

Graduate Council Curriculum Committee
October 29, 2009
12:30 p.m., MH 395

Agenda

1. Welcome and call to order
2. Approval of minutes from last meeting
3. Review of Music split classes, CAH
4. Curriculum revisions to the MA Clinical Psychology program, COS
5. Courses and special topics
6. Adjournment

Members of the Graduate Council Curriculum Committee:

Deborah Breiter, RCHM
Honghu Chen, CBA
Naim Kapucu, COHPA
Ram Mohapatra, COS – Chair
Joyce Nutta, COE
Tison Pugh, CAH
Martin Richardson, COP
Susan Chase, CON
Sergio Tafur, GSA
James Turkson, COM
Art Weeks, CECS
Patricia Bishop, Ex Officio for CGS
Max Poole, Liaison for CGS

UNIVERSITY OF CENTRAL FLORIDA

Department of Music

Brass Literature & Pedagogy

MUL 5xxx

3 Credit hours

Instructor: Professor Roy Pickering
Email: rpickeri@mail.ucf.edu

Office: Colbourn Hall 122
Phone: 823-5966

Prerequisite: Open to graduate music students.

Course Description

Course consists of a general survey of the significant brass repertoire and a basic knowledge of the physical processes involved in artistic brass performance. Examination of study materials and some of the more historical solo and chamber brass compositions will be identified.

Objectives

1. Demonstrate a knowledge of the major compositions for brass instruments – solo and chamber works.
2. Be able to identify proper fundamentals of brass playing.
3. Attend recitals/concerts where brass instruments are featured.

Materials

TEXT: A Complete Guide to Brass, 3rd edition by Scott Whitener

Students should provide some major selections of the repertory for their specific instruments for demonstration in class.

Academic Course Requirements

1. Students will compile a brief **annotated** bibliography of the important historical repertoire for their specific instruments and of important brass chamber music.
2. Students will give a presentation to the class of their annotated bibliographies for their instrument and will share this information with other class students.

Graduate students throughout the semester will observe lessons taught by brass teachers (other than their principal instrument) on a weekly basis and prepare a brass pedagogy paper. (minimum of 10 typed pages)

Evaluation

1. Attendance and participation in discussions is mandatory otherwise a grade penalty will be reflected. Unexcused absences and excessive tardiness will also result in a grade penalty. 10%
2. Class assignments 20%
3. Final Examination 30%
4. Listening Exam 20%
5. Pedagogy/Research papers for Graduate students 20%

SYLLABUS IS SUBJECT TO CHANGE

TOPICS

Acoustics and the Harmonic series

Basic care and maintenance

Tone production and Embouchure

Breathing and dynamic control

Articulation and tongue styles – syllables, etc.

History (brief)

Daily Routines and Warm-ups

Brief history of brass recordings

Transposition

Slide and valve technique

Video samples of brass pedagogy

Study materials

FBA Repertoire

Expressive brass playing

Final Presentations

SYLLABUS IS SUBJECT TO CHANGE

UNIVERSITY OF CENTRAL FLORIDA
Department of Music
Brass Literature & Pedagogy
MUL 4XXX 3.0 Hours

Instructor: Professor Roy Pickering
Email: rpickeri@mail.ucf.edu Office:

Colbourn Hall 122
Phone: 823-5966

Prerequisite: Student must be a brass major with at least 2 semesters of principal performance.

Course Description

Course consists of a general survey of the significant brass repertoire and a basic knowledge of the physical processes involved in artistic brass performance. Examination of study materials and some of the more historical solo and chamber brass compositions will be identified.

Objectives

1. Demonstrate a knowledge of the major compositions for brass instruments – solo and chamber works.
2. Be able to identify proper fundamentals of brass playing.
3. Attend recitals/concerts where brass instruments are featured.

Materials

In addition to **A Complete Guide to Brass, 3rd edition by Scott Whitener** students will be required to purchase some major selections of the repertoire for their specific instruments for demonstration in class.

Academic Course Requirements

1. Students will compile a brief **annotated** bibliography of the important FBA repertoire for their specific instruments and of important brass chamber music.
2. Students will give a presentation to the class of their annotated bibliographies for their instrument and will share this information with other class students.
3. Throughout the semester students will observe lessons taught by brass teachers and prepare a brass pedagogy paper.

Evaluation

1. **Attendance and participation in discussions is mandatory.** More than 2 unexcused absences and excessive tardiness will result in a grade penalty. 10%
2. Class assignments. 30%
3. Pedagogy/Research paper 30%
4. Final Examination 30%

SYLLABUS IS SUBJECT TO CHANGE

MUT 5xxx – Counterpoint – 3 credits

Course Description

This course is an elective course for students in the Masters of Arts in Music Program. It covers principles of counterpoint and the study of contrapuntal styles in Western music from the sixteenth century to the present day. Activities will include analysis, composition in selected styles, and discussion.. Graduate standing is required; completion of MUT 6621, Techniques and Concepts of Musical Analysis is recommended.

Course Objectives

By the end of the course, students will be able to:

- Identify important contrapuntal techniques in tonal music
- Analyze and discuss compositions in contrapuntal styles such as invention, fugue, ricercare, and canon
- **Compose** short exemplary pieces in contrapuntal styles
- **Discuss** the development of contrapuntal principles in non-tonal music

Course Texts and Materials

Required:

Owen, Harold. *Modal and Tonal Counterpoint*. Wadsworth, New York (1992)
A bulkpack anthology of score excerpts

As necessary, course readings and scores will be placed on course reserve at the UCF Library, while relevant sound and video recordings will be available on reserve at the Library Media desk.

Course Assignments

Written assignments will include regular small analytic projects and compositions derived from topics and repertoire discussed in the class. **An extensive term project, either analysis or composition**, will be required.

Grading

Below is the points structure for grading in this course.

Small analysis or composition projects:	25%
Discussion and participation	10%
Term project	65%

Class Policies

Attendance

Attendance at class and lab meetings is expected. An unavoidable absence for reasons of personal health or family illness will be excused if properly documented.
Unexcused absences may result in a lowering of the overall course grade.

Late Assignments

In general, any class assignments are considered to be due at the start of class on the due date. Late assignments will not count towards a grade.

Conduct and Academic Honesty

Academic integrity is at the heart of all research and education. You are expected to conduct yourself and to approach your work in strict observance of the UCF *Golden Rule*. Any proven breach of these standards will lead to failure in the course as well as further disciplinary measures.

Accommodations for Disabilities

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the instructor at the beginning of the semester to discuss needed accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations.

Religious Observances

It is the policy of the University of Central Florida to reasonably accommodate the religious observances, practices, and beliefs of individuals in regard to admissions, class attendance, and the scheduling of examinations and work assignments. A student who desires to observe a religious holy day of his or her religious faith will notify all of his/her instructors and be excused from classes to observe the religious holy day.

The student will be held responsible for any material covered during the excused absence, but will be permitted a reasonable amount of time to complete any work missed. Where practicable, major examinations, major assignments, and University ceremonies will not be scheduled on a major religious holy day.

Students who are absent from academic or social activities because of religious observances will not be penalized. A student who believes that he/she has been unreasonably denied an educational benefit due to his/her religious belief or practices may seek redress in accordance with Rule 6C7-5.0031, Student Grievance Procedure, as listed in *The Golden Rule*

Brief Class Calendar

1. Introduction (1 week)

The idea of counterpoint; introduction to selected styles and course materials

2. Modal Counterpoint (5 weeks)

Contrapuntal practices in 16th-century style. Palestrina, Josquin, and Victoria. Motet, ricercare and fantasia. Role of Fux and species counterpoint.

3. Tonal Counterpoint (5 weeks)

18th-Century counterpoint, including free styles. Invention, fugue, and canon. Bach, Mozart, and Mendelssohn. Relationship of species to free style.

4. Post-tonal Counterpoint analysis (4 weeks)

20th-century practice. Development of modern fugue and fugato styles. Stravinsky, Shostakovich, Hindemith. Principles of atonal counterpoint.

MUT 4401 – Counterpoint – 3 credits

Course Description

This course is an upper-level elective for undergraduate music majors, as such it fulfills the requirement for an upper-level MUT course in the B. M. and B. A. degree programs. It is required for students in the B. M. in Composition program. The course covers principles of counterpoint and the study of contrapuntal styles in Western music from the sixteenth century to the present day. Activities will include analysis, composition in selected styles, and discussion. Completion of MUT 2127, Music Theory and Musicianship IV, is a pre-requisite for the course.

Course Objectives

By the end of the course, students will be able to:

- Identify important contrapuntal techniques in tonal music
- Analyze and discuss compositions in contrapuntal styles such as invention, fugue, ricercare, and canon
- Develop short excerpts of music in contrapuntal styles
- Understand the use of contrapuntal principles in non-tonal music

Course Texts and Materials

Required:

Owen, Harold. *Modal and Tonal Counterpoint*. Wadsworth, New York (1992)
A bulkpack anthology of score excerpts

As necessary, course readings and scores will be placed on course reserve at the UCF Library, while relevant sound and video recordings will be available on reserve at the Library Media desk.

Course Assignments

Written assignments will include regular small analytic projects and compositions derived from topics and repertoire discussed in the class. Midterm and final exams will give students the opportunity to demonstrate their command of the course materials

Grading

Below is the points structure for grading in this course.

Small analysis or composition projects:	40%
Discussion and participation	10%
Midterm exam	20%
Final Exam	30%

Class Policies

Attendance

Attendance at class and lab meetings is expected. An unavoidable absence for reasons of personal health or family illness will be excused if properly documented. Unexcused absences may result in a lowering of the overall course grade.

Late Assignments

In general, any class assignments are considered to be due at the start of class on the due date. Late assignments will not count towards a grade.

