

COLORADO STATE UNIVERSITY-PUEBLO

MUS 440

Secondary Music Methods

Syllabus – Spring 2009

INSTRUCTOR: Dr. Jennifer Shadle-Peters, with Prof. Mike DeLuca

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MEETING TIME: MWF, 8:00 – 8:50am

LOCATION: Music Classroom 154

CREDITS: 3

OFFICE HOURS: 9:00-10:00 M, W, F
2:00-4:00 W; other times by appointment

COURSE DESCRIPTION:

Secondary Music Methods is a comprehensive study in materials, techniques, methods, and problem-solving strategies for the teacher of choral/instrumental music in the public schools.

Prerequisites: ED 301 and admission to the Teacher Education Program

A field experience placement of 30 hours must be completed successfully as a component of this course.

REQUIRED TEXT AND CLASS MATERIALS FOR VOCAL EMPHASIS:

1. Teaching Music in the Secondary Schools, 5th ed., Charles L. Hoffer. Wadsworth, 2001.
2. Beyond Singing: Blueprint for the Exceptional Choral Program. Stan McGill and Elizabeth Volk. Hal Leonard, 2008.
3. "Teaching Music," MENC publication (included in Collegiate MENC membership)
4. "Music Educators Journal," MENC publication (included in Collegiate MENC membership)
5. A 3-ring binder with index tabs (a one-inch binder should be large enough)

Strongly Recommended:

6. All textbooks and other materials from your previous techniques and methods courses

GENERAL EXPECTATIONS:

- It is your responsibility to follow the syllabus and come to class prepared for the scheduled topics and activities.
- Absences and tardies will be excused only for personal illness or University-sanctioned activities. Please notify me *in advance* if you must be absent. Reliability is a serious

professional responsibility, and will be treated as such in this 400-level professional preparation course.

- Know that I expect your oral presentations and written assignments to reflect careful organization, advanced compositional skills, and meticulous proofreading. Content is important, but it must also be communicated effectively and in a professional manner in order to carry academic merit.

The University Academic Dishonesty Policy will be stringently enforced in this course. Please review the statement of this policy in your University Catalog. The future educator *must* be aware of his or her obligation to be a role model for students, in personal as well as professional values.

This University abides by the **Americans With Disabilities Act** and Section 504 of the Rehabilitation Act of 1973, which stipulates that no student shall be denied the benefits of an education “solely by reason of a handicap.” If you have a documented disability that may impact your performance in this class and for which you may require accommodations, please see the Disability Resource Coordinator as soon as possible to arrange accommodations. In order to receive accommodations, you must be registered with and provide documentation of your disability to the Disability Services Office, which is located in the Psychology Building, Room 232.

COURSE OBJECTIVES, ALIGNED WITH THE TEACHER EDUCATION PROGRAM GOAL AREAS:

You will be assessed on the successful demonstration of your ability to

- create and teach lessons and rehearsal segments in class and field experiences that reflect understanding of the music curriculum and the specific discipline area in which you are working.
(TEP Goal 5.2: Demonstrates a wide variety of instructional strategies that promote learning creating and implementing plans which include all essential lesson components.)
ASSIGNMENT/ASSESSMENT: Practice rehearsal and warm-up skills in micro-teaching, and create two lessons to be presented in class, making use of appropriate lesson formats and seeking to teach for “more than performance” (20% of grade)

- plan long- and intermediate-range instructional goals based on Colorado Model Content Standards for Music with appropriate assessment and learning activities for secondary choral and/or instrumental music.
(TEP Goal 5.3: Creates and implements a range of standards-based long term plans, including thematic units, interdisciplinary/integrated units, literature-based units, and units based on commercial basal materials.)
ASSIGNMENT/ASSESSMENT: Develop a nine-week instruction plan for a beginner-intermediate level choral music performance goal (20% of grade)

