

**UCC/UGC/ECCC**

Proposal for Course Change

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| --- |
| **FAST TRACK (Select if this will** **be a fast track item. Refer to**  [***Fast Track Policy***](http://www4.nau.edu/avpaa/UCCPolicy/Agenda_FastTrack_Consent.docx) **for eligibility)** |

# *If the changes included in this proposal are significant, attach copies of original and proposed syllabi in* [*approved university format*](http://www4.nau.edu/avpaa/UCCForms/syllabus.doc)*.*

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| --- | --- | --- | --- |
| 1. Course subject and number: | **MUS 307** | 2. Units: | **2** |

[**See upper and lower division undergraduate course definitions**](http://www4.nau.edu/avpaa/UCCPolicy/Uplow.doc).

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| --- | --- | --- | --- |
| 3. College: | Arts and Letters | 4. Academic Unit: | School of Music |

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| 5. Current Student Learning Outcomes of the course.  Upon successful completion of MUS 307 students will:  Foundational Knowledge   * Describe the characteristics of the Suzuki philosophy * Examine and utilize the Suzuki philosophy * Describe the principles in teaching beginning violinists * Acquire an understanding of appropriate teaching tools to apply in an elementary string education setting * Acquire an understanding of child development in relation to teaching young string students * Acquire knowledge on parent involvement and education in the music education setting * Use of psychological and education resources that would enhance the Suzuki lesson   Application   * Describe the principles of the Suzuki philosophy * Describe how the Suzuki principles will be utilized in an individual or classroom setting * Demonstrate an understanding of child development * Utilize parent education and parental involvement in the teaching environment * Perform the Suzuki repertoire by memory while demonstrating a firm understanding of the progression of technical and musical skills presented in the repertoire * Demonstrate the process of preparing group classes for performances * Apply assessment methods for self-evaluation   Integration   * Through observation, teaching and assisting in the NAU Music and Dance Academy, teaching tools and theoretical concepts will be utilized * Demonstrate knowledge of presenting and utilizing the Suzuki philosophy with a community population * Apply Suzuki principles to repertoire taught in individual and group lessons   Care/Value   * Through the practice of participating in the practicum and teaching within diverse cultures and physical settings, an expanded understanding of human relationships and varied needs will be acquired. * In working with young children and parents, participants will develop an understanding of community and social interactions within an arts educations environment.   Learning how to learn   * In preparing for a presentation on the Suzuki philosophy, participants will develop skills on oral and technical lectures. * Participation in assessing student lessons in class, students will develop skills in evaluation and learning. | Show the proposed changes in this column (if applicable). Bold the proposed changes in this column to differentiate from what is not changing, and Bold with strikethrough what is being deleted. *(*[*Resources & Examples for Developing Course Learning Outcomes*](http://www4.nau.edu/avpaa/Assessment/CourseLearningOutcomesPDF_090712.pdf)*)*  Upon successful completion of MUS **~~307~~** **407**students  will  Foundational Knowledge   * Describe the characteristics of the Suzuki philosophy * Examine and utilize the Suzuki philosophy * Describe the principles in teaching beginning violinists * Acquire an understanding of appropriate teaching tools to apply in an elementary string education setting * Acquire an understanding of child development in relation to teaching young string students * Acquire knowledge on parent involvement and education in the music education setting * Use of psychological and education resources that would enhance the Suzuki lesson   Application   * Describe the principles of the Suzuki philosophy * Describe how the Suzuki principles will be utilized in an individual or classroom setting * Demonstrate an understanding of child development * Utilize parent education and parental involvement in the teaching environment * Perform the Suzuki repertoire by memory while demonstrating a firm understanding of the progression of technical and musical skills presented in the repertoire * Demonstrate the process of preparing group classes for performances * Apply assessment methods for self-evaluation   Integration   * Through observation, teaching and assisting in the NAU Music and Dance Academy, teaching tools and theoretical concepts will be utilized * Demonstrate knowledge of presenting and utilizing the Suzuki philosophy with a community population * Apply Suzuki principles to repertoire taught in individual and group lessons   Care/Value   * Through the practice of participating in the practicum and teaching within diverse cultures and physical settings, an expanded understanding of human relationships and varied needs will be acquired. * In working with young children and parents, participants will develop an understanding of community and social interactions within an arts educations environment.   Learning how to learn   * In preparing for a presentation on the Suzuki philosophy, participants will develop skills on oral and technical lectures. * Participation in assessing student lessons in class, students will develop skills in evaluation and learning. |

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| 6. Current **title,** **description** and **units**. Cut and paste, in its entirety,from the current on-line academic catalog\* MUS 307 SUZUKI PEDAGOGY (1) Description: Teacher-training course that leads to the Suzuki teacher-training registration with the Suzuki Association of the Americas. 1-2 hrs. lecture, 2 hrs. lab. Letter grade only. May be repeated for up to 8 units of credit. Course fee required. Prerequisite: instructor's consent.  Units: 1 | Show the proposed changes in this column **Bold** the proposed changes in this column to differentiate from what is not changing, and **~~Bold with strikethrough~~**what is being deleted. MUS ~~307~~ 407 SUZUKI PEDAGOGY-VIOLIN (1) Description: **~~Teacher-training course that leads to the Suzuki teacher-training registration with the Suzuki Association of the Americas. 1-2 hrs. lecture, 2 hrs. lab~~**. **The study of pedagogical techniques in the Suzuki violin repertoire**. Letter grade only. May be repeated for up to 8 units of credit. Course fee required. Prerequisite: instructor's consent.  Units: 1 |

\*if there has been a previously approved UCC/UGC/ECCC change since the last catalog year, please copy the approved text from the proposal form into this field.

