GENERAL EDUCATION ASSESSMENT AND REVIEW FORM
EXPRESSIVE ARTS  5/15

Please attach/submit additional documents as needed to fully complete each section of the form.

I. COURSE INFORMATION

<table>
<thead>
<tr>
<th>Department: School of Music</th>
<th>Course Number: MUSI 108A</th>
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</thead>
<tbody>
<tr>
<td>Course Title: Orchestrals: USMO (Orchestrals)</td>
<td></td>
</tr>
<tr>
<td>Type of Request: New One-time Only Renew* Change Remove</td>
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<tr>
<td>Rationale:</td>
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</tbody>
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*If course has not changed since the last review and is taught by the same tenure-track faculty member, you may skip sections III-V.

JUSTIFICATION FOR COURSE LEVEL
Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered at the 300 level or above), provide rationale for exception(s).

1-2 credit hour courses in music conform to commonly accepted practices in higher education in School of Music for applied learning and include skills courses, laboratory ensembles and studio work. This mode includes activities where students receive hands-on learning experience continually supervised by the instructor. Work is normally completed in the learning environment, but may include out-of-class assignments. The contact hours are devoted primarily to practice, mastery, clarification, and application of material, rather than presentation of new or theoretical material.

II. ENDORSEMENT / APPROVALS

* Instructor: Dr. Luis Millan
  Phone / Email: X6836 luis.millan@umontana.edu
* Program Chair: Dr. Kevin Griggs, Interim Director
* Dean: Dr. Stephen Kalm

Signature __________________ Date 2/12/16
Signature __________________ Date 2/12/16
Signature __________________ Date

*Form must be completed by the instructor who will be teaching the course. If the instructor of the course changes before the next review, the new instructor must be provided with a copy of the form prior to teaching the course.

III. DESCRIPTION AND PURPOSE

General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students' future lives: See Preamble

Rehearsal and performing experience in a broad range of symphonic, choral, operatic and concerto repertoire in the University Orchestra and Missoula Symphony Orchestra. This foundational course provides the student the opportunity to acquire introductory skills in a group setting and to engage in the creative process through orchestral rehearsals and performances. This "learning by doing" course offering involves the student by way of interpretive performance and critical assessment of their own work and assists in the cultivation of an appreciation of the humanities and history of different global cultures. The thrust of the course is active involvement of the student in the creation or performance of a work of art, specifically through the repertoire of orchestral masterworks. Required by music major: Bachelor of Music, Bachelor of Music Education, Bachelor of Arts
IV. CRITERIA

BRIEFLY EXPLAIN HOW THIS COURSE MEETS THE CRITERIA FOR THE GROUP.

1. Courses guide students, whether in individual or group settings, to acquire foundational skills to engage in the creative process and/or in interpretive performance.

Fundamental issues dealing with basic techniques as related to the orchestral medium and interpretation are studied and explored for a perspective of aural, visual and kinesthetic involvement. The student is asked to engage in the creative process by way of performance during the University Orchestra course. In addition, they are asked to engage in critical assessment of their own work during rehearsals and after performances. This class provides opportunities for students to develop their musical potential and aesthetic understanding through playing in an orchestral ensemble. Study includes the care and cultivation of a beautiful tone, aesthetic awareness, the ability to read music, the building of technical skills, team spirit, and responsible rehearsal habits. Students will strengthen listening skills and their ability to analyze and evaluate music and music performances. Attention will also be given to relating their music experiences to personal development.

2. Through direct experience (for example, attendance and involvement with live performance, exhibitions, workshops, and readings), they will engage in critical assessment of their own work and the work of others.

V. STUDENT LEARNING GOALS

BRIEFLY EXPLAIN HOW THIS COURSE WILL MEET THE APPLICABLE LEARNING GOALS.

1. Express themselves in the making of an original work or creative performance.

Students will express themselves at each orchestral practice sessions/rehearsal; to perform the selection or technique to be learned or explored. Material presented for study represents styles and genres from a global perspective. Western and non-western composers and styles are presented as well as music from a wide varied of historical time periods. In addition, students are asked to apply a fundamental knowledge of music theory and history to their performances, the structures and forms of the artistic language to convey meaning. Students present the product of their work at several concerts throughout the academic year. Critiques and reviews are done within the rehearsal setting and after each performance.

2. Understand the genres and/or forms that have shaped the medium.

3. Critique the quality of their own work and that of others.
3. Critique the quality of their own work and that of others.

VI. ASSESSMENT

**A. HOW ARE THE LEARNING GOALS ABOVE MEASURED?** Describe the measurement(s) used, such as a rubric or specific test questions that directly measure the General Education learning goals. Please attach or provide a web link to the rubric, test questions, or other measurements used.

Assessment for Expressive Arts Courses in Music.

Assessment is accomplished by way of performance critiques by the professor and the student. Each class meeting incorporates culminating performances through rehearsal, individual performance that are evaluated as to improvement of technique, understanding of the musical language, development of artistic expression and the musical structure of the composition or musical style. Ensemble courses (MUSI 108A, 110A, 111A, 112A, 114A, 122A, 123A, 131A, 135A, 136A, 155A, 160A) have culminating public performances several times each semester ([www.umarts](http://www.umarts) for semester calendar of the Student Ensemble Series). In addition, chamber music courses (MUSI 162A) have culminating semester performance as well ([www.umt.edu/music/events](http://www.umt.edu/music/events)). MUSI 102A (Performance Study) builds into each class meeting culminating in individual performances that are critiqued by the professor. This is the nature of “private instruction” or “private study” and the rubric can be found in each professor’s syllabi.