Conduct and Academic Honesty

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Brief Class Calendar

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The idea of counterpoint; introduction to selected styles and course materials

2. Modal Counterpoint (5 weeks)

Contrapuntal practices in 16th-century style. Palestrina, Josquin, and Victoria. Motet, ricercare and fantasia. Role of Fux and species counterpoint.

3. Tonal Counterpoint (5 weeks)

18th-Century counterpoint, including free styles. Invention, fugue, and canon. Bach, Mozart, and Mendelssohn. Relationship of species to free style.

Midterm exam in eighth week

4. Post-tonal Counterpoint analysis (4 weeks)

20th-century practice. Development of modern fugue and fugato styles. Stravinsky, Shostakovich, Hindemith. Principles of atonal counterpoint.

Final Exam

UNIVERSITY OF CENTRAL FLORIDA
Development of Opera
MUH 5XXX

3 credits

Instructor: TBA

Course Overview: This course is an in-depth examination of Western European opera, from its origins around 1600 until the present day. The course will be organized both chronologically and thematically. We will consider the following issues: the invention of opera and its relationship to humanism, the emergence of public opera, the emergence and characteristics of various operatic genres (i.e., opera seria, opera buffa, intermezzi, tragedie en musique, etc.), attempts to change and reform opera, ways in which individual operas engage in social and political commentary, history of scenography, vocal types and approaches. The course will be conducted as a mixture of lecture, discussion and seminar: student presentations, discussions, and brief lectures will be the format of the course.

Course Prerequisite: *Graduate standing in music, or written consent of instructor*

Course Objectives:

1. Students will *deepen* knowledge of some of the principle historical and cultural issues that have shaped operatic composition and production over time.
2. Students will develop critical thinking and writing skills.
3. Students will develop the ability to analyze primary source material, both textual and musical.
4. Students will develop research skills *at the graduate level*.

Textbook

Readings will be drawn from the Oxford *History of Opera* as well as various journals and books. Selected scores are available for purchase at the bookstore.

Sound recordings and DVDs/VHS

It is the responsibility of each student to make arrangements to listen to recordings when assigned to do so. Recordings are available at the library, 3rd fl. A.V. and Periodicals desk. DVDs/VHS are on reserve there as well. Performances of all operas and their scores are on reserve at the library. Each student should plan on spending time each week at the library in order to photocopy specific scenes and analyze performances and scores.

Course Communication

Email: Please email the instructor through the webcourses site. Students will be notified of any assignment and calendar changes through webcourses. Please check your account regularly.

Attendance Policy: Regular class attendance is expected of all enrolled students, and you are responsible for all materials covered and all announcements made in every class, whether you are present or not. *As a graduate student, you have significant expectations for independent research and comprehension of material as evidenced from class participation, written assignments, active discussion leading, etc.*

Assessments: Your grade in this course will be determined by your performance in the following:

Assignment/Exam	Weighting
Participation (Discussion/class preparation, completion of weekly assignments)	15%
<i>Paper (Analysis of an Operatic Act)</i>	10%
<i>Article Review</i>	10%
<i>Discussion Leader</i>	10%
Research Paper	30%
Research Proposal and Bibliography	10%
Three listening quizzes	15%

Paper : A written paper of 5-6 pages (double-spaced, 12 pt. font, 1-inch margins all around) that analyzes the structure of an act and parts within it.

Article Review: 2-3 page paper summarizing an article on a given topic.

Discussion Leader: Each student will be assigned a topic to present to the class during a given week. The student will facilitate discussion and comprehension of the topic.

The Research Paper: Primary research assignment for the semester. You will assemble a bibliography, collect and evaluate sources (primary and secondary), and write a 15 page paper (double-spaced, 12 pt. font, 1-inch margins all around) on some topic relevant to the contents of this course. Paper topics could relate to instruments and performance practice, gender issues, analytical comparisons, etc. You are encouraged to select your topic early in the semester (i.e.,) and discuss it with the instructor prior to beginning your research.

Participation: This is an upper-level course and will therefore operate as a mix of lecture and discussion. *As graduate students, you are particularly expected to come to class ready to discuss materials. You are encouraged to share your interests with the instructor so that assignments can be shaped around these interests when time permits.*

Grading Scale:

100 – 93 = A
92 - 90 = A-
89- 88 = B+

87 - 82 = B
81 - 80 = B-
79 - 78 = C+

77- 72	= C
71 - 70	= C-
69 - 68	= D+
67 - 62	= D

61 - 60	= D-
59 - 0	= F

Items turned in late will be assessed a 10% penalty for every 24 hours or fraction of a day that they are late.

Academic Integrity: All graded work in this class must be yours alone unless otherwise specified by the instructor. All papers should be your work alone, though you are encouraged to take it to the writing center or show it to friends before handing it in. (See the latest edition of *The Golden Rule* for more details on UCF's definition and handling of plagiarism, etc.).

Accommodations for Disabilities: Any student with a documented disability may receive a special accommodation to complete any requirements of this course. Any student requesting such an accommodation must contact the Office of Student Disability Services (SRC 132; phone 407-823-2371), where such requests are processed. The SDS will ask for documentation of the disability, and they will then notify the instructor of the appropriate accommodations.

Changes may be made to this document and will announced in class and posted to Webcourses.

UNIVERSITY OF CENTRAL FLORIDA

Development ~~History~~ of Opera MUH 4XXX

3 credits

Instructor: TBA

Course Overview: This course is an in-depth examination of Western European opera, from its origins around 1600 until the present day. The course will be organized both chronologically and thematically. We will consider the following issues: the invention of opera and its relationship to humanism, the emergence of public opera, the emergence and characteristics of various operatic genres (i.e., opera seria, opera buffa, intermezzi, tragedie en musique, etc.), attempts to change and reform opera, ways in which individual operas engage in social and political commentary, history of scenography, vocal types and approaches. The course will be conducted as a mixture of lecture, discussion and seminar: student presentations, discussions, and brief lectures will be the format of the course.

Course Prerequisite: Completion of both MUH 3211 & 3212 with grades of “C” or higher, or written consent of instructor.

Course Objectives:

1. Students will obtain knowledge of some of the principle historical and cultural issues that have shaped operatic composition and production over time.
2. Students will develop critical thinking and writing skills.
3. Students will develop the ability to analyze primary source material, both textual and musical.
4. Students will develop research skills.

Textbook

Readings will be drawn from the Oxford *History of Opera* as well as various journals and books. Selected scores are available for purchase at the bookstore.

Sound recordings and DVDs/VHS

It is the responsibility of each student to make arrangements to listen to recordings when assigned to do so. Recordings are available at the library, 3rd fl. A.V. and Periodicals desk. DVDs/VHS are on reserve there as well. Performances of all operas and their scores are on reserve at the library. Each student should plan on spending time each week at the library in order to photocopy specific scenes and analyze performances and scores.

Course Communication

Email: Please email the instructor through the webcourses site. Students will be notified of any assignment and calendar changes through webcourses. Please check your account regularly.

Attendance Policy: Regular class attendance is expected of all enrolled students, and you are responsible for all materials covered and all announcements made in every class, whether you are present or not. You are allowed 2 class absences, or up to 6 course hours, without penalty. After 2 missed classes, your overall grade may go down a half grade for each additional absence (Ex.: If you earn an B in the course but have missed an extra class, your overall grade will be lowered to an B-). PLEASE NOTE: Your 2 missed classes cover all instances of non-attendance, including official UCF events, religious holidays, illness and other emergencies.

Make-up Exam Policy: No make-up exams will be given except for the following reasons AND when prior notice is given to the instructor: 1. Illness requiring hospitalization 2. Official UCF music department event in which you are participating 3. Death in the immediate family in the week preceding the exam. 4. Observance of a religious holiday

Assessments: Your grade in this course will be determined by your performance in the following:

Assignment/Exam	Weighting
Participation (Discussion/class preparation, completion of weekly assignments)	10%
Paper/Report (Scene Analysis)	10%
Presentation	10%
Midterm Exam	15%
Research Paper	20%
Research Proposal and Bibliography	5%
Final Exam	15%
Three listening quizzes	15%

Paper 1: A written paper of 2-3 pages (double-spaced, 12 pt. font, 1-inch margins all around) that analyzes the scene structure of a 19th-century opera.

Presentation: An oral presentation on specific scenes from selected Mozart operas.

The Research Paper: Primary research assignment for the semester. You will assemble a bibliography, collect and evaluate sources (primary and secondary), and write an 8-10 page paper (double-spaced, 12 pt. font, 1-inch margins all around) on some topic relevant to the contents of this course. Paper topics could relate to instruments and performance practice, gender issues, analytical comparisons, etc. You are encouraged to select your topic early in the semester (i.e.,) and discuss it with the instructor prior to beginning your research.

The Midterm Exam and Final Exam: In-class written examinations on the materials of this course.

Participation: This is an upper-level course and will therefore operate as a mix of lecture and discussion. You are expected to prepare for each class period and come to class ready to discuss materials. You are encouraged to share your interests with the instructor so that assignments can be shaped around these interests when time permits. 1-minute papers, responses to readings/listening assignments, discussion, class preparation, etc. will be used to evaluate your preparation and participation. The instructor will choose which 1-minute papers or other informal written assignments to grade; not all will be graded.

Grading Scale:

100 – 93	= A
92 - 90	= A-
89- 88	= B+
87 - 82	= B
81 - 80	= B-
79 - 78	= C+
77– 72	= C

71 – 70	= C-
69 – 68	= D+
67 – 62	= D
61 – 60	= D-
59 - 0	= F

Items turned in late will be assessed a 10% penalty for every 24 hours or fraction of a day that they are late.