7. Justification for course change.

**Changing the course accurately reflects the current delivery and focus of the course (Pedagogy based vs. Performance based).**

**Co-convening MUS 507/MUS 407 Suzuki Pedagogy (Violin) class will formalize the past and current presentation of the classes and will serve to benefit the learning experiences of both the graduate and undergraduate student. The combined graduate and undergraduate classes will more accurately represent the current delivery of the course, and will help to ensure the sustainability of the program.**

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| --- | --- |
| 8. Effective **BEGINNING** of what term and year? | **Fall 2014** |
| [**See effective dates calendar**](http://www4.nau.edu/avpaa/timelines/1314Effective.xls). |  |

**IN THE FOLLOWING SECTION, COMPLETE ONLY WHAT IS CHANGING**

|  |  |
| --- | --- |
| **CURRENT** | **PROPOSED** |
| Current course subject and number:  MUS 307 | Proposed course subject and number:  **MUS 407** |
| Current number of units: | Proposed number of units: |
| Current short course title:  SUZUKI PEDAGOGY | Proposed short course title (max 30 characters):  **SUZUKI PEDAGOGY VIOLIN** |
| Current long course title:  SUZUKI PEDAGOGY | Proposed long course title (max 100 characters): **SUZUKI PEDAGOGY VIOLIN** |
| Current grading option:  letter grade  pass/fail  or both | Proposed grading option:  letter grade  pass/fail  or both |
| Current repeat for additional units: | Proposed repeat for additional units: |
| Current max number of units: | Proposed max number of units: |
| Current prerequisite: | Proposed prerequisite (include rationale in the justification): |
| Current co-requisite: | Proposed co-requisite (include rationale in the justification): |
| Current co-convene with:  NONE | Proposed co-convene with:  **MUS 507** |
| Current cross list with: | Proposed cross list with: |

9. Is this course in any plan (major, minor, or certificate) or sub plan (emphasis)? Yes  No

If yes, describe the impact. If applicable, include evidence of notification to and/or response

from each impacted academic unit.

10. Is there a related plan or sub plan change proposal being submitted? Yes  No

If no, explain.

11. Does this course include combined lecture and lab components?                  Yes  No

If yes, include the units specific to each component in the course description above.

**Answer 12-15 for UCC/ECCC only:**

12. Is this course an approved Liberal Studies or Diversity course?                  Yes  No         If yes, select all that apply.   Liberal Studies    Diversity    Both

13. Do you want to remove the Liberal Studies or Diversity designation?            Yes  No

If yes, select all that apply.   Liberal Studies    Diversity     Both

14. Is this course listed in the [**Course Equivalency Guide**](https://aztransmac2.asu.edu/cgi-bin/WebObjects/Admin_CEG.woa/wa/ByInst?inst=NAU)?                               Yes  No

15. Is this course a [**Shared Unique Numbering**](https://aztransmac1.asu.edu/cgi-bin/WebObjects/ATASS.woa/wa/SUNList?S=X) (SUN) course?                            Yes  No

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| **FLAGSTAFF MOUNTAIN CAMPUS** |  |
| **Scott Galland** | **1/9/2014** |
| Reviewed by Curriculum Process Associate | Date |
|  |  |
| **Approvals**: |  |
|  |  |
| Department Chair/Unit Head (if appropriate) | Date |
|  |  |
| Chair of college curriculum committee | Date |
|  |  |
| Dean of college | Date |
|  |  |
| **For Committee use only:** |  |
|  |  |
| UCC/UGC Approval | Date |

Approved as submitted: Yes  No

Approved as modified: Yes  No

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| --- | --- |
| **EXTENDED CAMPUSES** |  |
|  |  |
| Reviewed by Curriculum Process Associate | Date |
|  |  |
| **Approvals:** |  |
|  | |
| Academic Unit Head | Date |
|  | |
| Division Curriculum Committee (Yuma, Yavapai, or Personalized Learning) | Date |
|  | |
| Division Administrator in Extended Campuses (Yuma, Yavapai, or Personalized Learning) | Date |
|  | |
| Faculty Chair of Extended Campuses Curriculum Committee (Yuma, Yavapai, or Personalized Learning) | Date |
|  | |
| Chief Academic Officer; Extended Campuses (or Designee) | Date |
|  |  |

Approved as submitted: Yes  No

Approved as modified: Yes  No

**PROPOSED SYLLABUS (MUS 407)**

**Northern Arizona University**

**School of Music**

**MUS 407: Suzuki Pedagogy (Violin)**

**Spring 2014**

Instructor: Dr. Louise Scott,

E-mail: Louise.Scott@nau.edu

Office: Bldg. 37A, room 192

Phone: 523-3879

Instructor: Ms. Karin Hallberg, M.A., M.Ed., Ph.D Candidate

E-mail: Karin.Hallberg@nau.edu

Office: Ponderosa 120

Phone: 523-8065

Class Location: Bldg. 37, room 137

Class Times: Monday and Wednesday

Class Dates: 1/13/13 - 5/9/13

Unit Hours: 2

Consultation Hours: by appointment

**Course Description**

This course is designed to address the principles in the Suzuki philosophy and apply the concepts in instruction for students learning the violin. Specifically, the class will focus on teaching and performing repertoire taught to beginning violin students in both individual and group settings. Pedagogical concepts associated with instrumental music instruction, violin repertoire, and psychological constructs involved in learning and instruction will be studied in class. Through observation, discussion, performing, and teaching of specific repertoire, practical application of knowledge will be utilized.

