

SYLLABUS

Fall 2018

School of Music University of Florida

Creative Thinking in Music

Course Number: MUE6399

Credit Hours: 3

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Course Description

The purpose of this course is to introduce the topic of creative thinking in music to graduate music education students with the hope that they will apply such thinking and doing in their own professional work as creators, scholars, and practitioners. A sampling of the recent scholarly literature on creative thinking in general terms will be considered as a platform for more specific work in the field of music teaching and learning. Students will complete a number of reading assignments, short papers, personal creative explorations, discussion posts, and a final paper.

Office Hours/Course Communication

There are no specific office hours for this online course as the instructor may be contacted at any time via email. Emails will be responded to within 24 hours during the week and 48 hours on the weekend. If a phone or video chat consultation is desired, those may be arranged directly with the instructor. For personal or grade questions, students should email the instructor or make an appointment to speak via video chat or telephone.

Required Text

Sawyer, K. (2012). *Explaining creativity* (2nd ed). New York, NY: Oxford University Press. (Text is available for purchase or rental via Amazon.com and other vendors. A Kindle edition is also available.)

Online course materials will be available to you from the course portal that uses CANVAS as the course management software. Soon after you are securely registered, you will see availability of your materials in your section.

Additional Resources

Additional readings and resources may be accessed through the Canvas system as pdf downloads. Also, a special arrangement with [MusicFirst](#), a cloud-based software distributor, will allow free access to a number of software programs for music—a great bonus for us. Look for this referenced in many places including a Module page called Special Resources.

Services for Distant Learners at UF: <http://guides.uflib.ufl.edu/distancelearners>

Course Goals/Learning Outcomes

Through full participation in this course, the graduate music education student will:

- Develop an understanding of definitions to creative thinking in music and understand the place in society, education, and individual achievement for creative work
- Become familiar with (1) the traditional individualist approach to the study of this topic, including attention to personal attributes and patterns of process, and (2) the turn to social context approaches that favor a more collaborative view
- Examine the music literature from the perspective of the four fundamental musical experiences (MEs)¹: composition/arranging, improvisation, music listening and the performance of other's music
- Understand the role of technology in the creative teaching and learning of music
- Put into practice some of the knowledge, attitudes, skills, and overall dispositions that identify one as a creative music teacher and one that expects his or her students to think creatively in music

Teaching Methods for Achieving Learning Outcomes

Developed as an asynchronous online course, information is shared via video commentary by the instructor, assigned readings, and a series of modules containing text, video, sound files, graphics, and interactivity. The course is divided into 8 Modules over 8 weeks with work due on the Sunday of each week at the end of that week:

Module 1: First Steps

Module 2: Creative Thinking and the Individual: Personal Attributes

Module 3: Creative Thinking and the Individual: Process

Module 4: Closer Look at Music Composition

Module 5: Sociocultural Context: A Closer Look at Music Improvisation

Module 6: Creative Music Performance and Listening

Module 7: Influence of Music Technology

Module 8: Coda

EXCEPTION FOR THE FIRST WEEK OF CLASS!!! Because the course starts on a Wed this year (Aug 22), the first week's work is actually due on Tuesday, 11:59pm Aug 28). So the first two days of Week 2 will be a time-sharing time between finishing up Week 1 and the start of Week 2. See schedule below

COURSE ASSESSMENTS

In addition to quizzes and an initial personal online session, the course requires activities in the form of discussion board posts, short papers, and a final paper reflecting personal growth in creative abilities in music and a unit of instruction for your students based on course content. An assessment grid is displayed below with point weightings. Details on the assignments also follow.

Due dates for all activities are at the end of the week (Sunday night at 11:59 pm **with the exception of the first week this year**) (one Module per week) and you will see them in your online course materials. **AFTER READING THIS SYLLABUS, BE SURE TO OPEN THE MODULES TAB IN YOUR ONLINE MATERIALS AND READ** the "START HERE" material including the pages on "Thoughts About Music Teaching and Learning Today," "Special access to *MusicFirst* Resources," "Course Overview," and "Help with Final Paper." Once you are done with these, proceed to the "Introduce Yourself" discussion link to

¹ Though out the course materials, we refer to "(MEs)" – short for musical experiences.

share with the class information about yourself! Next head to Module 1 and be sure to setup your initial personal online meeting with your professor. Then off you go!!

Discussion Boards and Short Papers are often based on or tied to the readings and the boards and papers should be completed after you have read the literature for each Module. Readings ought to be completed early in the week in order to participate effectively in the discussion boards. Each discussion board has three topics to consider, topic a, b, and c. Students are asked to read each topic in the discussion board. An original post is required for either one of the three topics and a response to a classmate’s original post is required—so two posts per week. You can do more of course if you want.

As described in the pages online, the quizzes are tied to the material referenced in the Checkpoints for Mastery in each Module. Readings marked as OPTIONAL are NOT referenced in the quizzes but those readings will be of major interest to many of you as you work toward the final paper. Quizzes are available starting in the week following the Module with the exception of quiz 5 which is available after Module 6 since it combines Module 5 and 6. You will have two weeks to complete each quiz but try to do them as soon as they become available to you.

The final project features a summary of the student’s personal work with MEs during the class and a multiple-week unit of instruction based on one or more of the MEs (composition, improvisation, performance of others’ music, and music listening.) This unit should be relevant to the student’s teaching setting and could be implemented at a later date, although you may want to trial some of the project ideas during this course. A discussion board and a short paper are devoted to the development of the final project.

Assessment Grid and Course Timeline

		Points
	Introduce Yourself!!!	1
	Initial Personal Online Meeting	20
MODULE 1		
Short Paper 1	Your Philosophy and Creativeness	25
Discussion Board 1	Common Beliefs/Teachers and Creative Work	20
 MODULE 2		
Short Paper 2	Past Creative Teacher	25
Discussion Board 2	Final Project Prelude	20
Quiz 1	(Content of Mod 1)	25
 MODULE 3		
Short Paper 3	Stages of the Creative Process and Music Teaching	25
Discussion Board 3	Simplicity of Insight/ Problem Finding	20
Quiz 2	(Content of Mod 2)	25
 MODULE 4		
Short Paper 4	Looking in on Teaching	25
Discussion Board 4	Abstract aesthetic/Constraint vs. Freedom	20
Quiz 3	(Content of Mod 3)	25
 MODULE 5		
Short Paper 5	Final Project Intermezzo: Proposal	25

