Request for University Studies Program (USP) Approval (check boxes for which you have attached criteria sheets.
Contact Rollin Abery at 766-4287 with any questions on USP):

Integrated Cultural Context .......... C □
Humanities ................................ CH □
Social Sciences .......................... CS □
Arts ....................................... CA □
Cultural Diversity in the United States .. D □
Global Awareness ........................ G □
Intellectual Community ............... I □
Information Literacy .................... L □
Oral Communication ................... O □
Physical Activity and Health .......... P □
Quantitative Reasoning I ............. QA □
Quantitative Reasoning II ............ QB □
Integrated Science ....................... S □
Biological Science ...................... SB □
Physical Science ........................ SP □
Earth Science ............................ SE □
U.S. and Wyoming Constitutions ...... V □
Writing I .................................. WA □
Writing II ................................ WB □
Writing III ................................ WC □

Rationale for the change or new course proposed:
Note: For 1000- and 2000-level courses, also address articulation with the Statewide Course Catalog (consult Janet Timmerman at 766-3152).
In compliance with UW's Moving Forward draft plan and the College of Arts and Sciences plan requiring the Department of Music to reduce its credit hour requirements to 128 or below for graduation, we are re-designing our programs to meet this requirement while maintaining the high quality of our programs, the university's fully accredited standing with the National Association of Schools of Music (NASM), and the State of Wyoming Professional Teaching Standards Board (PTSB). With these reductions in required hours, we need to offer their ensemble requirement to be available in an upper division standing to accommodate the requirement for upper division credits and avoid hidden credit hour requirements.
Current Credit Per Semester: Fixed hours _____ Variable hours: _____ to _____; career max. _____

Proposed: Fixed hours 1.0 Variable hours: _____ to _____; career max. _____

Current Grading System: A/F [ ] or S/U [ ]

Proposed: A/F [ ] or S/U [ ]

Current Prerequisites: Instructor's approval; MUSC 1480 [ ] and Junior standing

Proposed:

Current Course Description (limit of 50 words):
The course is designed to provide students with training in the ideal medium of chamber music (small ensembles, such as trio, string quartet, etc.), where they can apply and integrate all elements of their musical knowledge. These include but not limited to rhythm, intonation, tone-production, blend, musical interpretation, concept of style, etc.

Proposed (limit of 50 words):
Preparation in a select chamber ensemble and performance of the standard chamber music repertory.

Current Cross Listings with:
Note: Cross listed courses have the same course number, title, description, and prerequisites, but different departmental prefixes, e.g. WMST 2420 and POLS 2420.

Proposed cross listings with: none

Current Dual Listings (grad/undergrad) with:
Note: Dual listed courses have the same departmental prefix and the same last 3 digits of the course number, e.g. ZOO 4425 and ZOO 5425.

Proposed dual listings with: MUSC 1480

What courses does this new or modified course RESEMBLE or OVERLAP, in content or title, and how does it differ? (Attach statement of support from other program(s) if appropriate.)

none

Current Activity Type (Select only one major category):

- Lecture [ ]
- with separately scheduled Laboratory Section [ ]
- with separately scheduled Discussion Section [ ]
- Independent Study [ ]
- Practicum [ ]
- Studio [ ]
- Clerkship [ ]
- Internship [ ]
- Seminar [ ]
- Research [ ]
- Lesson [ ]

Proposed: Lecture

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Material Resources required:
Will additional teaching space (such as a networked computer classroom), equipment, travel, support budget, TV production, or library holdings be required? If so, please specify what resources are needed and the source or sources of the necessary funding for these resources.
no

Personnel Resources required:
Who will be available to teach this course and will this course affect the instructor's teaching load?
Javier Pinell, Naomi Gjevre, and Barbara Thiem will be the instructors for this course.

Impact on Other Courses:
What will be taught less often? What course or courses might be discontinued?
"None", "Not Available" or similar responses are not acceptable and may result in the proposal being denied.
none

For modifications involving a change in credit hours, dual listing, and/or change in course description, attach both current and proposed syllabi.

For Course Committee Use Only:
Current Course:  
Prefix  Number  

Record of Approval  
Department/Program head(s):  

College(s) Approval:  

Date  11-10-06  

Graduate School Dean:
(Required for all 4000- and 5000-level courses)

University Studies Committee: Approved for Disapproved for

Chair:

Recommendation of University Course Review Committee:  

Chair:  

Secretary:

Comments of Course Review Committee:

September 2003 – Previous editions should not be used
University of Wyoming  
Department of Music  
Syllabus for Chamber Music: MUSC 1480, 3480, 5880*, Fall 2007

Instructors: Javier Pinell, Naomi Gjevre, and Barbara Thiem  
Fine Arts Building: Room 301 (phone: 766-6337); Room 310 (phone: 766-2392)  
jpinell@uwyo.edu, ngjevre@uwyo.edu, bthiem@lamar.colostate.edu

Prerequisites: Instructor’s Approval

Course Description:
The course is designed to integrate all elements of a student's musical training in the ideal  
medium of chamber music (e.g. rhythm, intonation, sound, blend, historical knowledge, concept  
of style, interpretation, etc.). Students participate and perform in small ensemble settings such as  
string trios, quartets, etc. Each ensemble is required to hold weekly rehearsals in preparation for  
coaching sessions. There is flexibility in choosing musical works from the vast repertoire for  
this genre, and it depends mainly on the playing ability of the group. Groups perform in a public  
recital at the end of the semester (this is the equivalent to a final exam for the class).