**General Information**

Overview of Course Offerings:

Two-Year Rotation for the 10 Units (Books) in the Suzuki Violin Repertoire

MUS 407 will learn: Units 1-4 on Mondays over a two-year period

MUS 507 will learn: Units 1-4 on Mondays and

Units 5-10 on Wednesdays over a two-year period

Year One - Fall Semester Year One - Spring Semester

*Mondays Mondays*

Unit 1 (MUS 407 and 507) Unit 2 (MUS 407 and 507)

*Wednesdays Wednesdays*

Unit 5 and 6A (MUS 507) Unit 6B and 7 (MUS 507)

Year Two – Fall Semester Year Two – Spring Semester

*Mondays Mondays*

Unit 3 (MUS 407 and 507) Unit 4 (MUS 507)

*Wednesdays Wednesdays*

Unit 8 and 9A Unit 9B, 10 and supplementary materials

**Spring 2014 Syllabus**

Monday Class Content - MUS 407 and 507 Co-convened

Review and performance testing of Unit (Book) 1 by memory

Discussion of the teaching points in the Suzuki Violin repertoire for Unit (Book) 2

Wednesday Class Content - MUS 507

Discussion of the teaching points in the Suzuki Violin Repertoire for Book 6 and 7

Performance testing of Book 6 and 7 (not memorized, but fluently performed)

Students with senior standing who wish to study the advanced repertoire may seek special permission to enroll in MUS 507.

**Student Learning Outcomes**

As a result of reading, discussion, study of repertoire, and observational experiences from this course, participants will attain the following outcomes:

Foundational Knowledge

* Describe the characteristics of the Suzuki philosophy
* Examine and utilize the Suzuki philosophy
* Describe the principles in teaching beginning violinists
* Acquire an understanding of appropriate teaching tools to apply in an elementary string education setting
* Acquire an understanding of child development in relation to teaching young string students
* Acquire knowledge on parent involvement and education in the music education setting
* Use of psychological and education resources that would enhance the Suzuki lesson

Application

* Describe the principles of the Suzuki philosophy
* Describe how the Suzuki principles will be utilized in an individual or classroom setting
* Demonstrate an understanding of child development
* Utilize parent education and parental involvement in the teaching environment
* Perform the Suzuki repertoire by memory while demonstrating a firm understanding of the progression of technical and musical skills presented in the repertoire
* Demonstrate the process of preparing group classes for performances
* Apply assessment methods for self-evaluation

Integration

* Through observation, teaching and assisting in the NAU Music and Dance Academy, teaching tools and theoretical concepts will be utilized
* Demonstrate knowledge of presenting and utilizing the Suzuki philosophy with a community population
* Apply Suzuki principles to repertoire taught in individual and group lessons

Care/Value

* Through the practice of participating in the practicum and teaching within diverse cultures and physical settings, an expanded understanding of human relationships and varied needs will be acquired.
* In working with young children and parents, participants will develop an understanding of community and social interactions within an arts educations environment.

Learning how to learn

* In preparing for a presentation on the Suzuki philosophy, participants will develop skills on oral and technical lectures.
* Participation in assessing student lessons in class, students will develop skills in evaluation and learning.

**Course Structure**

This course will be taught primarily through lecture, discussion and application of principles and will be supplemented through videos, small groups activities, and guest presenters.

**Required Texts and Equipment**

You will need a violin in every class*.*

Suzuki Violin School Book 1, 2 and accompanying CDs

Starr, W. (1976). *The Suzuki Violinist.* Knoxville, TN: Kingston Ellis Press.

Suzuki, S*.* (1981)*. Nurtured by Love* (Revised Edition)

**Course Requirements**

Class Attendance and Participation: Class participation is based upon relevant and consistent contribution to class discussion and activities. More than two absences or lack of participation may result in a lower final grade. Notification should be given in advance of any absence.

**Student Expectations**

As a result of participating in class you will develop the ability to:

1. Present the Suzuki philosophy to a community or parent audience
2. Develop assessment skills through observation of experienced teachers and peers of the Suzuki Method
3. Perform the required repertoire from memory
4. Identify and define specific string technique used in each piece
5. Explain and demonstrate the principles of violin skills
6. Compile teaching and supplementary resources for advancement in teaching

**Assignments**

In addition to reading and participating in class discussion, students will:

1. Present a 10 -15 minute lecture of the Suzuki philosophy for a parent, peer group or class. A video of your presentation is required as discussed in class. Upload on youtube using mus307sp13(your user name)@gmail.com.
2. Observations of master teaching: For this class, you are expected to observe a total of 8 private lessons given by a faculty or professional teacher in the Suzuki Academy program.
3. Performance tests of the Suzuki Repertoire by memory.
   1. All repertoire in Unit 1 – 4 will be performed from memory. Rubric of expectations of your performance is available on BlackBoard
   2. You will list and discuss at least 3 teaching points in each piece
   3. You will discuss repetitive teaching concepts in the more advanced repertoire.
4. Final Exam will include writing:
   1. A written summary of the Suzuki method and principles in class
   2. Knowledge of the order of repertoire, title, composer along with correct spellings for each piece
   3. Performance of Suzuki repertoire from memory
   4. Written evaluation of your comprehension of teaching points and skills
5. Notebook: Descriptors and rubric are available on Blackboard

