provide the details below.**

The addition of MTLA 648 is due to new legislation titled "Read 2 Succeed." This course will be required for teacher certification for all graduates in the state of South Carolina. PUBA 664 was identified as the only course in the current program of study that did not contain required content towards licensure and therefore can be deleted.

**Addition to the current program of study:**
MTLA 648 Teaching Content Area and Disciplinary Literacies

**Deletions to the current program of study:**
PUBA 664 Arts Education
III. RATIONALE or JUSTIFICATION

For changes or termination, please provide a detailed justification. For a new emphasis, briefly address the goals/objectives for the new emphasis, provide evidence of student interest (i.e., has the program offered special topics courses in this area? has the program interviewed student focus groups as part of an internal assessment? etc.), and explain how the emphasis supports the liberal arts tradition and the mission of the institution.

The addition of MTLA 648 is due to new legislation titled “Read 2 Succeed.” This course will be required for teacher certification for all graduates in the state of South Carolina. PUBA 664 was identified as the only course in the current program of study that did not contain required content towards licensure and therefore can be deleted.

IV. CURRICULUM

Provide the COMPLETE curriculum for the changed program and/or new emphasis distinguishing between required and elective courses. Note pre-requisite courses where appropriate. Note any sequencing of courses or requirements in the program, listed exactly as it should appear in the catalog.

Performing Arts, M.A.T. Program of Study

Candidates will complete a set of required core courses which are common for all concentration areas in the M.A.T. in the Performing Arts. Specialty coursework and required number of credits relate directly to the arts concentration.
Education Core Coursework

DELETE:
PUBA 664

Arts in Education (3)

****REPLACE with:

MTLA 648
Teaching Content Area and Disciplinary Literacies (3)

****(reordered listing below numerically)

EDFS 635
Educational Research (3)

EDFS 687
Technology Education for Teachers (3)

or

PUBA 663
Arts and Technology (3)

EDFS 710
Introduction to Exceptional Children (3)

EDFS 725
Classroom and Behavior Management (3)

EDFS 794
Capstone: Clinical Practice in Music Education or Theatre Education (9)

Complete one of the following Concentrations:

Choral Music Concentration

In the area of Choral Music, the requirements for graduate study are specified by the NASM accrediting body and the requirements of the State Department of Education for teacher certification. Assigned field experiences total a minimum of 75 clock hours and are required during the music methods courses as indicated by an *. The breakdown of courses by total credit hours is:

****Previously submitted curriculum change

MUSE 501
Graduate Choral Ensemble (1)

MUSE 610*
Foundations and Preschool and Elementary Music Methods (3)

MUSE 611*
Middle Grades and Secondary Music Methods (3)

MUSE 701
Graduate Conducting, Style and Analysis I (3)

MUSE 601
Graduate Applied Music (2)
MUSE 702
Graduate Conducting, Style and Analysis II (3)
MUSE 602
Vocal Pedagogy (2)
MUSE 703
Music Literature Seminar (2)

***Previously submitted curriculum change

MUSE 704
Trends and Issues in Arts Education: Music (3)

* field experiences required

The minimum number of credit hours required for graduation is 47.

Theatre Concentration
In the area of theatre, the requirements for graduate study are specified by the NAST accrediting body and the requirements of the State Department of Education for teacher certification. Assigned field experiences total a minimum of 75 clock hours and are required during the theatre methods courses as indicated by an *. The breakdown of courses by total credit hours is:

THRE 610
Theatre for Youth Literature Seminar (3)
THRE 611
Design with Schools in Mind (3)
THRE 612
Advanced Acting and Directing Techniques (3)

***Previously submitted curriculum change

THRE 704
Trends and Issues in Arts Education: Theatre (3)
THRE 710*
Foundations and Preschool/Elementary Theatre Education Methods (3)
THRE 711*
Middle and Secondary Theatre Education Methods (3)
THRE 712
Community and the Theatrical Classroom (3)

* field experiences required

The minimum number of credit hours required for graduation is 45.
Course Descriptions
Core Courses
PUBA 663 Arts and Technology (3)
Artists have always experimented with emerging technologies, but in recent decades the field of Arts & Technology has emerged as a dynamic and historically significant artistic practice. Discover the opportunities new technologies offer to arts managers; initiatives at the convergence of art and technology and the impact of technology and the arts on culture. Examine and conceptualize the themes of new media, sound art, moving images, the media artist, cyber culture and intellectual property issues.

PUBA 664 Arts Education (3)
This course will examine current trends in arts education. Dealing primarily from an administrative viewpoint, the course will focus on government funding (local, state, and national), arts education organizations, specific pilot programs and individual teaching situations. Although developed initially for the administrator, the course should prove equally valuable to the educator.

MTLA 648 Teaching Content Area and Disciplinary Literacies (3)
A course focusing on the theories, research, and instructional practices of teaching literacies within disciplines and across disciplines. This course provides in-depth examinations of language and literacies development across age spans and connects instructional tools and strategies for print-based and multimodal literacies.

EDFS 635 Educational Research (3)
An in-depth study of methods used in different types of educational research. Includes involvement of the student in the process of educational research design, implementation, reporting, and evaluation. (fall, spring and summer)

EDFS 686 Special Topics in Education (1-6)
An intensive study of an approved special topic in the field of education. No more than three hours may be taken under this listing during an academic semester or its equivalent. Prerequisite: Permission of the instructor

EDFS 687 Introduction to Educational Technology (3)
This is an introductory course for pre-service and in-service teachers using technology in the classroom. Students become familiar with application software such as word processing, databases and hypermedia, desktop publishing and telecommunications, and learn to evaluate hardware and software. (fall, spring and summer)

EDFS 710 Introduction to Exceptional Children and Youth(3)
An introductory course designed for general and special educators. An interdisciplinary approach to the study of the learning and behavioral characteristics of exceptional children and
youth. Includes causes, identification, educational and community programs and provisions. Observation required (10 hours). (fall)

EDFS 725 Classroom and Behavior Management (3)
A study of a variety of management systems with focus on specific techniques and their application in the classroom.
(spring, summer)

EDFS 794 Clinical Practice in Music, Theater, Or Dance Education (9)
This course is designed to provide candidates with extensive supervised experience in teaching students in one of three arts disciplines: music, theater or dance, in a PreK–12 public school setting. Weekly on campus seminars are required. Prerequisite: Completion of pedagogy including procedures courses related to each discipline and admission to clinical practice by the Office of Certification and Clinical Practice

Choral Music Concentration
****(previously submitted change)

MUSE 501 Graduate Choral Ensemble
The study and performance of choral music, both sacred and secular, from the Renaissance to the 21st Century in community or college choral ensembles. Includes participation in leadership roles and description and analysis of choral conducting and rehearsal techniques. 2-3 hour laboratory requirement.

