MMED/PMED 725 Lights, Camera, Learning! Video Projects in Music Education, Summer 2017

Instructor
Dr. Scott Watson
drscottwatson@gmail.com

Required Texts/Materials
- TEXT: *Lights, Camera, Action! Course pack* (Provided by course instructor)
- WIKI: watsonmusic.wikispaces.com (ViME area).
- **Own an iPad? Bring it! Thurs./Fri.** bring things you may need for Final Project.

Pre-Assignment
[approximately 5 hours; 50 points]
The pre-course assignment for this class involves two components: 1) Searching YouTube (or elsewhere) for a film or television scene which uses music effectively, and 2) Reflecting in journal-style writing on the approach used by the film's director and composer.

PART 1: SEARCHING ONLINE FOR AN EXEMPLARY SCENE
Look for a scene, or excerpt from a scene, online that is approximately 4:00-5:00 mins. in length that you feel uses music really well to amplify the dramatic intent. The number of videos hosted on YouTube is truly vast so it may take you some time previewing videos until you find a scene you feel is worthy of our attention and your analysis. By the way, you may work choose to with a 4:00-5:00 excerpt of a longer video if you like as well. Note the URL of your video; you'll need to include this in your written reflection.
As you screen your chosen scene, complete the questions listed in the Video Scoring Journal text below.

PART 2: REFLECT THOUGHTFULLY IN WRITING ABOUT HOW MUSIC IS USED
I'd like you to pay attention to several aspects of how music is used in your scene. Make note of things such as:
1. Your name and the date.
2. What is the title of the film or title/episode of the TV show, and the "title" of the scene? If the video does not give a title to the scene, please name the scene yourself (i.e. "Indy Attacked in the Marketplace" or "Batman and Joker Up the Cathedral").
3. Who is the film's (or TV show's) director and the film's (or TV show's) composer?
4. Is the music original, arranged, borrowed (existing music licensed for use in the scene), public domain, some combination of these, or something else?
5. What instruments or performing forces are used in the scene?
6. Does the music help to place the scene in a certain place and/or time in some way? How?
7. Is the music "event driven" (follows closely and analogously events in the scene, may have musical shifts and changes) or "continuous" (more concerned with the overall mood/tone of the scene and therefore is mostly consistent or even repetitive), some combination, or something else?
8. What compositional devices do you perceive are at work to cause the viewer/listener to respond emotionally in one way or another? Examples of compositional devices might be use of pedal point to draw us into a scene or build anticipation; use of strident dissonance (like that famous shower scene in the film, Psycho!) to shock us; motion from minor to major mode to reflect a move from despair to optimism by a character; use of a leitmotif (such as the Indiana Jones Raider's March theme) to signal a character's role in a scene; use of silence to get our attention; use of crescendo, an increase in instrumental texture, and a harmonic suspension that resolves to build up to a couple's first kiss, etc., etc.
9. Any other personal impressions you have.

SUBMISSION

Create a Google Doc that includes the URL (web address) to your scene and the answers to the nine (9) questions listed above. Copy and paste the question from this doc into your own doc, then type your answers for each question. Share your assignment with your instructor, Dr. Scott Watson, at: *drscottwatson@gmail.com*. Be sure to adjust the "share" settings so that I can see it. I recommend the setting "Share with anyone with the link." Although I prefer you use Google Docs, if you are uncomfortable with that you may type up your responses in MS Word and email that file to me (same email address).