**Evaluation Methods and Assessment**

*Grading: Grades will be awarded based on the percentage of possible points attained by each student. Students may earn points as follows:*

|  |  |  |
| --- | --- | --- |
| *Activity* | *Points* | *Date Due/Scheduled* |
| *Performance Test Unit One*  *Lightly Row, Song of the Wind, Go Tell Aunt Rhody* | *15 points* | *Mon. 01/27* |
| *Performance Test Unit One*  *O Come Little Children, May Song, and Long, Long Ago* | *15 points* | *Mon. 02/03* |
| *Performance Test Unit One*  *Allegro, Perpetual Motion* | *10 points* | *Mon. 02/10* |
| *Performance Test Unit One*  *Allegretto, Andantino*  *2 Observations Due* | *10 points*  *10 points* | *Mon. 02/17* |
| Performance Test Unit One  *Etude*  Philosophy Video Due  Upload on youtube: mus307sp13(your user name)@gmail.com. | *5 points*  *20 points* | *Mon. 02/24* |
| *Performance Test Unit One*  *Minuet 1*  *2 Observations Due* | *5 points*  *10 points* | *Mon. 03/03* |
| Performance Test Unit One  Minuet 2 | *5 points* | *Mon. 3/10* |
| Performance Test Unit One  Minuet 3  2 Observations due | *5 points*  *10 points* | *Mon. 03/24* |
| Performance Test Unit One  Happy Farmer | *5 points* | *Mon. 03/31* |
| Performance Test Unit One  Gossec Gavotte | *5 points* | *Mon. 04/07* |
| 2 Observations due | *10 points* | *Mon. 04/14* |
| *Group playing review of*  *Pieces* |  | *Mon. 04/21* |
| Notebooks due -  *(include all observations in your notebook)* |  | *Mon. 04/28* |
| *Final Exam* | *50 points* | *Mon. 05/5* |

*The final grades will be determined based on a percentage of the total possible points as follows: A = 90% to 100%, B = 80% to 89%, C = 65% to 79%, D = 55% to 64%, and F < 55%.*

**Itinerary MUS 407 Spring 2014**

|  |  |
| --- | --- |
| *Monday and Wednesday* | *TOPICS* |
| January 13 - M | Review  Syllabus  Play-in pieces  Review Book One |
| January 20 – M | NAU Holiday - no class |
| January 27 - M | Unit 2  Discussion of teaching points for Chorus from Judas Maccabaeus by Bach  The use of bow speed and the length of bow is important in this piece. Why? |
| February 3 - M | Unit 2  Discussion of teaching points for Musette by J. S. Bach  Students are usually very motivated when they learn these pieces. Think about why. |
| February 10 – M | Unit 2  Discussion: Hunter’s Chorus by Von Weber  This piece makes special use of a particular area in the bow. What is it? |
| February 17 - M | Unit 2  Discussion: Long, Long Ago Variations  What does a student need to be able to do to achieve use in this area of the bow? |
| February 24 - M | Unit 2  Discussion: Waltz by Brahms  Waltz and Bourree focus on string crossings.  What are the principles involved in string crossings? |
| March 3 - M | Unit 2  Discussion: Bourree by Bach  Waltz and Bourree focus on string crossings.  Are the string crossings executed the same for both pieces? |
| March 10 - M | Unit 2  Two Grenadiers by R. Schumann  How would you teach the difference in execution for the different rhythms? |
| March 24 - M | Unit 2  Witches Dance by Paginini  Why is the speed of the bow important in this piece? |
| March 31 - M | Unit 2  Gavotte from Mignon by Thomas  This piece has measured trills.  How are the dots played – what part of the bow – what kind of sound should be achieved? |
| April 7 - M | Unit 2  Gavotte by Lully  1. Teaching points in this piece focus on bow division and use of the lower half of the bow  2. Discussion on teaching third position and development of the trill. |
| April 14 - M | Unit 2  Minuet in G by Beethoven  This focus of this piece is the use of bow for contrasting musical ideas.  How is the bow used to portray the musical ideas? |
| April 21 - M | Book 2  Minuet by Boccherini  Why was this piece chosen as the culminating piece to Book 2? |
| April 28 - M | Unit 2  Review of Units 1 and 2 |

*Northern Arizona University*

*Policy Statements*

[*http://www2.nau.edu/academicadmin/UCCPolicy/plcystmt.html*](http://www2.nau.edu/academicadmin/UCCPolicy/plcystmt.html)

*Safe Environment Policy*

*NAU’s Safe Working and Learning Environment Policy seeks to prohibit discrimination and promote the safety of all individuals within the university. The goal of this policy is to prevent the occurrence of discrimination on the basis of sex, race, color, age, national origin, religion, sexual orientation, disability, or veteran status and to prevent sexual harassment, sexual assault, or retaliation by anyone at this university.*

*You may obtain a copy of this policy from the college dean’s office or from the NAU’s Affirmative Action website (*[*http://home.nau.edu/diversity/*](http://home.nau.edu/diversity/)*). If you have concerns about this policy, it is important that you contact the Director of the School of Music, dean’s office, the Office of Student Life (523-5181, begin\_of\_the\_skype\_highlighting 523-5181end\_of\_the\_skype\_highlighting), or NAU’s Office of Affirmative Action (523-3312, 523-3312end\_of\_the\_skype\_highlighting).*

*Students with Disabilities*

If you have a documented disability, you can arrange for accommodations by contacting Disability Resources (DR) at 523-8773 (voice) or 523-6906 (TTY), [dr@nau.edu](mailto:dr@nau.edu) (e-mail), or 928-523-8747 (fax).Students needing academic accommodations are required to register with DR and provide required disability related documentation. Although you may request an accommodation at any time, in order for DR to best meet your individual needs, you are urged to register and submit necessary documentation ([www.nau.edu/dr](http://www.nau.edu/dr)) eight weeks prior to the time you wish to receive accommodations. DR is strongly committed to the needs of student with disabilities and the promotion of Universal Design. Concerns or questions related to the accessibility of programs and facilities at NAU may be brought to the attention of DR or the Office of Affirmative Action and Equal Opportunity (523-3312).

