

<p>Course Syllabus ED 367: Teaching Music to Children Spring 2014</p> <p>Monday & Wednesday 2:35 – 3:45, Friday 1:10 – 2:20 HILL 209 Lab Times: M-W-F 8:55 – 11:30</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 1:30 – 2:30, T 10:00 – 11:30 & 12:30 – 2:00, 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 elementary level music classes, including general music, choral/vocal music, and instrumental/string music, and to prepare the student for teaching music at the elementary level. The course seeks to answer the questions:

- What are the skills necessary to teach elementary 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 elementary 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 elementary music classes and ensembles? (II.B – D)
- What other responsibilities exist for the elementary music teacher outside of teaching classes, and what skills are required? (III.B – E)
- How does one make the elementary 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 elementary 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.
- Have a basic understanding of lesson plan writing as developed in previous Education classes.
- Have had some basic experience in front of a classroom or ensemble, leading instruction through singing, conducting, or playing an instrument, including basic keyboard skills.
- Are acquiring or have the basic knowledge and skill set to instruct beginning instrumentalists.
- 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 understand the importance of reflective consideration of their teaching praxis.
- 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 elementary general and performance classes, and learn how to develop curriculum appropriate for the elementary level.
- Students will understand how to reach an inclusive variety of populations in the elementary school setting.

Required Materials:

- Music in Childhood, from Preschool through the Elementary Grades, 4th Edition. Patricia Shehan Campbell and Carol Scott-Kassner. Thompson Schirmer ISBN 978-0-285-05747-7
- Regelski, T. (2004). *Teaching General Music in Grades 4 - 8: A Musicianship Approach*. New York: Oxford University Press. ISBN 0-19-513778-7
- Membership in NAFME is strongly recommended: 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. Attendance at PMEA requires membership.

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 October next fall. 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! Use this semester to start preparing NOW! If your piano or guitar skills are weak, lessons in these instruments is *highly recommended*.
- **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 or similar 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, spelling and appropriate tone 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 recommended 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!

- **Lab times:** Since your placement does not start until February 10, we will be meeting on 5 of the lab times in the next few weeks on the following dates from 9:30 – 11:30: Wed. 1/22/14, Friday 1/24/14, Wednesday 1/29/14, Friday 1/31/14, and Monday 2/3/14 in the HILL Rm. 209.
- **Saturday, Feb. 2** 10:00 AM – 12:00 PM Workshop in Creating Community through Song presented by songleader Nick Page. 1:00 – 1:45 Nick will work with students. 2:00 Community sing open to the public. *Required for all Junior and Senior Music Education Students.*
- **Saturday, Mar. 15** 10:00 AM 12:00 PM and 1:00 – 3:00 PM Music for Students with Disabilities and 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 February 10, 2014 and continuing through April 25, 2014) 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 via Google Docs for review 48 hours prior to teaching the lesson.*
- **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 January 20, 2014 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
- 20% Mid-term
- 20% 5 lesson unit
- 15% Observations (6)
- 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 on Blackboard. 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)

- **Mid Term Project (20%):** The mid-term is a take home exam which covers Methodologies, Lesson Planning in a general sense, and Instrumental and Vocal music at the elementary level.
- **Five Lesson Unit (20%)** – The purpose of this assignment is to develop skills in writing lesson plans for general music at the elementary level, and develop a 5 lesson sequential unit. Additionally, these plans and supporting materials (worksheets, manipulatives, etc.) may be usable/adaptable in future employment. If possible and appropriate for your field placement, this may 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

