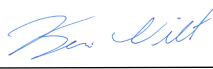

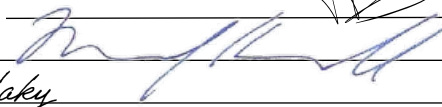

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>NEW COURSE PROPOSAL</b> <b>Undergraduate Programs</b>		UUPC Approval <u>10-12-20</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____	
<b>Department</b> MUSIC  <b>College</b> ARTS AND LETTERS <i>(To obtain a course number, contact <a href="mailto:erudolph@fau.edu">erudolph@fau.edu</a>)</i>				
<b>Prefix</b> MUS  <b>Number</b> 1810	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i>  <b>Lab Code</b>	<b>Type of Course</b> <div style="border: 1px solid black; padding: 2px; display: inline-block;">Studio</div>	<b>Course Title</b> Alexander Technique for the Musician	
<b>Credits</b> <i>(Review Provost Memorandum)</i>  0	<b>Grading</b> <i>(Select One Option)</i>  <b>Regular</b> <input type="radio"/> <b>Pass/Fail</b> <input checked="" type="radio"/> <b>Sat/UnSat</b> <input type="radio"/>	<b>Course Description</b> <i>(Syllabus must be attached; Syllabus Checklist recommended; see Guidelines)</i> Students learn to recognize and change habitual patterns of thought and movement that interfere with optimal performance in daily activities and in their performance discipline.		
<b>Effective Date</b> <i>(TERM &amp; YEAR)</i>  SPRING 2021				
<b>Prerequisites, with minimum grade*</b>  NONE	<b>Corequisites</b>  NONE	<b>Registration Controls</b> <i>(Major, College, Level)</i>  NONE		
<i><b>*Default minimum passing grade is D-. Prereqs., Coreqs. &amp; Reg. Controls are enforced for all sections of course</b></i>				
<b>WAC/Gordon Rule Course</b>  <input type="radio"/> Yes <input checked="" type="radio"/> No  WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See <a href="#">WAC Guidelines</a> .		<b>Intellectual Foundations Program (General Education) Requirement</b> <i>(Select One Option)</i>  None  General Education criteria must be indicated in the syllabus and approval attached to the proposal. See <a href="#">GE Guidelines</a> .		
<b>Minimum qualifications to teach course</b> Masters Degree in Music - American Society for the Alexander Technique (AmSAT) Certification				
<b>Faculty Contact/Email/Phone</b> Susan Dorchin/ <a href="mailto:sdorchin@fau.edu">sdorchin@fau.edu</a> /X 7-1085		<b>List/Attach comments from departments affected by new course</b> N/A		
<b>Approved by</b> Department Chair  College Curriculum Chair  College Dean  UUPC Chair  Undergraduate Studies Dean <u>Edward Pratt</u> UFS President _____ Provost _____			<b>Date</b> <u>9-23-20</u> <u>10.5.20</u> <u>10-6-2020</u> <u>10-12-20</u> <u>10-12-20</u> _____ _____	

Email this form and syllabus to [mjenning@fau.edu](mailto:mjenning@fau.edu) seven business days before the UUPC meeting.

**Syllabus**  
**Alexander Technique for the Musician**  
**0-credit**  
**MUS 1810**  
**SPRING 2021**  
**T/TH 9:00-9:50 a.m.**  
**Room 219**

Instructor: Susan Dorchin  
Room 251 (Arts & Letters)  
[sdorchin@fau.edu](mailto:sdorchin@fau.edu)  
561-297-1085

Required Text: *Body Learning* by Michael J. Gelb  
ISBN: 9781854109590

Course Description: Students learn to recognize and change habitual patterns of thought and movement that interfere with optimal performance in daily activities and in their performance discipline.

The Alexander Technique provides a clear, systematic look into the underlying principles that govern human movement. As performing artists, students will learn to relinquish excessive tension causing fatigue in exchange for an energized, coordinated use of their instrument. This will result in a renewal of ease, support, and balance, resulting in a joyous sense of enlivened and heightened artistic expression. The Alexander Technique guides and sustains the overall organization of the coordination of the self (mind and body) to support the foundational technical skills required for singing, playing an instrument, and conducting.

Course Objective: To experience and understand the basic principles and practices of thought and movement which Alexander discovered and to proceed, step by step, through his process for recognizing and relinquishing excess tension in daily activities.