MUSE 610 Foundations and Elementary Music Education Methods (3)
A study of the philosophies, principles, and methods needed for teaching music to elementary school children. The course focus is on organization, management and teaching methodologies of elementary music programs, with emphasis on methods such as Orff and Kodaly. Course requirements include 40 hours of elementary classroom field experience. Prerequisites: Two semesters undergraduate conducting or equivalent experience.

MUSE 611 Middle and Secondary Choral Methods (3)
Organization and management of choirs, repertoire, programming considerations, and teaching methodology appropriate to Middle School/Junior High/High School choirs and vocal ensembles. Course requirements include 40 hours of field experience in a secondary classroom setting. Prerequisites: Two semesters undergraduate conducting or equivalent experience.

MUSE 701 Graduate Conducting I: Renaissance Through Classical Eras (2) An in-depth study of advanced choral techniques, rehearsal methods and strategies, and stylistic and historical analysis methods appropriate for choral literature of the Renaissance, Baroque and Classical eras. This includes manual gestures, historical background, style, performance practice considerations, score analysis, rehearsal strategies, and literature.
Prerequisites: Two semesters undergraduate conducting or equivalent experience.

MUSE 702 Graduate Conducting Style and Analysis II: Romantic Period to the Present (3)
An in-depth study of advanced choral techniques, rehearsal methods and strategies, and stylistic and historical analysis methods appropriate for choral literature of the Romantic Period through the present. This includes manual gestures, historical background, style, performance practice considerations, score analysis, rehearsal strategies and literature.
Prerequisites: Two semesters undergraduate conducting or equivalent experience.

MUSE 601 Applied Voice (1)
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.
Prerequisite: admission to the MAT in Performing Arts Program and permission of the instructor.

MUSE 602 Vocal Pedagogy (2)
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.

****(previously submitted changes)
MUSE 685 Independent Study in Music (3)
To provide in-depth, individualized study in an area of music appropriate to the needs and degree plan of the graduate student.

MUSE 703 Choral Music Literature Seminar (2)
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 PreK-12 settings.

****(previously submitted changes)
MUSE 704 Trends and Issues in Performing Arts Education: Music (3)
A review of current critical issues and trends in arts education as these relate to local, state, and national education agencies and the education of children and youth in PK-12 public schools.

Theatre Concentration

THRE 610 Theatre for Youth Literature Seminar (3)
Focus on survey of appropriate theatre literature for use across grade levels. Analysis and
collection of appropriate repertoire across age and grade levels is emphasized.

THRE 611 Design with Schools in Mind (3)
This course will build upon foundational knowledge gained from the pre-requisite courses of stagecraft, costume and scene design and construction, and lighting design. Students will gain knowledge of advanced principles and practical experience in both design and construction within the PreK-12 school theatre setting with emphasis on safety and organization of volunteers. Lecture and laboratory work on departmental productions and fieldwork.

THRE 612 Advanced Acting and Directing Techniques (3)
Advanced concepts of the acting/directing process, including script analysis, staging practices, director/designer communications, and rehearsal techniques. The semester will culminate in a program of student-directed projects.

****(previously submitted changes)

THRE 690 Independent Study in Theatre (3)
To provide in-depth, individualized study in an area of theatre appropriate to the needs and degree plan of the graduate student.

THRE 704 Trends and Issues in Performing Arts Education: Theatre (3)
A review of current critical issues and trends in arts education as these relate to local, state, and national education agencies and the education of children and youth in PK-12 public schools.

THRE 710 Foundations Preschool and Elementary Theatre Education Methods (3)
Organization and management of preschool and elementary theatre programs and teaching methodologies. Course content will include 40 hours of fieldwork.

THRE 711 Middle and Secondary Theatre Education Methods (3)
Organization and management of repertoire, programming considerations, and teaching methodology appropriate to Middle School/Junior High/High School students. Course content will include 40 hours of fieldwork.

THRE 712 Community and the Theatrical Classroom (3)
This course will explore ways theatre can be extended into the community through applied theatre techniques connecting diverse programs, ages and cultures. Course content will include projects within the community.
Attach the completed COURSE FORM and a sample syllabus for each new course.

Is a syllabus for each new course attached?  □ Yes  □ No

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Program-Level Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
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<tbody>
<tr>
<td>What will students know and be able to do when they complete the program/emphasis? Attach Curriculum Map.</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
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<tr>
<td>1. Students recognize and explain traditional and new theatrical and music production concepts and skills.</td>
<td>100% of MAT students seeking licensure will pass the Praxis content area and Principles of Learning and Teaching licensure tests at the end of their program of study. 85% of students will receive a grade of (3) competent or (4) exemplary on the grading rubrics on their theatre literature project or conducting/rehearsal project in the midpoint of their program of study.</td>
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<td>2. Students recognize, explain and demonstrate the artistic process leading to finished product.</td>
<td>100% of MAT students seeking licensure will pass the Praxis content area and Principles of Learning and Teaching licensure tests at the end of their program of study. 85% of Students will score a (3) competent or (4) exemplary on the grading rubrics on their directing/technical project or conducting/rehearsal project in the midpoint of their program of study.</td>
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<td>3. Students demonstrate directing/technical theatre or conducting/ theory/ear training and sight singing</td>
<td>100% of MAT students seeking licensure will pass the Praxis content</td>
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<td>Competency</td>
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<td>4. Students demonstrate Aesthetic understanding.</td>
<td>100% of MAT students seeking licensure will pass the Praxis content area and Principles of Learning and Teaching licensure tests at the end of their program of study. 85% of Students will score a (3) competent or (4) exemplary on the grading rubrics on their directing/technical project or conducting/rehearsal project in the midpoint of their program of study.</td>
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<td>5. Students analyze and evaluate Theatre or Music History, Literature, Theory and Criticism in relationship to theatrical or concert productions.</td>
<td>100% of MAT students seeking licensure will pass the Praxis content area and Principles of Learning and Teaching licensure tests at the end of their program of study. 85% of students will receive a grade of (3) competent or (4) exemplary on the grading rubrics on their theatre or music literature project in the midpoint of their program of study.</td>
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<td>6. Students recognize and explain child development and the identification and understanding of psychological principles of learning as these relate to theatre or music education.</td>
<td>100% of MAT students seeking licensure will pass the Praxis content area and Principles of Learning and Teaching licensure tests at the end of their program of study. 85% of students will receive a grade of (3) competent or (4) exemplary on the grading rubrics on their theatre or music literature project in the midpoint of their program of study.</td>
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<td>7. Students recognize and explain the philosophical and social foundation underlying theatre and music in education and the ability to express a rationale for personal attitudes and beliefs.</td>
<td>85% of students will score a satisfactory or better using the grading rubric on their Trends and Issues Analysis Seminar Project midpoint of their program of study.</td>
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<td>8. Students demonstrate an ability to assess</td>
<td>100% of students must receive a grade</td>
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aptitudes, experiential backgrounds, skills, and interests of individuals and groups of pupils to devise learning experiences to meet assessed needs and to manage classrooms and rehearsals effectively.

