

<p>Course Syllabus ED 368: Teaching Music to Adolescents and Adults Fall 2012</p> <p>M/W/F 11:45 AM – 12:55 PM, HILL 209 75 Hour Lab (9/24/12 – 12/7/12)</p>	<p>Professor Joy Hirokawa Office: Brethren’s House 305 Office: 610-861-1671 Cell: 215-512-3792 E-mail: jhirokawa@moravian.edu Office Hours: M/T/W 10:00 – 11:30, or by appointment</p>
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“Without music, life would be a mistake.” (Nietzsche)

“It is less significant that children make beautiful music and more significant that music makes beautiful children.” (Author unknown)

“Rehearse for excellence or rehearse for mediocrity – you are the leader and the agenda is set by your planning.” (Author unknown)

“If you can’t explain it simply, you don’t understand it well enough.” (Albert Einstein)

The purpose of this course is to explore the many facets of teaching secondary level music classes, including general music, choral/vocal music, and instrumental/string music, and to prepare the student for teaching music at the secondary level. It is the final course in music education prior to student teaching. The course seeks to answer the questions:

- What are the skills necessary to teach secondary music and how does one acquire them? (I.G – H, II.A – D)
- What approaches will help the students achieve self-sufficiency for life long engagement with music? (II.A – D)
- What kinds of resources exist for secondary music educators to develop curricula and lesson plans, and for personal professional development? (III.A)
- How does one identify and select content, and develop curricula that would be appropriate for secondary music classes and ensembles? (II.B – D)
- What other responsibilities exist for the secondary music teacher outside of teaching classes, and what skills are required? (III.B – E)
- How does one make the secondary music program inclusive of all populations and how does one ensure that they are providing musical opportunities to the entire school population? (II.B, III.D)
- How does one assess appropriately in secondary music, and how does assessment affect the instructional strategies used in the classroom? (II.C)

Assumptions: This course assumes that you...

- Have a basic understanding of Critical Pedagogy, Student Centered Learning, and child development through adolescence, as covered in previous Education courses and ED 367.
- Have an understanding of lesson plan writing for general music as developed in ED 367 Teaching Music to Children.
- Are comfortable in front of a classroom or ensemble, leading instruction through singing, conducting, or playing an instrument, including basic keyboard skills.
- Have the basic knowledge and skill set to instruct beginning instrumentalists.

- Understand that there are a variety of philosophical (Reimer, Elliott, Regelski, etc.) and pedagogical approaches to teaching music and have a working knowledge of these philosophies and methodologies (as covered in ED 367).
- Understand the connection between teaching philosophy and the choices you make in curriculum and lesson/rehearsal planning.
- Understand the connection between planning, instruction, assessment, and reflection in the teaching and learning process.
- Are willing to question, inquire, challenge, and take mindful risks!

Goals:

- Students will be able to design rehearsal plans that lead to creating independent musicians, will understand the importance of well-designed rehearsal plans, and will continue to refine lesson plan writing skills.
- Students will understand current research-based approaches to instruction and how to incorporate these approaches into the general music and performing ensemble classes.
- Students will learn where to find and will identify resources to assist in development of curriculum and plans for secondary general and performance classes, as well as for continued professional growth as a teacher.
- Students will explore and prioritize content for secondary general and performance classes, and learn how to develop curriculum appropriate for the secondary level.
- Students will understand the multiple aspects of running a performance program (outside of rehearsing ensembles) at the secondary level.
- Students will understand how to reach an inclusive variety of populations in the secondary school setting.

Required Materials:

- Phillips, K. H. (2004). *Directing the Choral Music Program*. New York: Oxford University Press. ISBN 978-0-19-513282-3
- Feldman, E. & Contzius, A. (2011). *Instrumental Music Education: Teaching with the Musical and Practical in Harmony*. New York: Routledge/Taylor & Francis. ISBN 978-0-415-99210-7
- Regelski, T. (2004). *Teaching General Music in Grades 4 - 8: A Musicianship Approach*. New York: Oxford University Press. ISBN 0-19-513778-7 (purchased for ED 367)
- Membership in NAFME is required: Membership is from July 1 to June 30, regardless of when you join. You will get more from your membership if you join immediately rather than waiting for a later time. Some assignments will be related to articles in the journals you receive with membership.