Academic Integrity: All graded work in this class must be yours alone unless otherwise specified by the instructor. All papers should be your work alone, though you are encouraged to take it to the writing center or show it to friends before handing it in. (See the latest edition of *The Golden Rule* for more details on UCF's definition and handling of plagiarism, etc.).

Accommodations for Disabilities: Any student with a documented disability may receive a special accommodation to complete any requirements of this course. Any student requesting such an accommodation must contact the Office of Student Disability Services (SRC 132; phone 407-823-2371), where such requests are processed. The SDS will ask for documentation of the disability, and they will then notify the instructor of the appropriate accommodations.

Changes may be made to this document and will announced in class and posted to Webcourses.

MUT 5xxx - Orchestration

Dr. Jay C. Batzner

Contact Info:	
Office Hrs:	TBA
Office:	CNH 116
E-Mail:	jbatzner@mail.ucf.edu

Course Description

This course is aimed at learning about the various instruments commonly found in orchestras and wind ensembles and how to write for these instruments in combination. There will be score study and historical information on the various ensembles and several arranging assignments geared towards practical application of the techniques discussed in class.

Course Requirements

Students must have successfully completed the sophomore theory sequence (MUT 2127) and Intro to Music Technology (MUS 2360C).

Course Objectives

Upon successful completion of this course, students will be able to:
Demonstrate working knowledge (practical ranges, transpositions, and idiomatic writing) of string, woodwind, brass, and percussion instruments.
Arrange music for various instrumental families and large ensembles.
Understand the historical evolution of orchestration.
Demonstrate familiarity with literature written for large ensembles.

Required Text

Kennan and Grantham, *The Technique of Orchestration*, 6th edition. Prentice Hall.
The following Dover miniature scores are also required (other editions are acceptable):

Symphonie fantastique by Hector Berlioz
Symphony No. 6 in A minor by Gustav Mahler
The Rite of Spring by Igor Stravinsky
The Planets by Gustav Holst

Evaluation Procedures

Grade Categories	Description of the requirements	Weight toward final grade
<i>Participation and Performance</i>	<i>Students are expected to attend class regularly and participate in a positive class dynamic.</i>	<i>10%</i>
<i>Exams</i>	<i>Two written exams covering the practical knowledge of the instruments will be given.</i>	<i>20%</i>
<i>Listening/Score ID Exams</i>	<i>Two exams covering ensemble literature will be given. These exams will include listening and score identification.</i>	<i>20%</i>
<i>Arranging Projects</i>	<i>Three small arranging projects, focused on specific instrument families, will be assigned throughout the semester.</i>	<i>25%</i>
<i>Final Project</i>	<i>A final arranging project for large ensemble will be assigned towards the end of the semester.</i>	<i>15%</i>
<i>Analysis Project</i>	<i>Students will write an analytical paper on an orchestration topic such as stylistic traits of a composer or a comparison between two related compositions.</i>	<i>10%</i>

Grading Scale

99% - 100% = A+	95% - 98% = A	90% - 94% = A-
87% - 89% = B+	83% - 86% = B	80% - 82% = B-
77% - 79% = C+	73% - 76% = C	70% - 72% = C- *
67% - 69% = D+	63% - 66% = D	60% - 62% = D-
	59% - lower = F	

**please note that a C- is NOT a passing grade for music courses*

Technology Requirements

Technology	Expectations for Use
E-mail:	Feel free to email me (jbatzner@mail.ucf.edu) at any time with questions or concerns regarding the course.
WebCT:	WebCT (Webcourses) will be used to supplement (not replace) the information discussed in class. Assignments will be posted for review on this site.
Other	Pencils, staff paper, erasers Please note: the use of notation software (Finale or Sibelius) is strongly encouraged in the creation of your assignments.

Additional Policies

Grading and evaluation	Many projects will be graded based on two criteria: technical requirements of the assignment and the aesthetic/artistic choices made by the student. Since there is subjectivity involved in grading aesthetic/artistic choices, students should be prepared to be able to support and defend any of the aesthetic/artistic choices they make.
Attendance and participation	Attendance and participation is expected for each and every class. Missing classes without prior approval from the instructor will result in a lower grade. Lack of participation during class time will also result in a lower grade.
Deadlines	No late work will be accepted without prior approval. Any assignments not turned in by the due date will receive an automatic 0.
Final Exam Time	
Academic integrity	Students are expected to adhere to the UCF Creed and the Academic Dishonest Policy.
Accommodations for the differently-abled (alternate testing opportunities, support for signers, etc.)	The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

MUT 4xxx, Orchestration

Course Syllabus

Course Description

This course addresses fundamental skills in orchestration within the context of the Western concert tradition. It is required for all B.M. majors in the Composition track.

Prerequisites: Music Theory and Musicianship I through IV; Introduction to Music Technology.

Course Objectives

The course will cover basic technical and aesthetic principles of writing for various instrumental combinations of the concert orchestra.

Students who successfully complete Orchestration will have the ability to:

- Write appropriate and convincing parts for all orchestral instruments
- Arrange music scored for piano for appropriate combinations of instruments
- Select between different instrumental combinations based on their musical effects.
- Identify established instrumental techniques, including common extended techniques, and be able to notate the use of these in a score
- Produce full orchestral scores to professional standards of layout and formatting
- Analyze and discuss the relationship between orchestration and other musical parameters in works of the Western concert tradition

Course Texts and Materials

- Kennan, Kent & Donald Grantham, *The Technique of Orchestration* (with CD Recording package), Prentice-Hall 2002. Packaged with 3 CDs. ISBN-13: 9780130771612
- Access to, and working knowledge of, a *full* recent version of Finale, Sibelius, or other full-featured notation software (note that the computers in CNH 126 are equipped with this software)
- Quality legal-sized score (manuscript) paper, a pencil, and eraser

All of these are available from the UCF bookstore

Assessment

The student will have the opportunity to practice developing skills in orchestration through the following activities:

:

- Short assignments, in-class and take-home, in scoring and transposition
- Aural identification of specific instrumental techniques and orchestral combinations
- A larger-scale project involving composition for a large orchestra
- Class exams in transposition, arranging, and instrumental techniques.

Grading

Grades in this course will be assigned according to the following rubric:

Short assignments:	20%
Composition project:	40%
Mid-term exam:	10%
Final written exam:	20%
Attendance/Participation:	10%

Class Policies

Attendance

Attendance at class and lab meetings is expected. An unavoidable absence for reasons of personal health or family illness will be excused if properly documented. Unexcused absences may result in a lowering of the overall course grade.

Late Assignments

In general, any class assignments are considered to be due at the start of class on the due date. Late assignments will not count towards a grade.

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Religious Observances

It is the policy of the University of Central Florida to reasonably accommodate the religious observances, practices, and beliefs of individuals in regard to admissions, class attendance, and the scheduling of examinations and work assignments. A student who desires to observe a religious holy day of his or her religious faith will notify all of his/her instructors and be excused from classes to observe the religious holy day.

The student will be held responsible for any material covered during the excused absence, but will be permitted a reasonable amount of time to complete any work missed. Where practicable, major examinations, major assignments, and University ceremonies will not be scheduled on a major religious holy day.

Students who are absent from academic or social activities because of religious observances will not be penalized. A student who believes that he/she has been unreasonably denied an educational benefit due to his/her religious belief or practices may seek redress in accordance with Rule 6C7-5.0031, Student Grievance Procedure, as listed in *The Golden Rule*

University of Central Florida
Department of Music
PIANO PEDAGOGY FOR MA STUDENTS SYLLABUS

2 credits course

Instructor: Professor **Laurent Boukobza**

Office: Colbourn Hall #129; Telephone: 407-823-1529

E-mail: lboukobz@mail.ucf.edu

Course number: MVK 5XXX

- I. **Course Description:** A study of techniques, methods and experiences of former and current pedagogues to equip the student for current or future piano teaching.
- II. **Required Text:** Practical Piano Pedagogy: The definitive Text for piano Teachers and Pedagogy Students by Dr. Martha Baker-Jordan Warner Brother publisher, ISBN 0-7579-2220-1
- III. **Course Competencies:**
Students completing this course will:
 - A. Acquire and apply the necessary knowledge and skills needed to effectively teach piano to beginner, early intermediate and advance students
 - B. Examine, evaluate and explore a variety of piano methods.
 - C. Assess student's needs and learning styles to formulate a working plan of instruction.
 - D. Observe and participate under supervision of the piano instructor the teaching of private piano lessons to learn methods of teaching advance technique.
- IV. **Course Learning Experiences will include:**
 - A. Assigned readings and reflections.
 - B. Participation in class through lecture and discussion.
 - C. Preparation and evaluation of lesson plans based on a selected method.
 - D. Class presentation of a method selected by your instructor.
 - E. Observation and reflection of private piano lessons
 - F. *Observation and reflection on Class/Group piano lessons*
 - G. *Teaching applied piano Major (BA, BME and/or BM) supervised by the instructor*
- V. **Course Evaluation:**

Portfolio including the following elements and submitted at the end of each semester

	40
<i>(Class participation & discussion</i>	5
<i>Class debate</i>	5

<i>Action Plan</i>	5
<i>Group Class observation</i>	5
<i>Future Plan/ Resource Notebook</i>	10
<i>Video/Lesson plan</i>	10)
<i>Final examination</i>	40
<i>Lessons Reflection Paper</i>	10
<i>Teaching Applied piano major</i>	10
Total point	100

VI. Assignments:

1. **Reading:** follow the course schedule for reading assignments. Take notes on your reading and be prepared to discuss these topics in class.
2. **Class debate:** After reading Chapter 14, prepare an argument for and against the use of technology in teaching piano to be debated in class. Write your arguments each briefly in 1 page or less and be prepared to state your arguments in class.
3. **Action Plan:** After reading chapter 16, identify a problem with a student and write an action plan for solving the problem. Preferably this problem should be one you are personally identifying in one of your students. Use one of the methods in this chapter to create your plan.
4. **Observation:** Observe a group class. Specifically watch for the following: Classroom set-up, organization & structure of the lesson, teacher-student relationship, method of teaching technique. Compare your observations from private lessons with those of group class. Write a reaction/reflection paper discussing all your observations. Be sure to include any expectations you had that were either met or not met during the class. Discuss whether you feel confident to teach a group and if not, how you might go about beginning to teach group class.
5. **Plan/Resource Notebook/portfolio:** continue a notebook/portfolio filled with all the class notes, chapter notes, personal reflections and resources that you have collected in your year of pedagogy study. Include in this notebook a personal plan for future teaching with specific goals you have and how you will reach these goals. Also include ideas, fliers, forms etc. that you have collected regarding the business side of teaching.
6. **Video/Lesson Plan:** Video two private lessons you have taught this semester. Video the first lesson at the beginning of the semester and video tape the second lesson at the end of the semester. Include the lesson plan you used for these lessons as well as reflection about how you think the lesson went, any mistakes you made and any insight for

future teaching. Conclude with at least a page discussing your growth as a teacher over the semester.