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<th>9. Students recognize and explain evaluative techniques and demonstrate the ability to apply them in assessing both the progress of students and in the objectives and procedures of the curriculum.</th>
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<tr>
<td>100% of students must obtain a grade of “acceptable” or “target” on the ADEPT and Candidate Work samples during their methods class field work mid-point and the clinical practice at the end of their program of study.</td>
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**Curriculum Maps**

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<th>MAT in the Performing</th>
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*September 2011*
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<th>Arts Education Core Classes</th>
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<td>EDFS 635 Educational Research</td>
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Note:

I = Student Introduction
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VI. IMPACT ON EXISTING PROGRAMS and COURSES Please briefly document the impact of this changed/deleted program or new emphasis on other programs and courses: if changing/deleting a program—list all programs that will be impacted (and how); if adding a new emphasis—explain any overlap with existing programs or courses in the same or different departments.

The number of students taking the deleted and/or replacement course is small and does not create an enrollment issue for PUBA or MTLA.

Is this changed/deleted program used by others? [ ] Yes [ ] No
If yes, please provide a letter of support in each case.

VII. COSTS ASSOCIATED WITH THE ACTION REQUESTED List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

No additional costs. The course is already currently taught by a roster faculty member.
Letters of Support

1. Letter of support from Mutindi Ndunda, Program Director of MTLA program

Re: MAT Changes

Ndunda, Mutindi

Sent: Tuesday, December 08, 2015 10:44 AM

To: Turner, Laura Manning

Cc: Ewalt, Jo Ann G.

Dear Laura,

I am understand and support the changes you have proposed to make in the MAT performing Arts program.

Sorry for the acknowledgement delay.

Sent from my iPad

2. Letter of support from Jo Ann Ewalt, Program Director of PUBA program is a separate PDF document

Paperwork submitted list:

1. The only curriculum form being submitted is this program modification form since there are no new courses created for this change with the following curriculum maps embedded:

   Education Core Curriculum Map
   Music Concentration Curriculum Map
   Theatre Concentration Curriculum Map

2. Letter of support from Jo Ann Ewalt, Program Director of PUBA program is a separate PDF document

Signature page follows.
VIII. APPROVAL and SIGNATURES

Signature of Program Director:  

Date: 12/7/15

Signature of Department (Theatre) Chair:  

Date: 12/7/15

Signature of Department (Music) Chair:  

Date: 12/9/15

Signature of School Dean:  

Date: 12/9/15

Date: 12/10/15

Signature of the Provost:  

Date: 1/20/16

Return form to the Graduate School Office for Further Processing

Signature of Chair of the Faculty Committee on Graduate Education, Continuing Education & Special Programs:

Date: 1/27/16

Signature of Chair of the Graduate Council:  

Date: 2/15/14

Signature of Faculty Senate Secretary:  

Date: 

Date Approved by Faculty Senate: 

September 2014
Contact Name: Laura Turner  Email: turnerl@cofc.edu  Phone: 8434529473

Department Name: Music  Graduate Program name: M.A.T. in the Performing Arts

Course Prefix, Number, and Title: MUSE 501 Graduate Choral Ensemble

I. CATEGORY OF REVIEW (Check all that apply)

<table>
<thead>
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<th>NEW COURSE</th>
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Approve for Cross-listing (attach Graduate Permission to Cross-list Form)

Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: Fall 2016

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

- Course description and objectives
- Method of teaching (e.g., lecture, seminar, on-line, hybrid)
- Required and optional texts and materials
- Graduate School Grading Scale
- Assignments, student learning outcomes and assessment components
- Policies to include attendance, Honor Code, American Disabilities Act statement
- Tentative course schedule with specific topics
IV. RATIONALE / JUSTIFICATION: If course change – please indicate the course change details. If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course and the relationship to the strategic plan.

Students preparing to provide choral music education in P-12 public schools must maintain quality experiences in choral ensembles. This allows each student to maintain facility in use of the singing voice, and affords the opportunity for students to experience in real time and from the student’s perspective, the techniques discussed in Advanced Choral conducting courses. The choral ensembles will also provide an addition forum for graduate students to practice their rehearsal and conducting skills when they participate in leadership roles by taking on rehearsal responsibilities as directed by the ensemble’s conductor.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
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<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
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<td>What will students know and be able to do when they complete the course?</td>
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<td>1. Students will improve their ability to sing with a wide range of dynamics and control, sing with pure vowels and modify those vowels in accordance to the needs of the ensemble</td>
<td>Students are pre-assessed during an individual audition by the ensemble conductor. Improvement is measured through the conductor's listening observations including part singing tests during rehearsals and through the student's performance at the end of the term. Written Quizzes will also be given. 100% of the students will demonstrate improvement.</td>
</tr>
<tr>
<td>2. Students will learn and participate in a variety of rehearsal techniques including 1) solfege, 2) count-singing, 3) Stacato singing, 4) warm up exercises, 5) structuring sectionals 6) addressing wide range of skills and abilities</td>
<td>The student will maintain and turn in a portfolio which will include the following items: A semester development plan, a rehearsal log of techniques observed and assessed, Recorded examples of vocal progress, along with other evidence such as score markings, research, listening examples and a rehearsal log. Written Quizzes will also be given. 100% of students will demonstrate emerging competency.</td>
</tr>
<tr>
<td>3. Students will observe and react to internationally accepted conducting gestures</td>
<td>Students are pre-assessed during an individual audition by the ensemble conductor. Improvement is measured through the conductor's listening</td>
</tr>
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September 2011
VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested. New courses requiring additional resources will need special justification.

none
Syllabus
Graduate Choral Ensemble MUSE 501
1 hour credit
Dr. Robert Taylor, conductor/instructor
taylorr@cofc.edu
843.953.8231

Course Catalog Description
The study and performance of choral music, both sacred and secular, from the Renaissance to the 21st Century in community or college choral ensembles. Includes participation in leadership roles and description and analysis of choral conducting and rehearsal techniques 3 hour laboratory requirement.

Course Learning Objectives and NASM Standards

Students should learn and be able to demonstrate:

• Proficiency in sight-reading, using a variety of methods, including solfeggio, count-singing, staccato neutral syllables and more (MC1,4, SC1a, SC1b)
• Proficiency and an understanding of choral singing techniques including: vowel production, rhythmic diction, basic sound production, breath support (SC2a,b,c,SC4b)
• An understanding of appropriate choral repertoire for large choral ensembles (MC1,4, SC1b, SC2a,b,c, SC4b)
• A basic understanding of vocal pedagogy as it applies to choral singing. (MC1,4,SC1b, SC2a,b,c, SC4b)
• An expanded understanding of choral rehearsal techniques (MC1,4,SC1b, SC2a,b,c, SC4a, SC4d)
• An expanded understanding of conducting gesture, and its impact on choral ensemble, sound, and precision (MC1,4,SC1b, SC2a,b,c, SC4a, SC4d)

Student Learning Outcomes:
1. Students will improve their ability to sing with a wide range of dynamics and control, sing with pure vowels and modify those vowels in accordance to the needs of the ensemble.

