

SYLLABUS  
*Creative Thinking in Music*

School of Music | University of Florida  
MUE 6399 | Fall 2023 | 3 credits  
August 21 (Mon)—October 11 (Wed)

Section	PROFESSOR	EMAIL
28484	Dr. Peter Webster	peterwebster@ufl.edu
28485	Dr. William Bauer	wbauer@arts.ufl.edu
28486	Dr. Barry Hartz	barry.hartz@ufl.edu
28487	Dr. Keith Thompson	keiththompson@ufl.edu

**COURSE DESCRIPTION**

This course is an introduction to the study of musical creativity through an examination of the literature in and outside of music, with an emphasis on the process itself and its role in music teaching and learning. The class, situated within the disciplines of music education, music cognition, and cognitive science, will explore how the mind works with musical material to produce creative results. Students will be involved in many hands-on activities to explore the creative process and derive applications to K-12 music education and beyond.

**OFFICE HOURS**

There are no specific office hours for this course as the instructor may be contacted at any time through the course website or via email. Emails will be responded to within 24 hours during the week and 48 hours on the weekend. If a phone or video chat consultation is desired, those may be arranged directly with the instructor.

**REQUIRED TEXT**

Sawyer, K. (2012). *Explaining creativity* (2nd ed). Oxford University Press. ISBN-13: 9780199737574

**ADDITIONAL RESOURCES**

- Students should use Microsoft Word for text-based assignments in this course. A free copy of Office 365 can be downloaded at <https://it.ufl.edu/services/gatorcloud-microsoft-officeonline>.
- Students are also provided with a Google G Suite account <https://cloud.it.ufl.edu/collaboration-tools/g-suite/>. This might be useful in this course, especially for using Google Drive to store video and audio files you create during the class.
- Additional readings and resources may be accessed through the Canvas e-learning system: <http://ufl.instructure.com>

## **COURSE GOALS/LEARNING OUTCOMES**

Through full participation in this course, the graduate music education student will:

- review the general history of the concept of “creativity” from antiquity to contemporary approaches
- understand how music teaching and learning pedagogies relate to general theories of creativity, including the four c’s (trajectory), five a’s (dynamic system), four p’s (how creativity is studied) and how these relate to notions of divergent/convergent thinking, the notion of “flow,” zone of proximal development, and the systems approach (person, field, domain) that explain how creative work is recognized/endured
- define creative thinking in music and discuss the place in society, education, and individual achievement for creative work.
- examine the (a) traditional, individualist approach to the study of this topic, including attention to personal attributes and patterns of process, and (b) social context approaches that favor a more collaborative view.
- review the music literature from the perspective of the four fundamental creative musical experiences (MEs)<sup>1</sup>: composition/arranging, improvisation, the creative performance of other’s music, and creative music listening.
- design and enact a personal creative musicianship development plan.
- develop a unit plan for a specific music class, ensemble, or other setting that engages students in creative musicking.
- acquire knowledge, attitudes, skills, and overall dispositions that identify one as a creative music teacher, one that expects his or her students to think creatively in music.
- understand best practices for assessing creative thinking in music

**Note: Specific Learning Objections are contained within each module.**

## ***COURSE POLICIES***

### **WORKLOAD AND ASSIGNMENTS**

This graduate course requires considerable reading, along with discriminating reflection, writing, and discussion. Be prepared to devote the time necessary to be successful. The compressed format of this online course will require 15-18 hours of work per week to meet course expectations. *Late work will not be accepted unless prior arrangements have been with your instructor.*

### **EMAIL**

Your UFL email account is the official email address used by the University, where official correspondence is sent. Important communication regarding this course may take place using your UF email address and/or the Canvas messaging system. All students need to regularly check both at least once per day. Make checking them part of your daily routine. Likewise, unless there are extenuating circumstances, when you send your instructor an email or Canvas

---

<sup>1</sup> Though out the course materials, we refer to “(MEs)” – short for musical experiences.

message during the week (M-F) you can expect a reply within 24 hours. Instructors will reply on weekends as they are able.

