

<b>Course Syllabus</b> <b>ED 368: Teaching Music to Adolescents and Adults</b> <b>Fall 2013</b>  M/W 2:35 – 3:45; F 1:10 – 2:20 HILL 209 75 Hour Lab (9/24/12 – 12/7/12)	Dr. 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
---	--

*"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, as covered in vocal tech, conducting, and piano classes.

- Have the basic knowledge and skill set to instruct beginning instrumentalists as covered in the instrumental tech class sequence.
- Have a working knowledge of a variety of philosophical (Reimer, Elliott, Regelski, etc.) and pedagogical approaches (Orff, Kodaly, Dalcroze, etc.) to teaching music as covered in ED 367.
- Understand the influence of teaching philosophy on curriculum and lesson/rehearsal planning, and can articulate your philosophy clearly, as covered in ED 367.
- Understand the important connection between planning, instruction, assessment, and reflection in the teaching and learning process.
- Are familiar with the Pennsylvania Standards for learning.
- 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 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 content for secondary general and performance classes, and 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.
- Students will design effective means of assessment for music classes.

#### 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*, 4<sup>th</sup> 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 (October 4, 2013). 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/PMEA** – all students are *required* to be members of NAfME/PMEA. Go to [www.pmea.net](http://www.pmea.net), click on the Membership tab, complete the form, and mail in. Collegiate membership for 2013 is \$39 and expires June 30, 2014 regardless of when you join during the year. Join immediately so that you receive all mailings throughout the year. We *will* be attending PMEAs next March in Hershey (March 28, 2014), and you will need your membership for that event. Students are *encouraged* to:
  - become members of ACDA ([www.acda.org](http://www.acda.org)) if they are more interested in choral music;
  - subscribe to *The Instrumentalist* magazine ([www.theinstrumentalist.com](http://www.theinstrumentalist.com)) if they are interested in instrumental music; or
  - become members of ASTA ([www.astaweb.com](http://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 and in your bag 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, September 7, 2013, 11:00 – 2:30 - Required Workshop on Bodymapping with Dr. Heather Buchanan** from Montclair State University, NJ. To learn more about Bodymapping, go to:  
<http://www.heatherjbuchanan.com/BodyMapping/AboutBodyMapping.aspx>
- **Saturday, October 19, 2013, 9:30 – 12:00 (optional 12:45 – 2:00) – Conducting Workshop** with the Concert Choir of The Bel Canto Children's Chorus. You will each have 15 minutes of podium time to teach and rehearse a section of one selection. The afternoon time will give you an opportunity to observe the choir in rehearsal, and learn about a musical selection from Haiti presented by a native of Haiti. Recital credit for the afternoon session.
- **Saturday, Feb. 1, 2014 10:00 – 3:00 Songleader Nick Page** will present morning sessions for educators, with an afternoon session of group singing with area middle school students. *Required for all Junior and Senior Music Education Students.*
- **Saturday, Mar. 15, 2014 10:00 AM – 2:00 PM Instrumental music workshop!** *Required for all Junior and Senior Music Education Students.*

### Praxis Test:

- **Saturday, Nov. 2, 2013** Paper-delivered Praxis II Music Content and Instruction Exam 0114 (register by Oct. 3, 2013). Take either the paper-delivered *or* the computer-delivered test.
- **Praxis II Content Knowledge Test 5113** is now available in a computer delivered environment. Testing windows are:
  - 10/7/13 – 10/19/13
  - 12/9/13 – 12/21/13
  - 1/13/14 – 1/25/14
  - additional dates in February and April are available, but it would be better to complete this prior to your student teaching.

**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. This includes the use of online lesson plans and other resources.

### 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. 23, 2013 and continuing through Dec. 6, 2013) 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. Ed. I.A, II.B, II.C, II.D, II.F.2, II.G.1, III.E, III.J, II.F.3, II.G.8, IV.H, IV.J, IV.L, IV.N, V.A-D, V.G; 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 Thursday, August 29, 2013 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 3, 2013 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, III.A-C, III.E, III.G, III.H, II.G.8, V-all)
- **Concert Program Project (20%):** This 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. V.A, V.B, V.E, V.F, V.H-L)

- **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 II.A.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. They may be in the school or district of your field placement, or in a different school. 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. (The afternoon rehearsal with the Concert Choir of The Bel Canto Children’s Chorus on Saturday, October 19, 2013 may be used for this purpose.)