To apply these principles and this process to the unique requirements for each art form (singing, playing an instrument, conducting).

To develop self-care skills for dealing with stress and performance anxiety.

To experience and observe individual coaching in the student's specific art form via the Alexander Technique with one-on-one guidance from the instructor.

To achieve optimal coordination, relieve tension and manage stress, relieve back and neck pain, improve posture, eliminate performance anxiety, prevent vocal strain in singers, improve tone quality in their instrument, enhance breathing capacity, and improve coordination in all movement oriented activities.

Length of Study: 15 weeks, 2 hours per week

Course Evaluation:	Class participation	50%
	Journals:	25%
	Written exam on terminology:	10%
	Paper:	15%

Students will be continuously involved in a process of self-evaluation based on attendance, class participation, self-observation journals, and responses to required reading.

Class participation is mandatory. Students will be expected to participate in all classroom activities and share their observations and experiences.

Journals: Students will keep a journal throughout the entire semester. This work depends upon observation so journal entries should include personal (self) observations, reflections on topics covered in class and your own experiences as you carry the work into your everyday activities and performance work. There should be a minimum of three journal entries per week although daily entries would be ideal. All journals are confidential but students who wish to share a journal entry during class discussions are welcome to do so. Journals will be collected every four weeks.

Reading Assignments: Students must complete reading assignments as directed in their syllabus. Reading assignments will be discussed in class so they must be completed on time.

Final Paper: What have you learned in this class concerning your performance work in relation to the Alexander Technique?  
Where do you want to go next in terms of your individual study?  
Length: 3 pages. Format: papers typed, double-spaced, 12 pt. font and one-inch margins. Formulate your ideas in a coherent and detailed fashion. Any work that does not meet these requirements will be returned for re-writing and a deduction will be made from your grade.  
**The cover and title page are not to be considered part of the required three pages.**

Every student in the class will receive one private Alexander Technique

lesson during the semester.

- **Course Grading**

- GRADING BEGINS WITH ATTENDANCE PER THE CHART BELOW**

- Every student is responsible to learn EVERY assigned score. Once the score is introduced in rehearsal it is the responsibility of the individual chorister to secure the fundamental knowledge required of every singer. The ensemble rehearsal is NOT defined as scheduled time to spoon-feed the fundamental elements of music. **The student is expected to come prepared to every rehearsal. The student is expected to submit recorded singing assignments online to demonstrate knowledge of scores.**
- Definition of being prepared for rehearsal means that the student has taken the responsibility to secure pitches, rhythms, diction, and vocal placement on their own after the score has been introduced at rehearsal.
- Definition of rehearsal means that based on the individual chorister's preparation, the conductor will be able to rehearse and unveil the artistic values of every score within any given concert program format with the goal of promoting the art of choral singing. Through the process of rehearsal choristers learn beyond the printed score; interpretation, performance practices, ensemble sound, conducting gestures appropriate to each score, text settings, etc., etc.
- In the event that the ensemble is not presenting the acceptable progress towards successful performances, the conductor will schedule a singing test. The objective of this type of test is to evaluate if the individual student has taken the responsibility to keep up with each assigned score. This means that the student has been attentive during every rehearsal, has marked the score based on the progress of each rehearsal, has taken the responsibility to take any issues to the practice room to make sure that individual progress is maintained, etc. This course does not provide any student the opportunity to select his/her own pacing for score knowledge and progress. It is an ensemble and its performance will be as strong as its weakest member. This is a valuable lesson to learn for every student aspiring to be a musician in the area of vocal and choral performance.
- Each test will be assessed as High Pass (Will not deduct any points from the final grade), Pass (will deduct 5 points from the final grade), and Fail (will deduct 10 points from the final grade).
  - If testing becomes necessary, the test will be given two weeks prior to a scheduled performance.
  - If a student scores a Pass he/she will be given another opportunity a week prior to the scheduled performance. At this point if the student does not score a high pass, he/she will be removed from the performance and 20 points will be deducted from the final grade.
  - If a student fails the first test he/she will NOT be given another opportunity to test and will be removed from the respective performance. At this point the student will not be allowed to participate in the respective performance, thus receiving a failing grade (F) for the semester. The student has the opportunity to raise it to a C- if the test for the second concert is a high pass.
  - These tests will be in an audio recorded format and administered by an assigned graduate teaching assistant and submitted to the conductor within 24 hours of administering the test.
- Basically, a student knows the music or does not know the music, therefore, technically the scoring should be Pass or Fail. However, the main objective is to guide the student through a positive learning experience given the circumstances as well as for the conductor to take into consideration that "nerves" may play a part in the testing process. For this reason, the "Pass" grade has been incorporated.
- **High Pass** = the student knows the scores at performance level (all pitches and rhythmic notation are accurate; intonation, diction, phrasing, and musical nuances are at performance level).