Recommended Materials:

- **Excellent resource for strings and strongly recommended:** Hamann, D. L. & Gillespie, R. (2009). *Strategies for Teaching Strings*. New York: Oxford University Press. ISBN 978-0-19-536912-0 (includes DVD examples with the authors and real students modeling specifics of teaching each string instrument)
- **Excellent one-stop resource with specifics for all instruments and strings:** Colwell, R. J. & Hewitt, M. P. (2011). *The Teaching of Instrumental Music, 4th Ed.* Upper Saddle River, NJ: Prentice Hall/Pearson Education. ISBN 978-0-66017-9 (no video or online resources; great resource listings by topic; some basic marching band info)

Other Materials: Readings will be assigned from periodicals and other publications and will be distributed in class, posted on-line, or on reserve in the library.

Expectations and Requirements:

- **Piano, Voice and Guitar Proficiency** must be completed by mid term. Individual appointments can be made with me at any time in the first half of the semester. The earlier you complete this, the better. The purpose of the proficiencies is to prepare you with some basic skills for any eventuality in the music classroom. Preparation for proficiencies should be approached in this light, understanding that the skills you are working on are the skills you will be likely to need when you walk into a classroom your first day on the job!
- **Assignments** must be turned by beginning of the class on the due date on Blackboard. I will indicate in class if an assignment is also to be brought to class in hard copy format. 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 with 1" margins unless otherwise indicated. Length of written assignments will be indicated with each assignment. Lesson plans will follow the format distributed in class.
- **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.
- **NAfME** – all students are required to be members of NAfME/PMEA (www.nafme.org). Students are *encouraged* to become members of ACDA (www.acda.org) if they are more interested in choral music, subscribe to *The Instrumentalist* magazine (www.theinstrumentalist.com) if they are interested in instrumental music, or become members of ASTA (www.astaweb.com) if they are interested in orchestral music.
- **Electronic protocol – Laptops** will remain closed for most classes unless instructed to open them for a particular purpose. Laptops will be used only with the instructor's permission. **Cell Phones** must remain silenced during class. Please let me know if there is an emergency for which you might be required to accept a call during class. *Texting during class is inappropriate, rude, and unacceptable.*

Plan ahead!

- **Saturday, Nov. 3** Praxis exam. If you are taking the exam in January, there will be an open rehearsal with The Bel Canto Children's Chorus taking place on campus from 9:30 – 2:00 on Nov. 3. Attendance for a minimum of an hour may be used as one of your observations.
- **Saturday, Feb. 3** 9:00 AM – 5:00 PM All day workshop! – Shape Note Singing, Field Hollers and Work songs, South African Singing and Dancing – 3 wonderful clinicians and area student singers. *Required for all Junior and Senior Music Education Students.*
- **Saturday, Mar. 23** 10:00 AM – 2:00 PM Instrumental music workshop! *Required for all Junior and Senior Music Education Students.*

Accommodations: *Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.*

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 the college policy on plagiarism, found at <http://www.moravian.edu/studentLife/handbook/academic/academic2.html>. All violations of academic honesty are reported to the Dean and are also shared with the Teacher Education Committee at the time of the candidate's application for student teaching is being considered. In the past, some violations have prevented the Committee from approving some candidates for student teaching. Whether you quote or paraphrase, you must give credit.

Attendance Policy and Participation:

- 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.
- Active participation suggests that you offer insightful answers that relate to the reading materials, pose thought-provoking questions, and meaningfully participate in class activities and discussions.
- Demonstrating professionalism is part of the teaching profession. Students are expected to come to every class on time, remain for the entire class, and be well prepared to discuss the reading assignment.
- **Illness: Students are required to provide official written documentation of treatment for an illness from a health practitioner, Moravian College's Health Center, or Moravian College's Learning Services and Counseling Center for an absence to be considered excused due to illness.** This documentation should be brought to the first class immediately following the absence. Notes obtained and presented at a later date will not be accepted and the absence will be considered unexcused.
- Excused absences include illness, personal emergency, religious holidays, serious illness or death in the immediate family, or school related activity that requires you to be absent. Unexcused absences will result in a reduction of your Attendance/Participation grade by one grade per absence (A to A-).
- More than three absences (either excused or unexcused) will result in a reduction of your final grade by one grade per absence (A to A-). If you are absent for any reason, it is your responsibility to obtain all material distributed in class, to hand in any assignment due by the due date, and to contact me *prior to class* with the reason for your absence.
- Habitual lateness suggests a lack of professionalism and will be reflected in your participation grade.
- Please do not hesitate to contact me if you have any questions or concerns.

