



MEMORANDUM

FINAL FACULTY SENATE APPROVAL ON 01/19/2016

TO: Faculty Senate

FROM: Jack Kirby

DATE: December 4, 2015

SUBJECT: Curriculum Proposal #15-16-02, REV #1

Permanent Course Number for African Drum and Dance

I recommend approval of the attached REVISION #1 Curriculum Proposal 15-16-02. This proposal implements a permanent course number for African Drum and Dance, a music ensemble now taught under MUSI 1199. The proposed course number is MUSI 2280.

C: Dr. Christina Lavorata
Dr. Robert Mild
Dr. Anne Patterson
Ms. Leslie Lovett
Ms. Cheri Gonzalez
Dr. Shayne Gervais





MEMORANDUM

TO: Curriculum Committee

FROM: Jack Kirby *JAS*

DATE: October 20, 2015


SUBJECT: Curriculum Proposal #15-16-02
Permanent Course Number for African Drum and Dance

I recommend approval of the attached Curriculum Proposal 15-16-02. This proposal implements a permanent course number for African Drum and Dance, a music ensemble now taught under MUSI 1199. The proposed course number is MUSI 2280.

C: Dr. Christina Lavorata
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CURRICULUM PROPOSAL (Submit one hard copy and an electronic copy to the Associate Provost by the second Tuesday of the month.)

Proposal Number: 15-16-02
School/Department/Program: School of Fine Arts, Department of Music, BA and BA in Education; open to non-majors
Preparer/Contact Person: Anne L. Patterson 
Telephone Extension: 4897
Date Originally Submitted: September 28, 2015
Revision (Indicate date and label it Revision #1, #2, etc.): Revision 1: December 4, 2015
Implementation Date Requested: Fall 2015, in time for Spring 2016 Pre-Registration

- I. **PROPOSAL.** Write a brief abstract, not exceeding 100 words, which describes the overall content of the proposal.

This proposal is submitted for the purpose of implementing a permanent course number for African Drum and Dance, a music ensemble now taught under MUSI 1199. The proposed course number is MUSI 2280.* The course provides important experience for music majors, but is open to non-majors, as well. Since this is an ensemble, the course number is repeatable. It provides another option for Music students to expand their experience with different types of ensemble performance and styles of music.

*Course number MUSI 2280 has been approved by the Registrar. See email correspondence in Appendix E.

- II. **DESCRIPTION OF THE PROPOSAL.** Provide a response for each letter, A-H, and for each Roman Numeral II–V. If any section does not apply to your proposal, reply N/A.

A. Deletion of course(s) or credit(s) from program(s)

Total hours N/A deleted.

B. Addition of course(s) or credit(s) from program(s)

Total hours N/A added.

- C. Provision for interchangeable use of course(s) with program(s)

N/A

- D. Revision of course content. Include, as an appendix, a revised course description, written in complete sentences, suitable for use in the university catalog.

N/A

- E. Other changes to existing courses such as changes to title, course number, and elective or required status.

N/A

- F. Creation of new course(s). For each new course

1. Designate the course number, title, units of credit, prerequisites (if any), ownership (FSU or shared) and specify its status as an elective or required course. If you are creating a shared course, attach a memo from the Deans of the affected Schools explaining the rationale for the course being shared.

MUSI 2280 African Drum and Dance Ensemble 1 cr. (repeatable) no prerequisites FSU Elective

2. Include, as an appendix, a course description, written in complete sentences, suitable for use in the college catalog.

Please see Appendix B.

3. Include, as an appendix, a detailed course outline consisting of at least two levels.

Please see Appendix C.

4. In order to meet the requirements as outlined in Goal One of the Strategic Plan, please include Outcome Competencies and Methods of Assessment as an appendix. Examples are available upon request from the Chair of the Curriculum Committee.

Please see Appendix D.

- G. Attach an itemized summary of the present program(s) affected, if any, and of the proposed change(s).

