

Graduate Course Number: 7423/592\*

Course Title: Infusing Creative Practices in the Orchestra Classroom and Private Studio

Days/Times of Online/Zoom Meetings:

Session 1: Wednesday, June 7, 6:00 - 7:30 PM  
Session 2: Wednesday, June 14, 6:00 - 7:30 PM  
Session 3: Wednesday, June 21, 6:00 - 7:30 PM  
Session 4: Wednesday, June 28, 6:00 - 7:30 PM  
Session 5: Wednesday, July 5, 6:00 - 7:30 PM  
Session 6: Wednesday, July 12, 6:00 - 7:30 PM  
Session 7: Wednesday, July 19, 6:00 - 7:30 PM  
Session 8: Wednesday, July 26, 6:00 - 7:30 PM

Number of Credits for the course: 2 graduate credits/3 graduate credits\*

\* This course is offered at two course levels. Students enrolled in the MMed program at VanderCook are eligible to enroll for the 500 course number. Students not enrolled in the MMed program who wish to earn graduate credit as a MECA Continuing Education student should register for the four digit course number. The difference in credits earned and tuition cost is attributed to the difference in tuition rates for the MMed and MECA Continuing Education programs. If you are unsure which section is best for you, please contact us directly at [meca@vandercook.edu](mailto:meca@vandercook.edu).

Instructor with phone number, email address, and office hours:

Leo Park  
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773-991-4690  
Office Hours: Wednesdays, 7:30 - 8:00 PM

“This Syllabus is a general outline of the course and is subject to change upon notification to the students during a regular class session.”

Student Engagement Statement: Students are expected to attend weekly Zoom meetings and work independently on assignments throughout the week. It is estimated that weekly assignments will require approximately 2-3 hours of independent work time per week.

Course Description: This course is focused on expanding students' musicianship in ways that honors tradition, values experimentation, and embraces creative and contemporary experiences. It will explore myriad practices, approaches, activities, and projects that teachers can infuse into the orchestra classroom and private studio environments, in order to cultivate, nurture, and unlock students' musical creativities.

Topics of exploration include the following:

- Reframing how scales and arpeggios can be studied, experienced, and applied in a more creative manner.
- Infusing an assortment of improvisation-based activities, in both structured and free-form manners, that broadens the scope of the practitioner's musicianship and creativity.
- Expanding repertoire study experiences by way of recontextualization activities that cultivate unique and original musical ideas.
- Exploring circle stringing activities that promote spontaneous musical conversation among collaborative musicians, focusing on a variety of concepts (rhythmic, textural, melodic/harmonic, etc.)
- Surveying resources and repertoire that are creatively inclusive and expands the musical experiences students engage in.
- Experimenting with various music technologies (free and low-cost) that facilitate creative music making experiences.
- Discovering the vast terrain of creative musicianship from strings (violin, viola, cello, double bass) artists, both local and global, who are reframing what a versatile, well-rounded, and inclusive string musician can be.
- Reading about and discussing creativity, creative practice, and its value for students.

<u>Student Learning Outcomes</u>	<u>Outcomes Assessments</u>
<p>Students will be able to question and assess their current pedagogical approach and identify ways to evolve it in manners that prioritize inclusive and creative musicianship</p> <p>Students will be able to inspect and assess repertoire and method books in ways that question whether inclusive and creative musicianship is prioritized</p> <p>Students will be able to knowledgeably, comfortably, and regularly engage in, infuse and facilitate creative music making activities into their own practice, and in their respective classrooms and private studios</p>	<p>Students will complete a pedagogy pre- and post-self-assessment to gauge their current approaches, and identify value-added approaches that prioritize inclusive and creative musicianship</p> <p>Students will complete analytic rubrics for each current and prospective repertoire and method book assessed in an effort to evolve classroom and private studio experiences in ways that prioritize inclusive and creative musicianship.</p> <p>Students will be required to upload video demonstrations of various activities and assignments, complete weekly reflections, and engage in weekly Zoom discussions. An analytic rubric will be used for each activity/assignment completed.</p>

Program-Level Outcomes Addressed:

*Professionalism in Teaching*

Students will demonstrate the ability to reflectively discuss and share teaching strategies and best-practices.

*Excellence in Music*

Students will demonstrate the ability to apply newly acquired techniques and perform a variety of music in different genres and styles.

*Strength and Character*

Students will discuss a variety of teaching methods and educational approaches,

taking into account varying needs and abilities of their students.

### **Professionalism in Teaching**

Candidates will participate in group and character-building activities by working alone and with others to explore personal strengths, weaknesses, opportunities, and threats to personal and professional growth.

Students will demonstrate the ability to:

1. Research best educational practices
2. Discern new uses for information from a variety of course work
3. Reflectively discuss their teaching and ways to enhance it

### **Excellence in Music**

Candidates will explore more deeply the culturally and historically important aspects of music, musicians, and composers throughout the world and across time.