Discussion Board 5	Teacher as Improviser/Tribute Bands	20
Quiz 4	(Content of Mod 4)	25
 MODULE 6		
Short Paper 6	Design a Lesson	25
Discussion Board 6	Reaction to Conductor/Listening Music Maker	20
 MODULE 7		
Short Paper 7	Looking in on Teaching Again	25
Discussion Board 7	Alternative Ensemble/Tech Assessment	20
Quiz 5	(NOTE: Covering content from both Mod 5 and 6)	25
 MODULE 8		
	Final Project: Last Movement	140
	Total Points	601

Approximate Weightings of Grade Points in Percentages:

Initial Meeting Online	3%
Short Papers	29%
Discussion Boards	23.5%
Quizzes	21%
Final Paper	23.5%

Grading (also see additional information on assessment at the end of this syllabus, including important statement on awarding of incompletes)

We use a point system for Activities. Points will be awarded based on our assessment of the quality of your work. Rubrics will be included for grading clarity. At the end on the course, total points will be used to award a final grade using the following scheme:

601-576	A	450-426	C
575-551	A-	425-401	C-
550- 526	B+	400-376	D+
525-501	B	375-349	D
500-476	B-	350-326	D-
a75-449	C+	325 -0	E

The University of Florida’s Grade Policies for Graduate Students can be found at:

<http://gradcatalog.ufl.edu/content.php?catoid=6&navoid=1219#grades>

SHORT PAPER DETAILS

Be sure to document your citations in American Psychological Association (APA) format and include a references page (not part of your page total) at the end of your paper. If you are not familiar with APA, there are a number of resources on the Internet about it. The [Purdue OWL: APA Formatting and Style Guide](#) is recommended. All short papers and the final project paper require APA citation format unless otherwise noted by your instructor. Short papers are usually three to four pages in length. A page is defined as being constructed with 1-inch margins all around, 12-point font and double spacing. No cover page is needed but identify yourself, the paper and your instructor on each first page. Your reference page does not count in the page count. These formatting guidelines are also true for your final project paper.

Short Paper 1 Your Philosophy and Creativeness

Consider your philosophy of teaching. In the past, you have likely been asked to express your philosophy of music education and what its implications are for your teaching practice. In the light of the readings in this module, have any of your past thoughts about philosophy included concepts related to either creative teaching or encouraging creative thinking and actions for students? Write a short paper (two to three pages) that summarizes this; or, if creativeness has not figured into your thinking until now, speculate on how you can add this for yourself and your students. (It is possible that your thinking until now has NOT energized much around creative thinking in music and that is just fine.)

Short Paper 2 Past Creative Teacher

Can you recall a teacher in or outside of music who was particularly good at encouraging you to think creatively? Hopefully you can remember one in music, but if not another field is ok. Think about the creative traits in the readings, especially those traits in Sawyer, pp. 399-401. Create a short paper about how these and other traits were exemplified in your selected teacher. What did he or she do? Provide as many details as you can remember.

Short Paper 3 Stages of the Creative Process and Music Teaching

The practical readings in Module 3 (Menard, Wiggins/Espeland, Green) describe recommended approaches to teaching composition in schools, especially at the elementary/middle school level). The authors place these suggestion in the context of a conceptual base or philosophy of teaching). In a short paper, describe how Sawyer's stages as he described them in his writing and Webster's process model as described by Menard relate to practice. What parts of the stage descriptions and the model description seem to play out in practice? What may be missing? You might find the optional readings by Saetre and Wilson also of interest in this assignment.

Short Paper 4 Looking in on Teaching

These three very different video segments demonstrate a person working with children. The first is a teacher seated at the keyboard working with a 3rd or 4th grader. The second is a class setting with young children, perhaps K or 1st grade, working in a computer lab. The third is a class with older children that has one computer, and the teacher is working with the group to gain a sense of consensus.

Setting 1: http://www.youtube.com/watch?v=Vx34cWAbV_s

Setting 2: <http://www.youtube.com/watch?v=mqWB4M9AHYU>

Setting 3: <http://www.youtube.com/watch?v=7vH609viDJs>

None is a full lesson sequence and each only gives you a glimpse into the interaction, but there is enough to show the teacher's major approach to engaging students in imaginative thinking about music in a composition setting.

Write a reflection about the set. What did you like about what the teacher was doing? What seemed less effective? How might you have treated this differently? Have you tried some of these techniques yourself and,

if so, did they seem to work for you? If you have not experimented with composition in the classroom, studio, or rehearsal room, would you try something like this? If not, why not? End this reflection by relating what you see in these video clips with the readings.

Alternate assignment: These clips might prompt you to think about compositional teaching strategies that you have used before. You might have some actual teaching sequence video of yourself that might be worth sharing and writing about. If so, this might be the topic of this activity. Let us know!

Short Paper 5 Final Project Intermezzo: Proposal

By now you have decided on a Final Project. If you need a reminder, check the description in your syllabus or online for the Final Paper and read carefully again what you are to do. In this Short Paper 5, we ask that you give your best description of what the final project will be like. You have been experimenting already personally with some aspect of the four musical experiences (MEs) and have perhaps been working with the software from MusicFirst or made use of other resources for your self-guided work. Describe that work so far and explain what is to come. Next, provide us with the idea for the unit, sketching out some broad strokes of what you plan to do. Finally, end this short paper with some references to the many readings that have inspired the content of your personal work or your unit. This will likely form the core of your references for your final paper! In our review of your paper, we will offer feedback to you on your progress and the idea for your unit!

Short Paper 6 Design a Lesson

After reading everything so far, you should be primed to design a short lesson with some music teaching of your own. This lesson might be related to your Final Project! Related to this module, you might choose a music performance class of some sort or a music listening setting. It might include improvisation or some composition. Begin your paper with a description of the setting. Then create a lesson plan sequence (30 minutes perhaps) that you might lead that encourages imaginative thought. Supply the description of the setting and the broad strokes of the lesson plan itself. As an exciting option, trial the lesson with real students and report how it went. Include audio and/or video if you can or just describe the trial in words. Feel free to refer to this lesson as part of your Final Project paper in addition to other lessons you might highlight.

Short Paper 7 Looking in on Teaching Again

Take a careful look at this clip ([click here](#)) from a Chicago-area teacher, Michael Hayden, working with 6th graders from orchestra and general music classes. Clearly this is a composition unit using the software program *GarageBand*. Michael had created a task that involves creating music that might depict a scene from the mall, swimming pool, market, etc. He gives specific requirements and has included an assessment matrix to help students understand what they are to do and where to place their energies. The clip begins with some instruction on the task at hand and then cuts away to some private lessons that Michael is doing with students. (Crank up your volume to hear him.)

In this paper, we welcome your comments on this teaching. What do you see that you like? What might you do differently? If you were following up this lesson with another one like it, how would you proceed? If you did not have access to a set of laptops for each child in your music area, could you use the learning resource center at your school? How might you do a lesson like this with different technology or no technology at all? Comment in any other way on this teaching sequence. End your paper with a few paragraphs that relate what you are seeing and writing about to the readings in this Module on technology.