- express articulately, in oral and written presentations, the principles and policies you intend to develop as part of your secondary music program. *Examples* include a student rules and handbook, parent communications, an advocacy position, and “audience education”.
(TEP Goal 6.3: *Has developed a personal philosophy of education, incorporating concepts from historical and contemporary educational philosophies and educational research, from the United States and other countries, and acts consistently with this philosophy.*)
ASSIGNMENT/ASSESSMENT: Choral Music Handbook to include a parent communication, a statement of your music teaching philosophy, and a set of rules and expectations for each performing class that you teach. (20% of grade)

- demonstrate, in class discussions, written weekly reflections, and MENC membership, a growing awareness of “best practices” and an ability to evaluate and modify teaching practices and educational decisions.
(TEP Goal 6.7: *Utilizes professional literature, colleagues, professional organizations, and professional development activities to support his/her own development as a learner and a teacher.*)
ASSIGNMENT/ASSESSMENT: Keep and share a reflection journal covering the field experience and the journal readings, submitting a *minimum* of twelve items for professor’s review. (20% of grade)

- practice and demonstrate professional behaviors and dispositions, including reliability, responsibility, honesty, cooperation, grooming and mannerism, speaking and writing.
(TEP Goal 8: *Models the professional and ethical responsibilities of the education profession.*)
ASSIGNMENT/ASSESSMENT: Ongoing presentation of self and class work, including record of attendance and tardies; final evaluation of field experience coop teacher; self-evaluation inventory (20% of grade)

COLORADO MODEL CONTENT STANDARDS FOR MUSIC

The professional music educator will work to ensure that his or her students receive consistent instruction leading to the following skills and understandings:

- 1. Students will sing and/or play on instruments a varied repertoire of music, alone and with others.**
- 2. Students will read and notate music.**
- 3. Students will create music.**
- 4. Students will listen to, analyze, evaluate, and describe music.**
- 5. Students will relate music to various historical and cultural traditions.**

An extended version of these standards may be found at the following link:

<http://www.cde.state.co.us/cdeassess/standards/pdf/music.pdf>

ASSIGNMENTS AND ASSESSMENTS

- “micro-teaching” activities: 20%
- 1 choral technique warm-up sequence
 - 1 new piece introduction for middle-school choir
 - 1 sightreading exercise for 2-part ensemble
 - 1 sightreading exercise for 4-part ensemble
- 1 long-range plan for a beginning/intermediate secondary ensemble: 20%
- You may “customize” this assignment in conference with me, addressing it to the level you are most likely to teach after graduation or to the choral classes you see in your current field experience classroom. It should include music selected for instruction and performance, score analyses, instructional strategies, and weekly objectives for each piece.
- 2 full lessons: 20%
- to be developed with the approval of your field experience mentor teacher. These will be presented and discussed in the methods class before you teach them in the school classroom.
- Final Professional Development project: 20%
- This will be in the form of a Choral Music Handbook for students and parents, and must comprise written communication materials appropriate to your future teaching position; it will include the following components:
- introductory letters to parents and to students (your overall goals and rationale)
 - a statement of your reasons for teaching choral music (its values for students and society) and your goals for each of your ensembles
 - course/ensemble descriptions for each class
 - grading scale, and consequences of absence from a rehearsal or a performance
 - rules for conduct in class, at performances, and when taking off-campus trips
 - activity calendar for the school year, including all performances, festivals, and extracurricular activities
 - uniform requirements, if any, for each class
 - needs/opportunities for parent participation and support
- This document is to be visually clean, attractive, and logically organized. It must be absolutely free of any errors in spelling or grammar!! Failure to meet this requirement will result in automatic reduction of the project grade to C . . . no exceptions.
- Field experience and class responsibilities: 20%
- Attendance, punctuality, and participation
Reflective observations to be submitted weekly
Time log to be submitted for review in weeks 8 and 14 of the semester
Cooperating teacher’s evaluation and (preferably) lesson videotape