If you register late and/or are unable to complete and turn in this assignment by the start of class, you may still submit it for full credit up until 8:30 a.m. on Thursday (the last day) the week of the class. **After that, no credit will be awarded for this "Pre-Course" assignment.**

Program Objectives
Students completing graduate music education coursework through The University of the Arts…
- Utilize effective technological means to support student creativity through music
- Evolve as creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand, in a more sophisticated means, the diverse cultural, communal, sociological, psychological and learning needs of 21st century students

Course Description
Lights, Camera, Learning! Video Projects in Music Education. Let's face it: from YouTube to Netflix to a host of other services, today's learners are immersed in and respond to video! This timely course for music educators of all levels/areas will be divided between two significant uses for video in music education today: 1) **Producing compelling videos *for* students such as video lecturettes, tutorials, and performances, etc.** Maybe you want to make clear for students the motions to a classroom song, the choreography to a concert selection, or the recorder fingerings used in class. Perhaps you want to explain how to assemble a clarinet mouthpiece, oil one's trumpet valves, or illustrate several key marching band fundamentals. Maybe you want to show students the basic features of an app, how to build major and minor scales, or the steps for a class project. All these and much more can be accomplished with today's simple, intuitive video tools. 2) **Using engaging video scoring activities *with* students to teach many important musical concepts.** The lessons that can be conveyed through both simple and more sophisticated video scoring projects are myriad. Students of all levels can explore musical creativity and the interaction of drama and music/sound when they begin with a short video clip and add/edit either pre-recorded music and sound effects, loop-based multi-track arrangements, or more traditional notation-based underscoring. All of the above and much more can be accomplished with just a few accessible, intuitive apps/websites and some fairly ubiquitous hardware (i.e. computer/laptop, smartphone, iPad). The educational value of video projects in music education is so high and the tools to do so have never been more within the reach of even a novice.

Student Learning Outcomes
Students will…
- Produce videos for students such as video lecturettes, tutorials, and performances using digital resources
- Create video scoring activities with students to teach important musical concepts using technology

Course Outline
Daily Schedule (University of the Arts)

8:30	Opening Activities
8:45	Instruction/Course Activities
10:30	**BREAK [10 mins.]**
10:40	Resume Instruction/Course Activities
12:15	**BREAK FOR LUNCH [1 hour]**
1:15	Instruction/Course Activities
2:30	**BREAK [10 mins.]**
2:40	Instruction/Course Activities
4:15-4:30	Wrap Up (Reflection/Discussion, Nightly Assignments, What to Bring Tomorrow)

Materials Overview:
- WIKI: watsonmusic.wikispaces.com (ViME area).
- Course Google Docs containing links, activity directions, and other resources.
- A variety of client-based, Web 2.0 and iPad apps, chosen from THIS LISTING.

Grading - Three Elements [**850** points]:
- [**100**] Pre-Course Assignment
- [**500**] Attendance/Participation (attendance, each day's in-class activities).
- [**200**] Final Project (you design, but I approve). More to come, and posted on WIKI already FYI.
- [**50**] Post-Course Reflection (1-2 page reflection on application)

DAY ONE (8:30 a.m. - 4:30 p.m.)
Welcome; Course/Instructor; Take roll; Explain Sign-in (UARTS); Schedule, Facilities, Logging Into Workstations, WiFi, Course Wiki
- Create a Google Drive Folder for the class; share with drscottwatson@gmail.com.

Course Description. Take a moment to discuss what this course is about. Have Ss share their name, teaching assignment, why they took the course, what they're hoping to learn this week.

Materials Overview:
- TEXT: *Lights, Camera, Action! Course pack*
- WIKI: watsonmusic.wikispaces.com (ViME area).
- **Own an iPad? Bring it! Thurs./Fri.** bring things you may need for Final Project.

THIS CLASS:
- Leading students in creating music & sound for video
  - EX 1: Wash Your Hands PSA video
  - EX 2: Movies made by Parkland High School students
- You (teacher) creating video tutorials for students
  - Valved Brass Instrument Care
  - Choosing/Using Virtual Instruments in GarageBand
  - Key Signatures (Music Theory 2)

University of the Arts Grading - Three Elements [**650** points]:
- [**500**] Attendance/Participation (attendance, each day's in-class activities).
- [**50**] Film Clip for Analysis
- [**100**] Final Project: your choice, film scoring or instructional/tutorial video