- **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:** 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:** 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 of observations:**
  - 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. Please contribute to this list as you hear about opportunities.
  - To make it easier to complete these observations, it may be possible to visit a fellow student's placement on one of your lab days. Specific arrangements must be made with Dr. Hirokawa and Mrs. Modjadidi.
- **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, based on your work in the field.
- **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
- 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.

ED 368 Teaching Music to Adolescents and Adults  
Fall 2013  
Dr. Joy Hirokawa

Date		PDE Competencies	
		Music	Sp.Ed/ ELL
8/26/13 1	<i>In Class:</i> Introduction to ED 368 <i>Assignment:</i> page through your books and become familiar with the contents. Explore the online resources in F&C.		
8/28/13 2	<i>In Class:</i> History and Philosophy <i>Reading:</i> 1. Phillips pp. 4 – 28 (choral focus) <b>OR</b> F&C Chapter 5 (instrumental focus) 2. Meece (2003). Applying Learner-Centered Principles to Middle School Education. (Handout) 3. Regelski – Introduction and Chapter 1 (review from last year) 4. F&C Chapter 6  <i>Questions to consider:</i> <ul style="list-style-type: none"> <li>• Of the music education philosophies discussed in the historical readings, what resonates with you? How might knowing the history of music education help you to understand where we are today in music education?</li> <li>• What are some of the key aspects of Critical Theory in Education and Action Learning as described by Regelski?</li> <li>• What does Meece say about goals and learning? How is this relevant to the music classroom?</li> <li>• What are the differences between Utilitarian, Aesthetic, and Praxialist Approaches as described by Phillips?</li> <li>• What are some positives and negatives in the approaches discussed in F&amp;C Chapter 6?</li> <li>• According to Regelski, how might a teacher utilize Action Learning in a music classroom? What connections do you see between Regelski and Meece?</li> <li>• What is the “balanced approach” advocated by Phillips?</li> <li>• How might you incorporate the ideas of these authors into a performing ensemble lesson? (long term question)</li> </ul> <i>Attend:</i> Pre Student Teaching Meeting 6:30 PM PPHAC 102 on Thursday 8/29/13.  <i>Assignment:</i> Write a letter that you might hand out to parents in the fall on a “Meet the Teacher” night. Decide on a hypothetical teaching position and write for that parent audience. Your letter should be one page, friendly and welcoming in tone, and include a brief statement of your philosophical approach to teaching music, what you hope to accomplish with the students over the course of the year, and your contact information. Bring this to class on Friday to share and peer edit. Your revised letter is due on Blackboard by 9/2/13 at midnight.	II.B III.E	
8/30/13	<b>LAB 9:00 – 10:30</b> Portfolio and Concert Program Assignment Introduction Meet the Teacher letter - peer editing		
8/30/13 3	<i>In Class:</i> The Adolescent Learner <i>Reading:</i> 1. Regelski – Chapter 2 (review from last year; pp. 40 – 45 on Elementary Schools can be skimmed to provide context; focus on the secondary school information) 2. Gerber - Nurturing the Young Adolescent (handout)	II.B	I.A.1 I.B.b I.B.1.c I.B.2 I.B.3