Describe how this proposal affects the hours needed to complete this program. Specifically, what is the net gain or loss in hours? Use the format for Current and Proposed Programs in Appendix A.

This proposal does not affect the hours needed to complete either the Bachelor of Arts in Education: Teaching Specialization in Music Education Grades PreK-Adult or the Bachelor of Arts in Music. It simply provides an addition small-ensemble option to join

Chamber Choir, Jazz Ensemble, Advanced Percussion Ensemble, and Advanced Woodwind Ensemble, already in the catalog.

III. RATIONALE FOR THE PROPOSAL.

- A. **Quantitative Assessment:** Indicate the types of assessment data, i.e., surveys, interviews, capstone courses, projects, licensure exams, nationally-normed tests, locally developed measurements, accreditation reports, etc., that were collected and analyzed to determine that curricular changes were warranted. Quantitative data is preferred.

Praxis requires experience with non-Western musics for potential teachers, and the National Association of Schools of Music (NASM) requires experience with non-western musics for *all* music majors. Although Fairmont State's Department of Music is not accredited by NASM, we use NASM guidelines in determining our curriculum and expectations for our students. The standards of the National Association for Music Education require that teachers have skills in improvisation, multi-cultural musics, and non-traditional techniques of notation and composition. For years, professional music organizations such as The College Music Society, the Society for Ethnomusicology, and the American Musicological Society have urged including the study of music outside of the Western canon in the preparation of musicians in general and music educators in particular.

For Music majors, this course develops playing techniques that are not developed in the study of Western music and requires reliance upon memory, acute sensitivity to ensemble, improvisation, and work with dancers—all competencies that are required for professional musicians. All majors and minors are required to perform in major ensembles (Choir, Marching Band, Wind Ensemble) throughout their studies. Students on scholarship are required to perform in small ensembles (this is stipulated in the scholarship agreement), and other students are encouraged to perform in small ensembles as electives. Music students typically seek a variety of performance experiences, and they use a number of their elective hours in choosing opportunities to do that. We request a permanent number for this successful course to give them another option.

For a number of years, the course was taught under the umbrella of MUSI 2279, Advanced Percussion Ensemble, and the fit was something of a stretch. Later, it was taught under MUSI 1199, as a discrete course. The course has been taught successfully for several semesters, and we are not creating a new course. We simply seek to have it established as a discrete course with its own number.

- B. **Qualitative Assessment:** Based upon the assessment data above, indicate why a curricular change is justified. Indicate the expected results of the change. Be sure to include an estimate of the increased cost, or reduction in cost of implementation. FOR EXAMPLE: Will new faculty, facilities, equipment, or library materials be required?

Why do we want to give this course a permanent number?

In addition to the need for music majors to acquire certain competencies, there are a number of indicators of interest in this course: Audience numbers at percussion concerts for many years, the participation of a significant number of non-majors in the African Drum and Dance Ensemble, response in both major and non-major classes to guest teacher Dr. Janice Haworth in a week-long residency in September 2014, and the introduction of non-Western drumming techniques (and their enthusiastic reception) in Music Education classes have all been strong indicators of interest in this instruction. Dr. Haworth's culminating presentation and the performance of the ensemble at the end of her residency drew one of the largest audiences we saw in our new *Music on the Hill* guest artist series in 2014.

As an institution, we are committed to international education: We are eager to bring in students from other countries, and we are eager to have U.S. students grow in their understanding, acceptance, and valuing of other cultures. Drumming is a natural magnet for drawing people together. An experimental drum circle, held last fall in front of the fountain, demonstrated its power, as many students and faculty members joined in the circle. Saudi Arabian students, in particular, whose native instruments are similar to those being played in the circle, participated in the circle and telephoned their wives to come and see what was happening on campus.