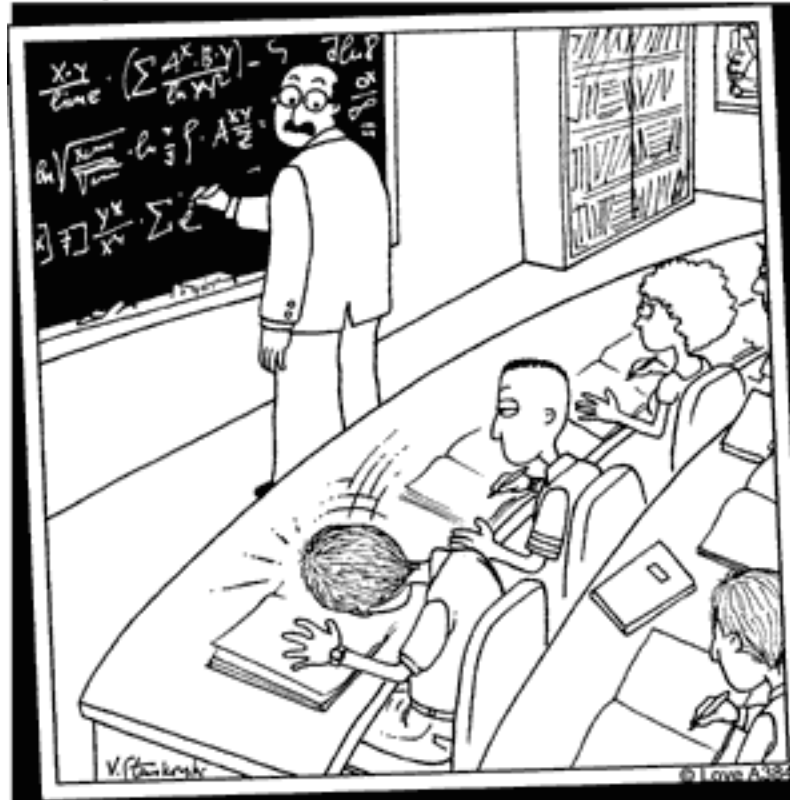
the state standards for music and adaptations for any Special Needs and ELL students in your classes. (*ELL II.A.1 – 3*)

- **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 and developmental age groups. In addition to observing in your pre-student teaching placement, students will be required to seek out other musical instruction to observe as follows:
 - **Classroom observations (6)** – The four areas that need to be observed are general music (at 2 age levels), choral classroom, orchestral classroom, and band classroom, and additionally, pre-school. While you will have an opportunity to observe your co-op while you are at your placement, you will need make other arrangements to observe any setting that is *not* the primary area covered in your placement. For example, if you are placed in an elementary school general music classroom where you have the opportunity to observe lower and upper grades (each a separate observation), you will need to observe choral, orchestral, and band instrumental classrooms and a preschool class. 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 Spring Break is an excellent time to complete these. This averages approximately 1 observation every 2 weeks. Again, the list of observations is:
 - 2 general music classes, one early elementary, one upper elementary
 - 1 elementary chorus rehearsal
 - 1 elementary band rehearsal
 - 1 elementary orchestra rehearsal
 - 1 preschool music class (Kindermusik, Suzuki group lesson, etc.)
 - **Performances/rehearsals (2)** – You are strongly encouraged (although not required) to attend a variety of elementary performances, and/or community youth ensemble performances/rehearsals. These could include 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 of differing kinds are strongly encouraged, but please 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.
- **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. Additionally, the portfolio should include the readings distributed in class showing evidence of engagement with the text (notes, highlights, etc.), and other handouts and materials. These should be organized in a way that will be helpful to you in the future as a resource. Details can be found on the Portfolio assignment sheet. Specific assignments must be included as follows, but other work of the student’s selection may also be added:
 - 5 lesson unit as required above

- 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.



Professor Herman stopped when he heard that unmistakable thud – another brain had imploded.

ED 367 Teaching Music to Children
Spring 2014
Dr. Hirokawa
Assignment and Topic Calendar

Course Structure:

- 4 weeks: *Overarching Music Education Concepts* – Music Education philosophy, methodology, lesson plan writing, child musical development, special education, universal design
- 2 weeks: *Instrumental and vocal ensembles* - Band, Orchestra, Choir (Ensembles to be addressed more thoroughly in ED 368 next fall)
- 6 weeks: *Music Content Pedagogy for General Music* – singing, recorders, movement, improvisation, listening, classroom instruments
- 2 weeks: *Overarching Concepts* - Isolated lessons scattered through the 2nd half of the semester including classroom management, ELL, cultural diversity, curriculum

Sequenced to:

- help you figure out who you are as a teacher;
- develop teaching skills in music that promote student centered learning;
- develop a philosophy of music education;
- put research and theory into practice in the music classroom.