*Institutional Review Board*

*Any study involving observation of or interaction with human subjects that originates at NAU—including a course project, report, or research paper—must be reviewed and approved by the Institutional Review Board (IRB) for the protection of human subjects in research and research-related activities.*

*The IRB meets monthly. Proposals must be submitted for review at least fifteen working days before the monthly meeting. You should consult with your course instructor early in the course to ascertain if your project needs to be reviewed by the IRB and/or to secure information or appropriate forms and procedures for the IRB review. Your instructor and department chair or college dean must sign the application for approval by the IRB. The IRB categorizes projects into three levels depending on the nature of the project: exempt from further review, expedited review, or full board review. If the IRB certifies that a project is exempt from further review, you need not resubmit the project for continuing IRB review as long as there are no modifications in the exempted procedures.*

*A copy of the IRB* Policy and Procedures Manual *is available in each department’s administrative office and each college dean’s office or on their website:* [*http://www.research.nau.edu/vpr/IRB/index.htm*](http://www.research.nau.edu/vpr/IRB/index.htm)*. If you have questions, contact the IRB Coordinator in the Office of the Vice President for Research at 928-523-8288, 928-523-8288, or 523-4340.*

*Academic Integrity*

*The university takes an extremely serious view of violations of academic integrity. As members of the academic community, NAU’s administration, faculty, staff and students are dedicated to promoting an atmosphere of honesty and are committed to maintaining the academic integrity essential to the education process. Inherent in this commitment is the belief that academic dishonesty in all forms violates the basic principles of integrity and impedes learning. Students are therefore responsible for conducting themselves in an academically honest manner.*

*Individual students and faculty members are responsible for identifying instances of academic dishonesty. Faculty members then recommend penalties to the department chair or college dean in keeping with the severity of the violation. The complete policy on academic integrity is in Appendix G of NAU’s* Student Handbook [*http://www4.nau.edu/stulife/handbookdishonesty.htm*](http://www4.nau.edu/stulife/handbookdishonesty.htm).

*Academic Contact Hour Policy*

*The Arizona Board of Regents Academic Contact Hour Policy (*ABOR Handbook*, 2-206, Academic Credit) states: “an hour of work is the equivalent of 50 minutes of class time . . . at least 15 contact hours of recitation, lecture, discussion, testing or evaluation, seminar, or colloquium as well as a minimum of 30 hours of student homework is required for each unit of credit.”*

The reasonable interpretation of this policy is that for every credit hour, a student should expect, on average, to do a minimum of two additional hours of work per week; e.g., preparation, homework, studying.

*SENSITIVE COURSE MATERIALS*

If an instructor believes it is appropriate, the syllabus should communicate to students that some course content may be considered sensitive by some students.

“University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.”

**PROPOSED SYLLABUS (MUS 507)**

**Northern Arizona University**

**School of Music**

**MUS 507: Suzuki Pedagogy (Violin)**

**Spring 2014**

Instructor Dr. Louise Scott,

E-mail: Louise.Scott@nau.edu

Office: Bldg. 37A, room 192

Phone: 523-3879

Instructor: Ms. Karin Hallberg, M.A., M.Ed., Ph.D. Candidate

E-mail: Karin.Hallberg@nau.edu

Office: Ponderosa 120

Phone: 523-8065

Class Location: Bldg. 37, room 137

Class Times: Monday and Wednesday

Class Dates: 1/13/13 – 5/9/13

Unit Hours: 2

Consultation Hours: by appointment

**Course Description**

This course is designed to address the principles in the Suzuki philosophy and apply the concepts in instruction for students learning the violin. Specifically, the class will focus on teaching and performing repertoire taught to beginning violin students in both individual and group settings. Pedagogical concepts associated with instrumental music instruction, violin repertoire, and psychological constructs involved in learning and instruction will be studied in class. Through observation, discussion, performing, and teaching of specific repertoire, practical application of knowledge will be utilized.

**General Information**

Overview of Course Offerings:

Two-Year Rotation for the 10 Units (Books) in the Suzuki Violin Repertoire

MUS 407 will learn: Units 1-4 on Mondays over a two-year period

MUS 507 will learn: Units 1-4 on Mondays and

Units 5-10 on Wednesdays over a two-year period

Year One - Fall Semester Year One - Spring Semester

*Mondays Mondays*

Unit 1 (MUS 407 and 507) Unit 2 (MUS 407 and 507)

*Wednesdays Wednesdays*

Unit 5 and 6A (MUS 507) Unit 6B and 7 (MUS 507)

Year Two – Fall Semester Year Two – Spring Semester

*Mondays Mondays*

Unit 3 (MUS 407 and 507) Unit 4 (MUS 507)

*Wednesdays Wednesdays*

Unit 8 and 9A Unit 9B, 10 and supplementary materials

**Spring 2014 Syllabus**

Monday Class Content - MUS 407 and 507 Co-convened

Review and performance testing of Unit (Book) 1 by memory

Discussion of the teaching points in the Suzuki Violin repertoire for Unit (Book) 2

Wednesday Class Content - MUS 507

Discussion of the teaching points in the Suzuki Violin Repertoire for Book 6 and 7

Performance testing of Book 6 and 7 (not memorized, but fluently performed)

Students with senior standing who wish to study the advanced repertoire may seek special permission to enroll in MUS 507.

