

 FLORIDA ATLANTIC UNIVERSITY	COURSE CHANGE REQUEST Undergraduate Programs	UUPC Approval <u>9-13-21</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department _____ College _____	
Current Course Prefix and Number		Current Course Title
<i>Syllabus must be attached for ANY changes to current course details. See Checklist. Please consult and list departments that may be affected by the changes; attach documentation.</i>		
Change title to: Change prefix From: _____ To: _____ Change course number From: _____ To: _____ Change credits* From: _____ To: _____ Change grading From: _____ To: _____ Change WAC/Gordon Rule status** Add _____ Remove _____ Change General Education Requirements*** Add _____ Remove _____ <small>*Review Provost Memorandum</small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See WAC Guidelines.</small> <small>***General Education criteria must be indicated in syllabus and approval attached to this form. See GE Guidelines.</small>		Change description to: Change prerequisites/minimum grades to: Change corequisites to: Change registration controls to: Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).
Effective Term/Year for Changes:		Terminate course? Effective Term/Year for Termination:
Faculty Contact/Email/Phone		
Approved by Department Chair <u></u> College Curriculum Chair <u></u> College Dean _____ UUPC Chair <u>Daniel Mesroff</u> Undergraduate Studies Dean <u>Edward Pratt</u> UFS President _____ Provost _____		Date <u>8-27-21</u> _____ <u>9.2.21</u> _____ <u>9-7-2021</u> _____ <u>9-13-21</u> _____ <u>9-13-21</u> _____ _____ _____

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

INSTRUCTOR: Dr. James E. Cunningham
MEETING TIMES: Thursday, 12:00-12:50 (1 credit)
ROOM: AL 249
OFFICE: AL 249
OFFICE HOURS: TBA
OFFICE PHONE: (561) 297-2208
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CATALOG DESCRIPTION: This research-intensive course builds upon skills achieved in MVW 2020. Utilizing similar methodologies, it emphasizes more advanced application of creative and critical-thinking approaches to the contemporary didgeridoo.

COURSE DESCRIPTION: In a similar manner to the Beginning Didgeridoo Workshop, the locus of the course is the didgeridoo, an ancient Australian Aboriginal aerophone that is played within its cultural context to accompany song and dance. Traditionally constructed from termite-hollowed eucalyptus wood with no finger holes, the didgeridoo is a long tube that features only one fundamental low-frequency tone that produces a wide variety of timbres and effects. The advanced workshop begins with a review of the five basic playing techniques developed by its Aboriginal originators: pursed-tone production, rhythmic breathing, tongue effects, unvoiced “vowel” sounds, and voiced multi-phonics. The focus of the course then shifts quickly from fundamentals to the development of creative individual and group musical applications, such as improvisation, composition, and performance art, but at a higher level than MVW 2020.

GOAL: This one-credit advanced course will continue to focus on guided experimental and performative research with the goal of exploration and development of expressive, compositional, and creative skills, which can be applied to a wide range of other instruments, the human voice, as well as numerous performance arts (i.e. theater, poetry, dance, etc.). The advanced didgeridoo course ultimately provides students an alternative context for integration of diverse approaches to contemporary musical expression and experimentation. Further emphasis will also be placed on construction of didgeridoos from alternative materials (i.e. metal, plastic, glass, etc.) as an integral component in the process of music composition and performance.

REQUIREMENTS: Required text: *Deep Listening: A Composer's Sound Practice*. By Pauline Oliveros. New York: iUniverse, Inc., 2005. Because of the hands-on nature of the course, students are required to attend and participate in all class sessions. The instructor must be notified in writing (email) of both anticipated and unexpected absences. **Prerequisites:** MVW 2020 and instructor's permission.

STUDENT LEARNING OUTCOMES:

1: Knowledge. Students are expected to demonstrate a continuing ability to combine the five didgeridoo playing techniques into cohesive programmatic compositions that present a specific theme, emotion, or idea with a title. Compositions will be presented throughout the semester for critiques and comments by the instructor and fellow students. Students must demonstrate their overall knowledge of both traditional Aboriginal and non-traditional playing techniques.

2: Formulate Questions. Advanced students must formulate questions about how and why the didgeridoo is an excellent instrument for developing basic compositional and performance-art approaches. Those questions will be the focus of in-class discussions about connections between composition and performance.

3: Plan of Action. Students will be required to present plans of action for multiple individual projects. The plan of action will include step-by-step details about the creative process of composition, revision, and realization of completed piece through final performance (i.e. emphasis on motif development, sonic expression of emotive ideas, etc.).

4: Critical Thinking. Students are expected to apply critical thinking skills in the development of expressive and experimental approaches to their compositional and performative ideas. In particular, critical thinking will focus on the concepts involved in “deep listening,” which involves the analysis, interpretation, and realization of sounds that lie inside of the sonic spectrum of single notes.