DEMONSTRATION: Power of music to change the meaning of a scene.
- View "Scary Mary"
- View 5 versions of a short scene from Lord of the Rings. Write down a few "descriptive words" that describe the mood/emotion conveyed by the scene (due to it's music):
  - Lord of the Rings scene, vers. 1 (original)
  - Lord of the Rings scene, vers. 2
  - Lord of the Rings scene, vers. 3
  - Lord of the Rings scene, vers. 4
  - Lord of the Rings scene, vers. 5

TOOLS of the TRADE 1A: GarageBand
Audio 1: Sound Effects (SFX) - Drag and Drop SFX found online.
- Explore Free Online SFX Download Sites:
  - SoundBible
  - YouTube Sound Library
  - FreeSounds.org (login required)
  - Internet Archive
  - There are others (Google to find them…)
- Video: Importing and Working with Video in GarageBand (and Exporting)
- Import Wallace & Grommett scene and locate appropriate SFX's from libraries
  - Spot video to determine what SFX's are needed (optional cue sheet); we have tendency to take in-scene sounds for granted (wind outside, fan blowing inside, etc.)
  - Place all found SFX's in a folder and rename with sequential number (bark1, bell2, fuse3, etc.), then drag-drop into video
- Set Volume levels for Track globally throughout
- EXPORT from GarageBand as an MP4; save with new name (i.e. W&GwSFX)

DEMONSTRATION: Using Existing Music to Set the Scene
- Easy Rider (Steppenwolf, "Born to Be Wild")
- Austin Powers (Quincy Jones, "Soul Bossa Nova")
- 2001: A Space Odyssey (Strauss, *Also Sprach Zarathustra*)
  - Read about Nietsche's, *Also Sprach Zarathustra*

Audio 2: Music Editing - Create a 45-second sound clip
- Video: Audio Editing Basics
- Quick Activity: 45-Second Sound Clip
  - Put GarageBand in Time (vs. Measures) Mode
  - Cut/Delete vs. Resize Tool
  - Volume automation - set levels accordingly throughout a scene
- Select music for editing exercise from Internet Archive audio (found in "78 rpm" search)
  - Take time to preview 6-10 titles
  - We'll visit the Internet Archive itself later
- Download audio for one, drag into GarageBand, and edit 45-second sound clip

TOOLS of the TRADE 2A: Camtasia (or iMovie*)
Adding Titles and Transitions to a Video
- Import Wallace & Grommett scene w/your SFX into Camtasia (or iMovie).
- View Camtasia Tutorial Vid on Adding Titles (Annotations)
- Create an opening Title for this new project...
  - Line 1: Wallace & Grommett Scene
  - Line 2: Music Edited by Your Name
- Add a closing Title at the end

- ○ For example: The End
- ○ Or: A Your Name Production!
- Add a Transitions between each title and the scene, including final fade out
  - ○ View Camtasia Tutorial Vid on Adding Transitions
- Export the new, improved MP4 video

Intro to iMovie: Give brief tour; show Apple's iMovie Guide

DEMONSTRATION: The Power of Music and Sound to Support a Film's Dramatic Narrative
- Use the Cue sheets for spotting how music is used in two example scenes
- Scene from SOUL SURFER - View twice: 1) initial viewing, 2) using spotting sheet to record how a) sound and b) music are used.
  Discuss.https://drive.google.com/file/d/0B0OzrCgIkS84WmwzMGZUZnZMWjQ/view?usp=sharing
- Scene from CHRONICLES OF NARNIA - View twice: 1) initial viewing, 2) using spotting sheet to record how a) sound and b) music are used. ***Discuss.***