**Student Learning Outcomes**

As a result of reading, discussion, study of repertoire, and observational experiences from this course, participants will attain the following outcomes:

Foundational Knowledge

* Develop administrative skills associated with managing and supervising a Suzuki Program
* Develop mentorship and guidance by assisting and evaluating undergraduate students instructing in the Suzuki program, skills that will enhance supervision and management in the Suzuki Teacher Training Program
* Examine and utilize the Suzuki philosophy
* Describe the principles in teaching beginning violinists
* Acquire an understanding of appropriate teaching tools to apply in an elementary string education setting
* Acquire an understanding of child development in relation to teaching young string students
* Acquire knowledge on parent involvement and education in the music education setting
* Use of psychological and education resources that would enhance the Suzuki lesson

Application

* Describe the principles of the Suzuki philosophy
* Describe how the Suzuki principles will be utilized in an individual or classroom setting
* Demonstrate an understanding of child development
* Utilize parent education and parental involvement in the teaching environment
* Perform the Suzuki repertoire by memory while demonstrating an understanding of the progression of technical and musical skills presented in the repertoire
* Demonstrate the process of preparing group classes for performances
* Apply assessment methods for self-evaluation

Integration

* Through preparing programs, organizing and leading community events, and other administrative duties, leadership skills will be gained
* Through observation, teaching and assisting in the NAU Music and Dance Academy, teaching tools and theoretical concepts will be utilized
* Demonstrate knowledge of presenting and utilizing the Suzuki philosophy with a community population
* Apply Suzuki principles to repertoire taught in individual and group lessons

Care/Value

* Through the practice of participating in the practicum and teaching within diverse cultures and physical settings, an expanded understanding of human relationships and varied needs will be acquired.
* In working with young children and parents, participants will develop an understanding of community and social interactions within an arts educations environment.

Learning how to learn

* In preparing for a presentation on the Suzuki philosophy, participants will develop skills on oral and technical lectures.
* Participation in assessing student lessons in class, students will develop skills in evaluation and learning.

**Course Structure**

This course will be taught primarily through lecture, discussion and application of principles and will be supplemented through videos, small groups activities, and guest presenters.

**Required Texts and Equipment**

You will need a violin in every class*.*

Suzuki Violin School Book 1 and 2 and CD

Starr, W. (1976). *The Suzuki Violinist.* Knoxville, TN: Kingston Ellis Press.

Suzuki, S*.* (2013)*. Nurtured by Love* (revised ed.), Miami,FL: Alfred Publishing.

Required course readings will be available on Blackboard

McPherson, G. (2005). From child to musician: Skill development during the beginning stages of learning an instrument, *Psychology of Music Journal, (33*)1, 5-35.

Dweck, C. (1999). Caution praise can be dangerous, *American Educator*, 1-5.

**Course Requirements**

Class Attendance and Participation: Class participation is based upon relevant and consistent contribution to class discussion and activities. More than two absences or lack of participation may result in a lower final grade. Notification should be given in advance of any absence.

**Student Expectations**

As a result of participating in class you will develop the ability to:

* 1. Present the Suzuki philosophy to a community or parent audience
  2. Develop assessment skills through observation of experienced teachers and peers of the Suzuki Method
  3. Perform the required repertoire from memory
  4. Administer a Suzuki Program: mentor, evaluate and assist undergraduate students in teaching the Suzuki method to young children
  5. Identify and define specific string technique used in each piece
  6. Explain and demonstrate the principles of violin skills
  7. Write a response paper on two peer reviewed articles associated with teaching children instrumental music and pedagogical concepts aligned with the Suzuki philosophy
  8. Compile teaching and supplementary resources for advancement in teaching

**Assignments**

In addition to reading and participating in class discussion, students will:

1. Present a 10 -15 minute lecture of the Suzuki philosophy for a parent, peer group or class. A video of your presentation is required as discussed in class. Upload on youtube using mus307sp13(your user name)@gmail.com.
2. Observations of master teaching: For this class, you are expected to observe a total of 8 private lessons given by a faculty or professional teacher in the NAU Music and Dance Academy Suzuki program.
3. Performance tests of the Suzuki Repertoire by memory.
   * All repertoire included in Units 1 – 4 will be performed from memory. Units 6 and 7 may be performed fluently with music. A grading rubric for performance evaluation is available on BlackBoard.
   * You will list and discuss at least 3 teaching points in each piece.
   * You will discuss repetitive and cumulative teaching concepts in the more advanced repertoire.
4. Evaluation of undergraduates in the Teacher Training Program

* You will evaluate 4 undergraduate students in a teaching setting. Forms are available on Blackboard.
* You will create and compile a parent survey form for parents whose children study with an undergraduate teacher to learn how to manage and supervise young teachers.

1. Review of two juried articles. The articles are available on Bb as well a grading rubric.

McPherson, G. (2005). From child to musician: Skill development during the beginning stages of learning an instrument, *Psychology of Music Journal, (33*)1, 5-35.

Dweck, C. (1999). Caution praise can be dangerous, *American Educator*, 1-5.

1. Notebook: A compilation of teaching and educational resources representative of teacher development in the Suzuki Method. Descriptors and rubric are available on Blackboard.
2. Final Exam will include:

* Self-evaluation of administrative skills
* A written summary of the Suzuki method and principles in class
* Knowledge of the order of repertoire, title, composer along with correct spellings for each piece
* Performance of Suzuki repertoire from memory
* Evaluation of your comprehension of teaching points and skills, both aurally and written