2. Students will learn and participate in a variety of rehearsal techniques including 1) solfege, 2) count-singing, 3) Staccato singing, 4) warm up exercises, 5) structuring sectionals 6) addressing wide range of skills and abilities.
• Grades will be also determined based on the rehearsal and concert attendance, attitude, and musical preparation for rehearsals and quartet tests. This is at the discretion of the Director.

• "Extra credit" may be awarded for 'outside-of-the-rehearsal' work for the choral division.

• **Excused versus Unexcused Absences/Tardies Defined**

  • Absences and tardies will be considered excused or unexcused at the Directors discretion. All absences and tardies will require written documentation to be considered excused. In the case of emergency, call the Director or a Graduate Student as soon as your situation arises, or as soon as possible.

• The official clock for all rehearsals and concerts is Dr. Taylor or Mr. Bennett’s mobile phone.

**Quizzes:** Written quizzes will be distributed and submitted electronically. These will be used to check content knowledge in such areas as: ability to mark scores appropriately (cut-offs, conductor instructions, slashed in beats) vowel or diphthong identification, consonant types, solfeggio placement.

**Part Knowledge Singing Tests:** The student will participate in quartet part-knowledge demonstration tests, administered at the conductors discretion, at least four times a semester.

**Active and Engaged Rehearsing:** The student will also be assessed on their ability to demonstrate active and engaged rehearsing. What the conductor *observes* from the student *in rehearsal* will have a direct impact on this portion of the grade.

  • Assigned music and folder at every rehearsal
  • Rehearsal Pencil at every rehearsal
  • Personal recording device at every rehearsal
  • Rehearsal Manual—course documents in student portal
  • Best musical efforts at every rehearsal

**Student Portfolio:** The student will maintain, the turn in a portfolio. This portfolio is the student’s chance to demonstrate what they have learned in the ensemble setting. The portfolio should include the following items:

  • A semester development plan: what does the student want to gain as a musician and singer from this semester's work? How do you
**Digital recording device**—device must be able to record, download or send digital recordings. Examples will be given during class. All students must have the ability to record, play back, and send electronic files.

**Content and Evidence of Ensemble participation and directorship Assessed in Student Portfolio**

<table>
<thead>
<tr>
<th>Concept or Skill Set</th>
<th>Type of Knowledge</th>
<th>Assessment Tool/Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal Investment</td>
<td>Procedural</td>
<td>Written development plan</td>
</tr>
<tr>
<td>Work ethic/Goals</td>
<td>Procedural</td>
<td>Practice Log</td>
</tr>
<tr>
<td>Personal progress</td>
<td>Procedural</td>
<td>Recorded practice sessions</td>
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<tr>
<td>Identification of:</td>
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<tr>
<td>Vowel Shape</td>
<td>Content</td>
<td>Written Quiz</td>
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<td>Diphthongs</td>
<td>Content</td>
<td>Written Quiz</td>
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<td>Consonant Types</td>
<td>Content</td>
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<td>Score markings</td>
<td>Content</td>
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<tr>
<td>Description of:</td>
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<td>Rehearsal protocols</td>
<td>Content/Procedural</td>
<td>Written Quiz</td>
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<td>Score marking Guidelines</td>
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<td>Tone Production</td>
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<td>Diphthong construction</td>
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<td>Written Quiz</td>
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<tr>
<td>Other Evidence:</td>
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<tr>
<td>Marked score samples</td>
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<tr>
<td>Research on the piece</td>
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<tr>
<td>Listening examples</td>
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<tr>
<td>Observation notes of Conductor techniques related to specific ensemble challenges</td>
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<tr>
<td>Journal: Weekly Ensemble observation notes; and techniques written in score</td>
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**Grading:**
Grades will be figured using the following criteria:
- Attendance—based on percentage of rehearsals attended 40%
- Quizzes 10%
- Part Knowledge Singing Tests 10%
- Active and Engaged Rehearsing 10%
- Student Assessment Portfolio 30%

A Superior
B+ Very Good
B Good
C+ Fair
C Acceptable
F Failure
I Incomplete
W Withdrawal
P Pass
S Satisfactory
U Unsatisfactory
XF Failure due to academic dishonesty

100%
2. Performance data will be collected on candidates enrolled in the MAT and Med programs, these data will be collected from 1, 2 and 3 in the requirements listed above. These data will be reported in aggregate from only to our accreditation agency, the Council for Exceptional Children.

3. Incomplete: The "I" grade is given for passing work that could not be completed due to a circumstance beyond the student's control. In no case is an "I" to be used to avoid the assignment of "F" grades.

4. Students requiring accommodations for an identified disability should speak to the instructor at the beginning of the session.

5. Please do not have telephones or pagers turned on in class. If required for emergency use, please inform the instructor in advance.

**Honor Code and Academic Integrity**

Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each incident will be examined to determine the degree of deception involved.

Incidents where the instructor determines the student's actions are clearly related more to a misunderstanding will handled by the instructor. A written intervention designed to help prevent the student from repeating the error will be given to the student. The intervention, submitted by form and signed by both the instructor and the student will be forwarded to the Dean of Students and placed in the student's file.

Cases of suspected academic dishonesty will be reported directly by the instructor and/or others having knowledge of the incident to the Dean of Students. A student found responsible by the Honor Board 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.

Students should be aware that unauthorized collaboration--working together without permission-- is a form of cheating. Unless the instructor specifies that students can work together on an assignment and/or test, no collaboration is permitted. Other forms of cheating include possessing or using an unauthorized study aid (such as a PDA), copying from others' exams, fabricating data, and giving unauthorized assistance.

Research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the instructor.
Contact Name: Laura Turner    Email: turnerl@cofc.edu    Phone: 8434529473

Department Name: Department of Music Graduate Program name: MAT in the Performing Arts

Course Prefix, Number, and Title: MUSE 685 Independent Study in Music

I. CATEGORY OF REVIEW (Check all that apply)

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Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: Fall 2016

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- Course description and objectives
- Method of teaching (e.g., lecture, seminar, on-line, hybrid)
- Required and optional texts and materials
- Graduate School Grading Scale
- Assignments, student learning outcomes and assessment components
- Policies to include attendance, Honor Code, American Disabilities Act statement
- Tentative course schedule with specific topics

List prerequisites and / or other restrictions below
IV. RATIONALE / JUSTIFICATION: If course change – please indicate the course change details. If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course and the relationship to the strategic plan.