## **COURSE TECHNOLOGY**

Students taking this course must have access to the following equipment and software:

- A recent computer running a current version of the operating system (no later than two years old). Computer should have sufficient RAM (8GB or more) and a large hard drive (128GB or larger).
- 1366 x 768 or higher resolution monitor
- Speakers and headphones/earbuds
- Webcam (can be integrated with your computer or laptop)
- High speed Internet connection

---

## ***ASSIGNMENTS***

Please see the course site in Canvas for complete details of each week's activities and the assignment due dates. All assignments are due on the date specified. Grades on late assignments will be lowered by 10% for each day they are late. No credit will be given for assignments received later than two weeks following the due date. An exception to this policy is if the student is personally ill (doctor's excuse required) or has a death in his/her immediate family. The student should contact the instructor immediately upon his/her return to make arrangements to complete missed assignments at the earliest possible date.

## **SPECIAL MODULE 1 ACTIVITIES**

- Introduce yourself Using the Discussion Board for Introductions
- Meet with your instructor to get acquainted

## **READING ACCOUNTABILITY**

- Quizzes  
Weekly quizzes will cover the content of the readings from the Sawyer text (unless otherwise indicated). Each quiz will be worth 15 points and comprised of multiple choice, true/false, and matching questions. They will be "open-book," however you will only have 30 minutes to complete each quiz, so you need to be very familiar with the material prior to beginning the quiz.
- Reading Discussion Boards  
Each week, you will read a featured article and each student in a section will participate in a discussion board that contains a major post and one reaction post of a colleague
- Article Reflections  
Each week you will choose one article to read among several available options. After reading it you will complete and submit a mini-reflection on the article. Each mini-

reflection will include: (a) a reference for the article using proper APA formatting; (b) a summary of the primary premise of the article, in one or two complete sentences; and (c) a bullet point list of three of “take-aways” or points you found interesting in the article. Use a single, complete sentence for each bullet point.

## **GUEST REACTION REPORTS**

During the class, we will host 4 guest speakers who are experts in one or more areas of creative thinking in music. These will be *live* sessions held in Zoom where each speaker will give a presentation and then engage with us in a period of questions and answers, and other discussion of their topic. You are **HIGHLY** encouraged to attend each session live, but if you are unable to do so the sessions will be recorded and made available for later viewing. For each speaker, you are asked to provide a 2–3-page (double-spaced, APA style) paper that will consist of a summary of the content of their presentation (about 1 page) and your reaction to and reflections on it (1-2 pages). In your reaction/reflection think about what you learned and consider how it may be applicable to (a) your understanding of creative thinking in music in general, (b) your understanding of the specific topic, (c) your personal musicianship, (d) your pedagogical knowledge of how to engage students in creative musicking, and (e) any other observations/reactions you have.

## **YOU AND MES**

MEs are (creative) musical experiences. We will devote one module to each of these creative musical experiences: (a) improvisation, (b) composition, (c) the creative performance of others music, and (d) music listening. In addition to readings, videos, and guest speakers related to each ME, you will experientially explore the ME that is the focus of the module. Further details about these assignments can be found in Canvas.

## **TWO TERM PROJECTS**

### **1. CREATIVE MUSICIANSHIP DEVELOPMENT PROJECT**

Researchers have found that one reason why music teachers don’t include content and experiences designed to develop students’ creative musicianship in classes is because they never had the opportunity to experience and grow in those areas themselves. The purpose of this project is for each graduate music education student to (a) choose one area of creative musicianship – improvisation, composition/arranging, creative listening, or creative performance of others’ music, (b) design a personalized creative musicianship development plan to learn and grow in that area, (c) implement the plan over a period of four weeks, documenting experiences in a journal and other ways appropriate to their particular project, and (d) present their project in a video presentation to the class. See the guide for this project in Canvas.

## 2. CREATIVE MUSIC IN ACTION PROJECT

Throughout this course you will be developing theoretical, applied, and pedagogical understandings about creative thinking in music. The purpose of this project is for you to synthesize this learning and develop a unit plan for a specific music class, ensemble, or other setting that engages students in creative musicking.<sup>2</sup>

---

<sup>2</sup> “The essence of music lies not in musical works but in taking part in performance, in social action. Music is thus not so much a noun as a verb, ‘to music’. To music is to take part in any capacity in a musical performance, and the meaning of musicking lies in the relationships that are established between the participants by the performance. Musicking is part of that iconic, gestural process of giving and receiving information about relationships which unites the living world, and it is in fact a ritual by means of which the participants not only learn about, but directly experience, their concepts of how they relate, and how they ought to relate, to other human beings and to the rest of the world. These ideal relationships are often extremely complex, too complex to be articulated in words, but they are articulated effortlessly by the musical performance, enabling the participants to explore, affirm and celebrate them. Musicking is thus as central in importance to our humanness as is taking part in speech acts, and all normally endowed human beings are born capable of taking part in it, not just of understanding the gestures but of making their own.”