TOOLS of the TRADE 1A continued: Editing Music to Video
- Import the newest Wallace & Grommett scene (with SFX & Titles/Transitions) into GarageBand
- Go to the Internet Archives; under AUDIO: Search for "Stock Music," "Seely-Loose," "Royalty Free Music," etc.
  - ○ Find music that suits your Wallace & Grommett scene.
  - ○ Report out to the class the kinds of music you found: treasures? surprises?
- Download. If nothing satisfying can be found in given time, use audio from my Internet Archive audio (found in "78 rpm" search) list
- Drag your audio into GarageBand, and edit to fit action of the scene
  - ○ Start and stop location
  - ○ Automate volume with ducking under dialogue
  - ○ If time, use more than one piece of music
- Exporting the Video (now with musical underscoring) as an M4V

TOOLS of the TRADE 1B: GarageBand
Working with Loops - Creating Loop-Based Underscoring
- Video: Working with Loops
- Small Project: Loop-Based Composition (abbreviated to just A section)
  - ○ 2-4 percussion, 1 bass, 1 'comping (chording) instrument, & 1 lead
- Examine GarageBand "Jingles" in Loop Browser: Listen to some and discuss how these might be used.
- Two musical devices composers use which are easy for your students to experience. Both are easy to apply with looping and/or simple MIDI recording:
  - ○ LAYERING: Intersection of Form and Texture; adds narrative interest (video explaining layering)
  - ○ PEDAL POINT and OSTINATO: This is a device without equal in film scoring! Adds harmonic interest without having to know much about harmony. Pedal Point types slideshow
- Assign "theoretical cue" (drawn randomly), using Loops, to work on in class:
  - ○ Show students their assignment (but do not announce): 1) Parkour Chase, 2) Spy Thriller, 3) WWII Military, 4) Sports Victory, 5) Triumph Over Odds, 6) Romantic/First Kiss, 7) Romantic Comedy, 8) Zany Comedy, 9) Sci-Fi Outer Space, 10) Persian Bazaar
  - ○ Encourage use of LAYERING to add interest (video explaining layering)
  - ○ Play student work to see if others can guess which cue was assigned :)
- Demonstrate/Practice Exporting Audio as MP3 to Desktop
- Example: Student-created Loop-Based music for video: Wallace & Grommett scene

Analysis Activity: What would you do?
View two scenes, one before music is added, one afterwards, and discuss the options.
- [Jurassic Park scene without music](#)
- [Same scene with John Williams' music](#)

TOOLS of the TRADE 1C: GarageBand
Audio 3: Recording a Signal with a USB Mic - Voice Recording
- Video: [Using a USB Mic](#)
- Practice Setting Up Mic & Sound Check
- Uses: Voice narration, Foley SFX
  - Watch [video on how Foley SFX are made](#)
- Example, Movie made for students (Special Learners SFX Project): [“Twas the Night Before Christmas,” created by Brian Strometz](#))
- Discuss XLR mics and audio interface
  - View video on [using XLR mics w/audio interface](#))

TOOLS of the TRADE 3: Finding Content (Internet Archive, YouTube)
Scoring a TV commercial, adding SFX.
- Go to the [Internet Archives](#)
- Under VIDEO: Search a while for classic TV commercials (briefly)
- Show [Google Drive folder with commercials](#) from which to choose:
  - Pick One (**discuss why you should select content from Internet Archive...*NOT your students***!)
  - Import MP4 into GarageBand
- Create either a Loop-Based score (composing/arranging) or edit Pre-recorded Audio (editing/producing) for the commercial…
  - What is the “tempo” of the commercial?
  - Where should music enter and end?
  - What are the events/hits that suggest musical analogs?

Other ways to acquire “raw” video to use for projects (YouTube):
- Find a brief (0:30 to 2:00 mins.) Video on YouTube, download it as MP4 using one of the following tools:
  - Websites for Downloading Vids (i.e. [SaveFromNet](#))
  - [Firefox Video Download Add-on](#)
  - If you want to use an excerpt from a longer video, download and “trim” in QuickTime or Camtasia.
  - Upload your brief MP4 to Google Drive; share with [drscottwatson@gmail.com](#).
- Discuss how to “rip” a scene (or more) of a DVD using [HandBrake](#) (Mac OS only)

PRE-COURSE ASSIGNMENT DUE NO LATER THAN THURSDAY MORNING: Film Clip for Analysis
- Find a ~4:00-5:00 video scene that shows off how music and sound are used in film, similar to the Narnia and Soul Surfer scenes we have spotted and analyzed.
- Complete the [writing assignment (journal-type reflection) as assigned](#) and share with [drscottwatson@gmail.com](#).
- Now that you know how to do so, also download the scene to your desktop, add the movie file to your Google Drive, and share with [drscottwatson@gmail.com](#).

