

**ED 368**  
**Teaching Music to Adolescents and Adults**  
**Fall 2006**  
**Professor: Dr. Barbara Liebhaber**  
**Office: Music Center 305, Phone: 610-861-1671 (office)**  
**E-mail: liebhaber@moravian.edu**  
**Class meetings: Monday & Weds., 9:20 – 11:10 a.m.**  
**Music Building, Room 202**  
**Office Hours: M/W, 2:00 – 3:30**  
**Or by appointment**

**Required texts:**

National Standards on Arts Education – MENC (same as ED 367)  
Making Connections (with CD) – Anderson and Moore  
Teaching for Musical Understanding – Wiggins  
Teaching Music in the Secondary Schools – Hoffer  
The Eclectic Curriculum in American Music Education

**Articles handed out in class:**

Comparison of Dalcroze, Orff, Kodaly – Comeau

**Recommended:** in music library and in bookstore:

Strategies for Teaching Middle School General Music - MENC  
Strategies for Teaching High School Chorus - MENC  
Strategies for Teaching Beginning Band - MENC

**Other reading:** Articles will be handed out in class. **Books and CD's on reserve in the music library will be used for lesson preparation and presentations.** It is important that students demonstrate use of library materials in all papers, lessons and presentations.

**Academic Integrity:** Students are expected to uphold the standards of academic honesty, as they are spelled out in the Student Handbook.

**Objectives:**

Students will be able to:

1. Write a lesson plan directed at middle school or high school classes.
2. Implement lessons for middle and high school music classes.
3. Design lesson plans for instrumental lessons, groups, choral groups, general music, theory, history, musicianship, improvisation and music technology.
4. Become familiar with materials to be used in the above courses.
5. Present lessons to the class in an effective manner.
6. Indicate which elements are being addressed in each lesson. Explain how each concept will be presented. Provide many ways to teach each concept.
7. Explore methods of assessment.
8. Explore conducting techniques to be used with various choral/instrumental groups.

9. Explore discipline situations and how to handle them.
10. Develop motivational techniques.
11. Develop ideas of how to make lessons relevant to the student.
12. Develop curriculum appropriate for age group and course.
13. Create strategies for teaching general music, choral and instrumental classes, improvisation, musicianship, music technology, music history, music appreciation and music theory courses.
14. Become familiar with music software to be used with grades K - 12; games that reinforce concepts presented in choral, instrumental or general music.
15. Design choral and instrumental concert repertoire.
16. Explore how Dalcroze, Orff and Kodaly techniques can be used in the secondary classroom.
17. Develop effective ways to involve community in school music program, including developing a relationship with PTA and other parent organizations as well as developing a relationship with community nursing homes and hospitals.
18. Explore effective ways to develop a strong music program. Address issues such as recruiting students for music ensembles, creating a variety of music experiences in the music program, and working with other faculty members to promote interdisciplinary extracurricular experiences – music theatre, arts day activities, visiting elementary schools.
19. Provide opportunities for students to explore new concepts aurally, visually and kinesthetically. Include activities in every lesson that give the students the opportunity to listen/evaluate, create/compose, and perform.

### **Requirements:**

**Attendance:** Unexcused absences will result in a zero for class work that day.

**Tardiness Policy:** Students are required to be in class in their seats at the beginning of class, 9:20 a.m. If a student is late to class, a point will be subtracted from the final grade at the end of the semester.

### **Concerts:**

Students are required to attend children's concerts at Moravian College during the semester. Dates will be announced in class.

**Workshops:** Students are required to attend Music Education workshops including:

- Dalcroze
  - Music Technology for the classroom
- Dates will be announced in class.

**Piano, Voice, Autoharp and Guitar proficiency:** Students are required to pass the proficiency exam on all instruments and voice prior to student teaching. The specific requirements are included on a separate sheet. Students will be tested individually by the professor. Students are encouraged to arrange to take this test at the earliest possible date

during the semester, so that if the student must retake the test, there will be time to successfully complete the proficiency exams prior to student teaching.

**Homework:** Reading assignments will be given each week. A short paper will be due every week in relation to the reading that week. This paper will be no more than two pages, double-spaced and typewritten. Students must bring three copies of this paper to class - one for the professor, and two to give to other students. Students will read each other's papers, write comments and return to author at the next class meeting. Students will prepare presentations each week. Other homework involving conducting, choosing music, curriculum development, lesson plans, teaching strategies, philosophy and discipline will be given on a regular basis. **All homework is due at the class meeting for which it is assigned. Homework turned in after that time will result in a zero for that assignment.**

**Final:** In addition to the final exam, there will be a final project. The student will present the project to the class and hand in a written paper to the instructor. The written paper will be due on the last class meeting; the presentation will be scheduled individually for the last few weeks of class. For the final project, each student will choose a topic addressed in music education class that he/she would like to examine further. The student will gather reference materials, design lessons for middle/high school students and provide behavioral objectives, teaching strategies and methods of assessment for these lessons. The project must include lessons for all three music classes: general, vocal, and instrumental. Students may choose to create interdisciplinary lessons and discuss how this would be done.