7. **Research papers:** *The student will have 10 minutes to present during the final examination a research paper. The subject of this research will be chosen and discussed with the instructor at the beginning of the semester and can cover topics such as piano technique, practicing technique, how to use the pedal, how to teach relaxation at the instrument, etc. Although this research paper is independent from the assignment of building up a portfolio it can use elements of discussion and debate presented in the portfolio.*

VI. Course Schedule

Aug. Course overview, **Read intro and Chapter 1**

Class debate

Sept. Supervised teaching throughout the whole month

Read Chapter 2

The piano environment

Read Chapter 13

Methods and materials

Read Chapter 6

How student learn

Read Chapter 7

Now you have them, what do you do?

Read Chapter 8

Technical tips for the right start

Read Chapter 9

Realistic practice goals: how to achieve them

Read Chapter 10

Performance procedure and goals

Group observation/Reflection Due

Oct. Supervised teaching throughout the whole month

Read Chapter 3

The business of piano teaching

Read chapter 4

Tuition: being paid what you are worth

Read Chapter 5

Strategies for acquiring students

Read Chapter 14

Technology in your studio

Read Chapter 15

The “black hole” of your piano teaching: why does it exist?

Read Chapter 17

Group teaching

Read chapter 11

The transfer student

Miscellaneous/discussion

Nov. Supervised teaching throughout the whole month

Read Chapter 16

Solving difficult problems

Read Chapter 12

Staying in tune with the learning styles: matching your teaching to learners

Read Chapter 18

The classical teacher’s guide to incorporating Jazz techniques into the piano lesson

Read Chapter 19 & 20

Motivational ideas

Plan/Resource notebook due**Video/Lesson Plan due**

Dec. Supervised teaching throughout the whole month)

Review of the whole semester to prepare for the final examination

FINAL EXAMINATION and submission of the Portfolio

VIII. Additional resources:

James W. Bastien: How to teach piano successfully> general words and music Co. 1973

David Dubal. The art of the piano. Harcourt Brace & company, NY 1995

Harold C. Schonberg. The great pianists from Mozart to the present> Simon and Schuster NY 1963

Konrad Wolff> The teaching of Arthur Schnabel> Preager Publisher NY 1972

WEBSITES:

www.pianoatpepper.com
www.FrancesClarkCenter.org
www.Keyboardcompanion.com
www.alfred.com
www.gwis.com
www.fmta.org
www.musiclearningcommunity.com
www.cfmta.net

Conference/organizations:

State conference (October)
Florida State Music Teachers Associations (**FSMTA**)

National Conference (March)
Music Teacher National Association (**MTNA**)

National Conference on Keyboard Pedagogy (August)
www.FrancesClarkCenter.org

World Piano Pedagogy Conference, Inc (October)
www.pianovision.com

IX. ATTENDANCE: Class attendance is important and expected. Should any student anticipate an absence, notice to the instructor is requested.

Policy for Make-up Lessons and/or valid absences: Make-ups will be allowed only in the four following cases, all of which require documentation:

- 1) Sustained illness (generally 3 or more consecutive days) requiring treatment by a physician. [produce a note from the attending physician]
- 2) Death in the immediate family (defined as parent, child, brother, sister, grandparent) within five calendar days prior to a test. [copy of the obituary required]
- 3) Officially sanctioned UCF activities in which you are a regular team or group member. [produce a note from the sponsor or coach]
- 4) Observation of a religious holiday. [documentation of the holiday and your affiliation required]

No other excuses of any kind, including work, car problems, child care issues, etc., will be accepted. If your work or other personal issues do not allow you to attend class at the scheduled times, you should contact me ASAP.

Failure to appear to the Final Jury will result in an automatic F for the semester.

University of Central Florida
Department of Music

PIANO PEDAGOGY SYLLABUS Fall 10

Instructor: Professor **Laurent Boukobza**

Office: Colbourn Hall #129; Telephone: 407-823-1529

E-mail: lboukobz@mail.ucf.edu

Course number: MVK 4640

I. **Course Description:** A study of techniques, methods and experiences of former and current pedagogues to equip the student for future piano teaching.

II. **Required Text:** Practical Piano Pedagogy: The definitive Text for piano Teachers and Pedagogy Students by Dr. Martha Baker-Jordan Warner Brother publisher, ISBN 0-7579-2220-1

III. **Course Competencies:**
Students completing this course will:

- A. Acquire and apply the necessary knowledge and skills needed to effectively teach piano to beginner and early intermediate students
- B. Examine, evaluate and explore a variety of piano methods.
- C. Assess student's needs and learning styles to formulate a working plan of instruction.
- D. Observe the teaching of private piano lessons to learn methods of teaching first and second year technique.

IV. **Course Learning Experiences will include:**

- A. Assigned readings and reflections.
- B. Participation in class through lecture and discussion.
- C. Preparation and evaluation of lesson plans based on a selected method.
- D. Class presentation of a selected method.
- E. Observation and reflection of private (beginner) piano lessons

V. **Course Evaluation:**

Portfolio including the following elements and submitted at the end of each semester	50
(Class participation & discussion	5
Class debate	5
Action Plan	5
Group Class observation	5
Future Plan/ Resource Notebook	10
Video/Lesson plan	20)

Final examination	50
Total point	100

VI. Assignments:

1. **Reading:** follow the course schedule for reading assignments. Take notes on your reading and be prepared to discuss these topics in class.
2. **Class debate:** After reading Chapter 14, prepare and argument for and against the use of technology in teaching piano to be debated in class. Write your arguments each briefly in 1 page or less and be prepared to state your arguments in class.
3. **Action Plan:** After reading chapter 16, identify a problem with a student and write an action plan for solving the problem. Preferably this problem should be one you are personally identifying in one of your students. Use one of the methods in this chapter to create your plan.
4. **Observation:** Observe a group class. Specifically watch for the following: Classroom set-up, organization & structure of the lesson, teacher-student relationship, method of teaching technique. Compare your observations from private lessons with those of group class. Write a reaction/reflection paper discussing all your observations. Be sure to include any expectations you had that were either met or not met during the class. Discuss whether you feel confident to teach a group and if not, how you might go about beginning to teach group class.
5. **Plan/Resource Notebook/portfolio:** continue a notebook/portfolio filled with all the class notes, chapter notes, personal reflections and resources that you have collected in your year of pedagogy study. Include in this notebook a personal plan for future teaching with specific goals you have and how you will reach these goals. Also include ideas, fliers, forms etc. that you have collected regarding the business side of teaching.
6. **Video/Lesson Plan:** Video two private lessons you have taught this semester. Video the first lesson at the beginning of the semester and video tape the second lesson at the end of the semester. Include the lesson plan you used for these lessons as well as reflection about how you think the lessor went, any mistakes you made and any insight for future teaching. Conclude with at least a page discussing your growth as a teacher over the semester.

VII. Course Schedule

Aug. Course overview, Read intro and Chapter 1

Class debate

Sept. Peer teaching (intermediate level) throughout the whole month

Read Chapter 2

The piano environment

Read Chapter 13

Methods and materials

Read Chapter 6

How student learn

Read Chapter 7

Now you have them, what do you do?

Read Chapter 8

Technical tips for the right start

Read Chapter 9

Realistic practice goals: how to achieve them

Read Chapter 10

Performance procedure and goals

Group observation/Reflection Due

Oct. Peer teaching (intermediate level) throughout the whole month

Read Chapter 3

The business of piano teaching

Read chapter 4

Tuition: being paid what you are worth

Read Chapter 5

Strategies for acquiring students

Read Chapter 14

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Group teaching

Read chapter 11

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Motivational ideas

Plan/Resource notebook due

Video/Lesson Plan due

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Review of the whole semester to prepare for the final examination

FINAL EXAMINATION and submission of the Portfolio

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- 4) Observation of a religious holiday. [documentation of the holiday and your affiliation required]

No other excuses of any kind, including work, car problems, child care issues, etc., will be accepted. If your work or other personal issues do not allow you to attend class at the scheduled times, you should contact me ASAP.

Failure to appear to the Final Jury will result in an automatic F for the semester.

