

ED 367
Teaching Music to Children
Spring 2010
Professor Joy Hirokawa
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Class meetings: Monday and Wednesday 2:30 – 3:50
Music Building Room 202
Office Hours: Tuesday and Thursday, 12:00 – 2:00 PM or by appointment

Goals: This course is designed to prepare the student for teaching music at the elementary level, including general, instrumental, and choral music classes. During this course, students will develop a repertoire of teaching ideas and materials for all areas of elementary music education, practice teaching lessons to their peers, and develop a philosophy of music education. Materials generated in this course will become part of the student's portfolio for future employment.

Required Materials:

National Standards on Arts Education – MENC
Music in Childhood, from Preschool through the Elementary Grades, 3rd Edition. Patricia Shehan Campbell and Carol Scott-Kassner. Thompson Schirmer ISBN 978-0-534-59548-7
Teaching General Music in Grades 4 – 8: A Musicianship Approach. Thomas A. Regelski. Oxford University Press ISBN 0-19-513778-7
MENC. *Spotlight on Making Music with Special Learners*, 2004. ISBN 1-56545-167-8
Articles and web based materials as assigned in class
Books and recordings placed on reserve in the library

Recommended Materials:

To be distributed with each unit of study.

Other Materials: Articles will be assigned from periodicals and other publications. Some will be distributed in class, others will need to be located electronically. Some materials will be on reserve in the library.

Attendance Policy: Since a substantial component of this class is active engagement in discussion, practice teaching, and activities, attendance is critically important. Absences will significantly impact the ability of the student to successfully complete the course with a superior grade.

Academic Integrity: Students are expected to uphold the standards of academic honesty, as they are spelled out in the Student Handbook. Students are required to be familiar with copyright issues as well as the college policy on plagiarism.

Grading: Grading will be determined as follows:

20% Written assignments (summaries of articles, responses to written questions, etc.)
20% Prepared mini lesson plans and practice teaching
20% Methodology Assignment
20% Final Project: Portfolio
10% Participation (class discussions, activities, etc.)
10% Observations

Expectations and Requirements:

- **Prompt attendance** for each class. As a future professional music educator, being on time means being 5 – 10 minutes early. Arriving at the appointed time means you are late. (Robert Page) Make it a habit.

- **Early Field Placement:** You will be required 40 hours in your early field placement. You will have 2 placements, one in general/vocal and a second in instrumental music. You will not formally be observed in this placement, but you should do your best to integrate into the classroom as quickly as possible, and be a helpful support to the co-op teacher. If the teacher allows, you may be able to teach some lessons.
- **8 Observations** – Plan to officially document 4 observations in your field placement. In addition, students will be required to seek out additional observations of rehearsals/classes. These could be based in a public school or might be offered through a community, church, or private studio program. An observation form should be completed for each observation. It is your responsibility to identify a program you wish to observe, contact the director to obtain permission, and set up the appointment. They should include:
 - 1 elementary chorus rehearsal
 - 1 elementary band rehearsal
 - 1 elementary orchestra rehearsal
 - 1 preschool music class (Kindermusik, Suzuki group lesson, etc.)
 - This averages to a little more than 1 observation every 2 weeks.
- **2 Performances** – Students will be required to attend 2 elementary, community youth ensemble or church ensemble performances. A program should be submitted along with comments. This is the minimum. If you are able to attend more, by all means do so.
- **Piano, Voice and Guitar Proficiency:** Make sure you are completely familiar with the proficiency requirements which will need to be completed by next fall. You should be preparing now for them, as it will require some review of concepts and skills you have not used for a while. The earlier you complete this, the better.
- **Assignments** must be turned in on time. On time means at the beginning of the class on the due date, or the time indicated for electronic submission. The instructor will indicate in class if an assignment is to be submitted in hard copy format or electronically. Late assignments will be dropped to the next fraction of a grade for each day late (A- becomes B+, etc.) All written assignments should be word processed in Times New Roman font, 12 point, double-spaced unless otherwise indicated. Length of written assignments will be indicated with each assignment. Lesson plans will follow the format distributed in class. Assignments are not limited to those listed on the weekly topic list.
 - **All assignments should have the following information at the top:**
 - Your Name
 - ED367 Teaching Music to Children
 - Professor Hirokawa
 - Assignment Name
 - Date
- **The Written Word** – As a future Music Educator, you need to be articulate and be able to clearly express yourself in any number of public situations. Correct grammar, punctuation, sentence structure, and spelling will be an important aspect in the grading of any written work you submit, as will any citations related to research. We will use Turabian style citations.
- **Portfolio** - Each student should maintain a portfolio of work completed during the semester. The portfolio will be the beginning of what will become your professional portfolio for employment. For this semester, it will be for learning portfolio. Details will be distributed in class. It will be turned in at the end of the semester for a grade.
- **MENC Student Chapter** – all students are required to be members of MENC/PMEA. Students are *encouraged* to become members of ACDA if they are more interested in choral music, subscribe to *The Instrumentalist* magazine if they are interested in instrumental music, or become members of ASTA if they are interested in orchestral music.
- **Electronic protocol** – Cell phones must be disabled during class. Texting in class is unacceptable. While email is an absolutely fabulous tool, and a direct means of communication, it can also be pretty overwhelming when that inbox is continually full, and can be downright annoying if the questions asked in the email could have been answered