Date	
1/13/14	<i>In Class:</i> <ul style="list-style-type: none"> • Introduction to ED 367 • Your preparation to this point • Music Ed program philosophy
1/15/14	<i>In Class:</i> <ul style="list-style-type: none"> • Why teach music anyway? • Philosophy of Music, Philosophy of Education, Philosophy of <i>Music Education</i>, Critical Pedagogy <i>Reading for today's class:</i> <ul style="list-style-type: none"> • Regeleski – Introduction • Shehan Campbell (2008) <i>Musician & Teacher</i> pp 32 - 39 (1st reading) • <i>Music in Childhood</i> Preface and Chapter 1 <i>Assignment:</i> <ul style="list-style-type: none"> • Philosophy Reflection Assignment – Notes on philosophy due next Lab 1/22/14, written philosophy draft due 2/5/14 at class time on Google Docs.
1/17/14	<i>Guest:</i> Mrs. Modjadidi – Pre student teaching review and forms! <i>In Class:</i> <ul style="list-style-type: none"> • Discussion of music education philosophers (Sheehan Campbell 2008 reading) • Is there a philosophical approach that resonates with you? Can you explain why? • Where do you stand on the nature/nurture debate regarding musical “talent”? <i>Reading for today's class:</i> <ul style="list-style-type: none"> • Re-read and <i>digest</i> Shehan Campbell (2008) <i>Musician & Teacher</i> pp 32 - 39

1/20/14	No Class – MLK Day
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1/22/14 LAB A	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Model lesson and analysis • What makes an effective teacher? <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • Be prepared to discuss the teaching sequence used in each class last week.
1/22/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Child development – cognitive, physical, social, musical <p><i>Reading for today's class:</i></p> <ul style="list-style-type: none"> • <i>Music in Childhood</i> Chapter 2 • Handout – Custodero (2010). Music Learning and Musical Development. <i>Critical Issues in Music Education</i>. Ed. Abeles & Custodero. (Some of this repeats <i>Music in Childhood</i> chapter 2; scan where it is repetitive, and focus on Musical Development beginning on p. 125 • Regelski Chapter 2 • Kelly (2009) <i>Teaching Music in American Society</i> Chapter 6. <p><i>Questions to consider as you read:</i></p> <ul style="list-style-type: none"> • How is musical development tied to/reflected in theories of cognitive development? Physical development? • How does an understanding of developmental and learning theories inform how you construct your lesson plans? • What role does social development play in early adolescence and how does it affect how you interact with these students?
1/24/14 LAB	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • How do I write effective lesson plans for general music? • PDE/SAS • What's the Big Idea? Essentially..... <p><i>Reading for today's class:</i></p> <ul style="list-style-type: none"> • Regelski Chapter 3 <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • Explore www.pdesas.org and complete the PDE/SAS worksheet
1/24/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Methodology vs. Philosophy – overview and introduction to music education methodologies <p><i>Reading for today's class:</i></p> <ul style="list-style-type: none"> • <i>Music in Childhood</i> Chapter 3 <p><i>Questions to consider as you read:</i></p> <ul style="list-style-type: none"> • What are the main features of each of the major methodologies? • Consider how each of the following are nurtured in each of the major methodologies: aural skills, singing skills, creativity • How does Regelski's approach to lesson planning compare to what we have already learned about planning? Be able to explain the main points Regelski is making in his approach to lesson planning. <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • Be prepared to talk about the methodology you have selected <i>next week</i> when we discuss them – requirements will be covered in class. • Learn the diatonic handsigns in preparation for Kodaly for Monday, 1/27/14. Go to: http://www.youtube.com/watch?v=TAZ7tLrUfOw for help (Sol Fa So Good); Be able to handsign and solfege "Row Row Your Boat". Overachievers can handsign and solfege the National Anthem.