	<p>3. Phillips – pp. 108 – 111</p> <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>• What are some of the implications of the developmental characteristics of young people in intermediate, middle school, and high school grades on planning and instruction for music classes?</li> <li>• Reflect on your own experience going through MS and HS. What were some satisfying learning experiences? Difficult learning experiences?</li> <li>• How do gender stereotypes affect what we do in the general, choral, and instrumental music classroom?</li> </ul> <p><i>Assignment:</i></p> <p>Journal entry 1 due Sunday at noon</p>		I.B.4
9/2/13	<i>Labor Day!</i>		
9/4/13 4	<p><i>In Class:</i> Curriculum and Standards</p> <p><i>Reading:</i></p> <ol style="list-style-type: none"> <li>1. Regelski – Appendix A</li> <li>2. F&amp;C – pp. 100 – 108</li> <li>3. pdesas.org – review the standards for Pennsylvania</li> </ol> <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>• How does philosophy affect curricular choices?</li> <li>• What are some of the criticisms of using a standards based approach?</li> </ul> <p><i>Assignment due today:</i></p> <p>On Blackboard, go to Discussions, and follow the directions for Secondary Curriculum. For this assignment, you will view several curricula online, find a different curriculum online and post it with a brief descriptive analysis (by Monday, 9/2/13 at midnight), and comment on the postings of your classmates (by Wednesday, 9/4/13 by class time).</p>	II.B	
9/6/13	<p><b>LAB 8:30 – 10:30</b></p> <p>Sound to Symbol</p> <p>Teaching Rhythm and Rhythm Reading</p> <p><i>Reading:</i> F&amp;C Chapter 1 &amp; 2</p> <p>Bring a secondary instrument to class</p>	II.B II.C II.D	
9/6/13 5	<p><i>In Class:</i> Repertoire as Curriculum</p> <p><i>Reading:</i></p> <ol style="list-style-type: none"> <li>1. F&amp;C Chapter 9</li> <li>2. Phillips Chapter 9</li> </ol> <p><i>Note: There will be some overlap, but pay close attention to issues specific to either instrumental or choral.</i></p> <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>• How does the discussion of this past week influence the decisions you might make when designing curricula for ensembles?</li> <li>• How is repertoire selection related to curriculum as described in the readings?</li> <li>• How might you address the standards in your repertoire selection?</li> </ul> <p><i>Assignment:</i> Journal entry 2 due Sunday at noon</p> <p><i>Due today:</i> Define the ensemble for your ensemble program project</p> <p><i>Due:</i> Portfolio set up with sections</p>	II.A II.B II.C	
9/9/13 6	<p><i>In Class:</i> Ensembles: Musical Problem Solving – Rehearsing vs. Teaching (demo and discussion)</p> <p><i>Reading:</i></p> <ol style="list-style-type: none"> <li>1. Wiggins – Teaching Music Through Problem Solving (handout) <i>required</i>.</li> <li>2. Kenneth, R. – Musical Thinking in the Instrumental Rehearsal (handout) <i>and/or</i></li> <li>3. Snow &amp; Apfelstadt – Musical Thinking and Learning in the Choral Context (handout)</li> </ol> <p><i>Note: there will be some overlap - pay close attention to how this approach works in both choral and instrumental settings.</i></p>	II.B II.C II.D	

