Boise State University
Foundational Studies Program Course Application Form
Due to the Foundational Studies Program by August 19, 2011

After the Foundational Studies Program has approved a course, departments will continue through the regular department and college procedures. The approved course should be submitted to the University Curriculum Committee by October 1, 2011.

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Instructions:
1. Complete one form per course.
2. Attach this Foundational Studies Course Application Form to the back of the University Curriculum Committee “Request for Curriculum Action” form. Both forms should be submitted to the Foundational Studies Program Office by August 19, 2011.

Part I. Course Information:

Course Number and Title: MUS-APL 445 Senior Bachelor of Arts Recital

Type of Foundational Studies Course – (Choose One):
[ ] DLS (Disciplinary Lens – Social Science)
[ ] DLL (Disciplinary Lens – Literature and Humanities)
[ ] DLV (Disciplinary Lens – Visual and Performing Arts)
[ ] DLM (Disciplinary Lens – Mathematics)
[ ] DLN (Disciplinary Lens – Natural, Physical, and Applied Sciences)
   Includes Lab: [ ] Yes [ ] No
[ ] CID (Communication in the Discipline)
[x] FF (Finishing Foundations)

Delivery Format(s) – (Check all that apply):
[x] Face to Face
[ ] Fully Online
[ ] Hybrid
[ ] Concurrent Enrollment
[ ] Other (briefly describe):
Part II. Syllabus Statement:

In the space below, include the syllabus statement for this course which will appear on the first page of the syllabus for each section of this course. (Template and examples are appended to this application form.)

Boise State’s Foundations Program provides undergraduates with a broad-based education that spans the entire university experience. MUS-APL 445 satisfies one unit of the Foundation Program's Finishing Foundations requirement. It supports the following University Learning Outcomes, along with a variety of other course-specific goals.

1. ULO 2: Oral Communication
2. ULO 3: Critical Inquiry
3. ULO 4b: Teamwork

MUS-APL 445 is designed to provide you with the experience of preparing and presenting a 30-minute public solo recital. This course helps to achieve the goals of the Foundations program by focusing on the following course learning outcomes. After successful completion of this course, you will be able to:

- Work effectively with your piano accompanist and/or collaborating musicians to prepare for a public performance.
- Assess the success of your performance one month prior to the scheduled recital, identify any weaknesses, and create a plan for addressing these.
- Place the works performed on your recital in historical and musical context.
- Speak clearly and effectively to others about the musical and historical significance of your repertoire and your assessment of the successfulness of your performance.

Part III. Design for Accessibility:

In the space below, briefly describe plans for providing access to course materials and activities (or equivalent alternatives) to all students in adherence with the Americans with Disabilities Act. Although these plans may vary from instructor to instructor, the descriptions provided below should be representative of intended departmental and instructor practices. (See example statements appended to this form.)

Visually impaired students will have access to Braille music, audio recording equipment or other tools as needed to prepare for the recital.

Part IV. Evidence of Quality Course Design:

Please use the table below (column headings for this table should not be changed) to provide evidence that the course has been carefully designed and is clearly aligned with Foundational Studies Program desired ULOs. All sections of the course should share similar student learning outcomes. Teaching and Learning Activities and Assessment Methods may vary from instructor to instructor. Please use the table to report representative strategies that may be used. Assessment activities used
for reporting to the Foundational Studies Program should be consistent across different sections of the course.

Part V. Additional Justification (Optional):

If the brief justification provided to the University Curriculum Committee in the proposal to accompany the “Request for Curriculum Action” is not sufficient to make the case for including the course in the Foundational Studies Program, additional (optional) narrative can be added here.

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Foundational Studies Program Director Signature          Date

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Course Design Table

<table>
<thead>
<tr>
<th>Foundation ULO Criteria</th>
<th>Foundation ULO Notions of Exemplary Work</th>
<th>Course Learning Outcomes: By the end of this course, each student should be able to…</th>
<th>Assessment Method: Evidence of Student Learning</th>
<th>Planned Teaching &amp; Learning Activities / Pedagogy</th>
</tr>
</thead>
<tbody>
<tr>
<td>ULO 4b: Teamwork</td>
<td>Contributions to team meetings</td>
<td>Work effectively with your piano accompanist and/or collaborating musicians to prepare for a public performance.</td>
<td>The studio teacher will assess the successfulness of performance with collaborating musicians at weekly lessons in preparation for the pre-recital hearing and the recital performance. At the pre-recital hearing (occurring at least one month prior to the scheduled recital), a three-member faculty jury panel will assess the successfulness of performance with collaborating musicians.</td>
<td>At the private lesson, studio teachers will communicate with students the expectations for respectful conduct with collaborators and individual preparation (which should include listening and score study). Students learn to work with collaborating musicians throughout their course of study in the music department.</td>
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<tr>
<td>ULO 3: Critical Inquiry</td>
<td>Articulating the problem/question/issue</td>
<td>Assess the success of your performance one month prior to the scheduled recital, identify any weaknesses, and create a plan for addressing these.</td>
<td>At the conclusion of the pre-recital hearing, the jury panel will conduct an oral exam. The student will be asked to respond to the following questions: 1. What are the most formidable challenges, both technical and interpretive, that each musical work presents for the performer? 2. What were the strengths and weaknesses of your recital jury performance? What is your plan of action to address the weaknesses?</td>
<td>At weekly private lessons throughout the course of study and group studio classes, the studio teacher and the student together identify strengths and weaknesses of their playing. This may be enhanced by audio recording of the pre-recital hearing and/or lessons leading up to the recital.</td>
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<td>ULO 2: Communication</td>
<td>• Message • Organization</td>
<td>Speak clearly and effectively to others about the musical and historical significance of your repertoire and your assessment of the successfulness of your performance.</td>
<td>• The oral exam conducted at the conclusion of the pre-recital hearing will give faculty the opportunity to assess the student’s speaking abilities. In addition to questions already listed, students will be asked to respond to the following question: • “Discuss the form, style, and historical significance of each musical work as it relates to the specific development and literature of your instrument.”</td>
<td>• During weekly lessons, the private instructor will ask the student for verbal feedback on the quality of their performance in private lessons. Several required courses in the music department prepare the student to speak intelligently on the context of their repertoire. The most pertinent is MUS 440 Major Instrument Literature/Pedagogy. • Students would be expected to prepare for this portion of the oral exam by conducting their own research and score analysis (with help from the private teacher).</td>
</tr>
</tbody>
</table>