COURSE CALENDAR
(SUBJECT TO REVISION WITH PRIOR NOTICE)

WEEK	DATES	TOPICS AND ASSIGNMENTS
1	Jan 12-16	Course orientation Reading assignment: Hoffer, Chs 4 and 18 <u>Jan 16:</u> Seminar discussion, Ch 18 – <i>The Music Education Profession</i>
2	Jan 19-23	Field assignments; discussion, Ch 4 – <i>The Secondary School Music Curriculum</i> Reading assignment: Hoffer, Chs 1 and 5 <u>Jan 23:</u> ATTEND CMEA
3	Jan 26-30	CMEA review; discussion, Ch 5 – <i>Planning for Music Instruction</i> Reading assignment: Hoffer, Chs 2 and 8 <u>Jan 30:</u> discussion, Ch 1 – <i>The Nature and Rewards of Music Teaching</i>
4	Feb 2-6	Present micro-lesson 1; discussion, Ch 8 – <i>Teaching Teenage Singers</i> Reading assignment: Hoffer, Chs 9 and 10 <u>Feb 6:</u> Festival of Winds
5	Feb 9-13	Present full lesson 1; discussion, Chs 9 and 10 – <i>Rehearsing Performing Ensembles (Preparation and Procedures; Intonation and Expression)</i> Reading assignment: Hoffer, Ch 3 <u>Feb 13:</u> Seminar discussion, Ch 2 – <i>The School Music Teacher</i>
6	Feb 16-20	Long-range planning (music selection and analysis) Reading assignment: Hoffer, Ch 6 and McGill, Section 2 <u>Feb 20:</u> Seminar discussion, Ch 3 – <i>The Importance of Music in the Schools</i>
7	Feb 23-27	Present micro-lesson 2; discussion, “Get Set . . .” Long-range planning (score analysis for teaching) Reading assignment: Hoffer, Chs 11 and 17 <u>Feb 27:</u> Seminar discussion, Ch 6 – <i>Guidelines for Teaching Music in the Schools</i>
8	Mar 2-6	Long-range planning (setting objectives) Discussion, Ch. 17 – <i>Assessing Learning in Music</i> Reading assignment: Hoffer, Ch 14 and McGill, Section 4 <u>Mar 6:</u> Seminar discussion, Ch 11 – <i>Teaching for More than Performances</i>

- 9 Mar 9-13 Present full lesson 2; discussion, *After All, They Do Call You a Teacher!*
 Reading assignment: Hoffer, Ch 15 and McGill, Section 1
Mar 13: Seminar discussion, Ch 14 – *School Music Performances*
- 10 Mar 16-20 Setting expectations and policies; discussion, “*Get Ready . . .*”
 Reading assignment: Hoffer, Ch 16 and McGill, Sections 3 and 7
Mar 20: Seminar discussion, Ch 15 – *Teenagers and Music*

SPRING BREAK WEEK – March 23–27

- 11 Mar 30-Apr 3 Approaches to teaching sightreading: review and practice with materials
 Reading assignment: Hoffer, Ch 17 (review)
Apr 3: Seminar discussion, Ch 16 – *Managing Music Classes and Rehearsals*
- 12 Apr 6-10 Present micro-lesson 3
 Sightreading, continued: practice with multiple voices
 Reading assignment: McGill, everything else, including the CD
Apr 10: **CHSAA Music Festival**
- 13 Apr 13-17 Present micro-lesson 4
 Questions and guidance: Long-range plan and Handbook project
Apr 17: Seminar discussion, Ch 17 – *Assessing Learning in Music*
- 14 Apr 20-24 Reflective discussion: field experience, preparing for student teaching
 Informal assessments on projects, time logs, coop teacher evaluations
Apr 24: Mock Interviews

BOTH PROJECTS DUE ON MONDAY, APRIL 30, BY 4:30PM

FINAL EXAM – Thursday, May 3 8:00 – 10:20 a.m