Small, C. (1999). Musicking—The meanings of performing and listening. A lecture. *Music Education Research*, 1(1), 9–22. <https://doi.org/10.1080/1461380990010102>

### ***COURSE ASSESSMENTS***

<b>ITEM</b>	<b>Where</b>	<b>PERCENTAGE OF FINAL GRADE</b>
<p style="text-align: center;">Special Module 1 Activities</p> <ul style="list-style-type: none"> <li>• Watch the welcome video in the <i>Start Here</i> section of the Canvas course site.</li> <li>• Schedule and complete a video chat with your instructor</li> <li>• Introduce yourself via a Discussion Board</li> </ul>	Module 1	1
<p style="text-align: center;">Reading Accountability</p> <ul style="list-style-type: none"> <li>• Quizzes – primarily on readings from Sawyer</li> <li>• Discussion Boards – a collaborative reading process and assessment</li> <li>• Article reflection on weekly article chosen by the student</li> </ul>	Modules 1-8	Quizzes 10 Discussion Boards 6  Reflections 12
<ul style="list-style-type: none"> <li>• (Reflections on Guest Speakers)</li> </ul>	Modules 4-7	11
<p>You and MEs</p> <ul style="list-style-type: none"> <li>• Improvisation</li> <li>• Composition</li> <li>• Others Music</li> <li>• Listening</li> </ul>	Modules 4-7	30
Creative Musicianship Development Project	Modules 2, 3-8	18
Creative Music in Action Curriculum Project	Modules 3, 8	12

<b>Grading Scale</b>	
100-93	A
93-90	A-
90-87	B+
87-83	B
83-80	B-
80-77	C+
77-73	C
73-70	C-
70-67	D+
67-63	D
63-60	D-
60 & below	F

## ***COURSE OUTLINE***

Please see the course site in Canvas for complete details of each week's activities and assignments. All due dates and times for assignment submission are the last day of each course week and must be in at 11:59 pm eastern time for that week.

---

### **Module 1: First Steps (Aug 21-27, 2023)**

#### **Read:**

*Quiz based on the following:*

- Sawyer, Chapter 1 (Introduction), pp. 3-14.
- Sawyer, Chapter 2 (Conceptions of Creativity), pp. 15-34

*Discussion Board*

- Hickey, M., & Webster, P. (2001). Creative thinking in music. *Music Educators Journal*, 88(1), 19–23. <https://doi.org/10.2307/3399772>

*Choose One (Mini-Reflection)*

- Campbell, P. S. (1990). Crosscultural perspectives of musical creativity. *Music Educators Journal*, 76(9), 43–46. <https://doi.org/10.2307/3401077>
- Gruenhagen, L. M. (2017). Developing musical creativity through reflective and collaborative practices. *Music Educators Journal*, 103(3), 40–45. <https://doi.org/10.1177/0027432116685158>
- Robinson, N. G., Bell, C. L., & Pogonowski, L. (2011). The creative music strategy: A seven-step instructional model. *Music Educators Journal*, 97(3), 50–55. <https://doi.org/10.1177/0027432110395945>

#### **Watch:**

- Introduction to Creative Thinking in Music (in the *Start Here* section of the Canvas course site)
- Module 1 Course Overview
- Alike short film

Supplemental Content

Bacanlı, Hasan, et al. "Quadruple thinking: Creative thinking." *Procedia-Social and Behavioral Sciences* 12 (2011): 536-544.