Example: Music Video made by students ([Handwashing Song](#))
- Here, instead of creating *music for an existing video*, students create *video for an existing song* (or other piece of music).

TOOLS of the TRADE 2B: Camtasia (or ScreenFlow, Jing, Screencast-O-Matic, Screen Movie Recorder, etc.)

Intro to Camtasia: What it (and apps like it) can do.
- View Tutorial Videos in Camtasia: Record (Camera, Full Screen, Built-in Mic, System Audio), Zoom In/Out (Animations), Cursor Magnify/Spotlight (Cursor FX).
- You already know how to do Titles (Annotations) and Transitions.

Creating a Web 2.0 Music App Tutorial: Short Subject (approx. 1:30-3:00)
Example: Software tutorial made for students (Importing MIDI Files, Adding Loops)

Create a video tour of (some/main) features of one of these Web 2.0 or Other apps:
- Incredibox, Tonematrix, Noteflight, Chrome Music Lab (just one or two), Groove Pizza, Plink, GarageBand (pick a feature), Audacity (overview or pick a feature), Finale (pick a feature), Typatone, One Motion Drum Machine.
- Include an opening title, transition to your screen recording of you telling us about the app, transition to closing title, closing title ("The End"), and a fade out to black.

Creating a Non-Software Music Tutorial
Example: Elementary Recorder Tutorial Video (Vineyards Elementary School)

Working together with a partner, create a video tutorial to demonstrate to students how to do one of the following items:
- Conducting Pattern(s): 4/4 and 3/4
- How to play B-A-G notes on recorder
- How to do simple maintenance on a band/string instrument
- How to assemble the mouthpiece of a band instrument (or entire instrument)
- Proper posture when sitting in band/orchestra
- The Curwen hand signs (Do, Re, Mi, etc.)
- Any other musical concept approved by your instructor!

[Optional] TOOLS OF THE TRADE: PowerPoint or Keynote
- Example: View Video of a Slide Show Preso.
- Real-time screen-record as you deliver a slide show presentation.
  - Build a PowerPoint or Keynote slide show to deliver some musical lesson
    - In the preso, use any/all media desired: text, pictures, audio, video etc.
  - While screen-recording, deliver the preso to an imaginary audience
  - Edit the screen recording (remove "dead air," etc.) as needed and add any desired titles and transitions

[Optional] TOOLS of the TRADE 1 & 2: Camtasia (or iMovie) - to - GarageBand
Scoring a Picture Slideshow
- **Create the Slideshow...**
  - Locate and Download 12 images by an artist, or of an art theme, you like (i.e. Claude Monet, Andrew Wyeth, John Singer Sargent, Ansel Adams, Computer-Generated Fractals, Photos of Landmarks Around the World, etc.). Alternatively, gather images from a royalty-free (creative commons license) site such as Pixabay. Place in folder.
  - Import into Camtasia's (or iMovie's) timeline in order/grouping that makes sense and suggests a "form" for the work. Adjust timing for each image to 6-8 secs.
  - Add opening Title: 1) Claude Monet 2) Music by Your Name
  - Add Transitions, and Fade Out at end.
  - Eport as MP4 and drop into GarageBand
- **Score the Slide Show 1 (GarageBand Jingles)**
  - Find/Add GarageBand Jingles to score (probably have to use 2 or 3)