Syllabus: MUL 5XXX : Graduate: String Literature & Pedagogy
3 credits

Instructor: Dr. Ayako Yonetani

Office: CNH 107

Class location:

Class time:

Office phone: 407-823-6190

Email: yonetani@mail.ucf.edu

Course Description: *Literature of this course is designed to introduce graduate string student to a general knowledge of the string literature from the Baroque period to the 20th century. Compared with the SL & SP undergraduate class, the course covers some simple analysis. The sheer number of great string pieces written by composers makes it impossible for a single semester course to be comprehensive. This course is intended to overview roughly 80 famous pieces, which I consider essential for music major to know about. Historical background, style, genre will be discussed. Class performance of some repertoire is included. It is intended that the class become familiar with most of the major topics you may encounter as you enter the professional world of music. For pedagogy part, Observation is a big part of this class. Each student will be required to do a minimum of 3 lesson observation at the community music school, or teachers in the University. Please do not inconvenience the teacher. You will make a lesson plan, teach four private lessons to young students at nearby school and make a report/presentation. If you are already teaching private lessons (not your project for class) you can video tape 2 of these and critique them as your observation project. Observations should be anonymous unless by video of self.*

Course Materials: You will be making frequent use of library materials: scores, CD and recordings. You will need access to your e-mail, as assignments may be sent by online.

Text and Required materials:

Mimi Zweig: String Pedagogy DVD

Text: The Cambridge Companion to the Violin, Ed. Robin Stowell

Textbook: *Guide to Teaching Strings*, Susan J. Lamb Cook, Pub. McGraw-Hill

ISBN: 0072414227

Recommended Text: String Syllabus (Revised 2003), ASTA

Attendance: Attendance is required. Any unexcused absences beyond three will negatively impact your grade. If you are unable to attend any given session please contact Dr. Yonetani prior to that session.

Grading: Grades will be based upon the following criteria:

1. Attendance (25%)

2. *Class participation and contribution, class performance (35%)*
3. *Mid-term and Final listening exam (15 %)*
4. *Teaching report and evaluation (25%)*

Technology Policies:

Technology	Expectations for Use
E-mail:	I often send message to students via email. Please check email often and acknowledge the receipt or respond
Website: www.yonetani.com	Some class assignments will be posted on this website.

The UCF Creed

Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

Integrity I will practice and defend academic and personal honesty.

Scholarship I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.

Community I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.

Creativity I will use my talents to enrich the human experience.

Excellence I will strive toward the highest standards of performance in any endeavor I undertake.

Syllabus

MUL 4xxx String Literature and Pedagogy 3 cr

Instructor: Dr. Ayako Yonetani

Office: CNH 107

Class Location:

Class Time:

Office Phone: 407-823-6190

Email: yonetani@mail.ucf.edu

Course Description: This course is designed to prepare you for a career in private studio teaching or teaching in a public school, as well as to do graduate work in pedagogy or performance. It is designed to introduce string majors to the literature and pedagogical resources for violin, viola, cello, double bass, and guitar. In Literature session, we will discuss a general knowledge of the string literature from the Baroque period to the 20th century. The sheer number of great string pieces written by composers makes it impossible for a single semester course to be comprehensive. This course is intended to overview roughly 100 famous pieces, which I consider essential to know about. Historical background, style, genre will be discussed. Class performance of some repertoire is included. In pedagogy session, we will examine a wide range of pedagogical approaches and materials in order to better understand the principles involved in teaching stringed instruments. Philosophy and methods for teaching strings will be discussed. It is intended that the class become familiar with most of the major topics you may encounter as you enter the professional world of music.

Course Objectives:

Throughout this course, the students will learn to

- 1) Present a teaching point in several different approaches and demonstrate understanding of teaching principles.
- 2) Select and suggest appropriate solo and technical literature for private students.
- 3) Learn and understand different teaching philosophies.
- 4) Become familiar with 100 famous string pieces.

Course Materials: You will need access to a computer with a CD-ROM, and a program which can play MP# encoded audio files.

Required Reading

MT259.A6446 v.1-14

Applebaum & Roth. *The Way They Play* (1972-84)

MT259.G733

Green, E. *Teaching Stringed Instruments in Classes* (1966)

MT259.K58 1996

Klotman, R. *Teaching Strings*

Recommended Reading and Videos.

Video MT259.L65

Lower Strings (Orchestra!) (1991)

Video MT259.U8

Upper Strings (Orchestra!) (1991)

MT259.Y69

Young, P. *Playing the String Game* (1978)

MT260.R762

Rolland, P. *Teaching of Action in String Playing* (1974)

Video MT260.T4

Rolland, P. *Teaching of Action in String Playing* (1997)

Video MT262.E27 1992

Early Music Education with Suzuki

MT730.C72 1988

The Complete String Guide: Standards, Programs, Purchase, and Maintenance

Attendance: Attendance is required. Any unexcused absences beyond three will negatively impact your grade. If you are unable to attend any given session, please contact the instructor prior to the class.

Grading: Grades will be based upon the following criteria:

1. Attendance (20%)
2. Class participation and contribution (20%)
3. Book reports, written assignments, teaching demonstrations, outside observations reports (30%) No credit for late assignment.
4. Mid-term exam (25%)
5. Final Exam (25%)

Final letter grades will be awarded according to the following chart: A: 93+; A-: 92-1; B+: 90-89; B: 88-83; B-: 82-1; C+: 80-79; C: 78-73; C-: 72-1; D: 70-60; F: 59-0.

Topics: Teaching Philosophies (Suzuki, Rolland, others)

20th century pedagogues

Repertoire

Listening and background of the composers

History and evolution of string pedagogy (Mozart, Galamian, Potter etc.)

Mode of Instruction: The classes will be divided into lecture and student presentations or performance. The class meeting time might be replaced with an off-campus observation assignment.

University of Central Florida – Department of Music

Graduate Vocal Pedagogy

Course Number: MVV 5XXX [2 credit hours]
Class time and location: Tuesday/Thursday 10:30 – 11:45 VAB 146
Instructor: Dr. Hunt

Contact Information:

Instructor's Office: Colbourn Hall 146
Instructor's Phone: (407) 823-3366
Instructor's E-Mail: jhunt@mail.ucf.edu
Instructor's Office Hours: Posted on office door

Catalogue Listing:

PR: MVV 4640 or C.I. The study and application of voice pedagogy. CAH 2 (2,0)

Course Description:

This course will consist of a study of vocal function, anatomy, pedagogical methodology and will focus on the application to the voice teacher and performer.

Course Objectives:

In this course we will discuss numerous approaches to teaching voice and the advantages and disadvantages of these approaches. Through study of the pedagogical literature, application of ideas, videos, and numerous discussions, the student will gain insight into the many approaches to vocal pedagogy.

Required text:

The Structure of Singing; System and Art in Vocal Technique. Richard Miller, 1996.

Attendance:

Attendance is expected at every class session and a student will be considered 'tardy' if he or she should arrive more than 5 minutes late. Two 'tardy' classes will equal one absence. **More than three unexcused absences will result in the lowering of your grade by one letter grade per subsequent absence.**

Discussion:

Reading will be assigned at every class and will be discussed by all students during class. Students are expected to read assigned chapters **before** each class lecture.

Teaching:

Each student will teach a private student during the course of the semester. Please see the professor if you are having difficulty finding a student. A minimum of **10** lessons will be taught and you will keep a journal detailing every lesson. Write about exercises used, what worked, repertoire studied (if any), ideas, complications and any other subject encountered pertaining to vocal pedagogy. Journals are due at the final class period. During the second part of the semester, each student will be given approximately ten minutes to teach during the class. This exercise will give the student the opportunity to be evaluated on his or her teaching by the professor.

Great Singer Paper/Presentation:

Each student will be assigned a singer/chapter from Jerome Hines' book *Great Singers on Great Singing*. The student will write a report on the singer and focus on the technical information presented. Every chapter is very different, but you should look for ideas on breathing, posture, phonation, resonance, diction, etc. In addition to the written report, the student will present the information to the class during the final class meeting. The book will be on reserve in the library.

Comparative Singer Paper:

Each student will write a two-page paper comparing one song/aria as sung by two different singers. The student will analyze the performances by these two singers and discuss the vocal techniques we have studied during the course of the semester. You might choose a song/aria you have studied in order to be more familiar with the music. Do not write two pages of biographical information on two singers. Discuss breathing, phrasing, vocal color, resonance balancing, ease of production, diction, interpretation, etc. Use the score to make sure the singers are following the dynamics, phrasing, text, even notes of the written score. This is an exercise for you to thoroughly analyze what you are hearing and what you would like to hear in a good vocal technique. iTunes is a great source if you are having difficulty finding two singers. In addition to the written report, the student will present the information to the class during the final class meeting.

Comparative Research Paper:

A ten-page comparative research paper will be due on the last day of class. This paper will exam Richard Miller's *The Structure of Singing*, Clifton Ware's *Basics of vocal pedagogy*, Oren Brown's *Discover your voice*, as well as James McKinney's *The Diagnosis & Correction of Vocal Faults*. The paper should compare/contrast ideas on breathing, posture, phonation, resonance, diction and performing from each text.

Grading:

3 Tests 30%

Comparative research paper 30%

Teaching and journal 20%

Great Singers paper and presentation 10%

Comparative singer paper and presentation 10%

Students are expected to adhere to conduct rules established in The Golden Rule, available at <http://www.goldenrule.sdes.ucf.edu/>.

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

The UCF Creed

Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

Integrity

I will practice and defend academic and personal honesty.

Scholarship I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.

Community I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.

Creativity

I will use my talents to enrich the human experience.

Excellence

I will strive toward the highest standards of performance in any endeavor I undertake.

This syllabus is subject to revision at the discretion of the instructor.
Changes will be discussed in class and/or via email.

University of Central Florida – Department of Music

Voice Pedagogy

Course Number: MVV 4640 [2 credit hours]
Class time and location: 10:30 – 11:45 VAB 146
Instructor: Dr. Hunt

Contact Information:

Instructor's Office: Colbourn Hall 146
Instructor's Phone: (407) 823-3366
Instructor's E-Mail: jhunt@mail.ucf.edu
Instructor's Office Hours: Posted on office door

Catalogue Listing:

PR: Major in Music or C.I. The study and application of voice pedagogy. CAH 2 (2,0)

Course Description:

This course will consist of a study of vocal function, anatomy, pedagogical methodology and will focus on the application to the voice teacher and performer.