1/27/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Kodaly, Gordon, Conversational Solfege – students report on their selected methodology <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> • What does a Kodaly/Gordon/Conversational Solfege class look like? • What are the Kodaly/Curwen handsigns for “Row Row Your Boat”? What other common songs can you sign?
1/29/14 LAB	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Field trip to the Music Education Resource Room section of the Music Library! Meet there! • What kinds of resources exist that I can use for lesson planning? • Where do I find this stuff? <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • In Class: Look for an existing lesson that looks interesting to you that you could adapt and teach in 10 – 15 minutes on Friday 1/31/14 • Start Resource Room Scavenger Hunt - due on Monday 2/3/14
1/29/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Orff/Dalcroze - students report on their selected methodology <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> • What does an Orff/Dalcroze class look like? • What are Orff instruments anyway?? <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • write an Orffestration for a small ensemble of Orff instruments. Details distributed in class. Due Friday, 1/31/14 in LAB.
1/31/14 LAB	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Mini-lessons! You will teach a 10 – 15 minute lesson based on a prepared sample lesson you found in a book in the resource room. • You should have your lesson written out as completely as possible, but also create a bulleted list of the basic procedures you will use that you will teach from. Details to be discussed in class.
1/31/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Special Education in the Music Classroom • Universal Design in the Music Classroom <p><i>Reading for today's class:</i></p> <ul style="list-style-type: none"> • <i>Music in Childhood</i> Chapter 16 <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> • How do I best address the needs of students with disabilities in my music classroom? • How do I best address exceptional children in my music classroom? <p><i>Reading for today's class:</i></p> <ul style="list-style-type: none"> • Darrow (2010). Music Education for All: Employing the Principles of UD to Educational Practice. <i>General Music Today</i> 24:43. • Darrow (2010). Including Students with Disabilities in Music Performance Classes. <i>General Music Today</i> 23:42. • Friend & Bursuck. <i>Including Students with Special Needs, 5th Ed.</i> pp. 290 – 295, p. 452. • Montgomery & Martinson (2006). Partnering with Music Therapists: A Model for Addressing Students’ Musical and Extramusical Goals. <i>MEJ</i>. March. pp. 34 – 39.
2/1/14	<p><i>Nick Page Workshop and Power Sing!</i> <i>10:00 – 12:00 Workshop</i> <i>1:00 – 1:45 Observe Nick work with students</i> <i>2:00 Power Sing!</i> <i>Attendance required!</i></p>

2/3/14 LAB	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Mini-lessons! You will teach a 10 – 15 minute lesson utilizing aspects of the methodologies we discussed in the previous week and aspects of Universal Design. <p><i>Due:</i></p> <ul style="list-style-type: none"> • Orffestrations! Bring your Orffestration to class to share
2/3/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Special Needs – writing accommodations • Universal Design <p><i>Readings for today's class:</i></p> <ul style="list-style-type: none"> • MENC (2011). Strategize for Students with Vision Loss. www.MENC.org • MENC (2011). Music and Students with Hearing Loss. www.MENC.org • McCord and Fitzgerald. (2006). Children with Disabilities Playing Musical Instruments. <i>MEJ</i>. March. pp. 46 – 52. • Cooper. (2010). Teaching Special Learners' Workshop: Teaching Students with Special Needs. <i>PMEA News</i>. Fall. pp. 28 – 30. <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> • How do I write accommodations for special needs students in music classes? <p><i>Due:</i></p> <ul style="list-style-type: none"> • Resource Room Scavenger Hunt
2/5/14 & 2/7/14	<p><i>No Class due to ACDA Eastern Division Conference</i></p> <p><i>Due:</i> Draft of your Philosophy Statement posted on Google Docs and shared with Dr. H. & the class on 2/5/14.</p>