**A General Education Assessment Report will be due on a four-year rotating cycle.** You will be notified in advance of the due date. This will serve to fulfill the University’s accreditation requirements to assess general education and will provide an opportunity to connect with your colleagues across campus and share teaching strategies. Items VI.B- D will be helpful in compiling the report.

**B. ACHIEVEMENT TARGETS**

[This section is optional. Achievement targets can be reported if they have been established.]
Describe the desirable level of performance for your students, and the percentage of students you expected to achieve this:

1.
What were the results/findings, and what is your interpretation/analysis of the data? [Please be detailed, using specific numbers/percentages when possible. Qualitative discussion of themes provided in student feedback can also be reported. Do NOT use course grades or overall scores on a test/essay. The most useful data indicates where students’ performance was stronger and where it was weaker. Feel free to attach charts/tables if desired.]

D. ASSESSMENT FEEDBACK

[This section is optional. Assessment feedback can be reported if it is available.]

Given your students’ performance the last time the course was offered, how will you modify the course to enhance learning? You can also address how the course could be improved, and what changes in the course content or pedagogy you plan to make, based upon on the findings. Please include a timeframe for the changes.

VII. SYLLABUS AND SUBMISSION

Please submit syllabus in a separate file with the completed and signed form to the Faculty Senate Office, UH 221. The learning goals for the Expressive Arts Group must be included on the syllabus. An electronic copy of the original signed form is acceptable.

The University of Montana
School of Music
Symphony Orchestra
MUS 108A/308A Section 1 - Fall 2015
1 Credit

Dr. Luis Millán
243-6836 (O)
785-230-2029 (C)
luis.millan@umontana.edu

REHEARSALS MWF 2:15-3:45 in Music Building Room 1

CONCERTS

<table>
<thead>
<tr>
<th>Rehearsal with MYS</th>
<th>Tuesday, 9/29</th>
<th>6:00-8:00</th>
<th>Sentinel H.S.</th>
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</thead>
<tbody>
<tr>
<td>Fall Concert</td>
<td>Friday, 10/30</td>
<td>7:30</td>
<td>Dennison Theatre (DT)</td>
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<tr>
<td>All-Star Orchestra</td>
<td>Fri. – Sun., 11/13-15</td>
<td>5:00-6:30, 7:30</td>
<td>Rehearsal Concert</td>
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<tr>
<td></td>
<td>Saturday 11/14</td>
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<tr>
<td>December Concert</td>
<td>Wednesday, 12/9</td>
<td>2:00-5:00, 7:30</td>
<td>Dress Rehearsal Concert (DT)</td>
</tr>
<tr>
<td>Opera Camp</td>
<td>Sat. &amp; Sun. 1/23 &amp; 24</td>
<td>10:00-5:00</td>
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</table>
Tour 1/27-29

GRADING POLICY Grades will be determined by Dr. Millán based on attendance and rehearsal preparation. Missing a concert will cause an automatic grade reduction.

CONCERT ATTIRE Women: Long black dress or full length black dress pants with black top, modest neckline, ¾ length or longer sleeves, black hosiery, black shoes – no open toes. Only small, very modest jewelry is acceptable. Men: Black tuxedo, black bow tie, white tuxedo shirt, black socks and black shoes.

MUSIC STANDS Each UMSO member must have a portable music stand for sectional rehearsals and a metronome. Wire stands can be purchased in the Music Office.

ACADEMIC MISCONDUCT & STUDENT CONDUCT CODE
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

EXPECTATIONS

Attendance
Orchestra members are expected to attend all rehearsals. If you must miss a rehearsal, arrive late, or leave early, you must notify Dr. Millán and your section leader as early as possible.

Active Participation in Rehearsals
Orchestra members are expected to be active participants in the constant improvement of the ensemble. You are expected to:

• Bring a pencil to every rehearsal.
• Use the pencil every rehearsal to write in the conductor’s comments and mark sections you need to practice on your own.
• Fix your own mistakes. Do not wait for the conductor to tell you which sections need work. Mark sections you need to practice on your own. When the conductor is working with another section of the orchestra, silently practice fingerings, rhythms, bowings...anything that can be fixed without disturbing the other musicians.
• Always play musically.

Practice
• Be ready for every rehearsal by checking the weekly schedule and practicing those works to be rehearsed.
• In addition to practicing for upcoming rehearsals, you must also practice
sections of pieces worked on in the previous rehearsal to reinforce the technical and musical aspects addressed in the rehearsal.

- Immediately begin working on the most difficult sections.
- Play your orchestra music for your studio teacher early in the semester.
- Practice slowly and accurately and slowly. Your goal should be consistency. Don’t practice until you get something right, practice until you can’t get it wrong.
- Get together with your colleagues in mini-sectionals outside of scheduled rehearsals.
- Listen to recordings of the works with your part or the score. Recordings of the works can be found on YouTube, Spotify, and the Naxos Database (available through Mansfield Library.)

**Collegiality**

Orchestra members should support each other both in and out of rehearsal.