**Evaluation Methods and Assessment**

*Grading: Grades will be awarded based on the percentage of possible points attained by each student. Students may earn points as follows:*

|  |  |  |
| --- | --- | --- |
| *Activity* | *Points* | *Date Due/Scheduled* |
| *Performance Test Unit One*  *Lightly Row, Song of the Wind, Go Tell Aunt Rhody* | *15 points* | *Mon. 01/27* |
| *TBA* |  | *Wed. 01/29* |
| *Performance Test Unit One*  *O Come Little Children, May Song, and Long, Long Ago* | *15 points* | *Mon. 02/03* |
| Performance Test Unit Six  La Folia by Corelli | *10 points* | *Wed. 02/05* |
| *Performance Test Unit One*  *Allegro, Perpetual Motion* | *10 points* | *Mon. 02/10* |
| *Performance Test Unit Six*  *Sonata No. 3 in F Major by Handel: Adagio, Allegro*  *1 Peer Evaluation due* | *10 points*  *5 points* | *Wed. 02/12* |
| *Performance Test Unit One*  *Allegretto, Andantino*  *2 Observations Due* | *10 points*  *10 points* | *Mon. 02/17* |
| *Performance Test Unit Six*  *Sonata No. 3 Continued*  *Largo, Allegro*  *Juried Article Review due* | *10 points*  *10 points* | *Wed. 02/19* |
| Performance Test Unit One  *Etude*  Philosophy Video Due  Upload on youtube: mus307sp13(your user name)@gmail.com. | *5 points*  *20 points* | *Mon. 02/24* |
| *Performance Test Unit Six*  *Allegro by Fiocco* | *5 points* | *Wed. 02/26* |
| *Performance Test Unit One*  *Minuet 1*  *2 Observations Due* | *5 points*  *10 points* | *Mon. 03/03* |
| Performance Test Unit Six  Gavotte by Rameau  2 observations due | *5 points*  *10 points* | *Wed. 03/05* |
| Performance Test Unit One  Minuet 2 | *5 points* | *Mon. 3/10* |
| Performance Test Unit Six  Sonata No. 4 in D M by Handel: Affettuoso, Allegro  Juried Article Review due | *10 points*  *10 points* | *Wed. 03/12* |
| Performance Test Unit One  Minuet 3  2 Observations due | *5 points*  *10 points* | *Mon. 03/24* |
| Performance Test Unit Six  Handel: Larghetto, Allegro | *10 points* | *Wed. 03/26* |
| Performance Test Unit One  Happy Farmer | *5 points* | *Mon. 03/31* |
| Performance Test Unit Seven: Minuet by Mozart | *5 points* | *Wed. 04/02* |
| Performance Test Unit One  Gossec Gavotte | *5 points* | *Mon. 04/07* |
| Performance Test Unit Seven  Courante by Corelli  Gigue By Bach  Allegro by Corelli  2 observations due | *15 points*  *10 points* | *Wed. 04/09* |
| Performance Test Unit Seven: Sonata in AM by Handel: Andante, Allegro  2 Observations due | *20 points*  *10 points* | *Mon. 04/14* |
| Performance Test Unit Seven: Handel in AM by continued: Adagio, Allegro | *10 points* | *Wed. 04/16* |
|  |  | *Mon. 04/21* |
| *Performance Test Unit Seven: Concerto in A Minor by Bach: Allegro* | *5 points* | *Wed. 04/23* |
|  |  | *Mon. 04/28* |
| Notebooks due -  *(include all observations in your notebook)* | *25 points* | *Wed. 04/30* |
| *Final Exam* | *50 points* | *Mon. 05/5* |

*The final grades will be determined based on a percentage of the total possible points as follows: A = 90% to 100%, B = 80% to 89%, C = 65% to 79%, D = 55% to 64%, and F < 55%.*

**Itinerary MUS 507 Spring 2014**

|  |  |
| --- | --- |
| *Monday and Wednesday* | *TOPICS* |
| January 13 - M | Review  Syllabus  Play-in pieces  Review Book One |
| January 15 -W | Overview of Unit 6 and 7 |
| January 20 – M | NAU Holiday - no class |
| January 22 -W | Unit 6  Discussion of teaching points for La Folia by Corelli |
| January 27 - M | Unit 2  Discussion of teaching points for Chorus from Judas Maccabaeus by Bach  The use of bow speed and the length of bow is important in this piece. Why? |
| January 29 - W | Unit 6  Discussion of teaching points for La Folia  continued |
| February 3 - M | Unit 2  Discussion of teaching points for Musette by J. S. Bach  Students are usually very motivated when they learn these pieces. Think about why. |
| February 5 - W | Unit 6  Discussion: Sonata No. 3 in FM by Handel  Adagio and Allegro |
| February 10 – M | Unit 2  Discussion: Hunter’s Chorus by Von Weber  This piece makes special use of a particular area in the bow. What is it? |
| February 12 - W | Unit 6  Discussion: Sonata No. 3 in FM by Handel  Largo and Allegro |
| February 17 - M | Unit 2  Discussion: Long, Long Ago Variations  What does a student need to be able to do to achieve use in this area of the bow? |
| February 19 – W | Unit 6  Discussion: Allegro by Fiocco |
| February 24 - M | Unit 2  Discussion: Waltz by Brahms  Waltz and Bourree focus on string crossings.  What are the principles involved in string crossings? |
| February 26 - W | Unit 6  Gavotte by Rameau |
| March 3 - M | Unit 2  Discussion: Bourree by Bach  Waltz and Bourree focus on string crossings.  Are the string crossings executed the same for both pieces? |
| March 5 - W | Unit 6  Sonata No. 4 in DM by Handel: Affettuoso, Allegro |
| March 10 - M | Unit 2  Two Grenadiers by R. Schumann  How would you teach the difference in execution for the different rhythms? |
| March 12 - W | Unit 6  Handel continued: Larghetto, Allegro |
| March 24 - M | Unit 2  Witches Dance by Paginini  Why is the speed of the bow important in this piece? |
| March 26 - W | Unit 7  Minuet by Mozart |
| March 31 - M | Unit 2  Gavotte from Mignon by Thomas  This piece has measured trills.  How are the dots played – what part of the bow – what kind of sound should be achieved? |
| April 2 - W | Unit 7  Courante by Corelli, Gigue by Bach, Allegro by Corelli Bach |
| April 7 - M | Unit 2  Gavotte by Lully  1. Teaching points in this piece focus on bow division and use of the lower half of the bow  2. Discussion on teaching third position and development of the trill.  3. What is the process for introducing playing and reading in positions? |
| April 9 - W | Unit 7  Sonata in AM by Handel: Andante, Allegro, Adagio, Allegro |
| April 14 - M | Unit 2  Minuet in G by Beethoven  This focus of this piece is the use of bow for contrasting musical ideas.  How is the bow used to portray the musical ideas? |
| April 16 - W | Unit 7  Concerto in A Minor by Bach: Allegro |
| April 21 - M | Book 2  Minuet by Boccherini  Why was this piece chosen as the culminating piece to Book 2? |
| April 23 - W | Unit 6 and 7  Review of Units 6 and 7 |
| April 28 - M | Unit 2  Review of Units 1 and 2 |
| April 30 - W | Notebooks due |