2/10/14	<p><i>Pre-student teaching starts this week!!!</i></p> <p><i>Field this week (week 1):</i></p> <ul style="list-style-type: none"> • Observe and assist in your co-op lessons • Start to discuss the topic for your 5 lesson unit or how you will be structuring your 5 lesson requirement
2/10/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • 5 lesson unit project – structure and planning • The Iceberg Observation Sequence <ul style="list-style-type: none"> ○ What should I look for when I observe my co-op? ○ Pre-student teaching start <i>next week</i>??? ○ Requirements for Observations <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> • Why do I need to observe so many different types of music class?
2/12/14	<i>Individual meetings to discuss the scope and sequence of your 5 lesson unit.</i>
2/14/14	<i>Dr. Hirokawa at SLO workshop</i>

2/17/14	<p><i>Field this week (week 2):</i></p> <ul style="list-style-type: none"> • Observe, Assist, teach portions of co-op lessons • Determine how you will be structuring your 5 lesson requirement for your field placement • Complete “Tip of the Iceberg” Observation of your co-op. Write up due on Friday!
2/17/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Elementary Instrumental music

	<ul style="list-style-type: none"> • Lesson plans for instrumental lessons • Differentiating in instrumental lessons • Model lesson <p><i>Reading for today's class:</i></p> <ul style="list-style-type: none"> • Shively. (2002). Chapter 10 Musical Thinking and Learning in the Beginning Instrumental Music Classroom. <i>Dimensions of Musical Learning and Teaching</i>. Pp. 169 – 185. • Duke & Byo. (2011). <i>The Habits of Musicianship: A Radical Approach to Beginning Band</i>. http://cml.music.utexas.edu <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> • What ways are there to approach teaching beginning instrumentalists? • How might a constructivist approach to teaching and learning be applied in an instrumental lesson? • What are advantages/disadvantages of a more traditional approach to teaching beginning instrumentalists? • What are advantages/disadvantages to using a “musicianship” approach to teaching beginning instrumentalists? <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • Bring a secondary instrument to class Friday • Explore other areas on the <i>Habits of Musicianship</i> website
2/19/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Resources for Elementary Instrumental Music • Small Group Lessons – structure and lesson plan writing <p><i>Reading for today's class:</i></p> <ul style="list-style-type: none"> • Musco. (2012). Solfège for Instrumentalists. <i>Teaching Music</i>. February. pp. 26 – 28. <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> • How might solfège be good for my instrumental groups? • How do I structure a small group instrumental lesson? <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • Write a mini lesson plan using a simple exercise from a band methods book to teach on Friday. Details will be covered in class.
2/21/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Mini-lessons! You will pick one element from a lesson in a band method book to teach to the class in a 5 - 7 minute lesson. <p><i>Reading:</i></p> <ul style="list-style-type: none"> • Ramsey. Beginning Band – Goals and Objectives. <i>Teaching Music Through Performance Beginning Band Vol. 1</i>. pp. 13 – 26. <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • Bring a secondary instrument to class <p><i>Due:</i></p> <ul style="list-style-type: none"> • Be ready to teach your mini-lesson! <p><i>Due Sunday, 2/23/14:</i></p> <ul style="list-style-type: none"> • 5 lesson unit topic and general framework (objectives for each lesson) for class due Sunday, 2/23/14
2/24/14	<p><i>Field this week (week 3)</i></p> <ul style="list-style-type: none"> • Observe, Assist, teach portions of co-op lessons • Finalize how you will be structuring your 5 lesson requirement for your field placement • Complete “Tip of the Iceberg” and “Sea Level” Observation of your co-op