DISCUSSION BOARD DETAILS

Each week, we ask that you post two kinds of material on the discussion board. The first is an original post based on one of the three question/topic and based on your reading. The second post would be a thoughtful reaction to a fellow classmate's original post and any responses that flow from it. You may choose to respond to one of the three topics with either an original post or a reaction or you can mix it up by posting an original to one topic and then a reaction to the second topic. Be sure to include which topic you are responding to with your original post!! This is vital because the discussion display for any one discussion board appears in one box for everything.

Be sure to have the reading finished before you post anything. Because of this, you might consider doing the reading on Mon-Wed. and then adding your postings from Thurs-Friday. After Sunday night of the week in question, it may be too late to add to the discussion board since we are on to another module. If you wait until Sunday night of the week in question to make your main post, it really is too late to add to the discussion board since time is running out. By the way: Sunday night would be a GREAT time to reread all the discussion threads again since by then everyone will have posted.

Teaching application option. Each discussion board has a TEACHING APPLICATION option. The intent here is to have you opt for trying out actively some of the ideas in each week's work in your own practice. We hope that many of you will try these but do know that they will have to be planned for early each week and reported on no later than Friday so that others can have the weekend to respond.

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Discussion Board 1a, b, c

Topic 1a: Music Teachers and Creative Thinking

Imagine that the Bill and Melinda Gates Foundation has a new grant they want to provide your school to enhance creative thinking in the music program. Money exists, and your administration is fully supportive, but they need ideas from you as to how to enhance creative thinking strategies in your school. What would you suggest? Consider both the behavior of the teacher and the encouragement of creative thinking in sound by his or her students. While focusing on possibilities and opportunities, you might also want to note some of the challenges that make creative thinking less common in music than in, for instance, visual art education.

Topic 1b: Common Beliefs

In the first edition of Sawyer's text, he called the common beliefs "myths." In this edition he softens his view somewhat but does spend much of the rest of the book offering a critical perspective of these beliefs through the review of research. Reflect on these beliefs and write an entry that describes your position on a few of these.

Topic 1c: TEACHING APPLICATION: Instances of Creative Thinking

Video record a short segment of a music class or rehearsal. (15-20 minutes) or find a segment of music teaching already completed. Analyze that segment looking for "evidence of creative thinking in music" on part of teacher and/or students and report findings in a discussion post. Provide enough of a description to give others a sense of what was going on. Suggest instances in which greater opportunity for creative thinking could have been provided.

Discussion Board 2a, b (Final Project Prelude), and c

Topic 2a Personal Experience with Creative Thinking in Music

Read the details of the [Final Project](#). Note the description of the four musical experiences (MEs): composition/arranging, performance of others' music, improvisation (performance of your music), and listening. Have you been encouraged to develop creative thinking in any of these experiences? You might think of performance of others' music right away but has your performance teachers encouraged you to be an independent, creative interpreter? How about experience in composition/arranging? Or the ability to improvise in a number of styles? How about listening to music imaginatively and creating different kinds of analyses of what you here related to formal content and feeling? If "yes" to any of these, great! Discuss how you might go further in developing these skills and if you have no such experience, discuss what you might like to improve during this class. Note that this is part of your final project.

Topic 2b Experience Teaching Your Students about Creative Thinking

So again read the details of the [Final Project](#). You are charged with creating a unit of instruction for your students that encourages creative thinking in music in one or some combination of the music experiences (MEs). Discuss would you might do for this unit. What might you enjoy developing in your teaching that matches the objectives of your local school or state or even the National Standards in the Arts. What might be really fun to do with your students?

Topic 2c. TEACHING APPLICATION: Assessment, Intelligence, Style

This module touches on three aspects of the individual student: creative thinking abilities and their assessment, general "intelligence," and personality traits. Given what you now know about creative thinking in music, design some work with your students that might engage them in creative work and include a small assessment task that might offer you some evidence of their creative work. Evaluate the results of one or two students and compare this to your understanding of both their "intelligence" (perhaps from school records) and your knowledge of the their personalities. Describe what you found out in a discussion post and speculate on what this might mean. Relate to readings if you can.

[Special Note: Your instructor may want to setup a personal online chat with you about ideas for your final project! Short Paper 5 will be your formal proposal but you will want to make some decisions NOW about the personal work on MEs that you will start at this point and the nature of the final unit.]

Discussion Board 3a, b, and c

Topic 3a. Simplicity of Moment of Insight

Sawyer states: "...moment of insight overly simplifies the complexity and hard work of most creativity." p. 139. Do you agree? How might this relate to music, music teaching and learning, and perhaps to stages and models of creative thinking in and outside of music?

Topic 3b. Problem Finding

Reflect on the "problem finding" study described on page 91 in Sawyer, where Csikszentmihalyi studied the artists at the Chicago Institute of Art. How could you devise a study in music like this? Discuss a way that describes how this might go! Worth trying with kids?

Topic 3c. TEACHING APPLICATION Problem Finding on Your instrument or Voice

Select a familiar piece from repertoire for your "major" instrument or voice part and devote 20-30 minutes to practicing that work. Engage in "problem finding" as you practice, then engage in creative thinking as you seek solutions to that problem. Analyze your practice session in terms of the stages of the creative process that

you followed. Set the stage for what you did and share that analysis in a discussion post. Relate to readings if you can.

Discussion Board 4, b, and c

Topic 4a: Composition Representing Abstract vs. Aesthetic

Readings in this Module raise the question of composition (perhaps all creative work in music) as a vehicle for expressing one's inner life and one's artistic social actions. This runs somewhat counter to the idea of creative work representing a kind of abstract aesthetic. Does this makes sense to you? Can a creative product in music be both reflective of inner life or social commentary AND an abstract aesthetic object? If so, are these notions part of our teaching strategies in music as we work with students?

Topic 4b: Constraint vs. Freedom

How much freedom vs how much constraint is a fascinating problem in teaching for creative thinking. One wants to allow freedom and not to interfere (Wiggins). What role does the teacher play in guiding the creative process while not forcing his or her own musical thinking onto the student? Might there be some role for revision (Deutsch)? How has this come up in your teaching practice so far?

Topic 4c. TEACHING APPLICATION. Creative Music Task

When working with a student(s) (either individually or as group) try presenting a musical composition, performance, improvisation, or listening task formulated in a way that gives students some freedom for creative thinking. Be especially cognizant of the feedback you offer. Are you encouraging freedom for creative thinking, or imposing unnecessary constraints, or both? Describe this and provide a short reflection on this experience in this week's discussion. Suggest how this all relates to some of the readings.