### **Module 2: Creative Thinking in Music—An Overview (Aug 28-Sept. 3, 2023)**

## **Read:**

*Quiz based on the following:*

- Sawyer, Chapter 3 (Defining Creativity Through Assessment), pp. 37-62
- Sawyer, Chapter 18 (Music), pp. 337-356

*Discussion Board*

- Woody, R. H. (2012). Playing by ear: Foundation or frill? *Music Educators Journal*, 99(2), 82–88. <https://doi.org/10.1177/0027432112459199>

*Choose One (Mini-Reflection)*

- Dalby, B. (1999). Teaching audiation in instrumental classes. *Music Educators Journal*, 85(6), 22–46. <https://doi.org/10.2307/3399517>
- Liperote, K. A. (2006). Audiation for beginning instrumentalists: Listen, speak, read, write. *Music Educators Journal*, 93(1), 46–52. <https://doi.org/10.1177/002743210609300123>
- Maerker Garner, A. (2009). Singing and moving: Teaching strategies for audiation in children. *Music Educators Journal*, 95(4), 46–50. <https://doi.org/10.1177/0027432109335550>

## **Watch:**

- Music as Language (Victor Wooten)
- Elizabeth Waters: The Left Brain vs Right Brain Myth

Supplemental Content

Optional Reading

Isbell, D. S., & Stanley, A. M. (2018). Code-switching musicians: An exploratory study. *Music Education Research*, 20(2), 145–162. <https://doi.org/10.1080/14613808.2016.1238061>

## **Module 3: The Creative Personality (Sept. 4-10, 2023)**

## **Read:**

*Quiz based on the following:*

- Sawyer, Chapter 4 (The Creative Personality), pp. 63-85.

*Discussion Board*

- Menard, E. (2013). Creative thinking in music: Developing a model for meaningful learning in middle school general music. *Music Educators Journal*, 100(2), 61–67. <https://doi.org/10.1177/0027432113500674>



*Choose One (Mini-Reflection)*

- Webster, P. (2016). Assessment of creative potential in music. In: T. Brophy (Ed.), *The Oxford Handbook of Assessment Policy and Practice in Music Education*, Volume 1. (607-628). Oxford University Press.
- Isbell, D. S., & Stanley, A. M. (2018). Code-switching musicians: An exploratory study. *Music Education Research*, 20(2), 145–162.  
<https://doi.org/10.1080/14613808.2016.1238061>
- Coss, R. G. (2019). Student-centered strategies for implementing exploration into the music classroom. *General Music Today*, 33(1), 29–37.  
<https://doi.org/10.1177/1048371319840654>
- Kladder, J. R. (2020). Learner-centered teaching: Alternatives to the established norm. In D. A. Williams & J. R. Kladder (Eds.), *The learner-centered music classroom: Models and possibilities* (pp. 1-17). Routledge.

**Watch:**

- Sir Ken Robinson: Do Schools Kill Creativity?
- David Kelley: How to Build Your Creative Confidence

Supplementary Content

Optional Reading

College Music Society, *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Major: Report of the Task Force on the Undergraduate Music Major November 2014 — Conference Version*, accessed January 1, 2015, [http://www.music.org/pdf/tfumm\\_report.pdf](http://www.music.org/pdf/tfumm_report.pdf)

**Module 4: A Closer Look at Music Improvisation (Sept. 11-17, 2023)**

**Guest Speaker: Dr. Christopher Azzara**  
**Wednesday, September 13, 7:00-8:30 PM via Zoom**

**Read:**

Quiz based on the following:

- Sawyer, Chapter 5 (The Creative Process, Part 1), pp. 87-105

*Featured writings by speaker*

- Azzara, C. (2008). Improvisation and choral musicianship. In M. Holt & J. Jordan (Eds.), *The school choral program: Philosophy, planning, organization, and teaching*: G.I.A.

- Azzara, C. (2015). Improvisation and composition: Developing musicianship in instrumental music. In S. Burton & A. Snell (Eds.), *Engaging musical practices: A Sourcebook for instrumental music*. Rowman & Littlefield.

#### *Discussion Board*

- Norgaard, M. (2017). Developing musical creativity through improvisation in the large performance classroom. *Music Educators Journal*, 103(3), 34–39. <https://doi.org/10.1177/0027432116687025>

#### *Choose One (Mini-Reflection)*

- Beckstead, D. (2013). Improvisation: Thinking and playing music. *Music Educators Journal*, 99(3), 69–74. <https://doi.org/10.1177/0027432112467822>
- Gruenhagen, L. M., & Whitcomb, R. (2014). Improvisational practices in elementary general music classrooms. *Journal of Research in Music Education*, 61(4), 379–395. <https://doi.org/10.1177/0022429413508586>
- Freer, P. K. (2010). Choral improvisation: Tensions and resolutions. *Choral Journal*, 51(5), 18–41.