- What is the "tempo" of the visuals?
- What musical implications does the arrangement/introduction of images suggest ("form")? Is there a climactic moment visually that needs a corresponding musical climax?
  - ○ Export as M4V from GarageBand
- **Score the Slide Show 2 (GarageBand Loops)**
  - ○ Use GarageBand Loops to score (layer loops to vary texture at key moments)
    - What is the "tempo" of the visuals?
    - What musical implications does the arrangement/introduction of images suggest ("form")? Is there a climactic moment visually that needs a corresponding musical climax?
  - ○ Export as M4V from GarageBand
- **Score the Slide Show 3 (Noteflight, or any music notation app)**
  - ○ Write music that represents the art, scored for any combination of traditional instruments
  - ○ Export score as MIDI file; drop into GarageBand
  - ○ Assign GarageBand software instruments, optionally enhance with loops
  - ○ Export as M4V from GarageBand

DAY THREE (8:30 a.m. - 4:30 p.m.)
More Examples of Music Supporting the Drama: View & Discuss

Howard Shore: Fellowship of the Ring - Leitmotif
Alan Menken: Beauty and the Beast - Transformation scene

Video Scoring: Scene from The First Seven Years (Hal Roach's Little Rascals)
- Download and spot the scene. Use a CUE SHEET.
- Either edit existing music (music supervisor/editor) or create/produce your own original music (use loops, MIDI and/or audio recording, etc.),

MOBILE & ONLINE APPS
- **VidRhythm (iOS):** Create a body rhythm video using the iPad app (alone or with a partner).
- **Soundtrap (Web 2.0 DAW):** Choose 30 seconds of the **Batman SFX Story** (before or after he emerges on the roof). Add SFX and Loop-based mood music.
- **YouTube Video Editor (Web 2.0 Video Editor):** Import clips from other YouTube vids, apply cuts, add transitions, titles, etc.. Click here for tutorials/help.
- **Noteflight (Web 2.0 Notation):** Take time to explore many arrangements of public domain and protected music currently on Noteflight! Then, choose one of these or notate a short composition of your own to export as a MIDI file into GarageBand. As time permits, begin to produce.
- **Educreations**
  - ○ View Educreations Tutorial Video - Shows how it works.
  - ○ View Videos Made with Educreations - Shows what it can do.
  - ○ Try key features of the app (drawing, typing, importing/resizing pictures, record/pause)
  - ○ **Discuss:** Can you think of a use for this app? What curricular musical item would this be perfect for explaining? How would you do it with this app?

Introduce FINAL PROJECT [200 points]:
1) Video Mash Up, 2) Film Score, or 3) Tutorial Video
Students in this class may produce any of the following as their course final project.
- For #1 & #2 below, you may wish to use one of the short film clips on Dr. Watson's "Raw Videos" listing.

1. **Video Mash Up: This will be a mic recording and music editing project.**
   - Select a short video (approx. 0:45 - 2:00) and import into GarageBand.
   - OPTIONAL: Use Camtasia to create titles (opening, closing) and transitions for video.
   - Strip audio track and write a script to replace original dialog giving the scene a new meaning.

- Use a USB mic to record each character's dialog.
- Select music (your own collection, Internet Archive, GarageBand Jingles, etc.) and edit it to fit the scene.
- Add SFX where needed as time permits.
- Export video as MP4
2. **Film Score: This will be a music composition (or arranging) project.**
- Select a short video (approx. 0:45 - 2:00) and import into GarageBand.
- OPTIONAL: Use Camtasia to create titles (opening, closing) and transitions for video.
- Spot the scene and make a cue sheet (tempo for scene, when music should begin/end, hits and other musical implications)
- Create your own musical underscoring for the scene using loops, MIDI recording, MIDI file arranging, or notation-based composing.
- Add SFX where needed as time permits.
- Export video as MP4
3. **Tutorial Video: This will be a video recording and editing project.**
- Produce a tutorial video on any topic approved by your instructor.
- Use the same approach as with the short topic video made earlier in the class.
- Edit the screen recording (remove "dead air," etc.) as needed
- Add any desired titles and transitions
- Add theme or bumper music where desired if time permits.
- Export video as MP4