Discussion Board 5a, b, and c

Topic 5a: Teacher as Improviser

Most music teachers do not engage students in improvisation as a routine teaching strategy; so many of us have not had much experience with music improvisation. Even those of us who have some jazz experience have not improvised as much as might be expected. How would you (or do you?) introduce improvisation as a regular part of music teaching in either a rehearsal hall, studio, or classroom? Could you see yourself doing more with this musical experience, much like the rest of world music performers do now and Western musicians did up until the 20th century?

Topic 5b: Tribute Bands

How about creativity in more popular music settings? Are tribute bands and the covers they play a creative musical experience? What about the versions of popular tunes that emerge from YouTube by people using, say the music of Adele, as a basis for their videos (see videos in this Module).

Topic 5c. TEACHING APPLICATION. Trying out some improv!!

Consider asking some students to do something like the following on their instruments or with their voice using given syllables:

- Provide the first 2 measures of a phrase...students improvise an ending to that phrase
- Provide a notated rhythm, students improvise pitches for that rhythm
- Provide a short motive, students improvise a phrase that using that motive
- Something else as a prompt from you such as a set of simple chords
- Set up a chain of improvisations with you starting with one of the above and then asking students to take turns building on to the chain

You might setup each of the above by making sure the students can play the prompt first themselves. There are many variations on this sort of thing that can be done in group lessons, sectionals, warmups in band, orchestra, or choir, etc. Try these out and report back in a discussion post about what happened. Speculate on this becoming standard practice for you or extended in different ways. As always, try to relate to the readings.

Discussion Board 6a, b, and c

Topic 6a: Reaction to Conductor

This discussion board uses the video in the opening of this Unit called “Randy Conducts”. As noted, this is a high school choral teacher who leads a group in a rehearsal. The clip starts traditionally as the conductor works through the score, but then something happens. Ask yourself if this is something you can do with your performance groups. Ask yourself why what you see happening is at once strange but then clearly meaningful. Reflect on why it is hard for some teachers to give over a little control and explore the music in a performance setting in this way.

Topic 6b: Creative Listening

Dunn and Kerchner in their articles make a compelling case for creative listening. This is another fascinating topic in the creative thinking in music literature and one that is troubling to some. Discuss your reaction to the notion of creative listening and its possible teaching. Additionally: what kind of listener are you? Do you think we teach listening well, both to music majors and to non-music majors?

Topic 6c: TEACHING APPLICATION: Try out some creative listening or performing

Listening: Select a piece (or an excerpt) 1-2 minutes in length. Have students listen multiple times, constructing a listening map (as described by Dunn) and adding to that map with each repeated hearing. Point out that they are creating a deeper understanding each time they listen because they are selecting new sounds on which to focus attention and finding different relationships among those sounds. Explain that in doing this, they create a product of understanding that leads to deeper meaning (both technical and feelingful). Discuss the maps with the students and reflect on this whole process in a post.

OR

Performing: When working with an ensemble, a class, or individual student, select a piece that they have technically mastered. Isolate phrases and explore alternative musical interpretations that actually may be created by the students. These alternative might be ones that the original composer might not have marked in the score or intended. Try to get students to discuss the alternatives and indicate what they liked or did not like and why. Post the results on the discussion board, relating to any readings and offer your own comment on this exercise.

Discussion Board 7a, b, and c

Topic 7a: Alternative Ensemble

Have you ever considered starting a laptop, smartphone, or tablet music ensemble? This has become more possible in recent years given the proliferation of such devices and the number of “apps” that can be installed to make music. Would this work in your school setting? Why or why not?

Topic 7b: Using Technology to Aid Assessment

How might you use technology in an imaginative way in your teaching strategies to aid in authentic assessment of your students. Describe how this might work in your setting, especially if your administration were to find resources to support this effort?

Topic 7c: TEACHING APPLICATION: Use software!

Throughout the course, you have had access to a number of software products from *MusicFirst* for your personal use. Perhaps some of these are available for your students, especially those titles that are online and available for free such *Soundation*, *Soundtrap*, *Tracktion T6*, *BandLab Cakewalk*, or *GarageBand* — (some depending on computer platform.) Try a few out yourself or with your students. How did you or your students get started and what was the experience. Post what you did in the discussion area and add a few reactions.

FINAL PAPER DETAILS

This final paper offers you an opportunity to apply the content of this course to: (1) a description of your personal creative growth during this course and (2) a full unit of instruction that engages students in creative thinking in music. Both the description of your personal work and the unit of instruction that you will design must be based on one or some combination of creative work with the four fundamental music experiences (ME): composition/arranging, performance of others' music, improvisation (performance of your music), or music listening. You are offered significant freedom in what to choose to write about, however we do suggest the following structure:

- **Length and format.** 22-27 pages, excluding references. Two-spaced, 12 point type. No title page necessary, but the first page should contain a paper title, your name, and instructor. APA format required for references and use of headings. If tables and figures are included, they should be numbered and named appropriately. Pages should be numbered. Footnotes are allowed if need to clarify a concept without interrupting the flow. There is not a required number of references but between 6 and 12 might be a good range. Consult the grading rubric for clarity.
- **Content.** Your paper should be comprised of two separate sections and a summary:
 - **First Section.**(4-6 pages). An accounting of your personal growth in a chosen creative musical experience (ME) should be documented. From early on in the course, you are asked to develop skills in creative work in either composition/arranging, improvisation, performance, listening, or some combination—all depending on your own background musically. For example, you might already have personal skills in improvisation in different styles, but not in composition/arranging, creative performance or music listening. You may decide to focus then on composition. You might have creative abilities in the performance of other people's music, but not on other MEs, so you might focus on improvisation. The idea is to choose a creative weakness and use time during this course to improve.
 - The first section of the paper should be devoted to an accounting of how you did this during the several weeks of the class. If you used some of the resources in the *MusicFirst* catalog, explain what you used and how you used them. If other resources were used from your own research on the net or in consultation with others, explain that. Provide any work product from your personal work including short audio or video files, scores, or other graphics. You might end the section with some speculation of what you might do in the future in developing your personal creative skills. Refer and reference any readings or outside sources that were a help to you.
 - **Second Section** (15-17 pages—Major focus of this project). Describe a full unit of instruction for your teaching setting that engages students in creative activity related to one or more of the musical experiences (ME). Try to do this as completely as you can in the space allowed. The unit should engage the students in a multi-week period, perhaps integrated with other instructional objectives consistent with your curriculum. The unit might range over as many as 15 or as few as 5 weeks, but the total unit class time **MUST** be at least 10 hours of instruction. Here are some suggested ways to structure this in your paper:

- Conceptual base: A description of the Goals and Objectives of the unit. These may be tied to local or state standards as well as the [National Standards for Arts Education \(Links to an external site.\)](#) or simply be those created by you. This section might make reference to readings from the class that inspired you either conceptually or practically.
 - Scope and Sequence: You might like to offer a sense of the scope and sequence of your unit by using a table or figure that provide the title of classes, a brief description of content, and timeline estimates. This might be accompanied by some prose that makes it clear what teaching techniques you intend to use to structure the learning—for example class lecture, group work, student presentations, or outside visitors that you might employ along the way.
 - Materials. A brief description of materials that may be used, including software, work sheets, hardware such as recording equipment, computer resources, music hardware, and other related materials.
 - Assessments. Some mention of assessment tools that you intend to use to determine music learning would be valuable
 - Sample Lessons. Similar to your work in Short Paper 6, you might describe in some detail a key lesson or two (not a replication of Short Paper 6). This would give the reader a sense of what you will see as central to the unit.
 - **NOTE: You might find the Unit Plan Template developed by Professor Bauer for use in capstone portfolio work useful as an organizing frame for this section of the paper. It is available in Canvas in the description of the final project.**
- **Summary.** (3-4 pages) A concluding section that describes how the unit might be extended in further work would be of interest. You might refer again to important readings that make sense for understanding the unit and what might be next in your planning. If you are able to try out a portion of the unit with your students during the course, you can offer comment on the trials. You might also end your paper with some ways in which your personal growth work in part 1 of the paper relates to your unit of instruction in Part 2.

COURSE OUTLINE

Please see the Modules in your online materials for complete details of each week's activities, including the Checkpoints for Mastery to prepare for quizzes.

Module 1: First Steps

Topics: Creativeness Value for the Individual, for Society, for Education, and for Music Teaching and Learning

Objectives: Students will:

- Explore the importance of the topic in general and its relation to music teaching and learning in particular.
- Create a set of working definitions.
- Introduce the power of engaging students in reflection and collaboration as a way to encourage and develop creative thought.
- Review some of the common Western beliefs about creative behavior, which may or may not be found as valid as the course develops.
- Sample the historical development of research and scholarship on this topic as a way of being introduced to contemporary work.
- Explore some of the difficult aspects of creativity in education generally and in music teaching and learning in particular.

Readings:

- Eisner, E. W. (1987). The celebration of thinking. *Educational Horizons*, 66, 24-29.
- Hickey, M. & Webster, P. (2001). Creative thinking in music. *Music Educators Journal*, 88 (1), 19-23.
- Gruenhagen, L. (2017). Developing musical creativity through reflective and collaborative practices. *Music Educators Journal*, 103(3), 40-45. doi.org/10.1177/0027432116685158
- Sawyer, *Explaining Creativity* (EC), Chapter 1, pp. 3-14.
- Sawyer, EC, Chapter 2, pp. 15-34.
- Sawyer, EC, Chapter 21, pp. 390-404.

Module 2: Creative Thinking and the Individual: Personal Attributes

Topics: Assessment Traditions in General and in Music, Creativity and Intelligence: Are they the Same, Personality Traits/Styles of Creative People

Objectives: Students will:

- Review the properties of a good written test.
- Develop an understanding of the historical traditions associated with the assessment of creative thinking generally in an abstract sense away from school, including divergent thinking tests, remote associations exercises, self-evaluations and adjective scales.
- Consider how these ideas have been transported to music creative potential assessment, and how this work relates to traditional notions of music aptitude.
- Understand the role of portfolios as a way to capture the growth of creative thinking in music and how such records can serve as a powerful source of assessment of creative work
- Develop an understanding of the classic differences between creativity and general intelligence and consider whether creativeness is a specific or general trait.

- Review classic ideas about a creative person’s personality, including traits and types.
- Become familiar with classic developmental patterns.
- Consider the views often held about healthy vs. disturbed personality.

Readings:

- Sawyer, EC, Chapter 3, pp. 37-52.
- Webster, P. (forthcoming) *Assessment of Creative Potential in Music* (Oxford Handbook of Assessment, anticipated 2018)
- MCTMII video example.
- Silveira, J. (2013) Idea bank: Portfolios and assessment in music classes. *Music Educators Journal*, 99(3) 15-24, DOI: 1177/0027432112470071
- Sawyer, EC, Chapter 3, pp. 52-62.
- Sawyer, EC, Chapter 4, pp. 63-85.

Module 3: Creative Thinking and the Individual: Process

Topics: Sawyer’s Compilation: Eight Stages of Creative Process, Stages of Creative Process and Webster’s Model of Creative Thinking in Music, Creative Process in Action with Music Composition

Objectives: Students will:

- Review the many ways that researchers in the general literature have conceptualized the creative process in different domains.
- Compare and contrast these stages with the Webster Model in music to judge how this might form a basis for music teaching strategy.
- Consider the question of problem finding, and how it might shape the music experiences of performance, listening, composing and improvising.
- Reflect on how the role of incubation plays out in your own personal creative work.
- Carefully consider the question of revision in music composition and how you might approach it as a teacher.

Readings:

- Sawyer, EC, Chapter 5 pp. 87-105, OPTIONAL: Chapters 6 and 7
- Menard, E. (2013). Creative thinking in music developing a Model for meaningful learning in middle school general music. *Music Educators Journal*, 100(2), 61-67.
- Wiggins, J., & Espeland, M. I. (2012). Creating in music learning contexts. In G. McPherson and G. Walsh (eds.) *The Oxford Handbook of music education*, 1, 341. New York: Oxford University Press.
- Green, L. (2005). The music curriculum as lived experience: Children’s “natural” music-learning processes. *Music Educators Journal*, 91(4), 27-32.
- OPTIONAL: Wilson, D. (2001). Guidelines for coaching student composers. *Music Educators Journal*. 28-33.
- OPTIONAL: Sætre, J. H. (2011). Teaching and learning music composition in primary school settings. *Music Education Research*, 13(1), 29-50.

Module 4: Closer Look at Music Composition

Topics: Compositional Experiences in School Settings, Considering Constraint vs. Freedom, Composition as a Window to One's Life Experiences

Objectives: Students will:

- Review some writing on how teachers design composition experiences in schools
- Consider how to implement some of these strategies in the teaching setting.
- Examine the pedagogical “dance” between freedom and constraint (revision) that teachers must face when constructing compositional experiences for students.
- Appreciate the connection between composition and the social life experiences of the composer.