by simply re-reading the information already given to the students! BEFORE you email me with a question, please review all your notes and papers to see if you can find the information on your own, or ask a classmate. Please do NOT email me with questions about an assignment the night before the assignment is due. Your question will not be answered and you will be flogged (figuratively) in class. On the other hand, I welcome considered questions and dialogue, and of course if you are at all confused about something, please ask. Remember that my door is (almost) always open (Office 305), so don't be shy.

- **Disclaimer!** – This syllabus should be considered a flexible document. As the semester unfolds, revisions may occur.

Ongoing assignments throughout the semester:

1. Continue to reflect on, revise, journal your philosophy of teaching music.
2. Maintain an annotated list of interesting websites that could be used for either research or for a lesson. Include your ideas of how you might use these sites.
3. Maintain an annotated list of vendors for music supplies, teaching supplies, music for ensembles, etc.
4. Keep a notebook/journal of your observations of your co-op teachers and rehearsals you visit.
5. Maintain your list of concerts you have attended, along with the program and your reactions and observations.
6. Many of these items will be placed in your *Portfolio* which will be an ongoing project. You will add to it and subtract from it regularly over the course of the semester. It will be submitted for a grade at the end of the semester.
7. Four reading assignments in *Spotlight on Making Music with Special Learners* scheduled over four weeks. Each of these will focus on a different disability. Students will identify individuals possessing this disability who are available for observation in their placement. Additionally, students will consult with their co-op and other special education professionals in their placement to gain a better understanding of how to work with students with this disability. A written reflection summarizing these activities will be required for each. These will be different disabilities than those covered in EDUC 368.
8. Continued dialogue with co-op and special education professionals in the pre-student teaching placement on meeting the needs of special learners.

Topics:

Philosophy of Music
Philosophy of Music Education
Methodologies for teaching music
Developmental levels for music
Curriculum Design
Lesson Plans
Assessment
Elementary Instrumental Music
Elementary Choral Music
Classroom Management
Cultural Diversity
English Language Learners (ELL)
Special Needs Learners

Field Trip:

A field trip to the Kardon Institute in Philadelphia will be scheduled. The Kardon Institute for Arts Therapy's mission is "to assist individuals with special needs to achieve personal growth through the arts." They strive "to create a therapeutic impact on the lives of children and adults with cognitive, developmental, physical, neurological, behavioral and psycho-social disabilities."

Field Placement:

As a required Lab for this course, students will complete 40 hours of Pre-Student Teaching Field Experience. During this field experience, students will actively engage in the teaching process initially in a supportive role, but eventually will teach several lessons by the end of the semester. To prepare for this experience, students will consult with the co-op and special education staff, to learn the needs of *all* students in the classroom. This consultation will include viewing IEP's as well as learning strategies for helping Special Needs students. In addition, students will consult with the ELL teacher in the school, to gain a better understanding of strategies utilized for this population. Students will be required to observe a tutoring lesson led by the ELL specialist, as well as observing adaptations are made for ELL students in the classroom. A Journal reflection on ELL students will be required.