5: Ethical Conduct. Ethical issues in this course are closely associated with Australian Aboriginal cultural attitudes. Advanced students will be required to analyze examples of Aboriginal song in order to better understand differences in sound, context, and meaning of traditional versus non-traditional approaches to didgeridoo performance. Paramount in the thought process will be: How does one perform on the didgeridoo without suggesting automatic tribal (Aboriginal) association?

6: Communication. As a performance-based research course, students will be required to compose, and present in class, multiple named compositions throughout the semester. Compositions will include both solo and group pieces, which will be critiqued by both the instructor and peers. The final project will include performances of a minimum of three pieces, to be filmed, and if possible, played at an end-of-semester concert and/or at an OURI workshop or event. With permission, filmed student performances will also be posted on the instructor’s YouTube page.

OURI STATEMENT: *This course contains an assignment or multiple assignments designed to help students conduct research and inquiry at an intensive level. If this class is selected to participate in the university-wide assessment program, students will be asked to complete a consent form and submit electronically some of their research assignments for review. Visit the Office of Undergraduate Research and Inquiry (OURI) for additional opportunities and information at <http://www.fau.edu/our>.*

ASSESSMENT: Students will be evaluated on both attendance and a final research-intensive assignment. As a research-intensive course, a significant portion of the work (50%) will be undertaken outside of class. In-class sessions will be utilized to evaluate student progress, provide listening and performance exercises designed to stimulate creative thought. Significant opportunities will be offered for peer-based reviews and critiques of individual compositions. In addition to class attendance students will be expected to practice basic didgeridoo playing techniques and develop ideas for individual compositions. A total of five points may be given for attendance/participation in each class (75 points possible). Final compositions will be performed before a live audience (i.e. a Music at Noon Friday Concert), and/or video-taped for posting on YouTube and the course Canvas site. Because of the subjective nature of musical expression, students' final projects will be graded on the integration and performance quality of their musical ideas through incorporation of the basic didgeridoo playing techniques. Final projects will be graded on a 75-point scale with the following breakdown:

- 25 points – mastery of basic didgeridoo playing techniques
- 25 points – performance demeanor and presentation
- 25 points – degree of experimentation and non-traditional techniques

Final grades will be based on an adjusted percentage curve, with 100% determined by the highest student score, according to the grading scale below:

A = 93-100%, A- = 90-92%, B+ = 87-89%, B = 83-86%, B- = 80-82%, C+ = 77-79%, C = 73-76%, C- = 70-72%, D+ = 67-69%, D = 63-66%, D- = 60-62%, F=below 60%.

COURSE SCHEDULE (may be subject to change)

Wk. 1 – REVIEW: CIRCULAR/RHYTHMIC BREATHING

Wk. 2 – REVIEW: BASIC TONE PRODUCTION AND VOCALIZATIONS

Wk. 3 – REVIEW: CONSONANTS/TONGUING AND VOWEL SOUNDS

Wk. 4 – ADVANCED GROUP IMPROVISATION 1

Wk. 5 – CRITIQUED PERFORMANCE OF COMPOSITION 1

Wk. 6 – DEEP LISTENING EXERCISE 1

Wk. 7 – SONIC WALKABOUT 1 (fieldtrip to on-campus acoustic sites)

Wk. 8 – ADVANCED GROUP IMPROVISATION 2

Wk. 9 – CRITIQUED PERFORMANCE OF COMPOSITION 2

Wk. 10 – DEEP LISTENING EXERCISE 2

Wk. 11 – SONIC WALKABOUT 2 (fieldtrip to on-campus acoustic sites)

Wk. 12 – ADVANCED GROUP IMPROVISATION 3

Wk. 13 – CRITIQUED PERFORMANCE OF COMPOSITION 3

Wk. 14 – SONIC WALKABOUT 3 (fieldtrip to on-campus acoustic sites)

Wk. 15 – FINAL PROJECT VIDEO TAPING/PERFORMANCES

ATTENDANCE POLICY STATEMENT: *Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed 3 without any reduction in the student's final course grade as a direct result of such absence.*

DISABILITY POLICY STATEMENT: *In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.*

COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS) CENTER: *Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>*

CODE OF ACADEMIC INTEGRITY POLICY STATEMENT: *Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001. If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy—but be sure the college policy does not conflict with the University Regulation.*

RELIGIOUS ACCOMMODATIONS: *Any student, upon notifying his or her instructor, will be excused from class or other scheduled academic or educational activity to observe a religious holy day of his or her personal faith. Such notification shall be made no later than the end of the second week of the applicable academic term. Students shall not be penalized due to absence from class or other scheduled academic or educational activity because of religious observances, practices or beliefs. Students should review course requirements and meeting days and times to avoid foreseeable conflicts, as excessive absences in a given term may prevent a student from successfully completing the academic requirements of a course. Students who are excused from class or a specific work assignment or other academic or educational activity for the purpose of observing a religious holy day will be responsible for the material covered in their absence but shall be permitted a reasonable amount of time to make up any missed work. Missed work shall be made up in accordance with a timetable set by the student's instructor or as prescribed by the instructor at the beginning of the academic term.*