Readings:

- Randles, C., & Sullivan, M. (2013). How composers approach teaching composition strategies for music teachers. *Music Educators Journal*, 99(3), 51-57.
- Stringham, D. A. (2016). Creating Compositional Community in Your Classroom. *Music Educators Journal*, 102(3), 46-52.
- Kratus, J. (2016). Songwriting: A new direction for secondary music education, *Music Educators Journal*, 102(3), 60-65.
- Deutsch, D. (2016). Authentic Assessment in Music Composition Feedback That Facilitates Creativity. *Music Educators Journal*, 102(3), 53-59.
- Stauffer, S. L. (2002). Connections between the music and life experiences of composers and their compositions, *Journal of Research in Music Education*, 50(4), 301-322.
- Strand, K. (2016). Composition in an Integrated Arts Program. *Music Educators Journal*, 102(3), 66-70.
- OPTIONAL: Miller, B. (2004). Designing compositional tasks for elementary music classrooms. *Research Studies in Music Education*, 22(1), 59-71.
- OPTIONAL: Muhonen, S. (2014). Songcrafting: A teacher's perspective of collaborative inquiry and creation of classroom practice. *International Journal of Music Education*, 32(2), 185-202.
- OPTIONAL: Kaschub, M. (2009). Critical pedagogy for creative artists: Inviting young composers to engage in artistic social action. In E. Gould, J Countryman, C. Morton, & L. Stewart Rose, (Eds.) *Exploring Social Justice: How Music Education Might Matter*. (289-306) Toronto, Canada: Canadian Music Educator's Association.
- OPTIONAL: Menard, E. A. (2015). Music Composition in the High School Curriculum A Multiple Case Study. *Journal of Research in Music Education*, 63(1), 114-136 doi: 0022429415574310.
- OPTIONAL: Stevens, W. (2011). Tapping into creativity: Using composition to energize your studio. *American Music Teacher*, 61, 25-27.

Module 5: Sociocultural Context: A Closer Look at Music Improvisation

Topics: Sociology of Creativity in General and in Music: The Question of Field and Domain, Designing Improvisation Experiences for School Settings

Objectives: Students will:

- Understand the important notion that creative work is a function of not only a set of individual assets but a partnership with one's social and cultural context.

- Conceptualize the difference between the sociological view of “domain” and “field” and apply these notions in the music context, particularly improvisation.
- Better understand how to introduce and maintain music improvisation experiences in school settings and to do so across several different styles of music.

Readings:

- Sawyer, Chapter 11, pp. 212-229.
- Sawyer, Chapter 18, pp. 337-356.
- OPTIONAL Sawyer, Chapter 14, pp. 265-280.
- Whitcomb, R. (2013). Teaching improvisation in elementary general music facing fears and fostering creativity. *Music Educators Journal*, 99(3), 43-51.
- Beckstead, D. (2013). Improvisation thinking and playing music. *Music Educators Journal*, 99(3), 69-74.
- Norgaard, M. (2017). Developing musical creativity through improvisation in the large performance classroom, *Music Educators Journal*, 103(3), 61- 67.
- Hickey, M. (2015). Learning From the Experts A Study of Free-Improvisation Pedagogues in University Settings. *Journal of Research in Music Education*, 62(4), 425-445.
- OPTIONAL: Freer, P. A. (2010). Choral improvisation: tensions and resolutions. *Choral Journal*.
- OPTIONAL: Monk, A. (2013). Symbolic Interactionism in Music Education Eight Strategies for Collaborative Improvisation. *Music Educators Journal*, 99(3), 76-81.
- 51(5),18-31.
- OPTIONAL: Landau, A. & Limb, C. The neuroscience of improvisation. *Music Educators Journal*, 103(3), 27-33. doi: [10.1177/0027432116687373](https://doi.org/10.1177/0027432116687373)
- OPTIONAL: Hickey, M., Ankney, K., Healy, D., & Gallo, D. (2016). The effects of group free improvisation instruction on improvisation achievement and improvisation confidence. *Music Education Research*, 18(2), 127-141.
- OPTIONAL: Monk, A. (2013). Accessibility score: Symbolic interactionism in music education: Eight strategies for collaborative improvisation, *Music Educators Journal*, 99(3), 76-81.
- OPTIONAL: Larsson, C. & Geogii-Hemming, E. (2018). Improvisation in general music education: A literature review, *British Journal of Music Education*, 1-19. doi:10.1017/S026505171800013X (Retrieved online, August 1, 2018)

Module 6: Creative Music Performance and Listening

Topics: Designing Creative Performance Experiences for School Settings, Designing Creative Listening Experiences for School Settings

Objectives: Students will:

- Stress the importance of creative thinking in music students as part of their performing ensemble education and to explore different strategies to make this happen.
- Review how music listening can be conceived as “creative” in nature and explore different ways that music teachers can guide music listening to engage more imaginative thought.

Readings:

- Norris, C. E. (2010). Introducing creativity in the ensemble setting. *Music Educators Journal*, 97(2), 57-62. doi: [10.1177/0027432110387934](https://doi.org/10.1177/0027432110387934).
- Strand, K. & Brenner, B. (2017). Learning to be creatively expressive performers. *Music Educators Journal*, 103(3), 21-26. Doi: [10.1177/0027432116685858](https://doi.org/10.1177/0027432116685858).

- West, C., & Cremata, R. (2016). Bringing the Outside In Blending Formal and Informal Through Acts of Hospitality. *Journal of Research in Music Education*, 64(1), 71-87.
- Woody, R. (2012). Playing by ear: Foundation or frill? *Music Educators Journal*, 99(2), 82-88). Doi: 10.1177/0027432112459199expressove
- Dunn, R. (2006). Teaching for lifelong, intuitive listening. *Arts Education Policy Review*, 107(3), 33-38, doi: [10.3200/AEPR.107.3.33-38](https://doi.org/10.3200/AEPR.107.3.33-38)
- Kerchner, J. (2014). Principles and foundations of music listening. In *Music across the senses*. (pp. 1-19). New York, NY: Oxford University Press.
- OPTIONAL: Dunn, R.E. (1997). Creative thinking and music listening. *Research Studies in Music Education*, 8, 42-45.
- OPTIONAL: Pogonowski, L. (1988). Bridging the gap from the podium to the general music class using concert percussion. In: *Music in the High School*. Washington, D. C.: MENC, 55-63.
- OPTIONAL: Hall, R.. "Enhancing the popular music ensemble workshop and maximizing student potential through the integration of creativity." *International Journal of Music Education* 33.1 (2015): 103-112.
- OPTIONAL: Menard, E. A. (2015). Music composition in the high school curriculum: A multiple case study. *Journal of Research in Music Education*, 63(1), 114–136 doi: 0022429415574310.
- OPTIONAL: Gamso, N. (2011). An aural learning project: Assimilating jazz education methods for traditional applied pedagogy. *Music Educators Journal*, 98(2), 60-67. Doi: [10.1177/0027432111423977](https://doi.org/10.1177/0027432111423977)
- OPTIONAL: Liperote, K. (2006). Audiation for beginning instrumentalists: Listen, speak, read, write. *Music Educators Journal*, 93(1), 46-52.