Citations: We will use APA format for citations. This website provides a comprehensive resource for APA: <http://owl.english.purdue.edu/owl/resource/560/10/>

Copyright: As music educators, you will often be faced with issues related to copyright. It is important that you are familiar with the rules of acceptable use in the music classroom. Students are expected to be familiar and comply with the essentials of the copyright law as

described in the NAFME Guide for Music Educators found at <http://musiced.nafme.org/resources/copyright-center/united-states-copyright-law-a-guide-for-music-educators/>.

Field Placement:

- As the next step in preparation for student teaching, students will complete 75 hours of Pre-Student Teaching Field Experience (7.5 – 8 hours per week for ten weeks beginning the week of Sept. 24, 2012 and continuing through Dec. 7, 2012) as a required part of this course. The purpose of this field experience is to provide students with appropriate classroom experience in a developmental and sequential manner. Cooperating teachers provide a professional experience for you. You are expected to demonstrate professionalism in all aspects of your placement. Carefully review the requirements for pre-student teaching as detailed in the Pre-Student Teaching Handbook. Conduct and dress must meet Moravian College standards. Pay careful attention to the requirements for attendance.
- During this field experience, students will actively engage in the teaching process initially in a supportive role, but eventually will teach a minimum of five lessons by the end of the semester. To prepare for this experience, students will consult with the co-op and special education staff, to better meet 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. Lesson plans must reflect accommodations for Special Needs students. Students will also be required to meet with the ELL teacher in their placement, observe an ELL tutoring session, and work with ELL students directly in the classroom. Lesson plans for the field placement must reflect accommodations for ELL students. (Sp. Éd. I.A.1, I.B.2, I.B.3, I.B.4, I.C.4, I.C.8, I.C.9, I.D.3, I.E.8, II.11-13, II.15, III.1-4, III.7; ELL I.B.5, II.1.1-3, II.B.1-3)
- *All lesson plans for the placement must be submitted to the co-op for review 48 hours prior to teaching the lesson.*
- *A required Pre-Student Teaching meeting will take place on Wednesday, August 29, 2012 at 6:30 PM in PPHAC 102.*
- **Clearances:** All clearances must be submitted to Mrs. Modjadidi, the Director of Field Experiences, before a placement for pre-student teaching can be secured. Any incomplete clearances must be submitted as soon as possible, and you must register no later than September 4, 2012 at 4:30. After that time, you will no longer be able to register for the course.

Professionalism:

Students are reminded that becoming a teacher requires a high level of professionalism in conduct, attitude, and ethics. PDE requires the following professional behaviors to be demonstrated throughout the Field Experience:

- Understand and adhere to codes of conduct.
- Appreciate the need for, and maintain, student, family, and staff confidentiality.
- Acquire and maintain appropriate clearances.
- Understand and adhere to policies and procedures of the specific institution.
- Advocate for high-quality, student-centered teaching practices using appropriate supervisory channels, including requirements related to mandated reporter status.

Technology/Blackboard/Assignments: We will be using Blackboard on a regular basis to submit all assignments and communicate information. Please be sure you have signed up for this class on Blackboard by the end of the first week of class. If you are absent, assignments are still required to be submitted on Blackboard by the required deadline. The use of technology throughout the course, and the application of technology in lesson plans and research supports required competencies for teacher education.

This syllabus is compiled in good faith, with a schedule of readings, topics, activities and assignments for the term. As the semester progresses, however, changes may occur to adapt the course to the needs of the students and the overall success of the course. The professor will communicate any changes as soon as possible.