Students will demonstrate the ability to:

1. Recognize style traits of various composers, genres, and periods
2. Identify major and transitional composers in a variety of styles, genres, and periods
3. Learn or review and apply new techniques to perform in a style appropriate to genre, style, period, and culture

### **Strength in Character**

Candidates will develop new approaches to the praxis of teaching by learning about, experiencing, and using best practice techniques as borne out in proven traditional practices and those demonstrated as effective through current research.

Students will demonstrate the ability to:

1. Discuss a variety of educational approaches
2. Describe why particular educational approaches are chosen for use
3. Choose and apply new approaches to the teaching praxis.

### Course Requirements and Assessment:

- Submission of video demonstrations related to content addressed in class will be a weekly requirement. Examples of video submissions may include:
  - Demonstrating improvisation-based scale and arpeggio activities.
  - Demonstrating improvisation-based circle stringing activities.
  - Demonstrating repertoire-based recontextualization activities.
  - Demonstrating the infusion of web-based and/or tablet-based applications in creativity activities.
- Submission of typed reflections related to content addressed in class will be a weekly requirement. Click [HERE](#) to view the reflection template.
  - Reflections will be related to course readings, topics of discussion, and weekly assignments.
- Active participation in Zoom meetings related to content addressed in class will be a weekly requirement.

- Each Zoom meeting will include discussion of the week's topic as it relates to assigned readings, assignments, and playing activities, and prospective integration in respective classroom and studio experiences. Completion of weekly reflections will be integral to participant contribution in Zoom meetings.

Grading Breakdown:

<u>Category</u>	<u>Percentage</u>
Assignments	65
Participation	35

<u>Grade</u>	<u>Percentage</u>
A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

Instructional Materials:

- All course content materials will be provided by the instructor.
- A laptop and mobile device (strongly encouraged) with Zoom and video recording capabilities is required.
- Headphones
- [Small Amplifier](#)
- [Instrument Cable](#)
  - A limited number of instrument cables are available for rent. Cost is \$10 and includes shipping. Details are forthcoming.
- [Loop Pedal](#)
  - A limited number of loop pedals are available for rent. Cost is \$30 and includes shipping. Details are forthcoming.

- [Audio Interface](#)
  - A limited number of audio interfaces are available for rent. Cost is \$30 and includes shipping. Details are forthcoming.
- An [Eastman Series+](#) instrument will be provided to students for use during the course. Details related to shipment or pick-up of the instrument are forthcoming.

Course Bibliography: None

Course Calendar or Schedule:

Week 1

- Course introduction and review of syllabus and expectations
- Reading and discussion about creativity and inclusive musicianship
- Improvisation-based call/response and scale/arpeggio activities and assignment details

Week 2

- Share out and discussion about improvisation-based scale/arpeggio assignment
- Introduction of repertoire-based activities that prioritize improvisation and the generating of original musical ideas, and assignment details
- Introduction to assessing current and/or prospective repertoires and method books that center inclusive and creative musicianship, and assignment details

Week 3

- Share out and discussion of assignment related to repertoire and method books
- Introduction of circle stringing activities that prioritize group (communal) improvisation-based activities, and assignment details

Week 4

- Share out and discussion of assignment related to circle stringing
- Explore the use of various technologies (focus this week will be on looping) that prioritize inclusive musicianship and broaden the scope of creative experiences, and assignment details.

Week 5

- Share out and discussion of assignment related to looping
- Continue exploring the use of various technologies (focus this week will be on multi-track recording) that prioritizes inclusive musicianship and broadens the scope of creative experiences, and assignment details

Week 6

- Share out and discussion of assignment related to multi-track recording
- Introduce creators from the string world that reside outside the conventions of traditional classical music
- Curate music discovery playlists and design listening activities for students to engage in, and assignment details
- Introduce and discuss choice-based final assignment details

#### Week 7

- Share out and discussion of assignment related to multi-track recording
- Final project work-in-progress check-in

#### Week 8

- Final choice-based assignment presentations

#### Attendance Policy:

- Participants are expected to be in attendance for all weekly Zoom sessions.

#### Candidate Conduct

***“An important part of VanderCook’s Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.”***

#### Health and Safety

VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

#### Academic Honesty

“Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate’s success in the program. Examples of academic dishonesty include:

- Presenting another’s words, music, or concepts as your own by failing to acknowledge or properly cite the source.
- Communicating or receiving answers or information to/from another in a testing situation.
- Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.
- Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.
- Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.
- Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.”

### Plagiarism

“Plagiarism means taking someone else’s words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else’s work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.”

### Disability Statement

“If a student has a disability which might interfere with that student’s ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.”