Weekly Schedule of Topics and Assignments

Date	Topic	Assignment	Assignment Due date
1/19/10	Intro/course overview/ introduce methodologies and assignment	Methodology Report Read Intro and Chapter 1 Regelski Read preface and Chapt. 1 Campbell	1/26/10 1/21/10
1/21/10	Philosophy – aesthetic/ praxial/ action learning; reconciling our two texts	Read Chapt. 3 Campbell	1/26/10
1/26/10	Methodology presentations		
1/28/10	Methodology presentations	Test on Methodologies	2/2/10
2/2/10	Test on Methodologies/ Introduce Music for Children (Chapt. 1 Campbell)	Philosophy Statement Read Chapter 2 Campbell Read Chapter 2 Regelski	2/4/10
2/4/10	Learning Theory to Practice (Chapt. 2 Campbell)	Read Chapter 4 Campbell Read Chapter 7 Regelski Nick Page – rote singing	2/9/10
2/9/10	Singing Men – dealing with your low voice Teaching by rote	Read Chapter 5 Campbell Read Chapter 4 Regelski	2/11/10
2/11/09	No Class - ACDA Eastern Div. Conference		
2/16/10	Pitch	Prepare mini lesson	2/18/10
2/18/10	mini lesson	Read Chapter 6 Campbell	2/23/10
2/23/10	Movement	Read Chapter 7 Campbell	2/25/10
2/25/10	Rhythm	Prepare mini lesson	3/9/10
3/2/10	Mini lesson	Read Chapter 16 Campbell Read Chapter 9 Regelski	3/4/10
3/4/10	Special Education	Read Chapter 8 Campbell Read Chapter 8 Regelski	3/16/10
3/9/10	SPRING BREAK!!		
3/11/10	SPRING BREAK!!		
3/16/10	Playing – Orff (Campbell)	Research elementary Instrumental Music resources	3/18/10
3/18/10	Playing (Regelski) Instrumental music	Prepare mini lesson	3/23/10
3/23/10	Mini lesson	Read Chapter 9 Campbell Read Chapter 6 Regelski	3/25/10
3/25/10	Listening	Read Chapter 10 Campbell Read Chapter 5 Regelski	3/30/10
3/30/10	Creating	Read pp. 317 – 324 Campbell Read Chapter 3 Regelski	4/1/10
4/1/10	Lesson planning	Read Chapter 13 Campbell Read Appendix B Regelski	4/6/10
4/6/10	Assessment	Prepare 10 minute lesson	4/8/10
4/8/10	10 minute lessons		
4/13/10	10 minute lessons	Read Chapter 12 Campbell	4/15/10

		Read Chapter 3 & appendix A Regelski	
4/15/10	Curriculum	Curriculum project Read Chapter 17 Campbell	4/27/10 4/20/10
4/20/10	Technology	Read Chapter 15 Campbell	4/20/10
4/22/10	PMEA		
4/27/10	Cultural Diversity/ELL	Cultural Diversity lesson	4/29/10
4/29/10	Classroom Management	Portfolios	5/3/10

Special Education Summary:

- 1.5 Hours One class devoted exclusively to Special Education
- 12 Hours 4 reading/research assignments (described above) taking 3 hours each
- 1.5 Hours Classroom discussions addressing special needs as related to each topic of discussion
- 5 Hours Field trip to Kardon Institute

Field Placement:

There is no syllabus for the field placement, other than what is included here. The 10 hours required for the field placement would be incorporated above and beyond what is listed above through daily contact with students, special education staff, and the co-op. Students will apply the knowledge learned about special education students directly in the field, and reflect on the experience.

In addition:

- 1 Hour Conferencing with co-op specifically on IEP's and special needs
- 1 Hour Conferencing with Special Education Staff in field placement

ELL Summary:

- 1.5 Hour One class devoted exclusively to ELL and Diversity issues
- 1.5 Hour Development of a lesson plan focusing on Cultural diversity focusing on ELL involvement in the plan i.e. using ELL as a springboard for the plan
- 2 Hours Regular discussion threaded through each topic as described in the overall schedule above