2/24/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Child Vocal Development • Teaching a song by rote • Nick Page handout on teaching by rote <p><i>Reading for today's class:</i></p> <ul style="list-style-type: none"> • <i>Music in Childhood</i> Chapter 4 • Regelski Chapter 7 <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> • How does understanding child vocal development influence content in the music class? • How do I teach a song by rote? • Why might it be important to teach vocal technique to children? • How do I teach vocal technique to children? <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • description of how you will structure your <i>field</i> 5 lessons. Due 3/13/14 on Blackboard • Find a song that you will teach in the oral tradition in class on Friday. Practice the steps you will go through and be prepared to introduce and teach on Friday!
2/26/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Lessons focusing on pitch <p><i>Reading for today's class:</i></p> <ul style="list-style-type: none"> • Campbell Chapter 5 <p><i>Questions to consider:</i></p> <ul style="list-style-type: none"> • How do you teach pitch discrimination to children? • What is the appropriate sequence to teach part-singing? • How do you teach musical literacy in the elementary classroom? <p><i>Due:</i></p> <ul style="list-style-type: none"> • “Tip of the Iceberg” Observation due by Thursday, 2/27/14 on Blackboard
2/28/14	<p><i>In class:</i></p> <ul style="list-style-type: none"> • Mini-lessons! Teach a song by rote in a 5 – 7 minute lesson. Nothing written needs to be submitted. Practice ahead of time! Bring copies of your song to share after you teach it. <p><i>Due:</i></p> <ul style="list-style-type: none"> • description of how you will structure your <i>field</i> 5 lessons. Due 2/28/14 at classtime on Blackboard

3/3/14 – 3/7/14	<p><i>Spring Break!!!</i></p> <ul style="list-style-type: none"> • Teach yourself the basics of recorder playing over the break! • Schedule visits to various elementary classrooms and rehearsals while you are on break! • “Sea Level” Observation due by Thursday, 3/6/14 at class time on Blackboard
3/9/14	<p><i>Due:</i></p> <ul style="list-style-type: none"> • Complete the take home mid term due by 3/9/14 at 11:59 PM on Blackboard • 1st lesson of your 5 lesson unit for Class due by 3/9/14 at 11:59 PM on Blackboard

3/10/14	<p><i>Field this week (week 4):</i></p> <ul style="list-style-type: none"> • Assist, teach portions of co-op lessons • Complete “Just Under the Surface” Observation of a different type of class than the one you observed last week (if possible)
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3/10/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Elementary Choral Music • Model lesson <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • Select a song from the file provided that you would like to introduce to the class on Friday
3/12/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Elementary Choral Music • Repertoire, Resources, Planning
3/14/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Elementary Choral reading session • You will introduce the piece you selected on Monday <p><i>Reading:</i></p> <ul style="list-style-type: none"> • Cookman (2012). Voice Savers for Music Teachers. <i>Teaching Music</i>. January 2012. Pp. 28 – 30. <p><i>Due:</i></p> <ul style="list-style-type: none"> • “Just Under the Surface” Observation submitted to Blackboard by class time
3/15/14	<p><i>Saturday Workshop! REQUIRED!!</i> 10:00 – 12:00 Music Therapy 1:00 – 3:00 Instrumental Music Improvisation</p>

3/17/14	<p><i>Field this week (week 5):</i></p> <ul style="list-style-type: none"> • Complete “10 Feet Under” Observation of a different type of class than the one you observed last week if possible. • Teach a complete lesson of your own design for your <i>field 5</i> lesson requirement
3/17/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Classroom Management <p><i>Reading:</i> Campbell Chapter 11 Regelski pp. 240 - 249</p> <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • “10 Feet Under” Observation due by Friday at class time on Blackboard
3/19/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Teaching Recorder • Model Lesson <p><i>Reading:</i> Regelski Chapter 8 Campbell pp. 209 - 211</p> <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • bring your recorder to class • prepare to teach a mini lesson from <i>Do It! Book 1</i> on recorder on Friday
3/21/14	<p><i>In class:</i></p> <ul style="list-style-type: none"> • Teaching Recorder <p><i>Assignment:</i></p> <ul style="list-style-type: none"> • bring your recorder to class; teach a mini lesson on recorder <p><i>Due:</i></p> <ul style="list-style-type: none"> • “10 Feet Under” Observation submitted to Blackboard by class time
3/23/14	<p><i>Due:</i> 2nd lesson of your 5 lesson unit for Class due by 3/23/14 at 11:59 on Blackboard</p>