- **Pass** = the student has a good grasp of the score but demonstrates some difficulties that can be corrected upon identification and practice. In this case the student will be retested.
- **Fail** = the student DOES NOT know the score and is presenting significant issues with knowledge of notes, rhythmic gestures, and all other identified criteria. Based on the definition of ensemble, it is not fair for this student to be allowed the opportunity to “cram” the music at the last minute prior to a performance.
- Concert Attire is expected to be neat and to follow the detailed guidelines in this syllabus. It is a graded component of this course.

THE STARTING VALUE OF THE GRADE WILL BEGIN WITH ATTENDANCE AS OUTLINED IN THE CHART BELOW.

#### Attendance Grading Criteria

Number of Absences	Maximum Start Value
0-1	100
2-3	90
4-5	80
6	70
7	60
8+	50

- Any student who is not in place at time of call (regular rehearsals and special rehearsals) will have points from the FINAL grade deducted as follows

Minutes late	Points Deducted
1-5	2 points
5-10	5 points
10-+	10 points

- **Note that more than 8 absences (or the correlating number of late arrival to rehearsals or special call times)) will make it impossible to pass this course as required for degree even with documentation. In addition, do not assume that all types of documentation will excuse any absences or late arrivals. It will be up to the discretion of the instructor.**

From the highest attendance grade the following considerations will be calculated to arrive at the final grade for the semester.

A given test	May determine final grade and not take any other criteria into consideration. See explanation above.
Rehearsal Demeanor, Preparation (score markings, music, pencils, text, etc)	30
Concert Attire	10

**\*\*Five points will be deducted from the final grade for disruptions to class. This will include, but not be limited to, texting, cell phone rings, and talking. \*\***

**SOME REHEARSALS AND EVENTS WILL COUNT DOUBLE. THEY INCLUDE:**

- All extra rehearsals scheduled with at least one week's notice.
- The mandatory Annual Choral Retreat (the first Saturday of Classes in the Fall semester).
- The LAST REHEARSAL BEFORE and the FIRST REHEARSAL AFTER a holiday, concert, or vacation
- The first and last rehearsals of the semester

As this is a teaching ensemble, events involving community relations and concerts are considered mandatory. Failure to participate in these events will affect the student's final grade. Students will be given a one-week notice prior to the event

**QUIZ/TESTING RUBRIC:**

	High Pass (A)	Pass (B-)	Fail (C- or lower)
Pitch	Excellent, only slight intonation issues	Minor pitch inconsistencies, but overall knowledge of notes is apparent	Significant pitch issues. Some passages show lack of knowledge
Rhythm	Excellent, precise. Tempo maintained	Good rhythmic integrity, possible slight deviation of tempo	Lack of rhythmic integrity. Late entries or rushed tempo.
Vocal Plac.**	Notes are well-placed in the voice. Overall good vocal production and tone.	Pitches placed in voice with only minor deviations from good vocal tone.	Placement not consistent. Inconsistent tone.

\*\* It is understood that everyone is at a different vocal level. All students should make every attempt to produce the best tone possible at testing time. For example, fundamental technical approach to singing should not involve breathiness or pushed chest placement.

**Make-up/Late Work:** All examinations must be taken on the assigned date and at the assigned time. Only in cases of extreme medical or family emergency will students be permitted to take make-up examinations at a later date.

An automatic grade of "F" will be given to any student who fails to take the written examination, complete the journal, write responses to required reading, or participate in class. All course work must be completed.