FOR TONIGHT: Complete **"final project proposal"**:

TOOLS of the TRADE 2C: Camtasia (or iMovie) with the Green Screen Effect
Use the Green Screen Effect in a Short Scene
Click here for a thumbnail explanation of how to employ green screen (or chroma key) technique.
- **Shoot the foreground**
  - Working with a partner or two, shoot brief video of one or two subjects
  - Import the footage into a video track of Camtasia or iMovie
- **Select and import the background**
  - Choose a static/still picture background, or a moving/video background from THIS FOLDER
  - Or, search the web for free green screen background you'd like to use
  - Import the background into another video track of Camtasia or iMovie
- **Remove the color green from the foreground**

DAY FOUR (8:30 a.m. - 4:30 p.m.)
OPTIONAL, if any students have turned these in early: Begin class by sharing one or two of the **Film Clips for Analysis**.
- Ask creator to present
- Discuss

Conference with each student on his/her **"final project proposal"**: discuss, refine and approve.
Time to work on Final Project

Other Ways to Use Video in Music Education
- Record Rehearsal: Reflect on Performance
- Record Concerts: Document Performance
- Record Project Exhibition/Presentation: Document & Reflect
- Video to Augment Concert Performance
- What Else?

DAY FIVE (8:30 a.m. - 4:30 p.m.)

Begin class by sharing one or two of the **Film Clips for Analysis**.
- Ask creator to present
- Discuss

Time to work on Final Project

Before lunch break, share one or two more of the Film Clips for Analysis.

More time to work on Final Project

No later than 2:15 p.m., begin - **Presentations: Recital of Final Projects**

POST-COURSE REFLECTION [50 points]
- Write a 1-to-2 page reflection on how you think you can apply what you have learned in this course to your teaching. If you are a pre-service teacher, speak to what you would like to use if you had the type of music teaching position you hope to obtain.
- Share your Post-Course Reflection with drscottwatson@gmail.com.

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The Grading Policy can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on Academic Integrity may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend ***Introduction to Research and Documentation*** available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

Policies on Technology may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.
Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Educational Accessibility

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Notice of Nondiscrimination

The University of the Arts is a supportive community committed to individual and artistic integrity and inclusion. We promote and respect self-expression, a wide range of ideas, and diversity in all of its forms. We are committed to creating an inclusive environment in which University community members are able to access academic, social, recreational programs and services, as well as opportunities for admissions and employment on an equitable and nondiscriminatory basis.

The University expressly prohibits any form of discrimination and harassment on the basis of any protected classification, including race, color, religion, sex, gender identity, national origin, age, mental or physical disability, veteran status, genetic information, the use of a guide or support animal because of the blindness, deafness or physical handicap of any individual or independent contractor, possession of a GED instead of a high school diploma and military status as defined by Pennsylvania law, sexual orientation, marital status, familial status and domestic/sexual violence victim status, in accordance with federal, state, and local non-discrimination and equal opportunity laws. The University also prohibits acts of retaliation against those who report acts of harassment discrimination or who cooperate with the investigative process.

Sexual violence, sexual harassment, intimate partner/dating violence, and other forms of sexual misconduct are considered forms of sex-based discrimination and are prohibited by University policy and by law.

The University will promptly and equitably respond to all reports of discrimination and harassment based on protected classifications. Complaints of discrimination, harassment, and retaliation may be directed to the University's Title IX Coordinator and Diversity Administrator, Lexi Morrison, at lmorrison@uarts.edu or (215) 717-6362. Complaint procedures can be found in Appendix A of the faculty, staff, and student handbooks.

Note: All faculty and professional staff at the University must report any incidents of sexual misconduct to the University's Title IX Coordinator. To make a report, e-mail titleix@uarts.edu **or file a report through the Title IX Resource Page:** www.uarts.edu/titleix.