3/24/14	<p><i>Field this week (week 6):</i></p> <ul style="list-style-type: none"> • Teach a complete lesson of your own design for your <i>field 5</i> lesson requirement this week or next (Easter Break)
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	<ul style="list-style-type: none"> Complete “Base of the Iceberg” Observation of a different type of class than the one you observed last week.
3/24/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> Teaching Music through Movement <p><i>Reading:</i> Campbell Chapter 6</p> <p><i>Assignment:</i></p> <ul style="list-style-type: none"> come dressed to move around comfortably
3/26/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> Teaching Music through Movement
3/28/14	<p><i>No Class! PMEAI!</i></p> <ul style="list-style-type: none"> <i>You will be excused from classes to attend the conference in Hershey. Plan to carpool to get there!</i> “Base of the Iceberg” Observation submitted to Blackboard by class time

3/31/14	<p><i>Field this week (week 7):</i></p> <ul style="list-style-type: none"> Teach a complete lesson of your own design for your <i>field</i> 5 lesson requirement Videorecord a brief (10 – 15 minute) segment of your teaching and complete the Iceberg Observation Sequence for Friday (as practice for full lesson analysis next week!).
3/31/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> Teaching Improvisation for General Music – bring an interesting “sound” to class! <p><i>Reading:</i></p> <ul style="list-style-type: none"> Campbell pp. 248 – 255 <p><i>Questions for Consideration:</i></p> <ul style="list-style-type: none"> How might you build in critical thinking/evaluative skills into an improvisation lesson? How might you use improvisation to teach other concepts?
4/2/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> Lessons focusing on rhythm <p><i>Reading:</i></p> <ul style="list-style-type: none"> Campbell Chapter 7 <p><i>Questions for Consideration:</i></p> <ul style="list-style-type: none"> What are children able to do rhythmically at each stage of development? What is an appropriate sequence to introduce rhythms? <p><i>Homework:</i></p> <ul style="list-style-type: none"> On the Campbell book website, go to the video resources, Chapter 7. Watch: <ul style="list-style-type: none"> Echo Rhythmic Patterns (3:00) Ah Poor Bird (1:12) Using the observation skills you have acquired through the Iceberg sequence, write out a detailed sequence of instruction for each video, including management cues; identify the objective and the assessments as well as the sequence.
4/4/14	<p><i>No Class – CT MEA</i></p> <p><i>Work on your lesson plans! Make up time in your placement!</i></p> <p><i>Due:</i></p> <ul style="list-style-type: none"> Videorecord a brief (10 – 15 minute) segment of your teaching and complete the Iceberg Observation Sequence for Friday 4/4/14 at classtime (as practice for full lesson analysis next week!). Use class time to visit the Resource Section in the Library and look at books on using movement and improvisation. Identify 2 movement and 2 improvisation ideas that you might use in the future. Include these in your portfolio.
4/6/14	<p><i>Due:</i></p> <p>3rd lesson of your 5 lesson unit for Class due by 4/6/14 at 11:59 on Blackboard</p>