Module 7: Influence of Music Technology

Topics: Music Technology as a Force for Creative Thinking in Music, Special Role of Distance Learning and Social Media, Secondary School Non-Traditional Music Students: The Other 80%

Objectives: Students will:

- Stress the importance of music technology as a vehicle for encouraging creative thinking in music at all levels of schooling.
- Explore possibilities for distance learning through live performance and social media sites
- Explore how music technology might play a role in teaching sophisticated musical ideas to students in secondary school not participating in traditional ensembles

Readings:

- Ruthmann, A. (2007). The composer's workshop: An approach to composing in the classroom. *Music Educator's Journal*, 93(4), 38-43.
- Tobias, E. (2012). Let's play! Learning music through video games and virtual worlds. In G. McPherson and G. Walsh (eds.) *The Oxford Handbook of Music Education*, 2. New York: Oxford University Press.
- Nielsen, L. D. (2013). Developing Musical Creativity Student and Teacher Perceptions of a High School Music Technology Curriculum. *Update: Applications of Research in Music Education*, 31(2), 54-62.
- Williams, D. B. (2011). The non-traditional music student in secondary schools of the United States: Engaging non-participate students in creative music activities through technology. *Journal of Music, Technology and Education*, 4(2/3), 131-147.

Module 8: Coda

Topics: Apply Course Content to the Construction of a Final Project on Personal Change in Music Teaching Practice

Objectives: Students will:

- Realize that you yourself must consider creative behavior as part of your teaching practice: modeling is critical to learning
- Think of teacher as an improvisation: flexibility within structure.
- Consider if you have allowed your students to make aesthetic decisions with your guidance and encouragement

Readings:

- Sawyer, K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational Researcher*, 33(12), 12-20.
- Peterson, C. W., & Madsen, C. K. (2010). Encouraging cognitive connections and creativity in the music classroom. *Music Educators Journal*, 97(2), 25-29.
- Fowler, C. (1966). Discovery method: its relevance for music education. *Journal of Research in Music Education*. 14(2), 126-134.
- Robinson, N.G, Bell, C.L., Pogonowski, L. (2011). The creative music strategy: A seven-step instructional model. *Music Educators Journal*, 97 (3), 50-55.

COMPLETE LIST OF REQUIRED TEXT AND READINGS

TEXT

Sawyer, K. (2012) *Explaining creativity* (2nd Edition). New York, NY: Oxford University Press.

READINGS

- Beckstead, D. (2013). Improvisation Thinking and Playing Music. *Music Educators Journal*, 99(3), 69-74.
- Deutsch, D. (2016). Authentic Assessment in Music Composition Feedback That Facilitates Creativity. *Music Educators Journal*, 102(3), 53-59.
- Dunn, R.E. (1997). Creative thinking and music listening. *Research Studies in Music Education*, 8, 42-45.
- Dunn, R. (2010). Teaching for lifelong, intuitive listening. *Arts Education Policy Review*, 107(3), 33-38, doi: 10.3200/AEPR.107.3.33-38
- Eisner, E. W. (1987). The celebration of thinking. *Educational Horizons*, 66, 24-29.
- Fowler, C. (1966). Discovery method: its relevance for music education. *Journal of Research in Music Education*. 14(2), 126-134.
- Freer, P. A. (2010). Choral improvisation: tensions and resolutions. *Choral Journal*. 51(5),18-31.
- Gamso, N. (2011). An aural learning project: Assimilating jazz education methods for traditional applied pedagogy. *Music Educators Journal*, 98(2), 60-67. Doi: [10.1177/0027432111423977](https://doi.org/10.1177/0027432111423977)
- Green, L. (2005). The music curriculum as lived experience: Children's "natural" music-learning processes. *Music Educators Journal*, 91(4), 27-32.
- Gruenhagen, L. (2017). Developing musical creativity through reflective and collaborative practices. *Music Educators Journal*, 103(3), 40-45. doi.org/10.1177/0027432116685158
- Hall, Richard. "Enhancing the popular music ensemble workshop and maximising student potential through the integration of creativity." *International Journal of Music Education* 33.1 (2015): 103-112.
- Hickey, M. (2015). Learning From the Experts A Study of Free-Improvisation Pedagogues in University Settings. *Journal of Research in Music Education*,62(4), 425-445.
- Hickey, M. & Webster, P. (2001). Creative thinking in music. *Music Educators Journal*, 88 (1), 19-23.
- Hickey, M., Ankney, K., Healy, D., & Gallo, D. (2016). The effects of group free improvisation instruction on improvisation achievement and improvisation confidence. *Music Education Research*, 18(2), 127-141.
- Kaschub, M. (2009). Critical pedagogy for creative artists: Inviting young composers to engage in artistic social action. In E. Gould, J Countryman, C. Morton, & L. Stewart Rose, (Eds.)*Exploring Social Justice: How Music Education Might Matter*. (289-306) Toronto, Canada: Canadian Music Educator's Association.
- Kerchner, J. (2014). Principles and foundations of music listening. In *Music across the senses*. (pp. 1-19). New York, NY: Oxford University Press.
- Kratus, J. (2016). Songwriting: A new direction for secondary music education, *Music Educators Journal*, 102(3), 60-65.
- Landau, A. & Limb, C. (2007) The neuroscience of improvisation. *Music Educators Journal*, 103(3), 27-33. Doi: 10.1177/0027432116687373
- Larsson, C. & Geogii-Hemming, E. (2018). Improvisation in general music education: A literature review, *British Journal of Music Education*, 1-19. doi:10.1017/S026505171800013X (Retrieved online, August 1, 2018)
- Liperote, K. (2006). Audiation for beginning instrumentalists: Listen, speak, read, write. *Music Educators Journal*, 93(1), 46-52.
- Menard, E. (2013). Creative Thinking in Music Developing a Model for Meaningful Learning in Middle School General Music. *Music Educators Journal*, 100(2), 61-67.