	<p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>• How do these authors utilize constructivist philosophy in their approach to the rehearsal?</li> <li>• What advantages or disadvantages do you see in this approach?</li> </ul>		
9/11/13	<p><b>?LAB 9:00 – 10:30?</b> Possible additional lab to brainstorm ideas for repertoire. Meet in the library and bring laptops.</p>		
9/11/13 7	<p><i>In Class:</i> Ensembles: Musical Problem Solving – Rehearsing vs. Teaching (application) <i>Reading:</i> 1. Tutt: Using Questions to Teach the National Standards in Rehearsal (handout) <i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>• How can using questioning strategies and problem solving strategies in a rehearsal setting lead to more higher-order thinking on Bloom’s taxonomy? (This can be found on Blackboard)</li> </ul> <p><i>Assignment:</i> Go to the Companion Website for F&amp;S found on p. xiv. Sign in and go to the Rehearsal Toolkit. Watch #66 Using student Input (2 minutes) and #51 (15 minutes) and be prepared to discuss what you observed.</p>	II.B II.C II.D	
9/12/13	<i>Attend:</i> Fall Convocation		
9/13/13	<p><b>LAB 8:30 – 10:30</b> Tonality, Melody, and Singing; Teaching Improvisation and Composition <i>Reading:</i> F&amp;C Chapters 3 &amp; 4 Bring a secondary instrument to class.</p>	II.B II.C II.D	
9/13/13 8	<p><i>In Class:</i> Score Preparation for Teaching and Rehearsal Planning 1 <i>Reading:</i> F&amp;C Chapters 10 Phillips Chapter 10 (pp. 158 – 175) Hamann &amp; Gillespie pp. 150 – 162 <i>Note:</i> There will be some overlap, but pay close attention to issues specific to either instrumental or choral. <i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>• How does score study relate to rehearsal planning?</li> <li>• Why is understanding the formal structure of a piece important?</li> <li>• How does score study for teaching differ from score study for conducting?</li> </ul> <p><i>Assignment:</i> Journal entry 3 due Sunday at noon</p>	I.A I.B I.F I.H II.B II.C	
9/16/13 9	<p>Rehearsal Planning 2 <i>Reading:</i> F&amp;C Chapter 12 Phillips pp. 82 - 84 Hamann &amp; Gillespie Chapter 7 (handout) <i>Assignment:</i> Go to the Companion Website for F&amp;S found on p. xiv. Sign in and go to <b>Student Resources</b> and click on <b>Rehearsal Toolkit</b>. Explore some of the 70 videos (most are only 2’ – 3’) that model a wide variety of rehearsal strategies. Also scroll down to <b>Practice Pedagogy</b> Videos and watch #2 <b>How to Practice: Planning Ahead</b> (2’30”). Although the videos use an instrumental ensemble, the techniques are quite applicable to choral settings as well. Take notes, being sure to write down which ones you watched (minimum of 5, but you are encouraged to watch as many as you are able to) and be prepared to share what you viewed. <i>Assignment:</i> Send a letter of introduction to your co-op as soon as you have your assignment</p>	II.B II.C	
9/18/13	<p><b>LAB 9:00 – 10:30</b> Individual meetings on Concert Program Assignment. Bring to this meeting:</p> <ul style="list-style-type: none"> <li>• Description of your ensemble</li> <li>• Preliminary program ideas</li> <li>• Be prepared to discuss how you will accomplish your program</li> </ul>		
9/18/13 10	<p><i>In Class:</i> Warm ups <i>Reading:</i> Lisk: The Rehearsal – Mastery of Music Fundamentals (handout)</p>	II.B II.C	

	<p>Jordan: The Vocally Proficient Choir (handout)</p> <p>Watch: The Breathing Gym YouTube video (link posted in Blackboard)</p> <p>Questions to consider:</p> <ul style="list-style-type: none"> <li>• What is the function of a warm up?</li> <li>• How can the time set aside for a warm up be used most effectively?</li> <li>• What is essential to include in an effective warm up?</li> <li>• What do you know about breathing and why is it important to understand physiology when teaching instrumental or vocal music?</li> </ul>		
9/20/13	<p><b>LAB 8:30 – 10:30</b></p> <p>Rehearsal technique lab – each student will have 15 minutes to rehearse the class on a musical selection of their choice. Vocal/choral students will be required to lead instrumental, instrumental students will be required to lead choral. Specifics to be discussed in class.</p>	<p>I.C I.F I.H II.A II.B II.C II.D</p>	
9/20/13 11	<p><i>In Class:</i> Observations Preparing for Pre-Student Teaching</p> <p><i>Reading:</i> Journaling: A Student Teacher's Lifeline (handout) Pre-Student Teacher Handbook PA Code of Conduct (posted on Blackboard)</p> <p>Questions to consider:</p> <ul style="list-style-type: none"> <li>• Iceberg Observations</li> <li>• What should I look for when I observe a class?</li> <li>• What is the value of maintaining a Journal?</li> <li>• What are my responsibilities as a Pre-Student Teacher?</li> </ul> <p><i>Field this week:</i> Observe, Assist, Discuss possible topics for your 5 lessons; formally observe your co-op</p> <p><i>Assignment:</i> Journal entry 4 due Sunday at noon</p>	<p>III.B</p>	
	<p><b>Field Placement starts week of 9/23/13!</b></p> <p><b>ALL PROFICIENCIES SHOULD BE COMPLETE BY THIS TIME!</b></p>		