4/7/14	<p><i>Field this week (week 8):</i></p> <ul style="list-style-type: none"> • Teach a complete lesson of your own design for your <i>field 5</i> lesson requirement • Record a full class you are teaching in the field. For Friday, analyze the recording using the Iceberg Observation Sequence.
4/7/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Using classroom instruments <p><i>Reading:</i></p> <ul style="list-style-type: none"> • Campbell Chapter 8 (review) • Regelski Chapter 8 <p><i>Questions for Consideration:</i></p> <ul style="list-style-type: none"> • What variety of classroom instruments are ideal to have available for general music classes? • What instruments are developmentally appropriate for each age? • How does Regelski approach differentiating instruction when playing classroom instruments? <p><i>Homework:</i></p> <ul style="list-style-type: none"> • On the Campbell book website, go to the video resources, Chapter 8. Watch: <ul style="list-style-type: none"> ◦ Barred Percussion (3:42) • Pay close attention to how she adapts instruction for the student having difficulty on the Bass part. Answer the questions below the video and be prepared to discuss what you observed. How did she differentiate for this student? • Record a full class you are teaching in the field. Complete the Iceberg Observation Sequence for Friday at class time.
4/9/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Teaching composition in General Music <p><i>Reading:</i></p> <ul style="list-style-type: none"> • Campbell pp. 255 – 269 • Regelski Chapter 4, Chapter 5 <p><i>Questions for Consideration:</i></p> <ul style="list-style-type: none"> • How do Regelski and Campbell suggest guiding students to self – evaluate? • How do you feel about guiding students in composition? • How might you assess a student’s composition?
4/11/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Cultural Diversity and Artistic Citizenship <p><i>Reading:</i></p> <ul style="list-style-type: none"> • Campbell Chapter 15 • Read Elliott (2012). <i>Another Perspective: Music Education as/for Artistic Citizenship</i>. MEJ Sept 2012 • Go to EBSCO online through Reeves Library and find Music Educator’s Journal 98:4, May 2012; select one article to print & read from #12 – 18. Be prepared to discuss your article. Make sure no one else has selected the same article. <p><i>Questions for Consideration:</i></p> <ul style="list-style-type: none"> • What does cultural diversity mean to you? • What do you think <i>artistic citizenship</i> is? <p><i>Due:</i></p> <ul style="list-style-type: none"> • Digitally record a full lesson that you teach this week, and complete the Iceberg Observation sequence of this lesson. Due by class time.
4/13/14	<p><i>Due:</i></p> <ul style="list-style-type: none"> • 4th lesson of your 5 lesson unit due by 11:59 PM on Blackboard
4/14/14	<p><i>Field this week (week 9):</i></p> <ul style="list-style-type: none"> • Teach a complete lesson of your own design for your <i>field 5</i> lesson requirement
4/14/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> • Listening lessons

	<ul style="list-style-type: none"> Working with ELL students <p><i>Reading:</i> Campbell Chapter 9 Regelski Chapter 6</p> <p><i>Questions for Consideration:</i></p> <ul style="list-style-type: none"> What is an appropriate sequence for listening, as described in Campbell? What are some strategies Regelski suggests for listening activities? <p><i>Homework:</i></p> <ul style="list-style-type: none"> Select a piece of music that you think would provide an interesting basis for a listening lesson. <p>Using ideas in Regelski and Campbell, select several strategies you might use in a lesson plan. Be sure to specify the grade level. Develop a worksheet that you would use to assess learning. Be sure to have the title of the piece on the worksheet. Bring copies to class to share. Be prepared to talk about your piece and how you would use it.</p> <p><i>Homework:</i></p> <ul style="list-style-type: none"> Review the stages of Second Language Acquisition and Accommodations list
4/16/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> Listening Lessons Part II: Listening Maps Present your ideas for musical examples and listening strategies; share worksheet.
4/18/14	<i>Spring Break!</i>
4/20/14	<p><i>Due:</i></p> <ul style="list-style-type: none"> 5th Lesson of your 5 lesson unit due by 11:59 PM on Blackboard

4/21/14	<p><i>Field this week (week 10):</i> Teach a complete lesson of your own design for your <i>field</i> 5 lesson requirement</p>
4/21/14	<i>Spring Break!</i>
4/23/14	<p><i>In Class:</i></p> <ul style="list-style-type: none"> Elementary Music Curricula <p><i>Reading:</i></p> <ul style="list-style-type: none"> Campbell Chapter 12 Regelski Appendix A <p><i>Questions for Consideration:</i></p> <ul style="list-style-type: none"> Do you agree with Regelski's "Ideals"? What considerations does Campbell suggest are important for building curriculum? <p><i>Homework:</i></p> <ul style="list-style-type: none"> Watch Chapter 12 in Campbell Reflection: Mixed Age Singing. What do you think of her idea?
4/25/14	<p><i>Last day!</i></p> <p><i>In Class:</i></p> <ul style="list-style-type: none"> A return to Philosophy Bring in your revised philosophy statement and be prepared to share and discuss.