The MAT in the Performing Arts degree is created for individuals who have not only undergraduate study, but life experience in the arts. Therefore students need an avenue to enrich musical understanding and to remediate or refresh content learned previously. This course also allows students who desire to advance and deepen knowledge and skills in a particular area of interest to do so within a supervised setting. Additionally, it provides a venue for students to address specific problems or deficits in prerequisite musical knowledge demonstrated in the program’s entrance exam or in ongoing coursework and field experiences.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

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<td>1. Student will increase knowledge and/or skill in one specified area of music</td>
<td>Student projects created in consultation with faculty member. Rubric and/or grading criteria developed by faculty member for each project. 100% of students will pass the assessments.</td>
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How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course? See rationale/justification, please.
IX. APPROVAL AND SIGNATURES

Signature of Program Director: 
Date: 11/12/15

Signature of Department Chair: 
Date: 11/16/15

Signature of Additional Chair*: 
Date: 

Signature of Schools' Dean: 
Date: 11/16/15

Signature of Additional Schools’ Dean*: 
Date: 11/13/15

Signature of the Provost: 
Date: 1/20/16

Signature of Budget Director/Business Affairs Office: 
Date: 

*For interdisciplinary courses

Return form to the Graduate School Office for Further Processing

Signature of Chair of the Faculty Committee on Graduate Education, Continuing Education & Special Programs: 
Date: 11/27/16

Signature of Chair of the Graduate Council: 
Date: 2/15/14

Signature of Faculty Senate Secretary: 
Date: 

Date Approved by Faculty Senate: 

September 2011
Syllabus
Graduate Independent Study MUSE 685
3 hours
Dr. Robert Taylor
Office 243
taylorr@cofc.edu
office: 843.953.8231
mobile: 843.696.9670
Course Location: Main Campus

Overall Description: To provide in-depth, individualized study in an area of music appropriate to the needs and degree plan of the graduate student. (3)

Method of study:
• The student will, in consultation with the professor, agree upon the articulated goals for the independent study. These goals will involve gaining a deepened knowledge in the chosen area of study, and increased skill (if applicable) in either an applied area or conducting.
• One major project, supplemented smaller projects, will comprise the coursework.
• The student will meet with the professor at least once a week, discussing pertinent material and demonstrating skill objectives.

Required Texts: Repertoire TBA according to projects.

Specific Description and Course Objectives:
• This independent study project focuses on the development of skills in the area of manual conducting. The student will meet weekly with the professor, and demonstrate growing proficiency in skills and concepts presented by the professor. At the conclusion of the independent study, the student will:
  • Demonstrate the ability to conduct with total independence of right and left hands
  • Show expressive and articulatory indications with the left hand such as crescendo, decrescendo, marcato, legato, and staccato
  • Demonstrate the ability to, through analysis, decide when to use these indications
  • Show proficiency cueing with the left and right hands
  • Demonstrate proficiency conducting multi-meter patterns such as 7/8, 5/8, 11/4 etc.
Assignments/Project Descriptions:
  o Smaller projects will include:
    ▪ Demonstration of specific manual conducting skills, as asked for by the professor
    ▪ Applying these skills to specific small-scale pieces of music, with indications provided by the professor
    ▪ Applying manual conducting skills to specific small-scale pieces of music, with the student determining when, where and how to implement them
  o The major project will be the analysis of a 10-15 minute choral work, with the student marking the score showing when, where and how he/she will use the specific conducting skills established over the course of the semester. An accompanying written narrative will be provided to the professor, and the student will subsequently conduct the piece, either with a live ensemble (if available and feasible) or a recording agreed upon by both the student and professor.

Attendance:
Once a week meetings between student and instructor are required.

Grading:
Smaller Projects 30%
Major Project 30%
Weekly meetings 20%
100%

Grading Scale:
A (93-100 percent of the point total) work that is completed on time and is clearly and tangibly superior - clean, neat, comprehensive, well-planned, well-documented, well-executed, showing evidence of careful and thoughtful innovation, and definitively beyond class requirements.

B+ and B (83-92 percent of the point total) work that is completed on time and is clean, neat, well-planned, well-documented, well-executed, showing evidence of careful and thoughtful innovation, and meeting all class requirements.

C + and C (70-81 percent of the point total) work that may be completed on time and may meet all class requirements but is clearly lacking a sustained quality that is consistent with the expectations of graduate study.

F work that clearly does not meet course requirements and is clearly is not consistent with the expectations of graduate study - incomplete and
instructor. A written intervention designed to help prevent the student from repeating the error will be given to the student. The intervention, submitted by form and signed by both the instructor and the student will be forwarded to the Dean of Students and placed in the student’s file.

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Research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the instructor.

See the student handbook as well.

**Americans with Disabilities Act** (ADA) is a federal anti-discrimination law designed to remove barriers that prevent qualified persons with disabilities from enjoying the same educational and employment opportunities available to non-disabled persons.

At the College of Charleston, persons with disabilities are entitled to access, support, and reasonable accommodations. The ADA Coordinator supports the ongoing development of an accessible university that embraces and celebrates diversity. The ADA Coordinator provides disability-related information, services, and provides reasonable accommodations for employees. The ADA Coordinator is responsible educating the campus community, and promoting equal access and opportunity for those with disabilities.
MUSE 685 Course Calendar

Week 1 – 3: Score reading and the integration of analysis

Week 4 – 6: Styles/Conducting techniques

Week 7 – 9: Performance practices

Week 10 – 12: Instrumentation

Week 13 – 14 and Final: Conducting Practical Labs
Contact Name: Laura Turner   Email: turnerl@cofc.edu   Phone: 8434529473

Department Name: Music   Graduate Program name: MAT in the Performing Arts

Course Prefix, Number, and Title: MUSE 704 Trends and Issues in Music Education

I. CATEGORY OF REVIEW (Check all that apply)

NEW COURSE                 CHANGE COURSE                 DELETE COURSE

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Old Title: Trends and Issues in Music Education

New Title: Trends and Issues in Performing Arts Education: Music

The new title better reflects the types of issues addressed in the course. It provides a basis for looking at trends across the performing arts concentrations, as well as topics that may be specialized according to arts concentration.

Crosslisting will allow students from multiple arts concentrations to learn side by side. This will be their reality in public schools and in other artistic endeavors. This is building skills for collaboration across arts disciplines.

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1.

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4.
Contact Name: Laura Turner  
Email: turnerl@cofc.edu  
Phone: 8434529473

Department Name: Theatre and Dance  
Graduate Program name: MAT IN THE PERFORMING ARTS

Course Prefix, Number, and Title: THRE 704 TRENDS AND ISSUES IN PERFORMING ARTS EDUCATION: THEATRE

I. CATEGORY OF REVIEW (Check all that apply)

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The course explores information essential to the education of future theatre educators. It provides a basis for ongoing artistic development as an educator/artist. The goals and objectives of the course relate to the mission of the graduate school, in that students are linked with ever expanding artistic and educational constituencies as they explore current trends and issues in the arts within the context of Charleston, a city rich in artistic pursuits.