#### **Watch:**

- Chris Azzara TED talk
- Charles Limb: Your Brain on Improv

#### Supplemental Content

Sawyer, R. K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational Researcher*, 33(2), 12-20.

### **Module 5: A Closer Look at Music Composition (Sept. 18-24, 2023)**

**Guest Speaker: Dr. Michelle Kaschub**

**Wednesday, Sept 20, 2020, 7:00-8:30 PM EST via Zoom**

#### **Read:**

*Quiz based on the following:*

- Sawyer, Chapter 6 (The Creative Process, Part 2), pp. 107-127

### *Featured Article by Our Special Guest Speaker*

- Kaschub, M., & Smith, J. P. (2016). The big picture: Developing musical capacities. *Music Educators Journal*, 102(3), 33-40.

### *Discussion Board*

- Randles, C., & Sullivan, M. (2013). How composers approach teaching composition: Strategies for music teachers. *Music Educators Journal*, 99(3), 51–57.  
<https://doi.org/10.1177/0027432112471398>

### *Choose One (Mini-Reflection)*

- Deutsch, D. (2016). Authentic assessment in music composition: Feedback that facilitates creativity. *Music Educators Journal*, 102(3), 53–59.  
<https://doi.org/10.1177/0027432115621608>
- Kratus, J. (2016). Songwriting: A new direction for secondary music education. *Music Educators Journal*, 102(3), 60–65. <https://doi.org/10.1177/0027432115620660>
- Stringham, D. A. (2016). Creating compositional community in your classroom. *Music Educators Journal*, 102(3), 46–52. <https://doi.org/10.1177/0027432115621953>
- Wilson, D. (2001). Guidelines for coaching student composers. *Music Educators Journal*, 88(1), 28. <https://doi.org/10.2307/3399774>

### **Watch:**

- Brandon Rodriguez: The Power of Creative Constraints
- Ben Folds Composes a Song LIVE for Orchestra in Only 10 Minutes
- Pierre Barreau: How AI Could Compose a Personal Soundtrack to Your Life

## **Module 6: A Closer Look at the Creative Performance of Others' Music (Sept. 25-Oct.1, 2023)**

**Guest Speaker: Dr. Robert Woody**  
**Wednesday, Sept 27, 7:00-8:30 PM via Zoom**

### **Read:**

*Quiz based on the following:*

- Sawyer, Chapter 7 (The Creative Process, Part 3), pp. 129-142

### *Featured Articles for Our Special Guest Speaker.*

- Woody, R. H. (2019). *Expressivity in music*. In, R. H. Woody, *Becoming a real musician: Inspiration and guidance for teachers and parents of musical kids* (pp. 77-95). Rowman & Littlefield.
- Strand, K., & Brenner, B. (2017). Learning to be creatively expressive performers. *Music Educators Journal*, 103(3), 21–26. <https://doi.org/10.1177/0027432116685858>

### *Discussion Board*

- Morrison, S. & Demorest, S. (2012). Once from the top: Reframing the role of the conductor in ensemble teaching. In G. McPherson & G. Welch (eds.) *Oxford Handbook of Music Education*, Volume 1 (826-843). Oxford University Press.

### *Choose One (Mini-Reflection)*

- Gamso, N. M. (2011). An aural learning project: Assimilating jazz education methods for traditional applied pedagogy. *Music Educators Journal*, 98(2), 61–67. <https://doi.org/10.1177/0027432111423977>
- Koops, L. H., Hankins, E. A., Scalise, D., & Schatt, M. D. (2014). Rock orchestra alumni reflections on the impact of participation. *The Lakewood Project. Research Studies in Music Education*, 36(2), 147–164. <https://doi.org/10.1177/1321103X14537432>
- Thibeault, M. D. (2015). Music education for all through participatory ensembles. *Music Educators Journal*, 102(2), 54–61. <https://doi.org/10.1177/0027432115610170>
- Weidner, B. N. (2020). A grounded theory of musical independence in the concert band. *Journal of Research in Music Education*, 68(1), 53–77. <https://doi.org/10.1177/0022429419897616>

### **Watch:**

- Daniel Levitin: It's All in the Timing: How Musicians Communicate Emotion (Parts 1 & 2)
- Flash Mob - Ode an die Freude

### Supplemental Content

Hickey, M. (2001). An application of Amabile's consensual assessment technique for rating the creativity of children's musical compositions. *Journal of Research in Music Education*, 49(3), 234-24

## **Module 7: A Closer Look at Creative Listening (Oct. 2-8, 2023)**

**Guest Speaker: Dr. Peter Webster**  
**Wednesday, October 4, 7:00-8:30 PM via Zoom**

## **Read:**

*Quiz based on the following:*

- Sawyer, Chapter 11 (The Sociology of Creativity), pp. 211-229.
- Sawyer, Chapter 21 (Education and Creativity), pp. 389-404.