Course Objectives:

In this course we will discuss numerous approaches to teaching voice and the advantages and disadvantages of these approaches. Through study of the pedagogical literature, application of ideas, videos, and numerous discussions, the student will gain insight into the many approaches to vocal pedagogy.

Required text:

The Diagnosis & Correction of Vocal Faults; a manual for teachers of singing & for choir directors. James C. McKinney, Reissued 2005.

Attendance:

Attendance is expected at every class session and a student will be considered 'tardy' if he or she should arrive more than 5 minutes late. Two 'tardy' classes will equal one absence. **More than three unexcused absences will result in the lowering of your grade by one letter grade per subsequent absence.**

Discussion:

Reading will be assigned at every class and will be discussed by all during class. Failure to participate in discussions will result in daily tests, which will be factored into your participation grade.

Teaching:

Each student will teach a private student during the course of the semester. Please see the professor if you are having difficulty finding a student. A minimum of **10** lessons will be taught and you will keep a journal detailing every lesson. Write about exercises used, what worked, repertoire studied (if any), ideas, complications and any other subject encountered pertaining to vocal pedagogy. Journals are due at the final class period. During the second part of the semester, each student will be given approximately ten minutes to teach during the class. This exercise will give the student the opportunity to be evaluated on his or her teaching by the professor.

Great Singer Paper/Presentation:

Each student will be assigned a singer/chapter from Jerome Hines' book *Great Singers on Great Singing*. The student will write a report on the singer and focus on the technical information presented. Every chapter is very different, but you should look for ideas on breathing, posture, phonation, resonance, diction, etc. In addition to the written report, the student will present the information to the class during the final class meetings. The book will be on reserve in the library.

Comparative Singer Paper:

Each student will write a two-page paper comparing one song/aria as sung by two different singers. The student will analyze the performances by these two singers and discuss the vocal techniques we have studied during the course of the semester. You might choose a song/aria you have studied in order to be more familiar with the music. Do not write two pages of biographical information on two singers. Discuss breathing, phrasing, vocal color, resonance balancing, ease of production, diction, interpretation, etc. Use the score to make sure the singers are following the dynamics, phrasing, text, even notes of the written score. This is an exercise for you to thoroughly analyze what you are hearing and what you would like to hear in a good vocal technique. iTunes is a great source if you are having difficulty finding two singers. In addition to the written report, the student will present the information to the class during the final class meeting.

Grading:

3 Tests 40%

Great Singers paper and presentation 20%

Comparative singer paper and presentation 20%

Teaching and journal 20%

Students are expected to adhere to conduct rules established in The Golden Rule, available at <http://www.goldenrule.sdes.ucf.edu/>.

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

The UCF Creed

Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

Integrity

I will practice and defend academic and personal honesty.

Scholarship I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.

Community I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.

Creativity

I will use my talents to enrich the human experience.

Excellence

I will strive toward the highest standards of performance in any endeavor I undertake.

This syllabus is subject to revision at the discretion of the instructor.
Changes will be discussed in class and/or via email.



MUL 5xxx Woodwind Literature and Pedagogy

3 credit hours

Department of Music
College of Arts and Humanities
University of Central Florida

COURSE SYLLABUS

Instructors:

Dr. Keith Koons, CNH 113, kkoons@mail.ucf.edu, (407) 823-5116

Dr. George Weremchuk, CNH 110, gweremch@mail.ucf.edu, (407) 823-5261

Class Meeting Time and Location: TBA

Course Description

The study of the major works written for the instruments of the woodwind family, as well as the study of the basic concepts and techniques fundamental to teaching the instruments of the woodwind family.

Objectives

Students should

- a. know the major works in the woodwind repertoire, and be able to identify recorded examples studied in class.
- b. know fundamentals of teaching the woodwind instruments, including organization of a private studio
- c. present a teaching demonstration (micro teaching) on their primary instrument

Text and Materials

There is no formal textbook required for this course, however the following texts, which will be referenced in class, will be placed on reserve in the main UCF library:

Merriman, L. Woodwind Research Guide (1978)
Rasmussen, M. Teacher's Guide to the Literature of Woodwind Instruments (1966)
Skei, A. Woodwind, Brass, and Percussion Instruments of the Orchestra (1985)
Voxman, H. Woodwind Solo and Study Material Music Guide (1984)
Bartolozzi, B. New Sounds for Woodwind (1982)
Weisberg, A. The Art of Wind Playing (1975)
Westphal, F. Guide to Teaching Woodwinds (1990)
Dietz, William. Teaching Woodwinds (1988)
Saucier, G. Woodwinds: Fundamental Performance Techniques (1981)

Listening CDs will also be placed on reserve in the library.

Academic Course Requirements

Students will compile an annotated repertoire list of the major compositions written for their primary instrument. A term paper will also be required, with subject matter approved by the professor. In addition, students will attend/observe 5 woodwind area concerts/events, and will be required to write a review of the event.

Assessment

Students will be evaluated based on 3 written tests, the annotated repertoire list, term paper, micro teaching and class/concert observations. For each woodwind instrument, students will be expected to aurally identify 10 major works.

Assessment	Percent of Final Grade
3 Examinations	40 %
Term Paper	20%
Repertoire List	20 %
Micro Teaching	10 %
Performance/Master Class Observations	10 %

The following grading system will be used:

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0 - 59	F

Email: Students will be notified by email of any changes in assigned music, which they should prepare for the next class meeting. Excused absences must occur prior to class time by leaving a message either by email or by voice mail.

Attendance Policy: Unexcused absences will result in a grade penalty. For each unexcused absence, the student's grade will be lowered by a quarter grade. If you are excessively tardy, a grade penalty will also be assessed. Excused absences must occur prior to class time.

Disability Access: The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.



MU1 4444 Woodwind Literature and Pedagogy

3 credit hours

Department of Music
College of Arts and Humanities
University of Central Florida

COURSE SYLLABUS

Instructors:

Dr. Keith Koons, CNH 113, kkoons@mail.ucf.edu, (407) 823-5116
Dr. George Weremchuk, CNH 110, gweremch@mail.ucf.edu, (407) 823-5261
Professor Jamie Strefeler, CNH 105B, jamiestrefeler@hotmail.com

Class Meeting Time and Location: TR 10:30-11:45, CNH 148

Course Description

The study of the major works written for the instruments of the woodwind family, as well as the study of the basic concepts and techniques fundamental to teaching the instruments of the woodwind family.

Objectives

Students should

- know the major works in the woodwind repertoire, and be able to identify recorded examples studied in class.
- know basic fundamentals of teaching the woodwind instruments, including organization of a private studio
- present a teaching demonstration (micro teaching) on their primary instrument

Text and Materials

There is no formal textbook required for this course. Appropriate reading material as well as required listening CDs will be placed on reserve in the library.

Academic Course Requirements

Students will compile an annotated repertoire list of the major compositions written for their primary instrument. Students will also keep a notebook, which will include handouts, fingering charts and articles. In addition, students will attend/observe 2 woodwind area concerts/events.

Assessment

Students will be evaluated based on 3 written tests, the annotated repertoire list, micro teaching and class/concert observations. For each woodwind instrument, students will be expected to aurally identify 10 major works.

Assessment	Percent of Final Grade
3 Examinations	60 %
Repertoire List	20 %
Micro Teaching	10 %
Performance/Master Class Observations	10 %

The following grading system will be used:

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0 - 59	F

Email: Students will be notified by email of any changes in assigned music, which they should prepare for the next class meeting. Excused absences must occur prior to class time by leaving a message either by email or by voice mail.

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Disability Access: The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Class Schedule

Jan. 8, 13, 15, Flute Repertoire
Jan. 20, 22, 27, Oboe Repertoire
Jan. 29, Feb. 3, 5, Clarinet Repertoire
Feb. 10 EXAM 1
Feb. 12, 17, 19, Saxophone Repertoire
Feb. 24, 26, Mar. 3 Bassoon Repertoire
Mar. 5, 17, 19 Pedagogy
Mar. 24, 26, 31, Woodwind Quintet
Apr. 2, EXAM 2
Apr. 7, 9, 14 Pedagogy
Apr. 16, 21, 23 Micro Teaching
Final Exam Period EXAM 3



UNIVERSITY OF CENTRAL FLORIDA
COLLEGE OF GRADUATE STUDIES

Program Recommendation Form

College/Unit(s) Submitting Proposal: Sciences

Proposed Effective Term/Year: Spring 2010

Unit(s) Housing Program: Psychology

Name of Program: Clinical Psychology M.A. Program

Brief Statement of Program Change: (for suspensions or deletions of degree programs, tracks or certificates, please attach on a separate sheet the rationale for this action, including statement of how this action impacts faculty teaching in and students enrolled in the program, track or certificate. Please note the units that have been consulted if duplication of programs or conflict of interest with other units has occurred.)

Please check one: this action affects a:

☒ Program ☐ Track ☐ Certificate

Please check one: this action is a(n):

☐ Addition ☐ Suspension ☐ Deletion ☒ Revision

RECOMMENDATIONS

☒ Yes ☐ No

Department Chair:

Date:

9/4/09

☐ Yes ☐ No

College Curriculum Committee Chair:

Date:

☐ Yes ☐ No

College Dean or Unit Head:

Date:

☐ Yes ☐ No

Chair, UPCC or GSC:

Date:

☐ Yes ☐ No

Dean, Undergraduate Studies or Graduate Studies:

Date:

Approval:

Provost:

Date:

This form is to be used to revise, add, suspend, or delete degree programs, tracks, or certificate programs.