9/23/13 12	<p><i>In Class:</i> Instrumental Music 1 – Teaching Intonation, Instrument Assignment, Set up, Tuning</p> <p>Questions to consider:</p> <ul style="list-style-type: none"> <li>• What needs to be considered when setting up for an instrumental ensemble?</li> <li>• Should students be permitted to choose whatever instrument they want to play?</li> </ul> <p><i>Readings:</i> Boonshaft – Percussionists (handout) F&amp;C - Chapters 11 &amp; 13, pp. 277 - 285</p> <p><i>Assignment:</i> Research repertoire for Ensemble project</p>	<p>I.G I.H II.B II.C</p>	
9/25/13 13	<p><i>In Class:</i> Instrumental Music 2 - Small Group Lessons; Teaching how to practice</p> <p><i>Reading:</i> Oare – Practice Education (handout) Brittin – Lesson Plans for Beginning Instrumentalists – focus on the lesson plan pp. 30-31 and the discussion pp. 35 – 38, but familiarize yourself with the entire article. (Posted on Blackboard – this is a research article.)</p> <p>Question to consider:</p> <ul style="list-style-type: none"> <li>• What relevance does research have to classroom instruction?</li> </ul> <p><i>Assignment:</i> identify key points in the Brittin article, especially the strategies found in the research.</p> <p><i>Assignment:</i> Research repertoire for Ensemble project</p>	<p>I.G I.H II.B II.C III.A</p>	
9/27/13 14	<p><b>NO CLASS!</b> However, use the time to make sure you read and understand Copyright as it applies to the music classroom.</p> <p><i>Readings:</i> F&amp;C Chapter 21</p>	<p>II.C II.D III.B</p>	

	<p><i>Question to consider:</i></p> <ul style="list-style-type: none"> <li>What misconceptions did you find you had about copyright?</li> </ul> <p><i>Due:</i> List of pieces for your Mid-term program in order, with titles and composers, a brief description of each piece and your rationale for selecting each one – bring to class, printed.</p>	III.C III.D	
9/30/13 15	<p><i>In Class:</i> Vocal Music 1 – Voice classifications, Changing Voice, Vocal health  <i>Reading:</i> Gackle – Changing Voice (handout)  Phillips – Chapter 7  <i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>What was it like for you when your voice went through changes in adolescence?</li> <li>What is your understanding of breathing and vocal physiology?</li> </ul> <p><i>Field this week:</i> Observe, Assist, teach portions of co-op lessons; Determine topic for 5 lesson unit or how you will be structuring your 5 lesson requirement.  <i>Assignment:</i> 5 lesson unit topic and general framework (objectives for each lesson) or description of how you will structure your 5 lessons. Due 10/16/13  <i>Due:</i> Ensemble project repertoire selection and program order</p>	I.G I.H II.B	
10/2/13 16	<p><i>In Class:</i> Vocal Music 2 – Seating arrangements, choosing appropriate repertoire  <i>Readings:</i> Phillips – Chapter 10 (pp. 175 – 181)  <i>Assignment:</i> 2<sup>nd</sup> formal observation (due 10/21/13)</p>	I.G I.H II.B	
10/3/13	<b>Deadline to register for 11/2/13 Praxis!!</b>		
10/4/13 17	<p><i>In Class:</i> Special Needs students in the ensemble setting  <i>Reading:</i></p> <ul style="list-style-type: none"> <li>Sheehan Campbell – Diverse Learners and Learning Styles (last year's book)</li> <li>Abeles &amp; Custodero – Communities of Music Learning (handout)</li> <li>Adamek &amp; Darrow – Teaching Strategies for Successful Inclusion (handout)</li> <li>Hammel &amp; Hourigan – Assessment and Teaching Strategies for Students with Special Needs; Teaching Music to Intellectually Gifted (handout)</li> </ul> <p><i>Assignment:</i> Journal entry 6 due Sunday at noon  <b>Mid-Term</b></p>	II.B II.C	II.B II.C II.D II.G.2 II.G.3 III.L
10/14/13	<p><b>Fall Break!</b>  District 10 In Service Day <i>on campus</i> – fantastic opportunity!!!  Attendance highly recommended</p>	III.A III.C	
10/7/13 18	<p><i>In Class:</i> Assessment in the ensemble setting  <i>Reading:</i> F&amp;C pp. 108 – 133  Phillips pp. 71 – 81  Saunders – Assessments with Value (handout)  <i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>What is the difference between formative and summative assessment?</li> <li>How can I assess individuals in an ensemble setting?</li> <li>How might assessment support broader school academic goals within the context of a large ensemble rehearsal?</li> <li>What is authentic assessment?</li> </ul> <p><i>Field this week:</i> Assist, teach portions of co-op lessons  <i>Assignment:</i> Go to Smartmusic.com and familiarize yourself with what this is and how it works.</p>	II.C	III.A-C III.G-H IV.I IV.L IV.N
10/9/13 19	<p><i>In Class:</i> Introduction to Secondary General Music; Best Practices in General Music: Using problem solving, Questioning and Backwards Design, Universal Design  <i>Reading:</i> Gerrity – Enhancing Middle-Level General Music: Suggestions from the Literature (handout)  Wiggins – <i>Teaching for Musical Understanding</i> Chapters 3 &amp; 4 (handout)  Regelski – Chapter 3 (review from last year) &amp; p. 72  <i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>What does Regelski say is the purpose of General Music at the MS level?</li> </ul>	II.B II.C	I.A IV.M V.E-F V.H-K