*Discussion Board*

- Kratus, J. (2017). Music listening is creative. *Music Educators Journal*, 103(3), 46–51. <https://doi.org/10.1177/0027432116686843>

*Choose One (Mini-Reflection)*

- Dunn, R. E. (1997). Creative thinking and music listening. *Research Studies in Music Education*, 8(1), 42–55. <https://doi.org/10.1177/1321103X9700800105>
- Kerchner, J. L. (1996). Creative music listening. *General Music Today*, 10(1), 28–30. <https://doi.org/10.1177/104837139601000109>
- Peterson, E. M. (2006). Creativity in music listening. *Arts Education Policy Review*, 107(3), 15–21. <https://doi.org/10.3200/aepr.107.3.15-21>

## **Watch:**

- Evelyn Glennie: How to Truly Listen

Supplemental Content

Kerchner, J. L. (2013). *Music across the senses: Listening, learning, and making meaning*. Oxford University Press. (Chapter 1)

## **Module 8: Coda (Oct. 9-11, 2023)**

## **Read:**

*Quiz based on the following:*

- Sawyer, Chapter 22 (How to Be More Creative), pp. 405-426.
- Sawyer, Chapter 23 (Conclusion: The Future of Creativity), pp. 427-433.

## ***UF POLICIES***

### **UNIVERSITY POLICY ON ACCESSIBILITY**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center (DRC) by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their

accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### **UNIVERSITY ACADEMIC HONOR POLICY**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://sccr.dso.ufl.edu/process/student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor of this class.

### **HEALTH AND WELLNESS RESOURCES**

- U Matter, We Care: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352392- 1575 so that a team member can reach out to the student.
- Counseling and Wellness Center <http://www.counseling.ufl.edu/cwc/Default.aspx>, 352-392-1575; and the University Police Department: 352-392-1111 or 9-1-1 for emergencies.
- Sexual Assault Recovery Services (SARS) Student Health Care Center, 352-392-1161
- University Police Department  
352-392-1111 (or 9-1-1 for emergencies) – <http://www.police.ufl.edu/>

### ***COURSE EVALUATION PROCESS***

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

### ***NETIQUETTE***

Online etiquette, or *netiquette*, refers to the fact that because the body language, tone of voice, and instantaneous listener feedback cues found in face-to-face classrooms are often absent in online courses, certain considerations are important to keep in mind when interacting with fellow students and professors.

### **GENERAL NETIQUETTE GUIDELINES**

When communicating online, you should always:

- Treat the professor with respect, including when using email or any other online communication.

- Always use your professors' proper title: Dr. or Professor. Unless specifically invited, don't refer to them by first name.
- Use clear and concise language.
- Remember that all college level communication should have correct spelling and grammar. Avoid slang terms such as "wassup?" and texting abbreviations such as "u" instead of "you."
- Avoid using the caps lock feature **AS IT CAN BE INTERPRETED AS YELLING!**
- Be cautious when using humor or sarcasm as tone is sometimes lost in an email or discussion post and your message might be taken seriously or offensively.

### **EMAIL NETIQUETTE**

When you send an email or Canvas message to your instructor or classmates, you should:

- Use a descriptive subject line.
- Be brief.
- Avoid attachments unless you are sure your recipients can open them.
- Sign your message with your name.
- Think before you send the e-mail to more than one person. Does everyone really need to see your message?
- Be sure you **REALLY** want everyone to receive your response when you click, "reply all." • Be sure that a message's author intended for the information to be passed along before you click the "forward" button.

### **DISCUSSION FORUM NETIQUETTE**

When posting in the Discussion Forum in your online class, you should:

- Make posts that are on topic and within the scope of the course material.
- Take your posts seriously and review and edit your posts before sending.
- Always give proper credit when referencing or quoting another source.
- Read all messages in a thread before replying. • Not repeat someone else's post without adding something of your own to it.
- Avoid short, generic replies such as, "I agree." You should include why you agree or add to the previous point
- Always be respectful of others' opinions even when they differ from your own.
- When you disagree with someone, you should express your differing opinion in a respectful, non-critical way.
- Do not make personal or insulting remarks.
- Be open-minded.