Distribution: After approval is received from the Provost, distribution will be to:

____ Department(s) _____ College _____ Registrar _____ Associate Registrar

____ Institutional Research _____ Academic Services _____ Faculty Senate _____ Information, Analysis & Assessment

MEMORANDUM

To: College of Sciences Curriculum Committee
From: Jeffrey E. Cassisi, Ph.D., Director, M.A. Program in Clinical Psychology
Re: Curriculum Revision for the M.A. Program in Clinical Psychology
Date: August 20, 2009

As indicated by the enclosed material, the M.A. Program in Clinical Psychology is proposing to revise the course requirements for this program. The decision to initiate this revision came after internal review of the program and after a comparison of our program with those programs that we consider our aspirational peers. Before outlining the changes, we would like to address our rationale for the changes.

Our revisions were guided by a strong commitment to maintain the quality of our program. On the next pages we describe the rationale for our changes under the current catalog sections and after that a copy of the catalog description is presented with insertions (colored text) and deletions indicated (in the margins):

Required Courses

Removal of PSB 6446 Advanced Abnormal and Clinical Psychopharmacology (3 hrs) and replacement with CLP 5166 Advanced Abnormal Psychology (3 hrs). This change is appropriate since the course title and catalog description for CLP 5166 more accurately describes the program learning objectives for this class. In addition, there has been a tendency for individuals outside the program and university to assume the clinical psychopharmacology content is more central to our learning objectives than it actually is. Our understanding is that in the original Department course catalog, CLP 5166 was a prerequisite to PSB 6446.

Deletion of CLP 6192C Group Psychotherapy Experiential Lab (1 hr). Review of the curriculum indicated that CLP 6457C Group Psychotherapy (3 credit hours) has a laboratory component which includes an experiential lab. Thus by deleting CLP 6192C from the curriculum we are removing a redundancy in the program curriculum. This change is also necessitated by the need to increase the practicum class from 2 hours to 3 hours.

Removal of CLP 6458C Behavior Therapy (3 hrs) and replacement with CLP 6461 Cognitive Behavior Therapy (3 hrs). The program faculty feels that this change is appropriate since the course title and catalog description for CLP 6461 more accurately describes the program learning objectives that take place in this class. Behavior Therapy

is becoming a relatively dated title for the course. The organization of professional psychologists who specialize in these techniques have changed their identifying label as Cognitive Behavior Therapists.

Removal of CLP 6946 Practicum (2 hrs) and replacement with CYP 6XXX Practicum in Psychological Counseling (3 hrs). Internal program review and comparison with our aspirational peers indicates that our practicum course needs to be significantly enhanced in terms of its breadth and intensity of clinical training. Furthermore, while CLP 6946 was listed as a “practicum” course in the catalog description of the program curriculum, it was actually listed on the students’ transcripts as an “internship.” We are not sure why this has happened but it does lead to confusion by outside program reviewers and anyone reviewing transcripts.

Removal of SDS 6347 Career Development (3 hrs) and replacement with CLP 6XXX Career and Lifestyle Assessment (3 hrs). CLP 6XXX is a new course that provides our students supervised training in specialized psychological assessment techniques with both a lecture and laboratory component. The laboratory environment will include the Department of Psychology Undergraduate Advising Center. The extensive hands on use of test materials necessitates that the Department of Psychology collect laboratory fees for all supplies used in the course. A Materials and Supplies Fee Request form is included with this package. This course change also more closely aligns our curriculum with State licensure requirements for our graduates. This course title is exactly as specified by the State of Florida Board of Licensed Mental Health Counselors for non-CACREP accredited training programs. It was taught spring 2009 as a special topics course and it incorporated recent developments in positive psychology to the application of career development and coaching in clinical settings such as V.A. medical centers, rehabilitation hospitals, and mental health clinics. CLP 6XXX is a continuation of CLP 6441 Individual Psychological Assessment I. The program learning objectives identified for all our courses are based in scientific psychology.

Thesis Option

Every year a subset of our students complete an optional thesis. This requires that they complete 6 hours of PSY 6971 Thesis. The course requirement for the optional thesis has not been described in our Program Description in the Graduate Catalog and this oversight is corrected with this insertion.

Exit Exam

The Case Presentation section is removed. Historically the culminating experience required of all students in this program required a presentation and written report termed the “Case Presentation.” We are proposing to replace this requirement with a formal written exit exam specified by the program faculty. Accordingly we are proposing a new section in our program description with the heading “Exit Exam,” which states “All students must complete a written exit exam their final semester covering the core professional knowledge required by state licensing agencies.” It was felt that there were a number of problems evaluating students’ performance in our previous culminating experience. First the evaluation was inherently subjective and it was conducted by one



in

faculty member, the intern supervisor. This Exit Exam will be evaluated by the entire program committee and scored according to an objective rubric. Description of the learning objectives for clinical case presentation and conceptualization has been moved to the section on Independent Learning.

PROGRAM DESCRIPTION

The Clinical Psychology MA program provides training and preparation for students desiring to deliver clinical services through community agencies. After completing the program and a two-year postgraduate supervised experience~~interns~~, graduates are eligible to become Licensed Mental Health Counselors and practice independently.

The MA program is concerned with the application of psychological principles to individuals. The two primary areas of emphasis include assessment or evaluation skills and intervention or psychotherapy skills. Master's program graduates have been involved in mental health service delivery through individual, marital, family, and group psychotherapy, as well as crisis intervention and other specialized therapeutic procedures. The program curriculum is consistent with the educational criteria for licensure as a mental health counselor in the state of Florida. The program is offered ~~at the Daytona Beach and Heathrow~~ on the Regional campuses.

CURRICULUM

The Clinical Psychology MA program requires ~~a minimum of 61~~ ⁶¹⁻⁶⁷ credit hours beyond the bachelor's degree, including 49 credit hours of required courses, and 12 clinical internship credit hours. This is a nonthesis program with a thesis option.

Summer enrollment is required for all students. All students must also do a case presentation at the end of their studies. Successful performance on a written exit exam is required of all students before graduation

61-67

→ Total Credit Hours Required:

~~61~~ Credit Hours Minimum beyond the Bachelor's Degree

Required Courses—49 Credit Hours

- CLP 5166 Advanced Abnormal Psychology (3 credit hours)
- CLP 6181 Psychological Theories of Substance Abuse Treatment (3 credit hours)
- CLP 6191 Cross-Cultural Psychotherapy (3 credit hours)
- ~~CLP 6192C Group Psychotherapy Experiential Lab (1 credit hour)~~
- CLP 6195C Introduction to Psychotherapy (3 credit hours)
- CLP 6321 Psychotherapy in Community Settings (3 credit hours)
- CLP 6441C Individual Psychological Assessment I (3 credit hours)
- CLP 6457C Group Psychotherapy (3 credit hours)
- ~~CLP 6458C Behavior Therapy (3 credit hours)~~
- CLP 6459C Human Sexuality, Marriage, and Sex Therapies (3 credit hours)

- CLP 6460C Introduction to Child, Adolescent, and Family Therapies (3 credit hours)
- CLP 6461 Cognitive Behavior Therapy (3 credit hours)
- CLP 6932 Ethical and Professional Issues in Mental Health Practices (3 credit hours)
- CYP 6XXX Practicum in Psychological Counseling (3 credit hours)~~CLP 6946 Clinical Practicum (2 hours)~~
- DEP 5057 Developmental Psychology (3 credit hours)
- CLP 6XXX Career and Lifestyle Assessment (3 credit hours)
- ~~PSB 6446 Advanced Abnormal and Clinical Psychopharmacology (3 credit hours)~~
- PSY 6216 Advanced Research Methodology I (4 credit hours)
- MHS 6430 Family Counseling I* (3 credit hours)

~~offered in the Mental Health Counseling Track in the Counselor Education Program of the College of Education.~~

Thesis Option—6 Credit Hours

A thesis option is available to students with advisor approval. An additional 6-hours of PSY 6971 is required for students who complete a thesis.

- PSY 6971 Thesis (6 hours)

Internship—12 Credit Hours

- CYP 6948C Psychology Internship (12 credit hours)

The purpose of the internship requirement is to provide the MA candidate in Clinical Psychology with comprehensive, practical-based experiences under the supervision of licensed mental health professionals. A public agency or nonprofit institution with nondiscriminatory practices is the prototype. The intern is assigned to an acceptable agency for a total of 1000 hours during three consecutive academic semesters (20 hours per week for 16 weeks during fall and spring terms, and 30 hours per week for 12 weeks during the summer term). An additional commitment of two hours per week is required for the interns to meet as a group with a departmental faculty member for review, feedback, and discussions. A major portion of intern training is in the area of psychotherapy/counseling. The intern also engages in differential diagnosis and participates in a wide variety of psychological assessment procedures.

It is believed that supervision by qualified and experienced personnel is the primary learning mode by which the intern develops professional expertise and augments the classroom material previously acquired. Satisfactory completion of the following courses is generally required prior to internship: CLP 5166, CLP 6191, CLP 6192C, CLP 6195C, CLP 6321, CLP 6441C, CLP 6457C, ~~CLP 6458C~~CLP 6461 and ~~CLP 6946C~~CYP 6XXX.

The program director assigns internship placements. Interns are provided with a system for maintaining accurate accounts of their activity during each week of their internship. In addition, both the intern and supervisor(s) complete an Internship Evaluation form each semester.