- Menard, E. A. (2015). Music Composition in the High School Curriculum A Multiple Case Study. *Journal of Research in Music Education*, 63(1), 114–136 doi: 0022429415574310.
- Miller, B. (2004). Designing compositional tasks for elementary music classrooms. *Research Studies in Music Education*, 22(1), 59-71.
- Monk, A. (2013). Symbolic Interactionism in Music Education Eight Strategies for Collaborative Improvisation. *Music Educators Journal*, 99(3), 76-81.
- Muhonen, S. (2014). Songcrafting: A teacher's perspective of collaborative inquiry and creation of classroom practice. *International Journal of Music Education*, 32(2), 185-202.
- Nielsen, L. D. (2013). Developing Musical Creativity Student and Teacher Perceptions of a High School Music Technology Curriculum. *Update: Applications of Research in Music Education*, 31(2), 54-62.
- Norgaard, M. (2017). Developing musical creativity through improvisation in the large performance classroom, *Music Educators Journal*, 103(3), 61- 67. doi: 10.1177/0027432116687025
- Norris, C. E. (2010). Introducing creativity in the ensemble setting. *Music Educators Journal*, 97(2), 57-62. doi: 10.1177/0027432110387934.
- Peterson, C. W., & Madsen, C. K. (2010). Encouraging cognitive connections and creativity in the music classroom. *Music Educators Journal*, 97(2), 25-29.
- Pogonowski, L. (1988). Bridging the gap from the podium to the general music class using concert percussion. In: *Music in the High School*. Washington, D. C.: MENC, 55-63.
- Randles, C., & Stringham, D. A. (Eds.). (2013). *Musicianship: Composing in band and orchestra*. Chicago: GIA Press (selected examples of lesson plans from Part III)
- Randles, C., & Sullivan, M. (2013). How composers approach teaching composition strategies for music teachers. *Music Educators Journal*, 99(3), 51-57.
- Robinson, N.G, Bell, C.L., Pogonowski, L. (2011). The creative music strategy: A seven- step instructional model. *Music Educators Journal*, 97 (3), 50-55.
- Ruthmann, A. (2007). The composer's workshop: An approach to composing in the classroom. *Music Educator's Journal*, 93(4), 38-43.
- Sætre, J. H. (2011). Teaching and learning music composition in primary school settings. *Music Education Research*, 13(1), 29-50.
- Sawyer, K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational Researcher*, 33(12), 12-20.
- Silveira, J. (2013) Idea bank: Portfolios and assessment in music classes. *Music Educators Journal*, 99(3) 15-24, DOI: 1177/0027432112470071
- Stauffer, S. L. (2002). Connections between the music and life experiences of composers and their compositions, *Journal of Research in Music Education*, 50(4), 301-322.
- Stevens, W. (2011). Tapping into creativity: Using composition to energize your studio. *American Music Teacher*, 61, 25-27.
- Strand, K. (2016). Composition in an Integrated Arts Program. *Music Educators Journal*, 102(3), 66-70.
- Strand, K. & Brenner, B. (2017). Learning to be creatively expressive performers. *Music Educators Journal*, 103(3), 21-26. Doi: 10.1177/0027432116685858.
- Stringham, D. A. (2016). Creating Compositional Community in Your Classroom. *Music Educators Journal*, 102(3), 46-52.
- Tobias, E. (2012). Let's play! Learning music through video games and virtual worlds. In G. McPherson and G. Walsh (eds.) *The Oxford Handbook of Music Education*, 2. New York: Oxford University Press.
- Webster, P. (forthcoming) *Assessment of Creative Potential in Music*(Oxford Handbook of Assessment, anticipated 2018)
- West, C., & Cremata, R. (2016). Bringing the Outside In Blending Formal and Informal Through Acts of Hospitality. *Journal of Research in Music Education*, 64(1), 71-87.

- Whitcomb, R. (2013). Teaching improvisation in elementary general music facing fears and fostering creativity. *Music Educators Journal*, 99(3), 43-51.
- Wiggins, J., & Espeland, M. I. (2012). Creating in music learning contexts. In G. McPherson and G. Walsh (eds.) *The Oxford Handbook of music education*, 1, 341. New York: Oxford University Press.
- Williams, D. B. (2011). The non-traditional music student in secondary schools of the United States: Engaging non-participate students in creative music activities through technology. *Journal of Music, Technology and Education*, 4(2/3), 131-147.
- Wilson, D. (2001). Guidelines for coaching student composers. *Music Educators Journal*. 28-33.
- Woody, R. (2012). Playing by ear: Foundation or frill? *Music Educators Journal*, 99(2), 82-88). Doi: [10.1177/0027432112459199](https://doi.org/10.1177/0027432112459199)

COURSE POLICIES AND EXPECTATIONS

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES

Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT

Academic honesty and integrity are fundamental values of the University community. It is expected that you will exhibit ethical behavior concerning your work in this class. Students are expected to do their own work, use their own words in papers, and to reference outside sources appropriately. Failure to uphold the standards of academic honesty will result in the appropriate disciplinary action. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

COURSE ASSESSMENT POLICY

The compressed format of this online course will require 20-25 hours of work per week to meet course expectations. We expect work to be submitted when it is due. We always give a student a little leeway for unexpected problems in their life like a technical problem with a computer system or some personal issue that prevents work to be turned in on time. A "little leeway" is defined as a 48 hour extension. Work after that can be turned in, but we reserve the right to lower the earned points regardless of its quality. We generally cannot accept work over a week late. The final project must be submitted by the due date and cannot be accepted after that date.

We do not give incompletes for final grades, except in dire emergencies (e.g. death of a loved one, major illness).

We endorse the University policies on academic honesty in regard to cheating and plagiarism. <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code>

HEALTH AND WELLNESS RESOURCES

- U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392- 1575 so that a team member can reach out to the student.
- Counseling and Wellness Center
<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575;
and the University Police Department: 392-1111 or 9-1-1 for emergencies.
- Sexual Assault Recovery Services (SARS)
Student Health Care Center, 392-1161
- University Police Department
392-1111 (or 9-1-1 for emergencies) – <http://www.police.ufl.edu/>

COURSE TECHNOLOGY

Students taking this course must have access to the following equipment and software:

- Functional computer with up-to-date Windows or Mac OS with access to acceptable browser software for Canvas course management system.
- Access to a tablet or smartphone might be an asset but not required.
- High speed Internet connection
- *Microsoft Office* – available free for UF students at <http://software.ufl.edu>
- Webcam (can be integrated with your computer or laptop)
- Access to some audio recording software such as *Audacity* (free download <http://audacity.sourceforge.net/>) or Apple's *GarageBand*
- Access to some form of music notation software such as *Noteflight* (free online, <http://www.noteflight.com/login>)
- Access to MusicFirst suite of software (includes *Noteflight*) Free to you as part of the course

GETTING HELP

For issues with technical difficulties for E-learning in Sakai, please contact the UF Help Desk at:

- Learning-support@ufl.edu
- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Any requests to complete make-up work due to technical issues **MUST** be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You **MUST** e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

- Other resources are available at <http://www.distance.ufl.edu/getting-help> for:
- Counseling and wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support