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<tbody>
<tr>
<td>THESE ARE TWO MAJOR LEARNING OUTCOMES FOR THE PROGRAM THAT ARE ASSESSED IN THIS COURSE. THESE OUTCOMES AND ASSESSMENTS ALLIGN WITH THE STATE DEPARTMENT OF EDUCATION PROPOSAL AND APPROVED ASSESSMENT PLAN</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
</tbody>
</table>

1. Professionally discuss orally and in written form some of the most significant issues in Performing Arts education and Theatre education today and their application to programming and services available to students in the public schools. (PQb)

   The outcome will be measured through completion of the Trends and Issues Analysis Seminar and paper assignment described on the following pages. The attached rubric is used to assess this outcome. It is expected that all students in the class will perform at the 78% or higher level of competency on this major assignment.

2. Articulate a personal philosophy of Theatre education, based on an understanding of the philosophical and social foundations underlying the field, and meaningfully connected to program demands in public schools. (TCb, PQb, PQd, PQc)

   The outcome will be measured through completion of the Professional Philosophy paper described on the following pages. The attached rubric is used to assess this outcome. It is expected that all students in the class will perform at the 78% or higher level of competency on this major assignment.

3.

4.
VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact and expected changes of this new/changed/deleted course on other departments, programs and courses; if deleting a course—list all departments and programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments; if adding or deleting a course that will be part of a joint program identify the partner institution.

The addition of the course, as it is planned to cross list with MUSE 704, will positively impact the MAT in Performing Arts program as students across arts concentrations will learn side by side.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested. New courses requiring additional resources will need special justification.

No costs are associated with this course proposal. The course will benefit as more students will be able to taught by a single instructor with the cross listing opportunity.
THRE 704: Trends and Issues in Performing Arts Education: Theatre (3 credits)

Instructor: Bonnie Springer
Office: EHHP 219
Phone: 3-8048
E-mail: springerb@cofc.edu
Office Hours: T: 9:00-10:30am; W: 10:00-11:30 am; Th: 12:30-1:30 pm, or by appt.

Required Texts
1. Research in Drama Education: The Journal of Applied Theatre and Performance. (http://www.tandfonline.com/toc/crde20/VC673L7fb8s)
4. OAKS readings and student selected seminar readings

Course Description
A review of current critical issues and trends in performing arts education as these relate to local, state, and national education agencies and the education of children and youth in PK-12 public schools. This graduate course will enable students to engage in discussing, debating and studying educational issues impacting their lives as theatre educators. The one primary objective is that students will be able to discuss orally and in written form some of the most significant issues in music, theater and dance education today and their application to arts education programming and services to students in the public schools. Students should become informed in legal, instructional, social, and organizational issues as a result of the activities in the class.

Prerequisites: admission into the MAT in Performing Arts program or an undergraduate degree in a relevant field (dance, art, music, theatre) and permission of the instructor.

The following issues will be among those explored in the course:

1. the NAST, and other professional Theatre Education Organizations Codes of Ethics
2. National assessment of educational progress in the Arts
3. Standards-based theater education
4. Academic achievement and arts education
5. Homeschooled students participation in public school theater education
6. Inclusivity in theater education
7. Non-educator performer in the “arts” classroom
10. Sacred arts content in schools
11. Value and quality of Arts Education
12. Family involvement in theater education programs
13. Arts and Literacy
14. Safety and the Theatre Education program
Methods
The material in this course will be explored through lecture/discussions, student facilitated seminar presentations, reading assignments, and web based explorations and application. Reading and written assignments, exams, and presentations are required throughout the semester.

Class Requirements
1. Students are expected to keep up with assigned readings, and must participate in class discussions pertaining to all reading material.
2. Reflection papers are scheduled throughout the semester to evaluate and track student comprehension and synthesis of course material. Each paper should be 4-5 pages in length, and should exemplify student’s understanding and application of course material.
3. Students must do a final paper/exam (10-12 pages) based on a current educational policy issue. Specific topics must be approved by instructor. Details of this assignment are available through Oaks.
4. Trend Issue Analysis seminar. In consultation and with guidance from the instructor, each student will plan and deliver one three hour seminar related to a current issue in theatre education. The seminar leader will be responsible for:
   (a) selecting two to three readings in addition to those in the course text that are to be provided to participants to be read prior to the scheduled seminar
   (b) leading the seminar by presenting research findings, leading subsequent discussions, involving participants in multiple learning tasks, and responding to questions from peers and the instructor
   (c) preparing summary materials for class members. Summary materials may include but are not limited to copies of a PowerPoint presentation, additional readings, student constructed summary lists
   (d) writing a 4-6 page, referenced summary paper of the issue
5. Professional Philosophy Paper. Each student will apply knowledge of theoretical, legal, societal, and professional forces to the drafting of a professional philosophy of theatre education. Write a philosophy of theatre education as it specifically relates to teaching students in public school settings. Structure your essay according to the writing guide provided. Focus on your practice as a professional educator. Substantiate your beliefs by referencing readings from the text and required course readings. Be sure that your philosophy reflects your understanding of the uniqueness of needs of students across the spectrum of development and ability, and represents an understanding the essential and unique role that theatre education and arts education holds. (2-3 pages).

Make-up Work Policy
Since students know due dates of all written assignments beforehand, there should not be any reason for late assignments. However, if there are extenuating circumstances, please come talk to me BEFORE the deadline.
**Schedule of Course Activities**
*Topics will change according to student interest and current events in the field.*

<table>
<thead>
<tr>
<th>Class</th>
<th>Topic</th>
<th>Readings/Assignments (should be completed prior to class date)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class 1</td>
<td>Introduction and Learning Community Development</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>Why is it essential to analyze the impact of current issues in arts education?</td>
<td></td>
</tr>
<tr>
<td>Class 2</td>
<td>National, state and local influences on public policy</td>
<td>Lassonde: chapters 1, 3</td>
</tr>
<tr>
<td>Class 3</td>
<td>Local politics of education (school boards and community)</td>
<td>Lassonde: chapter 10</td>
</tr>
<tr>
<td>Class 4</td>
<td>NCLB and its implications (accountability, research-proven curriculum; other federal initiatives)</td>
<td>read NCLB article on Oaks; JATB research articles as assigned</td>
</tr>
<tr>
<td>Class 5</td>
<td>Student achievement: what does arts education provide our students?</td>
<td>Read Oaks articles Student Presentation JATB articles as assigned</td>
</tr>
<tr>
<td>Class 6</td>
<td>Assessment in the arts education classroom; the value of research in arts education; standardized testing and the arts student</td>
<td>Lassonde: chapter 12 JATB articles as assigned Student Presentation</td>
</tr>
<tr>
<td>Class 7</td>
<td>Inclusion in the classroom (special education students and IDEA)</td>
<td>Lassonde: chapter 13 Student Presentation Reflection paper 1 due</td>
</tr>
<tr>
<td>Class 8</td>
<td>The emerging role of technology in the arts education classroom</td>
<td>Lassonde: chapters 2, 11 Student Presentation JATB articles as assigned</td>
</tr>
<tr>
<td>Class 9</td>
<td>BREAK</td>
<td></td>
</tr>
<tr>
<td>Class 10</td>
<td>Teacher training/certification alternatives and professional development opportunities</td>
<td>Lassonde: chapters 4, 8</td>
</tr>
<tr>
<td>Class 11</td>
<td>Safety (for all) in the classroom</td>
<td>Read Oaks articles JATB articles as assigned Student Presentation</td>
</tr>
<tr>
<td>Class 12</td>
<td>Privacy and legal issues for the educator</td>
<td>Student Presentation JATB Articles as assigned</td>
</tr>
<tr>
<td>Class 13</td>
<td>Volunteers in the classrooms</td>
<td>Lassonde: chapter 9 Reflection paper 2 due</td>
</tr>
<tr>
<td>Class 14</td>
<td>Ethics in the classroom</td>
<td>Lassonde: chapter 5;</td>
</tr>
<tr>
<td>Class 15</td>
<td>Semester Summary and review</td>
<td></td>
</tr>
</tbody>
</table>
Trends and Issues Analysis

