

 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Undergraduate Programs		UUPC Approval <u>10-12-20</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department MUSIC College ARTS AND LETTERS <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
Prefix MVW Number 1011	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Type of Course <div style="border: 1px solid black; padding: 2px; display: inline-block;">Performance</div>	Course Title Beginning Didgeridoo Workshop
Credits <i>(Review Provost Memorandum)</i> 0	Grading <i>(Select One Option)</i> Regular <input type="radio"/> Pass/Fail <input checked="" type="radio"/> Sat/UnSat <input type="radio"/>	Course Description <i>(Syllabus must be attached; Syllabus Checklist recommended; see Guidelines)</i> Course provides hands-on experience in learning and performing on the didgeridoo, an ancient Australian Aboriginal wind instrument capable of producing a wide range of timbres and rhythms. Course is designed to have positive benefits for non-musicians as well as vocalists and instrumentalists through focus on diaphragm breathing, instrument making, and musical experimentation. May be repeated for credit.	
Effective Date <i>(TERM & YEAR)</i> SPRING 2021	Prerequisites, with minimum grade* N/A		Corequisites N/A
		Registration Controls <i>(Major, College, Level)</i> none	
*Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course			
WAC/Gordon Rule Course <input type="radio"/> Yes <input checked="" type="radio"/> No <i>WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines.</i>		Intellectual Foundations Program (General Education) Requirement <i>(Select One Option)</i> None <i>General Education criteria must be indicated in the syllabus and approval attached to the proposal. See GE Guidelines.</i>	
Minimum qualifications to teach course Masters Degree in Music			
Faculty Contact/Email/Phone James Cunningham/jcunning@fau.edu/x2208		List/Attach comments from departments affected by new course N/A	
Approved by Department Chair <u>Ben Witt</u> College Curriculum Chair _____ College Dean _____ UUPC Chair <u>Jerry Hakey</u> Undergraduate Studies Dean <u>Edward Pratt</u> UFS President _____ Provost _____			Date <u>9/21/20</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 seven business days before the UUPC meeting.

INSTRUCTOR: Dr. James E. Cunningham
MEETING TIMES: Thursday, 12:00-12:50 (0 credit)
ROOM: AL 249
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OFFICE HOURS: TBA
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CATALOG DESCRIPTION: This zero-credit course utilizes the didgeridoo as a vehicle for the creation of individual musical expression via experimentation with Aboriginal and contemporary approaches to composition, performance, and improvisation.

COURSE DESCRIPTION: Course provides hands-on experience in learning and performing on the didgeridoo, an ancient Australian Aboriginal wind instrument capable of producing a wide range of timbres and rhythms. Course is designed to have positive benefits for nonmusicians as well as vocalists and instrumentalists through focus on diaphragm breathing, instrument making, and musical experimentation. May be repeated for credit.

GOAL: This zero-credit course will focus on guided experimental and performative research with the goal of exploration and development of expressive, compositional, and creative skills, which can be applied to a wide range of other instruments, the human voice, as well as numerous performance arts (i.e. theater, poetry, dance, etc.). Because of its ease of learnability and ability to produce a wide variety of timbres and rhythms, the didgeridoo is the perfect vehicle for musical exploration, ultimately providing students an alternative context for integration of diverse approaches to contemporary musical expression. The course also includes guided instruction into the construction of the didgeridoo, with hands-on didgeridoo-making exercises as an integral component in the process of music composition and performance.

REQUIREMENTS: The required text is *Didgeridoo: Ritual Origin and Playing Techniques*, Dirk Schellberg, Binkey Kok Publications, Holland, 2004. Prior musical experience is not necessary. Because of the hands-on nature of the course, students are required to attend and participate in all class sessions. The instructor must be notified in writing (email) of both anticipated and unexpected absences. **This course is open to the FAU general student population, and there are no prerequisites.**

STUDENT LEARNING OUTCOMES:

1: Knowledge. Students are expected to understand and demonstrate an ability to perform the five basic didgeridoo playing techniques developed by the Australian Aboriginal originators of the tradition: pursed-tone production, rhythmic/circular breathing, tonguing, unvoiced vowel sounds, and multi-phonetic vocalizations. Students will also participate in didgeridoo-making exercises and use their self-made instruments as a component of their final project.