This course, which meets once per week for three hours, provides an opportunity for Music majors who are not primarily percussionists to participate in music-making outside of their usual areas. The group has (and has had) singers and wind players in addition to the usual complement of percussionists. Because this music is not dependent upon a written tradition, music-reading skills are not a deterrent to non-majors who wish to participate in an ensemble. The group welcomes any who wish to participate.

This course is taught in performance, in ensemble; it is not a course *about* African drumming, divorced from actual performance of the music. Consequently, there is almost always a small ensemble that is ready for a run-out performance, either as a demonstration or as a recruitment tool. An outreach project last year involved taking the Chamber Choir and a small group from the larger ensemble to public schools in Doddridge County.

In the past three years, the Collegiate Singers and Chamber Choir have performed works by African composers that require the accompaniment of correctly played African instruments. Having this ensemble available has expanded the repertoire options of the choral groups. The most recent example of this collaboration occurred on October 16, 2015 in the fall concert of the Collegiate Singers and Chamber Choir.

Again, this is already a successful course; it just needs a permanent number.

Financial Considerations

Our percussion instructor already teaches this course, so no additional faculty will be required. He holds a doctorate, has studied extensively in Ghana, and has expertise in music from certain regions in Africa.

The music is learned through traditional oral/aural methods, so no music in score is required.

The Department of Music owned a few drums, but depended in the past largely upon borrowed instruments. In the summer of 2014, we acquired a modest collection of African instruments--the core of the instrumentation needed—for about \$4500, and in the spring of 2015, we spent about \$1200 on a few new instruments, shelving for storage, instrument stands, and replacement parts. Replacement parts (e.g. drum heads) will always be required—as they are in any ensemble. Also, the department will need to augment the collection in small increments from year to year for awhile (about \$1000 per year) so that we are less dependent upon borrowing instruments from the private collection of the instructor. Our most recent purchase is a small handmade African xylophone (gyil), acquired from a regional instrument maker for \$150.

Budgeting for these items is a matter of setting priorities within the existing budget.

- IV. Should this proposal affect any course or program in another school, a memo must be sent to the Dean of each school impacted and a copy of the memo(s) must be included with this proposal. In addition, the Deans of the affected schools must sign below to indicate their notification of this proposal.

By signing here, you are indicating your college's/school's notification of this proposal.

College/School	Dean	Signature

N/A

- V. Should this proposal affect any course to be added or deleted from the general studies requirements, a memo from the chair of the General Studies Committee indicating approval of the change must be included with this proposal.

N/A

- VI. ADDITIONAL COMMENTS: **NONE**

APPENDIX A

BACHELOR OF ARTS DEGREE in MUSIC

BACHELOR OF ARTS DEGREE IN EDUCATION: TEACHING SPECIALIZATION IN MUSIC EDUCATION GRADES PRE-K - ADULT

Again, the addition of this course as a small ensemble option will not change the curriculum in either of the programs listed above.

APPENDIX B
Course Description

MUSI 2280 African Drum and Dance Ensemble 1 cr.

African Drum and Dance Ensemble is an elective, experiential ensemble whose repertoire is focused on the music of non-western traditions. Taught primarily through oral tradition, this course allows members to experience the learning process without written music. While the focus of the ensemble is musical, the cultural context relevant to the music studied is naturally incorporated, giving the participants a deeper understanding of the music performed. Works learned throughout the course will be featured in a culminating performance. No prior experience required. Repeatable.

APPENDIX C
Course Outline

MUSI 2278 African Drum and Dance Ensemble

1. Introduction
2. Background of music
 - a. Traditional role and function of piece
 - b. Communal activity
 - c. Contemporary interpretation
 - d. Re-creation of non-western music in a western context
3. Instruments
 - a. Membranophones
 - b. Idiophones
 - c. Role and function of instruments
 - d. Care and maintenance
4. Techniques
 - a. Holding the instrument
 - b. Posture
 - c. Playing spot
 - d. Grip
 - e. Stroke
5. Tone Production
 - a. Bass
 - b. Tone
 - c. Slap
6. Rhythms
 - a. Binary
 - b. Ternary
 - c. Polyrhythm
 - d. Lead and support
 - e. Dialogue of rhythms
7. Improvisation
 - a. Subdivision
 - b. Accents
 - c. Expanding existing rhythms
 - d. Interaction with other performers