**Portfolio:** Students will hand in the portfolio at the last class meeting. The portfolio will include:

1. Initial perspective on teaching music.
2. All papers written during the semester.
3. Process log:
  - Reactions/reflections after every class
  - Reactions/reflections after every observation in the field
4. Perspective transformation reflective paper – to be written at end of semester. It will be helpful to read all your papers before writing this paper. How has your perspective about teaching music changed since the beginning of the semester?

**Grading:**

Presentations	20%
Homework	20%
Participation	20%
Final	20%
Portfolio	20%

**Piano, voice, autoharp and Guitar proficiency - must pass in order to student teach in the spring semester.** The criteria for each proficiency will be handed out in class.

Students can expect to work 8 hours per week outside of class preparing for this class.

Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

**Homework:** All papers should be 2 - 3 pages double spaced unless otherwise specified: **A paper is due along with each reading assignment.** Students will choose 2-3 ideas per chapter for discussion and use other sources to offer perspectives on these ideas. The other sources may include books in the Music Education section of the music library. These papers will be used to inspire class discussion.

**Week:**

**Reading:**

1	Perspective paper – thoughts on teaching music Wiggins, Chapters 1, 2, 3
2	Wiggins – chapters 4, 5
3	Wiggins – chapters 6, 7, 8
4	Wiggins – chapters 9, 10, 11

Making Connections will be used for designing a general music class lesson. Each student will choose a lesson from the book. Using the CD provided, students will discuss how the lesson will be presented and what other materials would be used as well as how many class sessions would be involved in the lesson. Each student will teach the lesson and get feedback from the class. Students will provide copies of lesson plans for the entire class.

5	Making Connections – African American, Asia
6	Making Connections – Mexican and Native American
7	The Eclectic Curriculum Parts I and II
8	The Eclectic Curriculum – Part III
9	Teaching Music in Secondary – Chapters 1-7
10	Teaching Music in the Secondary – Chap. 8 - 11

11	Teaching Music in the Secondary – Chap. 9 - 14
12	Teaching Music in the Secondary – Chap. 15 - 18
13 - 15 Dates to be announced	Perspective Transformation Paper due Portfolio due

**Final presentation paper submitted – this is a research paper, complete with footnotes, formatting, references. The paper will include any handouts provided during the presentation as well as any charts to visually explain material presented. This paper will be at least 10 pages, double spaced, not including title page, references and charts.**

ED 368 – Weekly, Fall, 2006

Class meetings Mon./Weds., 9:20 – 11:10

Week of:

- 8/28 Classes begin  
The adolescent; designing lessons for MS and HS music; motivational techniques
- 9/4 no class Monday, Labor Day  
MS general music
- 9/5 Creating a drumming circle
- 9/11 Write a letter to your cooperating teacher for your pre-student teaching experience.  
MS general music  
Lummi sticks
- 9/18 MS general music
- 9/25 Pre student teaching begins Thursday, Sept. 28. Plan 4 hours/week.  
Multi-cultural music lessons; each student will choose a lesson from the book/CD to use to design music lesson for MS or HS; lesson plan will be formally

prepared and copies handed out to class; student will teach part of the lesson and present the rest to class

10/2 no classes Monday, Yom Kippur

Continuation of multi-culturalism

10/9 no classes Monday, fall break. No class meeting Weds., pick up 3 more pre-student teaching hours – total of 7 hours/week.

**Arrange meeting with Dr. Liebhaber to take proficiency exams.**

10/16 class meets Mondays only. Arrange 7 hours/week with cooperating teacher.

Plan dates to teach at least 5 lessons and be observed for one or two of them.

HS music theory/appreciation

10/23 HS music theory/appreciation;

**Weds., Oct. 25: opera trip to NYC: students are required to attend – make sure to notify your cooperating teacher that you will have to leave by 11:00 a.m. that day**

10/30 arrange observation dates with Dr. Liebhaber

Vocal music; recruitment/retention; choosing music; designing concert; using piano as teaching tool; conducting techniques; teaching strategies, ensembles: all women, all men, SATB, small ensembles – madrigal, jazz vocal, other?

11/6 observations begin

Vocal music

11/13 observations continue

Instrumental music: recruitment/retention; choosing music; designing concert; conducting techniques; teaching strategies; small lesson – getting students started, dealing with many levels in one lesson, method books; ensembles: band, orchestra, jazz ensembles, other?

11/20 observations continue; no class Weds., Thanksgiving

Instrumental music

11/27 observations continue

Instrumental music

Presentations

12/4 Applying Dalcroze, Orff and Kodaly in the general, vocal and instrumental lessons

Presentations

12/11 last day of class – review, questions, discussion

Final exam date to be announced