	<ul style="list-style-type: none"> <li>What do you think the purpose of General music should be at the HS level?</li> <li>Why the authors say student-centered, problem based learning is a good approach for adolescent learners?</li> <li>How might you make General Music meaningful to adolescents?</li> </ul>		
10/11/13 20	<i>In Class:</i> Continued discussion of Secondary General Music <i>Assignment:</i> Journal entry 7 due Sunday at noon		
10/14/13	<i>Fall Break!</i> District 10 In Service Day <i>on campus</i> – fantastic opportunity!!! Attendance highly recommended	III.A III.C	
10/16/13	<b>Music Department NYC Trip!!</b> <i>Due:</i> 5 lesson unit topic and general framework (objectives for each lesson) or description of how you will structure your 5 lessons along with proposed dates you intend to teach the lessons. Lesson plans will be due 48 hours prior to your teaching each lesson. Individual conferencing as needed by appointment. <i>Due:</i> Initial portfolio check		
10/18/13 21	<i>In Class:</i> Problem solving workshop <i>Questions to consider:</i> <ul style="list-style-type: none"> <li>How might you incorporate these strategies into your lessons?</li> </ul> <i>Assignment:</i> Weekly journal 8 due Sunday at noon <i>Assignment:</i> work on your 5 lessons for your field placement. If teaching General Music, be prepared to discuss ways in which you might use some of the strategies we are reading about.	II.B II.C	I.A
10/19/13	<b>Rehearsal Workshop 9:30 – 2:30</b> Each student will have 15 minutes of podium time with the Concert Choir of the Bel Canto Children's Chorus, to practice rehearsing and conducting		
10/21/13 22	<i>In Class:</i> Instructional strategies for Middle Level Learners – sample unit & lesson <i>Field this week:</i> Teach a lesson that you designed <i>Due:</i> Ensemble project – repertoire analysis <i>Due:</i> Observation 1 (co-op 2 <sup>nd</sup> observation)	II.A II.B II.C	
10/23/13 23	<i>In Class:</i> Orff for Secondary - workshop <i>Reading:</i> Writing Orffestrations (handout) Regelski – Chapter 8 <i>Question to consider:</i> <ul style="list-style-type: none"> <li>What are the strengths and challenges with Regelski's approach to using recreational instruments in the general music classroom?</li> </ul>	II.B II.C	I.A
10/25/13 24	<i>In Class:</i> Guitar for Secondary <i>Reading:</i> Gustafson – Class Guitar in Middle School (posted on Blackboard) Guide to Guitar in the Classroom (posted on Blackboard) <i>Assignment:</i> Weekly journal 9 due Sunday at noon <i>Assignment:</i> Guitar mini-lesson – each student will present a 5 minute guitar mini-lesson next class. Prepare a short lesson plan with objectives, strategies, and assessment.	I.G II.B II.C	
10/25- 26/13	<b>In-Service Opportunity:</b> ACDA-PA Fall Conference in Lancaster; Conducting competition for college level students on Friday afternoon with clinic!	III.A	
10/28/13 25	<i>In Class:</i> Guitar for Secondary <i>Due:</i> Lesson plan for teaching your 5 minute mini-lesson <i>Field this week:</i> Teach a lesson you designed <i>Due:</i> Ensemble project long term rehearsal framework <i>Due:</i> Observation 2	I.G II.A II.B II.C	
10/30/13 26	<i>In Class:</i> Middle School General Music - Singing in General Music <i>Reading:</i> Regelski – Chapter 7 (some of this reviews material already covered with choral) <i>Questions to consider:</i> <ul style="list-style-type: none"> <li>Is it important for students to sing in general music? Why or why not?</li> </ul>	I.G II.B II.C	