## Course References

- Azzara, C. (2008). Improvisation and choral musicianship. In M. Holt & J. Jordan (Eds.), *The school choral program: Philosophy, planning, organization, and teaching*. G.I.A.
- Azzara, C. (2015). Improvisation and composition: Developing musicianship in instrumental music. In S. Burton & A. Snell (Eds.), *Engaging musical practices: A Sourcebook for instrumental music*. Rowman & Littlefield.
- Bacanli, Hasan, et al. (2011). "Quadruple thinking: Creative thinking." *Procedia-Social and Behavioral Sciences*, 12, 536-544.
- Beckstead, D. (2013). Improvisation: Thinking and playing music. *Music Educators Journal*, 99(3), 69–74. <https://doi.org/10.1177/0027432112467822>
- Campbell, P. S. (1990). Crosscultural perspectives of musical creativity. *Music Educators Journal*, 76(9), 43–46. <https://doi.org/10.2307/3401077>
- College Music Society, *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Major: Report of the Task Force on the Undergraduate Music Major November 2014 — Conference Version*, accessed January 1, 2015, [http://www.music.org/pdf/tfumm\\_report.pdf](http://www.music.org/pdf/tfumm_report.pdf).
- Coss, R. G. (2019). Student-centered strategies for implementing exploration into the music classroom. *General Music Today*, 33(1), 29–37. <https://doi.org/10.1177/1048371319840654>
- Dalby, B. (1999). Teaching audiation in instrumental classes. *Music Educators Journal*, 85(6), 22–46. <https://doi.org/10.2307/3399517>
- Deutsch, D. (2016). Authentic assessment in music composition: Feedback that facilitates creativity. *Music Educators Journal*, 102(3), 53–59. <https://doi.org/10.1177/0027432115621608>
- Dunn, R. E. (1997). Creative thinking and music listening. *Research Studies in Music Education*, 8(1), 42–55. <https://doi.org/10.1177/1321103X9700800105>
- Freer, P. K. (2010). Choral improvisation: Tensions and resolutions. *Choral Journal*, 51(5), 18–41.
- Gamso, N. M. (2011). An aural learning project: Assimilating jazz education methods for traditional applied pedagogy. *Music Educators Journal*, 98(2), 61–67. <https://doi.org/10.1177/0027432111423977>
- Gruenhagen, L. M. (2017). Developing musical creativity through reflective and collaborative practices. *Music Educators Journal*, 103(3), 40–45. <https://doi.org/10.1177/0027432116685158>



- Gruenhagen, L. M., & Whitcomb, R. (2014). Improvisational practices in elementary general music classrooms. *Journal of Research in Music Education*, 61(4), 379–395. <https://doi.org/10.1177/0022429413508586>
- Hickey, M. (2001). An application of Amabile's consensual assessment technique for rating the creativity of children's musical compositions. *Journal of Research in Music Education*, 49(3), 234-244.
- Hickey, M., & Webster, P. (2001). Creative thinking in music. *Music Educators Journal*, 88(1), 19–23. <https://doi.org/10.2307/3399772>
- Isbell, D. S., & Stanley, A. M. (2018). Code-switching musicians: An exploratory study. *Music Education Research*, 20(2), 145–162. <https://doi.org/10.1080/14613808.2016.1238061>
- Kaschub, M., & Smith, J. P. (2016). The big picture: Developing musical capacities. *Music Educators Journal*, 102(3), 33-40.
- Kerchner, J. L. (1996). Creative music listening. *General Music Today*, 10(1), 28–30. <https://doi.org/10.1177/104837139601000109>
- Kerchner, J. L. (2013). *Music across the senses: Listening, learning, and making meaning*. Oxford University Press.
- Kerchner, J. L. (2000). Children's verbal, visual, and kinesthetic responses: Insight into their music listening experience. *Bulletin of the Council for Research in Music Education*, 31-50
- Kladder, J. R. (2020). Learner-centered teaching: Alternatives to the established norm. In D. A. Williams & J. R. Kladder (Eds.), *The learner-centered music classroom: Models and possibilities* (pp. 1-17). Routledge.
- Koops, L. H., Hankins, E. A., Scalise, D., & Schatt, M. D. (2014). Rock orchestra alumni reflections on the impact of participation, *The Lakewood Project. Research Studies in Music Education*, 36(2), 147–164. <https://doi.org/10.1177/1321103X14537432>
- Kratus, J. (2016). Songwriting: A new direction for secondary music education. *Music Educators Journal*, 102(3), 60–65. <https://doi.org/10.1177/0027432115620660>
- Kratus, J. (2017). Music listening is creative. *Music Educators Journal*, 103(3), 46–51.
- Liperote, K. A. (2006). Audiation for beginning instrumentalists: Listen, speak, read, write. *Music Educators Journal*, 93(1), 46–52. <https://doi.org/10.1177/002743210609300123>
- Maerker Garner, A. (2009). Singing and moving: Teaching strategies for audiation in children. *Music Educators Journal*, 95(4), 46–50. <https://doi.org/10.1177/0027432109335550>