Case Presentation


~~The culminating academic experience in the program is completed through an oral and written case presentation. During their final semester of internship training, students must present a case that incorporates an integration of assessment data and its interpretation, theoretical conceptualization, treatment planning, course of therapy, and available outcome data. Students are to write a paper on the case (ensuring ethical consideration of confidentiality issues) and present it to their faculty internship supervisor for final approval.~~

Additional Program Requirements

Successful completion of the Clinical MA program requires demonstration of academic and clinical excellence. Students who receive grades lower than B (including B- and grades of U in courses graded satisfactory/unsatisfactory) in six semester hours or more will be dismissed from the program. It is a program requirement that all course work with a grade lower than B be retaken and completed successfully, although both grades are still calculated in the GPA.

In addition to academic excellence, students are expected to demonstrate clinical skills and personal resources that are up to the demands of clinical work. At the end of each semester, students will receive written feedback from the faculty on the extent to which they are meeting the programs requirements and performance expectations. Student progress will be rated as satisfactory or unsatisfactory. Students who receive an unsatisfactory rating will be asked to complete remedial assignments as determined by the faculty. If the identified problems are not remedied and/or a second unsatisfactory rating is received, the student will be dismissed from the university.

Exit Exam

The culminating academic experience in the program is an Exit Exam. All students must complete a written exit exam their final semester covering the core professional knowledge required by state licensing agencies.

INDEPENDENT LEARNING

There are several independent learning experiences built into the program of study that help to individualize the training program for all students. The field experiences require that students, in consultation with the field placement supervisor and participating

agencies, select practicum and internship placements, which will give them an opportunity to hone their clinical skills with supervision in an agency where they can work with specific populations of their choosing. The clinical case presentations are required is the culminating academic experience in this nonthesis program. During the final semester of internship training. That is during practicum and internship students are required to present cases that incorporate an integration of assessment data and its interpretation, theoretical conceptualization, treatment planning, course of therapy, and available outcome data. This is done ensuring client confidentiality and the highest ethical standards. Students also complete a written paper on the case (ensuring ethical consideration of confidentiality issues) and present it to their faculty internship supervisor for final approval.

All students engage in independent learning through their individual preparation for the Exit Exam. Students who pursue the thesis option also engage in independent learning through the design and implementation of original research in the thesis process.

Application Requirements

For information on general UCF graduate admissions requirements that apply to all prospective students, please visit the Admissions section of the Graduate Catalog. Applicants must apply online. All requested materials must be submitted by the established deadline(s).

FINANCIALS

Graduate students may receive financial assistance through fellowships, assistantships, tuition support, or loans. For more information, see Student Finances, which describes the types of financial assistance available at UCF and provides general guidance in planning your graduate finances. The Financial Information section of the Graduate Catalog is another key resource.

Fellowships

Fellowships are awarded based on academic merit to highly qualified students. They are paid to students through the Office of Student Financial Assistance, based on instructions provided by the College of Graduate Studies. Fellowships are given to support a student's graduate study and do not have a work obligation. For more information, see Fellowships, which includes descriptions of UCF fellowships and what you should do to be considered for a fellowship.

Graduate Council Curriculum Committee

Course Agenda for 10-29-2009

College of Sciences Special Topics

CLP 6938C Sect 01 COS-Psychology 3(2,1)

ST:Career and Lifestyle Assessment: PR: CLP 6441C or C.I. Application and theory of obtaining, integrating, and utilizing career, vocational, and lifestyle assessment in clinical settings such as rehabilitation centers, mental health centers, and hospitals.*Spring.*

30 character abbreviation: **ST:Career and Lifestyle Assess**

AGENDA NOTES: Course Addition also being proposed.

College of Arts & Humanities Course Action Additions

The following Music classes are SPLIT classes.

MUH 5XXX CAH-Music 3(3,0)

Development of Opera: PR: Graduate standing in Music or C.I. An in-depth examination of Western European opera, from its origins around 1600 until the present day.*Even Spring.*

30 character abbreviation: **Development of Opera**

MUL 5XXX CAH-Music 3(3,0)

Brass Literature and Pedagogy: PR: Graduate Standing in Music or C.I. Significant brass repertoire, study materials and a review of teaching techniques for artistic brass performance.*Even Fall.*

30 character abbreviation: **Brass Literature and Pedagogy**

MUL 5XXX CAH-Music 3(3,0)

String Literature and Pedagogy: PR: Graduate Standing in Music or C.I. Study of string literature from the Baroque period to the 20th century, along with prominent pedagogical principles.*Odd Fall.*

30 character abbreviation: **String Literature and Pedagogy**

MUL 5XXX CAH-Music 3(3,0)

Woodwind Literature and Pedagogy: PR: Graduate Standing in Music or C.I. Major works written for woodwind instruments, as well as the study of the basic concepts and techniques fundamental to teaching woodwind instruments.*Odd Spring.*

30 character abbreviation: **Woodwind Literature & Pedagogy**

MUT 5XXX CAH-Music 3(3,0)

Analysis of Twentieth Century Music: PR: Graduate Standing in Music or C.I. Analysis of music in a selection of the different styles practiced in the 20th century, with an emphasis on Western art music.*Fall.*

30 character abbreviation: **Analysis Twentieth C. Music**

MUT 5XXX CAH-Music 3(3,0)

Counterpoint: PR: Graduate standing in Music or C.I. Principles of counterpoint and the study of contrapuntal styles in Western music from the 16th century to the present day.*Even Spring.*

30 character abbreviation: **Counterpoint**

MUT 5XXX CAH-Music 3(3,0)

Orchestration: PR: Graduate standing in Music or C.I. Study of the various instruments commonly found in orchestras and wind ensembles and how to write for these instruments in combination. *Odd Spring*.

30 character abbreviation: **Orchestration**

MVK 5XXX CAH-Music 2(2,0)

Piano Pedagogy: PR: Graduate Standing in Music or C.I. Techniques, methods, and experiences of former and current pedagogues to equip students for current or future piano teaching. *Even Spring*.

30 character abbreviation: **Piano Pedagogy**

MVV 5XXX CAH-Music 2(3,0)

Voice Pedagogy: PR: Graduate Standing in Music or C.I. Vocal function, anatomy, and pedagogical methodology with application to the voice teacher and performer. *Odd Spring*.

30 character abbreviation: **Voice Pedagogy**

College of Sciences Course Action Additions

CLP 6XXXC COS-Psychology 3(2,1)

Career and Lifestyle Assessment: PR: CLP 6441C or C.I. Application and theory of obtaining, integrating, and utilizing career, vocational, and lifestyle assessment in clinical settings such as rehabilitation centers, mental health centers, and hospitals. *Spring*.

30 character abbreviation: **Career and Lifestyle Assess**

AGENDA NOTES: Special Topic also being proposed.

CYP 6XXX COS-Psychology 3(3,0)

Practicum in Psychological Counseling: PR: Admission to Clinical Psychology MA and CLP 6195C and CLP 6441C, or CI. Training in psychotherapy skills in a community setting under faculty supervision. Graded S/U. *Spring*.

30 character abbreviation: **Practicum in Psych Counseling**

College of Education Course Action Additions

TSL 6XXX ED-Teaching & Learning Princ 3(3,0)

Second Language Literacy: PR: TSL 5085 or TSL 5345 AND TSL 6250. An overview of literacy issues and literacy instruction for second language learners. *Even Fall*.

30 character abbreviation: **Second Language Literacy**

College of Sciences Course Action Revisions

ANG 5486 Quantitative Research in Anthropology 3(3,0)

PR: Admission to the MA in Anthropology program, Maya Studies graduate certificate, or C.I.

Quantitative approaches to problems in anthropology, including multivariate systems, assessment of reliability, and approaches for small samples.

Materials & Supply Fee addition proposed: \$2.66

College of Education Course Action Revisions

SPS 6191 Individual Psychoeducational Diagnosis I 4(4,0)

PR: Graduate admission and C.I. ~~CI~~. CR: ~~SPS 6206; 6946.~~

Measurement of ~~intellectual~~ students' achievement and cognitive ~~functioning of children and adults.~~ Administration, scoring functioning. Administration, scoring, and interpretation of ~~Wechsler scales and~~

~~selected psychometric instruments. contemporary iterations of achievement and processing measures used in school psychology.~~

Current Materials Fee: \$45.00 (change to \$53.76 pending)

SPS 6192 Individual Psychoeducational Diagnosis II 4(4,0)

PR: Graduate admission and C.I. CR: ~~SPS 6948, 6946.~~

~~Measurement of functioning of children and adults. students' intellectual and cognitive Binet IV, K-ABC, Woodcock-Johnson, and other psychometric instruments. functioning. Administration, scoring, and interpretation of contemporary iterations of IQ measures used in School Psychology.~~

Current Materials Fee: \$45.00 (change to \$46.72 pending)

SPS 6206 Psychoeducational Interventions 3(3,0)

~~PR: SPS 6191.~~ PR: Graduate admission and CI.

~~This course will enable school psychology students to link psychoeducational assessment results to appropriate prescriptive interventions.~~

This course will enable school psychology students to link psychoeducational assessment results to systematic, evidence-based psychoeducational interventions to improve student functioning.

**EDE 6933 ~~Elementary Education Seminar I~~ 2(2,0)
Introductory Seminar in Elementary Education 1(1,0)**

PR: Admission to graduate program or C.I.

Overview of the MEd and MA in Elementary Education programs' policies and expectations, and exploration of the teaching profession (professional organizations, accomplished practices, publications, issues and terminology).

30 character abbreviation: **Intro Sem Elem Ed**

**EDE 6935 ~~Elementary Education Seminar II~~ 1(1,0)
Capstone Seminar in Elementary Education 2(2,0)**

PR: EDE 6933 or C.I.

As a culminating experience, this seminar provides students with the opportunity to synthesize what they have learned throughout their MEd or MA in Elementary Education program.

30 character abbreviation: **Capstone Sem El Ed**