	<ul style="list-style-type: none"> <li>What kind of repertoire would be best suited for adolescents to sing who are not in choir?</li> <li>How might you motivate adolescents to sing?</li> <li>What does Regelski say about learning to read music?</li> </ul> <p><i>Assignment:</i> Bring to class a song that you think would work well to sing in MS General music. Be prepared to specify the grade for which the song would be most appropriate. Bring enough hard copies that can be shared with the class.</p>		
11/1/13 27	<p><i>In Class:</i> Middle School General Music – Listening lessons  <i>Reading:</i> Regelski – Chapter 6  <i>Question to consider:</i></p> <ul style="list-style-type: none"> <li>Of the strategies Regelski suggests, which ones do you think you might like to try using in the future?</li> <li>How would these strategies be adapted to be used in MS or HS compared to what you know about using them in elementary school?</li> </ul> <p><i>Assignment:</i> Weekly journal 10 due Sunday at noon</p>	II.B II.C II.D	
11/2/13	<b>Praxis Test</b>		
11/4/13 28	<p><i>In Class:</i> This class and the next TBD by the class. Topics may be chosen from:</p> <ul style="list-style-type: none"> <li>Teaching Basic Musicianship in General Music (Regelski Chapter 4)</li> <li>Teaching Composition in General Music (Regelski Chapter 5)</li> <li>Teaching Improvisation in General Music</li> <li>Teaching High School Music Theory at the High School Level</li> <li>Teaching Music Appreciation at the High School Level</li> </ul> <p><i>Readings:</i> TBD  <i>Field this week:</i> Teach a lesson you designed  <i>Due:</i> Ensemble project rehearsal plan #1</p>	II.B II.C	
11/6/13 29	<p><i>In Class:</i> See above  <i>Reading:</i> TBD  <i>Assignment:</i> TBD</p>	II.B II.C	
11/8/13 30	<p><i>In Class:</i> Classroom Management  <i>Readings:</i> Regelski – Chapter 9  Phillips – Chapter 8  F&amp;G – Chapter 7</p> <p>(Although each of these covers similar ground, they all have something to contribute to the discussion, and something might resonate with you more from one author over another.)</p> <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>Do you agree with Phillips’ description of “4 modes of discipline”?</li> <li>What rules do you think are most important?</li> <li>How do pacing, engagement, instructions, repertoire, room set up, and general planning affect classroom management?</li> </ul> <p><i>Assignment:</i> Weekly journal 11 due Sunday at noon</p>	II.A II.D	II.F.3
11/11/13 31	<p><i>In Class:</i> Technology Based lessons – workshop in the computer lab  <i>Reading:</i> Sheehan Campbell – Musician &amp; Teacher: Technology (handout)  <i>Field this week:</i> Teach a lesson you designed; check your hours to be sure you are going to meet the required number (75 hours) before the end of the semester.  <i>Assignment:</i> Technology lesson plan due 11/18/13; draft due 11/15/13  <i>Due:</i> Observation 3  <i>Due:</i> Ensemble project rehearsal plan #2</p>	II.B II.C	
11/13/13 32	<p><i>In Class:</i> Technology Based lessons – Educational websites – workshop in the computer lab  <i>Assignment:</i> Draft of Technology lesson plan due 11/15/13 or when you meet with a classmate to exchange and peer edit.</p>	I.E II.B II.C	
11/15/13 33	<p><i>In Class:</i> Musical Theater  <i>Reading:</i> Van Orden (handout)  Phillips pp. 200 – 210</p>	I.A I.H II.B	