Description

The Trend and Issue Analysis requires candidates to research a current topic or issue in the field of theatre education, and to use their investigation to prepare and present a three hour interactive seminar where participants assess their pre-knowledge of the topic, participate in multiple activities exploring the topic, and assess their post-knowledge. After the participatory seminar the seminar leader writes a 5-8 page referenced position statement on their topic.

Directions Provided to the Students

Trend Issue Analysis seminar (100 pts.). In consultation and with guidance from the instructor, each student will plan and deliver one three hour seminar related to a current issue in theatre education. The seminar leader will be responsible for:

(a) selecting two to three readings in addition to those in the course text that are to be provided to participants to be read prior to the scheduled seminar
(b) leading the seminar by presenting research findings, leading subsequent discussions, involving participants in multiple learning tasks, and responding to questions from peers and the instructor
(c) preparing summary materials for class members. Summary materials may include but are not limited to copies of a PowerPoint presentation, additional readings, student constructed summary lists
(d) writing a 4-6 page, referenced summary paper of the issue

Regardless of format of summary materials, professional writing must be demonstrated, and referenced; rigorous information must be presented that clearly extends student knowledge of the topic beyond the undergraduate or introductory level.

Evidence to be Collected: Standards Table

<table>
<thead>
<tr>
<th>NAST Standards Addressed in this Assessment</th>
<th>Theatre Knowledge Competencies</th>
<th>Theatre Teaching Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>THCa – Knowledge of traditional and new production concepts and skills; Understanding of artistic process leading to finished product; Demonstrates directing/Technical theatre competency</td>
<td>TCb: an understanding of the philosophical and social foundation underlying theatre in education and the ability to express a rationale for personal attitudes and beliefs</td>
</tr>
<tr>
<td></td>
<td>THCb – Knowledge of Aesthetics, Theatre History, Literature, Theory and Criticism</td>
<td>TCd: a knowledge of current methods and materials available in all fields and levels of theatre education</td>
</tr>
<tr>
<td></td>
<td>Theatre Teaching Competencies</td>
<td>TCg: an awareness of the need for continuing study, self evaluation and professional growth</td>
</tr>
<tr>
<td></td>
<td>Personal Qualities</td>
<td>PQa: the potential to inspire others and to excite the imagination of pupils, engendering a respect and desire for theatre and theatre experiences</td>
</tr>
</tbody>
</table>
**Trends and Issues Analysis**

**Seminar Presentation Criteria**

Name ________________________________

**Evidence of scholarly preparation (25)**

A. Readings are scholarly
   10 9 8 7 6 5 4 3 2 1
B. Readings reflect multiple perspectives
   10 9 8 7 6 5 4 3 2 1
C. Readings are provided to seminar one week prior to presentation
   5 0

**Activities/Presentation Planned to Stimulate Discussion (25)**

A. Includes a variety of learning activities
   5 4 3 2 1
B. Learning activities are effective ways to explore the selected issue
   5 4 3 2 1
C. Provides for participants to evaluate their learning about the issue
   5 4 3 2 1
D. Incorporates content from readings into activities
   5 4 3 2 1
E. Incorporates media and technology as appropriate
   5 4 3 2 1

**Written materials: Summary paper in addition to any powerpoint presentation for peers (25 points)**

A. Knowledge and research of the content
   5 4 3 2 1
B. Analysis of opposing positions
   8 6 4 2 0
C. Balance of sources on different perspectives of issue
   5 4 3 2 1
D. Double spaced, APA citations and references
   3 2 1 0
E. Quality of writing (usage, mechanics, grammar)
   4 3 2 1 0

**Seminar facilitation (25 points)**

A. Quality of delivery (spoke clearly, confidence, body language)
   5 4 3 2 1 0
B. Facilitates and encourages the participation of all class members
   10 8 6 4 2
C. Keeps discussion focused on the issue of exploration
   5 4 3 2 1 0
D. Gained and kept the attention of the audience
   5 4 3 2 1 0

Total points for seminar leadership ______ 100

Comments:

Grading guide/Rubric: (Appendix C)
Plan for Use of Assessment Results

The Philosophy of Theatre Education assesses each candidate's growing knowledge of theatre education and developing awareness of the qualities and dispositions required to be an effective theatre educator. The philosophy is a program level assessment that focuses attention on NAST knowledge and skills. The philosophy is completed at the beginning, middle and end of each c
Contact Name: Laura Turner  
Email: turnerl@cofc.edu  
Phone: 8434529473

Department Name: Department of Theatre and Dance Graduate Program name: MAT in the Performing Arts

Course Prefix, Number, and Title: THRE 690 Independent Study in Theatre

I. CATEGORY OF REVIEW (Check all that apply)

- [x] New Course  
  (attach syllabus*)
- [ ] Change Number (IV, VII, VIII, IX)
- [ ] Delete Course (IV, VII, IX)
- [ ] Change Title (IV, VII, VIII, IX)
- [ ] Change Credits/Contact hours (II, IV, VII, IX)
- [ ] Prerequisite Change (IV, VII, VIII, IX)
- [ ] Edit Description (III, IV, VII, VIII, IX)

- [ ] Approve for Cross-listing (attach Graduate Permission to Cross-list Form)

Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: Fall 2016

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

- Course description and objectives
- Method of teaching (e.g., lecture, seminar, on-line, hybrid)
- Required and optional texts and materials
- Graduate School Grading Scale
- Assignments, student learning outcomes and assessment components
- Policies to include attendance, Honor Code, American Disabilities Act statement
- Tentative course schedule with specific topics