This course fulfills the Cultural Context-Arts (CA) requirement of the 2003 University Studies  
Program. The focus of Cultural Context-Arts (CA courses is on forms of communication and  
expression central to the arts. Students will learn to understand the role of the fine arts in society  
and in your own life through creative and critical activities. Students will learn to think flexibly  
and intuitively, to solve problems in innovative ways, and to link their knowledge and  
sensations. In CA courses, students will study the history, appreciation, and criticism of the arts,  
and/or make art.

1. Attendance at every coaching and rehearsal is required. Since coaching sessions are  
scheduled only once a week, unexcused absences may severely affect the semester grade.  
Absences may be excused for illness or other reasons approved by the instructor.  
Reasonable advance notice is expected when a coaching is missed (this will allow for  
good use of the coaching time and convenient rescheduling if applicable). Please call the  
telephone numbers above, or email. Moreover, please be considerate of your colleagues  
and call them in advance if you are unable to attend a rehearsal.

2. Attendance at rehearsals will be reported to the instructor by all members of each  
ensemble.

3. Students are required to attend chamber master class given by UW string faculty. Times  
TBA.

4. Regular and productive practice is expected. Ensembles should rehearse a  
minimum of one hour together outside of the coaching. Each member must  
practice his/her own part, and come to each rehearsal and coaching well prepared.

5. After ensembles are formed there will be no switching of members. New ensembles are  
formed at the beginning of each semester.
6. **Grading** is based on the following:

   a) Attendance at coaching sessions: 35%
   b) Attendance at rehearsals and Master Classes: 35%
   c) Performance: 30%

7. **Office Hours:**
   Please see the posted times on the violin studio door (Fine Arts 301) for office hours.

8. * Students enrolled at the 5000 level will be assigned more advanced repertoire.

9. **Keep a copy of this syllabus for your reference!**

*If you have a physical, learning, or psychological disability that requires accommodations, please let us know as soon as possible. You will need to register with, and provide documentation of you disability to University Disability Support Services in SEO, Room 330 Knight Hall.*
University Studies Program  
Arts (CA)  
(May 21, 2002)  
(updated January 9, 2003)

**Definition:**
By arts we mean those expressive activities marked by our role as makers and/or performers. Art and artists use the language of images, symbols, gestures, and sounds to reveal the inner life and to communicate. Arts courses may focus on studio work and/or on art history, appreciation, and criticism.

**Rationale:**
Work in the arts helps students to think flexibly and intuitively, to solve problems in innovative ways, and to link their knowledge and sensations. Studio work gives students insight into the creative process and the issues central to particular art disciplines. It also provides the opportunity to develop self-awareness and self-expression. The study of history, appreciation, and criticism reveals forms of communication that exist in no other realm and that operate across cultures and times.

**Criteria for Approval of University Studies Courses:**
Courses approved to fulfill the CA requirement of the core curriculum will help students to understand the role of the fine arts in society and in the life of the individual. In such courses, students will study the history, appreciation, and criticism of the arts and/or make art.

**Fulfilling the Requirement:**
In order to fulfill the arts category a student must complete three credit hours devoted to participation in the creation of art (studio courses) or devoted to the history, appreciation, and/or criticism of the arts. A single course may combine studio elements with history, appreciation, and/or criticism.

**Program Assessment:**
The University Studies Program encourages a variety of assessment techniques. Students may be asked to keep portfolios and/or journals, to write critical papers or reviews, to design projects based on the course subject, to engage in service learning that links the course material to community needs, or to present the results of their learning to class members and/or to groups outside the class or outside the university.

Whatever the form of assessment, it should be based on the goals of the course and on the broader mission of the university. Assessment techniques are dependent on the discipline and the instructor, and they may change over time.

**Recommendations:**
1. CA courses focus on understanding the forms of communication and expression central to the arts.
2. CA courses help students understand and appreciate the role of the arts in human societies.
3. CA courses with a studio focus remain small enough to offer each student large amounts of studio time.
4. CA courses allow for a wide range of interests and experience in the arts.
5. CA courses may be taught in departments and programs throughout the university as well as in the departments of art, music, theatre, and dance.
**Process:**
Using the University Studies Program criteria and outcomes, a sub-committee of three selected from the membership of the University Studies Committee will evaluate each course submitted for credit within the Arts category (CA) and will make recommendations to the full committee.
University Studies Program
Criteria Review Sheet

Arts (CA)

Work in the arts helps students to think flexibly and intuitively, to solve problems in innovative ways, and to link their knowledge and sensations. Studio work gives students insight into the creative process and the issues central to particular art disciplines. It also provides the opportunity to develop self-awareness and self-expression. The study of history, appreciation, and criticism reveals forms of communication that exist in no other realm and that operate across cultures and times.