	<p><i>Set a time to meet with a classmate to exchange your Technology Lesson plan. Exchange and work through each others' plans, providing feedback – strengths and weakness in the plan, handouts, and directions.</i></p> <p><i>Assignment: Weekly journal 12 due Sunday at noon</i></p> <p><i>Assignment: Make revisions to your technology lesson plan and handouts – due 11/18/13</i></p>		
11/18/13 34	<p><i>In Class: ELL</i></p> <p><i>Readings: On Blackboard, see ELL Resources/Readings. Be familiar with ELL Accommodations, ELL Terminology, PDE ELL Proficiency Standards, and PDE ELL Resources</i></p> <p><i>Readings: Fitzpatrick – Cultural Diversity and the Formation of Identity (handout)</i></p> <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>• How is the music classroom uniquely situated to help and support ELL students?</li> <li>• How do our perceptions and biases creep into our pedagogy?</li> </ul> <p><i>Field this week: Teach a lesson you designed</i></p> <p><i>Assignment: Watch the videos on the link on Blackboard for “5 Basic Principles in Teaching Content to ELLs”; Check your lesson plans to ensure you are using appropriate accommodations and vocabulary for ELL students.</i></p> <p><i>Due: Ensemble project Concert Program</i></p> <p><i>Due: Technology Lesson Plan</i></p>	II.B III.D	II.G.6   I.A.3 I.A.4 II.B.1-3 II.C.3
11/20/13 35	<p><i>In Class: Administration 1 – Budget, Management</i></p> <p><i>Readings: F&amp;C – Chapter 20</i> <i>Phillips – Chapter 6</i></p> <p><i>Field this week: finish teaching final lessons; transition classes back to co-op</i></p> <p><i>Assignment: Final reflection on Pre-student Teaching due 12/2/13 (also include in portfolio)</i></p>	II.C III.E	II.G.7
11/22/13 36	<p><i>Assignment: Administration 2 – Communication, PR, Advocacy</i></p> <p><i>Readings: F&amp;C – Chapter 18 &amp; 19</i> <i>Phillips – pp. 84 – 87</i> <i>Ensemble Handbooks (on Blackboard)</i></p> <p><i>Due: Cultural Observation/Research</i></p>		
11/25 – 11/29/13	<i>Thanksgiving!</i>		
12/2/13 37	<p><i>In Class: Reflecting on Pre student Teaching; Pedagogical Content Knowledge</i></p> <p><i>Due: Final reflection on Pre-student Teaching (also include in portfolio)</i></p> <p><i>Due: Ensemble project – all elements assembled with reflection</i></p>	III.B III.C	
12/4/13 38	<p><i>In Class: Preparation for Student Teaching</i></p> <p><i>Reading: Allsup and Shieh – social Justice and Music Education (handout)</i></p> <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> <li>• Who are you as a teacher?</li> <li>• Who are your students?</li> <li>• What might they become?</li> <li>• What might you become together with them?</li> </ul> <p><i>Due: Performance 1 &amp; 2 Observations</i></p>	III.B III.C	
12/6/13 39	<p><i>In Class: Course Evaluations</i></p> <p><i>Due: Portfolios</i></p>		
Finals	<i>Ensemble project presentations in lieu of final exam Due Tuesday, December 10, 2013 at 8:30 AM</i>		