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 447 Senior Composition 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 447 Senior Composition Recital satisfies two units 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 447 Senior Performance Recital is designed to provide you with the experience of preparing and presenting a 45-minute public recital of your compositions for a variety of performing mediums. 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:

• Recruit musicians to perform your music, and work directly with them to organize rehearsals in preparation for a performance.  
• Assess the successfulness of the performers during rehearsals and the pre-recital hearing, and identify ways to address weaknesses.  
• Speak intelligibly to others about the creative process behind your compositions.

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.)

Students may use Braille music if necessary. Computers and midi keyboards are available in the music department’s computer lab for students who wish to compose by entering notation through a midi keyboard (the Hyperscribe feature of Finale). An assistant will be made available if necessary to help with the accurate visual notation of the music.

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.

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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.

__________________________  ______________________
Foundational Studies Program Director Signature  Date
## Course Design Table

<table>
<thead>
<tr>
<th>Foundation ULO Criteria</th>
<th>Foundation ULO</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>
</table>
| ULO 4b: Teamwork        | • 4b.2 - Facilitates the contributions of team members  
• 4b.5 - Fosters constructive team climate | Recruit musicians to perform your music, and work directly with them to organize rehearsals in preparation for a performance. | The composition faculty will attend at least one rehearsal leading up to a pre-recital hearing occurring at least one month prior to the scheduled recital. Other faculty and students are also encouraged to attend rehearsals as they are able to. At the pre-recital hearing, a three-member faculty panel will assess the successfulness of the performances. Additionally, at an oral exam following the performances, the student will be asked to respond to the following questions:  
1. “Identify the technical and interpretive difficulties for the performers in each work. How did you address them in rehearsals leading up to the jury?” | Every year during the course of their study, composition students have the experience of recruiting performers and running rehearsals leading up to composition studio recitals. Typically, students have only one or two works presented on the studio recital, but it helps to prepare him/her for the senior recital. |
| ULO 3: Critical Inquiry  | Articulating the problem/question/issue | Assess the successfulness of the performers during rehearsals and the pre-recital hearing, and identify ways to address weaknesses. | At the pre-recital hearing, the student will be present to observe the performances of their works. During the oral exam, the student will be asked to respond to the following question:  
1. “What were the strengths and weaknesses of the performances? What is your plan of action to address the weaknesses?” | During weekly private lessons, the composition faculty member will discuss with the student how rehearsals are going, what problems they may have run into, and how they have tried to resolve them. |
<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 2: Communication</td>
<td>Oral communication</td>
<td>Speak intelligibly to others about the creative process behind your compositions.</td>
<td>During the oral exam, the student will be asked to respond to the following questions: 1. “What is the creative conception behind each work? Are there any extra-musical influences (text, story, picture)? How does the music capture the creative concept? 2. “Which musical styles, composers, or specific pieces have influenced you during the creative process?” 3. “Where there specific challenges you faced composing for certain performing forces? How did you overcome these?”</td>
<td>All composition students enroll in MUS-APL 410 Composition Symposium Class during each semester of their private study. At class meetings, students perform their work for others and discuss with the group their creative process. They also have the opportunity to listen to any invited guest composers discuss their creative processes</td>
</tr>
</tbody>
</table>