UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

**COLLEGE (check one):**
- Arts and Sciences [X]
- Business
- Education

Proposal Submitted By: Mark Snyder  Date Prepared: 12/1/14

**Course Title:** Composition

**Department/discipline and course number**: MUPR 436

*This course number must be approved by the Office of the Registrar before the proposal is submitted.

**Number of credits proposed:** 2  **Prerequisites:** POI

**Will this be a new, repeatable “special topics” course? (Do you want students to be able to take this new course more than once if the topic changes?)**  NO [X] YES

**Date of first offering of this new course:** FALL SEMESTER, year  [Fall, 2015]

**Proposed frequency of offering of the course:** Every spring semester

**List the faculty who will likely teach the course:** Mark Snyder

**Are ANY new resources required?**  NO [X] YES  Document in attached impact statement

**This new course will be (check all that apply):**
- Required in the major [X]
- General Elective
- Elective in the major
- General Education**

**Catalog Description:**

[Course is listed under Private Instruction in the Catalog and shares the header information common to all private lessons. No additional copy required.]

**COURSE HISTORY**

Was this course taught previously as a topics or experimental course?  YES [NO] [X]

<table>
<thead>
<tr>
<th>Course Number and Title of Previous Course</th>
<th>Semester Offered</th>
<th>Enrollment</th>
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CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. This means that students who took the earlier “topics” course will only be able to take the new course if they made a C- grade or lower in the earlier course.

**NOTE:** If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out.

**REQUIRED ATTACHMENTS:**
1. **Rationale Statement** (Why is this course needed? What purposes will it serve?)
2. **Impact Statement** (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. **Sample Syllabus**

**Department Chair Approval:** Gregg Stull  Date: 12/15/14

**CCC Chair Approval:**  Date: 1/16/15

**UCC Chair Approval:**  Date:______________________
Rationale
Standard in music programs of our peer institutions is the ability for students to take private lessons in composition that allow them to meet with an experienced composer to strengthen their skills in writing through a regular discipline that is enhanced by feedback and critique. Composition lessons will carry the same additional private lesson fee as all other offerings. This additional student fee pays all associated instructional costs.

MUPR 446 is an hour lesson.

Impact
Composition will have no additional impact on the Library. Classroom space is readily available. Technology already exists to support this course. The course will have no impact on budget.

Sample Syllabus

Applied Composition Lessons

Instructor
Dr. Mark Snyder
msnyder@umw.edu
duPont 306
(540) 654-1959
Office Hours M 5:00-7:00 PM, MWF 11:00 AM -12:00 PM and by appointment.

Introduction
Welcome to Composition! This course is intended to give students an opportunity to develop skills in creative music composition under the individualized guidance of an experienced composer. Students will meet weekly to review progress on their work, to get feedback, and to get advice on how to continue with their composition. Whenever feasible, students will participate in reading sessions and organize performances of their work. A primary goal of this course of study is the development by the student of an individual style and compositional voice.

Text
There is no text for composition lessons. Those of you that have not had orchestration, may need to consult an orchestration text book and the Norton Notational Guide that can be found on the bookshelf in the music production lab (duPont 207). The manual that is under the help menu in Finale will probably be what you read the most this semester.

Additional Materials

Memory Stick or Hard Drive for storing & backing up your projects.
Studio quality headphones. Pick a pair from the list below. They don't need to be from Sweetwater.
http://www.sweetwater.com/store/detail/HD280Pro/
http://www.sweetwater.com/store/detail/SRH440/
http://www.sweetwater.com/store/detail/MDR7506/
http://www.sweetwater.com/store/detail/K240S/
http://www.sweetwater.com/store/detail/ATHM50

Course Goals
Students will have:
- Experience using Finale for the creation of musical scores.
- An outcome driven style of score analysis/listening that will inform their compositions.
- Engage in music composition. (creation)
- An understanding of how performers interpret music from the written page.
- Develop skills in concert production and promotion.

Outcomes
Upon completion of this course, students will be able to:
- Analyze music as an application of the knowledge of genre, styles, and repertories associated with music composed from antiquity to the present within the western tradition. (Analytical Skills)
- Compose music as an application of theoretical knowledge. (Compositional Skills)
- Demonstrate technical facility in both instrumental and vocal performance. (Psycho-Motor Skills)
- Demonstrate musical sensitivity in solo and ensemble performance. (Musical Sensitivity)
- Appreciate the contributions of women and minorities to the history of music. (Appreciation of women and minorities in music)
- Experiment with the creation of an idea, question, format or product by applying new, different, or divergent approaches to it.
- Use the creative process to understand oneself and solve problems.

Class Participation & Attendance

Education is partially experiential and therefore class attendance is critical.

Absences and Excuses

Each student is directly responsible for absences and for making up missed work.

Assignments

For beginning composers, small-scale writing assignments will be made weekly. Students are expected to complete these assignments in a timely manner. To the extent possible, these small-scale weekly assignments will be read/performed by musicians called for in the score. In lieu of a final exam beginning students will compose a chamber ensemble composition (typically a mixed chamber ensemble with four players), which will be read by a group of performers during the final exam week.

Music majors and more advanced non-majors who have completed all the weekly assignments have more freedom in setting the parameters of their composition projects, in conjunction with their professor. Students are still expected to make solid, consistent progress on their projects and bring new work to their weekly lessons. Failure to do so will adversely affect grade.

Performances

All student composers are encouraged to participate in Department recitals. There will be a composition recital held towards the end of each semester where all midterm composition projects will be performed.

Assessments

New Course Proposal Cover Sheet (July 2013)
The nature of the skills being developed in studying composition require that the instructional process be more loosely structured than a traditional academic class. To a large degree, especially beyond the first semester of study, the needs and interests of the student determine the course content and structure.

**Expectations**

Students will be expected to spend an average of 6 hours per week writing music. Failure to make adequate progress will result in a poor grade.

**Disability Resources**

The Office of Disability Services has been designated by the college as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Services and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise.

If you have not made contact with the Office of Disability Services and have reasonable accommodation needs, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability.

**Honor Code**

Please conduct yourself in accordance with the Mary Washington honor code for this class and write and sign the pledge, (or an abbreviation of it), on all written work. If you are unsure if what you are doing or want to do is a violation of the honor code, ask. Appropriate actions in accordance with the Honor code will be taken as warranted.