List prerequisites and / or other restrictions below
The MAT in the Performing Arts degree is created for individuals who have not only undergraduate study, but life experience in the arts. Therefore students need an avenue to enrich theatrical understanding and to remediate or refresh content learned previously. This course also allows students who desire to advance and deepen knowledge and skills in a particular area of interest to do so within a supervised setting. Additionally, it provides a venue for students to address specific problems or deficits in prerequisite theatrical knowledge demonstrated in the program’s entrance exam or in ongoing coursework and field experiences.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Student will increase knowledge and/or skill in one specified area of theatre.</td>
<td>Student projects created in consultation with faculty member. Rubric and/or grading criteria developed by faculty member for each project. 100% of students will pass the assessments.</td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
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</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?
IX. APPROVAL AND SIGNATURES

Signature of Program Director:  
Laura Turner  Date: 11/13/15

Signature of Department Chair:  
Tara Malove  Date: 11/10/15

Signature of Additional Chair*:
_____________________________  Date: __________________________

Signature of Schools' Dean:  
Jane B. Man  Date: 11/10/15

Signature of Additional Schools' Dean*:
_____________________________  Date: __________________________

Signature of the Provost:  
_____________________________  Date: 1/20/16

Signature of Budget Director/Business Affairs Office:
_____________________________  Date: __________________________

*For interdisciplinary courses

Return form to the Graduate School Office for Further Processing

Signature of Chair of the Faculty Committee on Graduate Education, Continuing Education & Special Programs:
_____________________________  Date: 1/27/16

Signature of Chair of the Graduate Council:
_____________________________  Date: 2/15/16

Signature of Faculty Senate Secretary:
_____________________________  Date: __________________________

Date Approved by Faculty Senate: __________________________
Syllabus
Independent Study in Theatre THRE 690 (3 hours)
Course Location: Main Campus

Catalog Description: To provide in-depth, individualized study in an area of theatre appropriate to the needs and degree plan of the graduate student. (3)

Specific Description:
This independent study project focuses on creative drama and applied theatre techniques connecting diverse programs, ages and cultures. Course content will include projects within the community. The student will meet weekly with the professor, and demonstrate growing proficiency in skills and concepts presented by the professor.


Required Web Site Access
SC Theatre Standards Website:

Recommended Texts (for your personal library or text reports)
See end bibliography

Objectives and method of study:
One major project, supplemented smaller projects, will comprise the coursework along with hands on lab work in school setting and/or community setting. The student will meet with the professor at least once a week, discussing pertinent material and demonstrating skill objectives.

(see chart on next page)
TC f. an understanding of evaluative techniques and the ability to apply them in assessing both the progress of students and in the objectives and procedures of the curriculum; and
TC g. an awareness of the need for continuing study, self-evaluation, and professional growth.
PQa. the potential to inspire others and to excite the imagination of pupils, engendering a respect and desire for theatre and theatre experiences;
PQb. the ability and desire to seek out, evaluate, and apply new ideas and developments in both theatre and education;
PQc. the ability to maintain positive relationships with individuals and various social and ethnic groups, and empathize with pupils and colleagues of differing backgrounds;
PQd. the ability to articulate and communicate the goals of a theatre program to pupils, colleagues, administrators, and parents in an effective and professionally responsible manner.

**Brief Assignment Descriptions:** *(Written assignments must be typed)*

1) **Presentations** – Assigned topics will be researched and discussed
2) **Lesson Plans/Units** – Student will teach two sessions (a minimum of 30 minutes each) with a group of K-12 students as a laboratory component for this course. Each lab will have a different area of emphasis. You will submit a written lesson outline, as well as a self-evaluation for each lab. I will also give you written and verbal feedback on the planning and execution of the labs.
3) **Peer Theatre Project** – Student will design a peer theatre project for a specific grade group on “bullying” to be presented at a local school.
4) **Applied Theatre Event** – Working with a community organization such as “My Sister’s House” students will create and produce an applied theatre event.
5) **Notebook** – Multiple articles and excerpts from other works will be distributed
A Superior
B+ Very Good
B Good
C+ Fair
C Acceptable
F Failure
I Incomplete
W Withdrawal
P Pass
S Satisfactory
U Unsatisfactory
XF Failure due to academic dishonesty

Important Notes:
1. Professional quality work is expected. Carefully proofread papers/projects. All papers/projects should be word processed in the most 5th edition APA style if applicable. DO NOT turn in papers/projects in folders, plastic slipcovers, or paper clipped. One staple in the upper left-hand corner is sufficient. Points will be deducted for no staple.
2. Performance data will be collected on candidates enrolled in the MAT and Med programs, these data will be collected from 1,2 and 3 in the requirements listed above. These data will be reported in aggregate from only to our accreditation agency, the Council for Exceptional Children.
3. Incomplete: The "I" grade is given for passing work that could not be completed due to a circumstance beyond the student’s control. In no case is an "I" to be used to avoid the assignment of "F" grades.
4. Students requiring accommodations for an identified disability should speak to the instructor at the beginning of the session.
5. Please do not have telephones or pagers turned on in class. If required for emergency use, please inform the instructor in advance.

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

Incidents where the instructor determines the student's actions are clearly related more to a misunderstanding will handled by the instructor. A written intervention designed to help prevent the student from repeating the error will be given to the student. The intervention, submitted by form and signed by both the instructor and the student will be forwarded to the Dean of Students and placed in the student's file.

Cases of suspected academic dishonesty will be reported directly by the instructor and/or
Independent Study Course Calendar

Meeting 1  Introduction to the Course; Assignments for class presentations
Applied Drama Overview: History, pioneers and techniques

Community Building
Meeting 2  Playback Theatre, Bibliodrama, Lifedrama with Elders
DUE: Lesson Plan #1

Meeting 3  Healing the Wounds of History, Designing and Conducting Rituals, Teen Issues Improv Troupe, Cultivating a Presence in a Community
DUE: Lesson Plan #2

Applications in Education
Meeting 4  Creative Drama and Role Playing in Education,
Process Drama in Education
Theatre in Education
ASSIGN: Peer Theatre Bullying Project

Meeting 5  Playbuilding with Pacific Island Students, The Fictional Family in
The Drama Class and across the curriculum
DUE: Lesson Plan #3- Peer Theatre Bullying Project Outline

Meeting 6  Applied Drama in Business, Museum Theatre

Applications in Psychotherapy
Meeting 7  Psychodrama, Sociodrama, Role Playing and Action Methods, Drama Therapy
DUE: Assessment and Study Guide for Peer Theatre Bullying Project

Meeting 8  Presentations of Highlights of Peer Theatre Bullying Project, Rehearsals for Growth
DUE: Presentations of Highlights of Peer Theatre Bullying Project

Meeting 9  Insight Improvisation, Drama in Parent Skills Training,
Drama in Prisons
DUE: Lesson Plan #4
Independent Study

Suggested Bibliography


B. Non-print
1. Videos/DVDs

   *Education through Drama: Planning with Heathcote*, Insight Media, 2005.


   *Places, Please!*. DVD. Films for the Humanities and Sciences, 1989.

   *The Art of Teaching the Arts*. DVD. Insight Media, 2005.


2. Websites


   <http://www.edta.org/>.