**Incomplete Policy:** A grade of Incomplete will be assigned only in cases of extreme emergency or illness.

**Absences:** Attendance is expected at every class. The course work is sequential so attendance at every class is required. Two excused absences will be allowed before the final grade is affected. Every unexcused absence will result in a grade reduction. For each unexcused absence the final grade will be lowered by three points. Three tardies (less than 20 minutes each) will count as an absence. More than 20 minutes late will count as an absence. The instructor must be notified in writing of anticipated and unexpected absences for professional work or illness. Absence from class

does not excuse any student from the assignment submission deadlines as posted in the syllabus. Please also review the Provost's policy on class Absences at the following link:

<http://www.fau.edu/provost/files/studentabsences.pdf>

**Dress:** Workout clothes required. Wear comfortable, casual, non-binding clothes that allow for ease of movement. Clothes should be loose fitting – no skirts, tights, tight pants, fragile clothing, bare midriffs, no low cut tops, no belts or restrictive waistbands, and no hats. If shoes are worn they should allow movement – no flip flops, boots, clogs, high heels or backless styles. Students can wear non-slip gripper socks.

Bring a gym mat, yoga mat or large beach towel to every class.

**Classroom Etiquette:** Respect the workspace. Before class everyone will prepare the space for work, removing unnecessary items and moving furniture out of the way. When class is over the space should be restored to order and made ready for the next class.

Students are expected to refrain from the use of handheld Internet or texting devices during class and may only use computers to aid in note taking. Should a student be found in violation of this etiquette, they will be asked to leave class and take the absence.

Cell phones should be turned off.

Additionally, students are asked to sit on chairs in a proper manner and keep feet from resting on other furniture.

Out of courtesy to other students and to the professor, students are asked to arrive in a timely manner.

**Course Communication:**

All electronic communications must originate from a valid FAU e-mail address.

**Attendance policy:** Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is to be determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for

absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

**Student Accessibility Services:** In compliance with the Americans with Disabilities Act Amendment Act (ADAAA), students who require accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie, and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

**Counseling and Psychological Services (CAPS) Center:** Life as a university student can be challenging physically, mentally, and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

**Code of Academic Integrity policy statement:** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more Information, see University Regulation 4.0001.

**Religious Accommodation:** <http://www.fau.edu/provost/resources/files/religious-accommodations-students-and-faculty-8-21-15.pdf>

## **Topical Outline**

8/22:

What is the Alexander Technique?  
Daily warm-up  
Read chapter 1 of *Body Learning*



8/27:	Kinesthetic Awareness
8/29:	Progression Towards Presence
9/3:	Laban Three Dimensional Scale (Unified Field of Attention) Head/Neck/Spine Relationship Constructive rest
9/5:	Mapping the ribs, shoulders, and arms BRING INSTRUMENT TO CLASS
9/10:	Arm sequencing Animal poses BRING INSTRUMENT TO CLASS
9/12:	Mapping the pelvis Centering
9/17:	Mapping the legs Walking
9/19:	Legs/Pelvis continued Mapping the knee and ankle
9/24:	Mapping the feet Read pages 25-34 of <i>Body Learning</i> (Use and functioning)
9/26:	Weight Centers of the Body Mapping the Ribs Constructive Rest
10/1:	Lunging
10/3:	Observation and Awareness Exploring kinesthetic awareness through outdoor activities Recognition of Habit
10/8:	Observation and Awareness Recognition of Habit Walking
10/10:	Tensegrity Suspension and Support Read pages 35-41 of <i>Body Learning</i> (Use and Functioning)

10/15:	Kinesthetic Experience
10/17:	Primary Control Read pages 42-51 of <i>Body Learning</i> (Primary Control)
10/22:	Primary Control
10/24:	Sensory Appreciation Read pages 52-58 of <i>Body Learning</i> (Unreliable Sensory Appreciation)
10/29:	The Art of Inhibition Read pages 59 – 67 of <i>Body Learning</i> (Inhibition)
10/31:	The Art of Inhibition Exploring the pause between stimulus and response
11/5:	Direction Exploring the art of walking Read pages 68 – 78 of <i>Body Learning</i> (Direction)
11/7:	Direction continued: Read pp. 139-142 of <i>Body Learning</i> (The Alexander work and organizational change)
11/12:	Weight Centers of the Body Mapping the Ribs Constructive Rest
11/14:	Means Whereby Doing and non-doing Recognizing Endgaining Read pages 79 – 86 of <i>Body Learning</i> (Ends and Means)
11/19:	The Art of Breathing
11/21:	Activity Day – bring instrument
11/26:	Activity Day
Final Exam:	TBD

### **Bibliography**

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