Grading: Grading will be determined as follows:

- 10% Reflective Journal Entries (12)
- 20% Mid-term Project: Ensemble Program and Plans
- 20% 5 lesson plans +Technology lesson plan
- 15% Observations (6 – 3 classroom, 2 performance, 1 cultural)
- 10% Professional Participation/Contribution to Class Discussion
- 15% Field Experience
- 10% Portfolio including Philosophy statement

The following grade conversions will be used in determining your recorded letter grade for the course. It should be noted that in computing grades, a weighted system will be used utilizing the percentages listed above:

94 - 100 = A	74 - 76 = C
90 - 93 = A-	70 - 73 = C-
87 - 89 = B+	67 - 69 = D+
84 - 86 = B	64 - 66 = D
80 - 83 = B-	60 - 63 = D-
77 - 79 = C+	0 - 59 = F

Letter grades will have the following numerical value:

A+ = 100	B+ = 88	C+ = 78	D+ = 68	F = 50
A = 95	B = 85	C = 75	D = 65	
A- = 90	B- = 80	C- = 70	D- = 60	

Graded Assignments:

- **Reflective Journal (10%):** The purpose of this assignment is to encourage deep and reflective thinking about the teaching/learning process as you observe students and teachers in your field placement. Due each week by Noon on Sunday electronically. There will be questions as prompts that you should strive to connect to the discussions in class, the readings, your observations, and especially, the connections between what you are learning in class and what you are observing in your placement. Topics include reflections on your work with Special Needs students and ELL students, application of IEP accommodations, reporting on IEP meetings you attend, classroom management, among others. Assignments should be 1 – 2 pages double-spaced and make specific reference to the readings and discussions of the previous week. (Maximum 5 points each entry. 1 point deducted each day the assignment is late to a minimum of 1 point if submitted within 1 week of due date. Zero points after that date.) (Sp.Ed. I.A.1, I.C.1-4, I.C.6-7, I.E.8, III)

- Mid Term Project (20%):** The mid-term project will be to compose a concert program of 15 – 20 minutes for an ensemble of your choice. The purpose of this project is to provide an opportunity for you to create a concert program from the ground up. This project will require analysis, research, and problem solving. You will include a description of the ensemble, a rationale for the selection of each piece, complete plans for teaching each piece, and an overall rehearsal schedule for teaching the program over ten 60 minute rehearsals. While one goal of your rehearsal sequence is to have music performance ready at the end of the ten rehearsals, the bigger summative goal is the development of musicianship in the ensemble. Your rehearsal plans should demonstrate an understanding of how to achieve both goals. You will create a sample program that might be handed out to the audience that includes program notes. The concert program should reflect knowledge of the age and skills of the ensemble through the selection of appropriate repertoire, understanding of educational principles in teaching musicianship in the rehearsal setting through the rehearsal plans, attention to state standards, and adaptations for Special Needs and ELL students. This project will be a key component in the final portfolio. (Sp.Ed.III.1-2, III.5-6, III.8-12)
- Five Lesson Plans (20%)** – The purpose of this assignment is to improve skills in writing lesson plans for general music at the secondary level, adapting the skills learned in ED 367 to create plans appropriate for the adolescent learner. Additionally, these plans and supporting materials (worksheets, manipulatives, etc.) will be usable/adaptable in future employment. If possible and appropriate for your field placement, this will be a unit that you will be teaching in your placement. You will select concepts and objectives in collaboration with your co-op that support the curriculum of your host school. You will create complete plans for each lesson *as well as any materials* required to teach the lesson. The plans should reflect creative, broad thinking, a well thought through approach to the topic, and a clear understanding and application of educational principles gained throughout your Moravian education coursework, including the state standards for music and adaptations for any Special Needs and ELL students in your classes. (*ELL III.1 – 3*)
- Observations (15%)** – The purpose of this assignment is to familiarize you with the broad variety of teaching situations for which you need to be prepared, and to identify teacher behaviors required for these different teaching situations. In addition to observing in your pre-student teaching placement, students will be required to seek out other musical instruction to observe. These include:

 - Areas not covered in your placement (3)** – The four areas that need to be observed are general music, choral classroom, orchestral classroom, and band classroom. You are required to observe any setting that is *not* the primary area covered in your placement. (Observations in your placement will be included in your weekly Journal entry.) For example, if you are placed in a middle school general music classroom, you will need to observe choral, orchestral, and band instrumental classrooms. Observations may be at the middle school or high school level, or any combination of the two. Observations may be of your co-op teaching in a different setting, or of a different teacher in your field placement. They may be in the school or district in which you are placed, or in an alternative setting. The Fall Break is an excellent time to complete these. These observations take place *during* the school day.
 - Performances/rehearsals (2)** – You are required to attend a variety of middle school and high school performances/rehearsals, and/or community youth ensemble performances/rehearsals. These could include marching band

competitions, high school musicals, or community youth orchestra or children's choir concerts. As many performances do not take place until the end of the semester during finals week, you are encouraged to take advantage of any opportunity to attend a performance that comes your way prior to the end of the semester. Two performances or rehearsals of differing kinds are the required minimum, but you are encouraged to attend as many as possible. These observations take place *outside* of the school day. Ensembles in religious institutions are not acceptable, unless pre-approved as an extensive and exemplary program taught by a professional music educator.

- **Cultural Observation/Research** – As music educators, we are fortunate that we can easily incorporate cultural studies directly into our classrooms through the study of the musical expression of diverse populations. It is important to gain an understanding of, and to become more sensitized to cultural differences as they may appear in your classrooms, to learn how to best honor cultural traditions, and to gain a sense of what it must be like for a student of a different culture to be in your classroom as an ELL. To this end, students have two options. Option 1 is to visit to a local cultural school such as the Hua Xia Chinese School, the Islamic Center of the Lehigh Valley or any other cultural organization with activities for children. The organization may be in the Lehigh Valley or near your hometown if this is more convenient to schedule a visit. This visit should include some time observing cultural traditions, particularly in music or performing arts if available. Students will be invited to share their experience with the class, and will submit a written reflection on the visit. Option 2 is to research the cultural background of a student you teach in your field experience. Students will submit a written reflection on their research, noting specifically the challenges their student might be facing in their classes and how they will support student learning. Successful responses for this assignment will include appropriate vocabulary utilized to describe work with ELL students. (*ELL I.B.6*)
- **Summary:**
 - Required: 3 areas of secondary music including general, choral, instrumental, and string not covered in your placement (placement will be included in the weekly journal response, making 4 total.)
 - Required: 2 varied Performances/Rehearsals
 - Required: Cultural Observation/Research
 - Details and a list of opportunities for observing performances and rehearsals will be posted and available on Blackboard.
- **Professional Participation/Contribution to Class Discussion (10%)** – Professional behavior and participation is vital to role as a learner and educator. These behaviors include coming to class prepared to learn, and ready to collaborate with others. Be on time, and be prepared to discuss readings, personal experiences, opinions, and questions in a positive, responsible, and professional manner. Some of these discussions may occur online in the Blackboard environment. Please be mindful of appropriate netiquette when posting and responding. Also please see the expectations for professionalism in the field experience as defined above by PDE.
- **Field Experience Evaluation (15%)** – Your co-op will contribute this portion of the grade.

- **Portfolio (10%)** - Each student should maintain a portfolio of work completed during the semester. This portfolio is intended to show your best work in a future employment interview as well as demonstrate reflective practice as an educator. Specific assignments must be included as follows, but other work of the student's selection may also be added:

- 5 lesson plans as required above
- Mid-term Concert Program project
- 1 page statement of philosophy of music education
- Summary reflection of your pre-student teaching.
- Materials, handouts, photos from your field experience

The portfolio will be checked for overall quality, content, and appearance. See the rubric for specifics. Prepare it as if you were preparing for a job interview.

Submission of the portfolio will be the final assignment for the semester and will be due on the final day of class.

- **Suggested ongoing activities throughout the semester:**
 - 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.
 - Maintain an annotated list of vendors for music supplies, teaching supplies, music for ensembles, etc.
 - Collect programs for concerts you attend and make notes on your reactions and observations to the performance as well as the individual pieces you hear.
 - Maintain a list of ideas for lessons, additional resources in print, articles of interest for specific topics.
 - Continue to dialogue with co-op and special education professionals in the pre-student teaching placement on meeting the needs of special learners.
 - Read the Music Educator's Journal each month to find information relative to the topics we are covering in class and that might be useful in your lesson planning in your field experience.