*Northern Arizona University*

*Policy Statements*

[*http://www2.nau.edu/academicadmin/UCCPolicy/plcystmt.html*](http://www2.nau.edu/academicadmin/UCCPolicy/plcystmt.html)

*Safe Environment Policy*

*NAU’s Safe Working and Learning Environment Policy seeks to prohibit discrimination and promote the safety of all individuals within the university. The goal of this policy is to prevent the occurrence of discrimination on the basis of sex, race, color, age, national origin, religion, sexual orientation, disability, or veteran status and to prevent sexual harassment, sexual assault, or retaliation by anyone at this university.*

*You may obtain a copy of this policy from the college dean’s office or from the NAU’s Affirmative Action website (*[*http://home.nau.edu/diversity/*](http://home.nau.edu/diversity/)*). If you have concerns about this policy, it is important that you contact the Director of the School of Music, dean’s office, the Office of Student Life (523-5181, begin\_of\_the\_skype\_highlighting 523-5181end\_of\_the\_skype\_highlighting), or NAU’s Office of Affirmative Action (523-3312, 523-3312end\_of\_the\_skype\_highlighting).*

*Students with Disabilities*

If you have a documented disability, you can arrange for accommodations by contacting Disability Resources (DR) at 523-8773 (voice) or 523-6906 (TTY), [dr@nau.edu](mailto:dr@nau.edu) (e-mail), or 928-523-8747 (fax).Students needing academic accommodations are required to register with DR and provide required disability related documentation. Although you may request an accommodation at any time, in order for DR to best meet your individual needs, you are urged to register and submit necessary documentation ([www.nau.edu/dr](http://www.nau.edu/dr)) eight weeks prior to the time you wish to receive accommodations. DR is strongly committed to the needs of student with disabilities and the promotion of Universal Design. Concerns or questions related to the accessibility of programs and facilities at NAU may be brought to the attention of DR or the Office of Affirmative Action and Equal Opportunity (523-3312).

*Institutional Review Board*

*Any study involving observation of or interaction with human subjects that originates at NAU—including a course project, report, or research paper—must be reviewed and approved by the Institutional Review Board (IRB) for the protection of human subjects in research and research-related activities.*

*The IRB meets monthly. Proposals must be submitted for review at least fifteen working days before the monthly meeting. You should consult with your course instructor early in the course to ascertain if your project needs to be reviewed by the IRB and/or to secure information or appropriate forms and procedures for the IRB review. Your instructor and department chair or college dean must sign the application for approval by the IRB. The IRB categorizes projects into three levels depending on the nature of the project: exempt from further review, expedited review, or full board review. If the IRB certifies that a project is exempt from further review, you need not resubmit the project for continuing IRB review as long as there are no modifications in the exempted procedures.*

*A copy of the IRB* Policy and Procedures Manual *is available in each department’s administrative office and each college dean’s office or on their website:* [*http://www.research.nau.edu/vpr/IRB/index.htm*](http://www.research.nau.edu/vpr/IRB/index.htm)*. If you have questions, contact the IRB Coordinator in the Office of the Vice President for Research at 928-523-8288, 928-523-8288, or 523-4340.*

*Academic Integrity*

*The university takes an extremely serious view of violations of academic integrity. As members of the academic community, NAU’s administration, faculty, staff and students are dedicated to promoting an atmosphere of honesty and are committed to maintaining the academic integrity essential to the education process. Inherent in this commitment is the belief that academic dishonesty in all forms violates the basic principles of integrity and impedes learning. Students are therefore responsible for conducting themselves in an academically honest manner.*

*Individual students and faculty members are responsible for identifying instances of academic dishonesty. Faculty members then recommend penalties to the department chair or college dean in keeping with the severity of the violation. The complete policy on academic integrity is in Appendix G of NAU’s* Student Handbook [*http://www4.nau.edu/stulife/handbookdishonesty.htm*](http://www4.nau.edu/stulife/handbookdishonesty.htm).

*Academic Contact Hour Policy*

*The Arizona Board of Regents Academic Contact Hour Policy (*ABOR Handbook*, 2-206, Academic Credit) states: “an hour of work is the equivalent of 50 minutes of class time . . . at least 15 contact hours of recitation, lecture, discussion, testing or evaluation, seminar, or colloquium as well as a minimum of 30 hours of student homework is required for each unit of credit.”*

The reasonable interpretation of this policy is that for every credit hour, a student should expect, on average, to do a minimum of two additional hours of work per week; e.g., preparation, homework, studying.

*SENSITIVE COURSE MATERIALS*

If an instructor believes it is appropriate, the syllabus should communicate to students that some course content may be considered sensitive by some students.

“University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.”