8. Conceptualization
 - a. Rote dissemination
 - b. Internalization
 - c. Multiple ways to hear and feel the rhythm
 - d. Value of repetition

9. Dance moves
 - a. Body posture
 - b. Interpretation
 - c. Interaction between music and movement

10. Vocal
 - a. Lyrics
 - b. Tonal characteristics
 - c. Call and response
 - d. Translation
 - e. Pronunciation

11. Performance planning
 - a. Staging
 - b. Stage presence
 - c. Sound and lighting
 - d. Costumes
 - e. Interaction with audience
 - f. Back stage awareness
 - g. Pre- and post-concert etiquette

12. Final Performance

APPENDIX D
Outcome Competencies and Methods of Assessment

Learning Outcome	How assessed
1 Utilize musical internalization	<p>This is music in the oral/aural tradition. All parts must be memorized. Students will be tested individually for accuracy of memorization.</p> <p>Students must be able to imagine the interrelationships among individual parts. Relationship among various parts will be assessed through the performance of those parts together. Accuracy of the relationships will be assessed by the master drummer (the teacher).</p>
2 Demonstrate polyrhythms	Individual and group performance
3 Discuss the function of repetition in African drum music	Individual oral response, class discussion
4 Utilize a framework for improvisation	Students will improvise in a manner consistent with the style of the music studied. Improvisation will be assessed by the master drummer (teacher) for technique, pattern, and form.
5 Show interaction of musical elements	Live performance with other musicians
6 Use the body in performance in both playing and dancing	<p>The three basic drum sounds use different parts of the hand and different movements of the arm and wrist to perform successfully. Students will have individual playing opportunities for assessment of playing technique.</p> <p>Dance movements will be assessed with a view to technique, fidelity to style, pattern, and form.</p>

The success of a musical ensemble is demonstrated in performance. Since it is an *ensemble*, the performance of the group of participants is the product that is judged. But since the performance of the group depends upon having each individual member perform his/her part competently, in sync with the rest of the ensemble, each musician must be secure and reliable in his/her role. Students must be competent as both soloist and group member. This is demonstrated in the interaction of solo call and group response is essential in some styles.

Ultimately, the success of the students is measured by their performance as a group in live performance: authentic assessment.

APPENDIX E
Correspondence with Registrar

From: Patterson, Anne
Sent: Tuesday, June 23, 2015 12:57 PM
To: Varkonda, Cheri
Cc: Kirby, Jack; Patterson, Anne
Subject: New course number?

Dear Cheri,

I am in the process of writing a curriculum proposal for a course that is being taught now under MUSI 1199. The course is World Percussion Ensemble (*NOTE: changed to African Drum and Dance Ensemble—see footnote below*)¹, and it appears that MUSI 2280 is a logical number for that course. This number does not appear in the current catalog.

Is there any reason why we cannot assign MUSI 2280 to this course?

Thank you for your attention to this matter.

Best,
Anne Patterson

Anne L. Patterson, Ph.D.
Professor of Music and
Coordinator, Department of Music
Fairmont State University
1201 Locust Avenue
Fairmont, WV 26554
304-367-4897

From: Varkonda, Cheri
Sent: Tuesday, June 23, 2015 1:46 PM
To: Patterson, Anne
Cc: Kirby, Jack
Subject: RE: New course number?

Hi Anne,

You may use MUSI 2280.

Thank you
Cheri

¹ We had considered changing the course title, but later determined that the original title, “African Drum and Dance,” was more accurate. Via telephone, I asked for, and received, permission to use MUSI 2280 for this course under the title “African Drum and Dance Ensemble.”