- Menard, E. (2013). Creative thinking in music: Developing a model for meaningful learning in middle school general music. *Music Educators Journal*, 100(2), 61–67. <https://doi.org/10.1177/0027432113500674>
- Morrison, S. & Demorest, S. (2012). Once from the top: Reframing the role of the conductor in ensemble teaching. In G. McPherson & G. Welch (eds.) *Oxford Handbook of Music Education*, volume 1 (826-843). Oxford University Press.
- Norgaard, M. (2017). Developing musical creativity through improvisation in the large performance classroom. *Music Educators Journal*, 103(3), 34–39. <https://doi.org/10.1177/0027432116687025>
- Peterson, E. M. (2006). Creativity in music listening. *Arts Education Policy Review*, 107(3), 15–21. <https://doi.org/10.3200/aepr.107.3.15-21>
- Randles, C., & Sullivan, M. (2013). How composers approach teaching composition: Strategies for music teachers. *Music Educators Journal*, 99(3), 51–57. <https://doi.org/10.1177/0027432112471398>
- Robinson, N. G., Bell, C. L., & Pogonowski, L. (2011). The creative music strategy: A seven-step instructional model. *Music Educators Journal*, 97(3), 50–55. <https://doi.org/10.1177/0027432110395945>
- Sawyer, R. K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational Researcher*, 33(2), 12-20.
- Sawyer, R. K. (2012). *Explaining Creativity*, 2<sup>nd</sup> ed. Oxford University Press.
- Schmidt, C. (2021). Supporting Creative Musical Mindsets in Ensemble Learning. *Music Educators Journal*, 108(1), 18-24.
- Small, C. (1999). Musicking—The meanings of performing and listening. A lecture. *Music Education Research*, 1(1), 9–22. <https://doi.org/10.1080/1461380990010102>
- Strand, K., & Brenner, B. (2017). Learning to be creatively expressive performers. *Music Educators Journal*, 103(3), 21–26. <https://doi.org/10.1177/0027432116685858>
- Stringham, D. A. (2016). Creating compositional community in your classroom. *Music Educators Journal*, 102(3), 46–52. <https://doi.org/10.1177/0027432115621953>
- Thibeault, M. D. (2015). Music education for all through participatory ensembles. *Music Educators Journal*, 102(2), 54–61. <https://doi.org/10.1177/0027432115610170>

- Webster, P. (2016). Assessment of creative potential in music. In: T. Brophy (Ed.), *The Oxford Handbook of Assessment Policy and Practice in Music Education*, Volume 1. (607-628). Oxford University Press.
- Weidner, B. N. (2020). A grounded theory of musical independence in the concert band. *Journal of Research in Music Education*, 68(1), 53-77. <https://doi.org/10.1177/0022429419897616>
- Wilson, D. (2001). Guidelines for coaching student composers. *Music Educators Journal*, 88(1), 28. <https://doi.org/10.2307/3399774>
- Woody, R. H. (2012). Playing by ear: Foundation or frill? *Music Educators Journal*, 99(2), 82–88. <https://doi.org/10.1177/0027432112459199>
- Woody, R. H. (2019). Expressivity in music. In, R. H. Woody, *Becoming a real musician: Inspiration and guidance for teachers and parents of musical kids* (pp. 77-95). Rowman & Littlefield.