2: Formulate Questions. Although many questions in the class may revolve around the development of basic playing techniques, through experimentation and guidance students will be challenged to explore non-traditional techniques in the development of their original compositions. It is also important that individual compositions be named according to the thematic or programmatic nature of the piece.

3: Plan of Action. Students will be required to develop a plan of action for the development of individual projects. Through a process of mentorship, experimentation, and choice students will develop musical ideas from their palate of available sounds into a cohesive composition.

4: Critical Thinking. Students are expected to apply critical thinking skills in the development of expressive and experimental approaches to their compositional and performative ideas. Critical thinking will be nurtured and applied during in-class improvisatory exercises designed to stimulate creative thought. Special emphasis will be placed on critical thinking in the areas of aural analysis, problem solving, and self-awareness during group improvisational exercises.

5: Ethical Conduct. Ethical issues in this course are closely associated with Australian Aboriginal cultural attitudes. Paramount to these issues is the question: What are the implications when a musical instrument (the didgeridoo) is abstracted from its traditional social and spiritual role in Aboriginal society? What are the ramifications of non-Aboriginals and females playing the didgeridoo?

6: Communication. As a performance-based research course, students will be required to present a named composition in front of their peers as a realization of their final project. Performances will be filmed, and if possible, pieces will be performed as part of an end-of-semester concert.

OURI STATEMENT: *This course contains an assignment or multiple assignments designed to help students conduct research and inquiry at an intensive level. If this class is selected to participate in the university-wide assessment program, students will be asked to complete a consent form and submit electronically some of their research assignments for review. Visit the Office of Undergraduate Research and Inquiry (OURI) for additional opportunities and information at <http://www.fau.edu/our>.*

- **ASSESSMENT: 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.

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- 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

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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.

COURSE SCHEDULE (may be subject to change)

- Wk. 1 – INTRODUCTION, BASIC TONE PRODUCTION, DIDGE-MAKING I**
- Wk. 2 – VOCALIZATIONS**
- Wk. 3 – CONSONANTS/TONGUING**
- Wk. 4 – VOWEL SOUNDS**
- Wk. 5 – RHYTHMIC/CIRCULAR BREATHING**
- Wk. 6 – DIDGERIDOO-MAKING WORKSHOP II**
- Wk. 7 – COMPOSITION 1**
- Wk. 8 – GROUP IMPROVISATION 1**
- Wk. 9 – COMPOSITION 2**
- Wk. 10 – GROUP IMPROVISATION 2**
- Wk. 11 – COMPOSITION 3**
- Wk. 12 – GROUP IMPROVISATION 3**
- Wk. 13 – SONIC WALKABOUT (fieldtrip to on-campus acoustic sites)**
- Wk. 14 – COMPOSITION 4**

Wk. 15 – FINAL PROJECT VIDEO TAPING/PERFORMANCES

ATTENDANCE POLICY STATEMENT: *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 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 3 without any reduction in the student's final course grade as a direct result of such absence.*

DISABILITY POLICY STATEMENT: *In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable 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/.*

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 4.001. If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy— but be sure the college policy does not conflict with the University Regulation.*

RELIGIOUS ACCOMMODATIONS: *Any student, upon notifying his or her instructor, will be excused from class or other scheduled academic or educational activity to observe a religious holy day of his or her personal faith. Such notification shall be made no later than the end of the second week of the applicable academic term. Students shall not be penalized due to absence from class or other scheduled academic or educational activity because of religious observances, practices or beliefs. Students should review course requirements and meeting days and times to avoid foreseeable conflicts, as excessive absences in a given term may prevent a student from successfully completing the academic requirements of a course. Students who are excused from class or a specific work assignment or other academic or educational activity for the purpose of observing a religious holy day will be responsible for the material covered in their absence but shall be permitted a reasonable amount of time to make up any missed work.*

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Missed work shall be made up in accordance with a timetable set by the student's instructor or as prescribed by the instructor at the beginning of the academic term.