At the completion of a CA course, students should have gained some understanding of the role of the arts in society and in the life of the individual. Students will have studied the history, appreciation, and criticism of the arts and/or made art. Courses may combine studio elements with history, appreciation, and/or criticism.

In order to fulfill the CA requirement, a student must complete three credit hours of arts course work. For more information on CA courses, please see general USP category descriptions.

Course Prefix & Number: MUSC 3480 Credit Hours: 1

Course Title: Chamber Music

Please attach a detailed course syllabus that includes the objectives or outcomes for the course and the means to assess the extent that students reach them.

List any prerequisites: Instructor’s Approval

1. What arts discipline or disciplines are addressed in this course?
Music, Music History, Music Performance

2. How does this course fit the arts definition for CA?
The process of music-learning and music-making give students insight into the creative process and the issues central to the art disciplines. It also provides the opportunity to develop self-awareness and self-expression.

3. Using information from the syllabus, please describe how this course meets the learning goals (outcomes) and criteria for the CA category.
   A. How does it help students to understand the role of the arts in society and in the life of the individual?
   The process of music-making involves not only the ability to play an instrument, but also a clear understanding of musical style within the context music history. Students apply their knowledge in this area in determining musical interpretation with the understanding that music is an expression of culture. Thus, as culture changes through history, so does music and musical style.
B. How is this course devoted to making art or to the study of art history, appreciation, and/or criticism?

The course is designed to integrate all elements of a student's musical training in the ideal medium of chamber music (e.g. rhythm, intonation, sound, blend, historical knowledge, concept of style, interpretation, etc.). Students participate and perform in small ensemble settings such as string trios, quartets, etc. without a conductor. Thus musical ideas, timing, and ensemble issues are decided as a team, with the input of the teacher. Each ensemble is required to hold weekly rehearsals in preparation for coaching sessions. Groups perform in a public recital at the end of the semester.

C. How does this course combine studio elements with history, appreciation, and/or criticism?

After students have solved the technical challenges of learning their parts (notes, rhythm, ensemble, etc.), they focus on the actual artistic aspects of the work. This is in direct correlation with their music history knowledge, and their concepts of musical style.

D. How does this course focus on understanding the forms of communications and expression central to the arts?

Students work in an intimate setting (groups of 3, 4 people) without a conductor. They learn to perform as a team, depending on each other’s strengths and abilities focused on the common goal to deliver the composer’s work in the most accurate and convincing way they can.

E. If this is a studio course, list the resources available to support substantial studio experience.

Attendance to live performances (faculty, guest artists, and peers). Through this experience, students also learn about stage presence, communication on stage, sound projection, etc. Also they are encouraged to do critical listening of recorded chamber music works.

i. How does the class design and size support this studio experience?

There is flexibility in choosing musical works from the vast repertoire for this genre, and it depends mainly on the instrumentation and the playing ability of the group. Instructors discuss the choices and assign groups to a particular teacher. Groups can also have additional coaching session with other faculty members if appropriate. For example, if a chamber group includes a flute player, the flute professor would also help in the coaching process.

4. Is this course designed to respond to a wide range of student interests and experience in the arts? Or is it focused on more advanced studies in a specific field?

It is designed to respond to a wide range of student levels and playing abilities. It is important to not have groups where there is a stark disparity in playing abilities between students. Rather, we try to keep groups homogeneous.
5. Explain how the assessment method(s) used for this course demonstrate student achievement of the learning outcomes for the CA category. Explain how this assessment might provide information that can be used to improve accomplishment of desired learning outcomes.

Grading is based on the following:

   a) Attendance at coaching sessions: 35%. If any member of the group is not present, the ensemble can not function.
   b) Attendance at rehearsals and Master Classes: 35%. Students must practice their parts both individually and as a group. Master classes give them the opportunity to work with guest artists.
   c) Performance: 30%. This is the final product.

6. Does this course include an embedded USP component?
   a. If yes, which embeddable component is included, and how are the outcomes of the embedded component appropriately addressed in the course?

7. What other factors should the committee consider?
Since the course does not take place in a typical classroom setting, the interaction between students and teacher is quite unique. The instructor listens to the group, evaluates every aspect of the performance and critiques accordingly. Often times he/she works on short sections of the work at a time. Grading any type of art is subjective, thus it is based mainly on attendance and on basic aspects of musicianship (preparation, rhythm accuracy, intonation, etc.).