

CI 161-14: Secondary Methods---Music (3 UNITS)
Course Number SEM 72482
Prerequisite: Enrolled in the Credential Program
Fall 2011 – Course Syllabus
Department of Music

Course Description: Methods and Materials in Secondary Teaching (3); Prerequisites CI 152, CI 159 or concurrent enrollment; admission to credential program or teaching experience. A methods course in secondary school subjects. Instructional procedures; techniques; resources for teaching; appraisal of instructional innovations; classroom organization and management; measurement and evaluative techniques.

Students in this class have completed California's Subject Matter Proficiency requirement either by successful completion of the Single Subject CSET in Music or by successful completion of a CCTC approved single subject matter program in music. Students who have not met the subject matter proficiency requirement will be asked to make other arrangements.

Time:	4:00-6:50 W	Room:	M 210
Instructor:	Dr. Tony Mowrer	Phone Number:	278-4260
Office:	M-246	Office Hours:	MWF 10-11; T 3-4; W 3-4
eMail address:	tmowrer@csufresno.edu		(Others by appointment)

Course Objectives: At the conclusion of the course, students will:

1. Demonstrate major approaches to teaching music and their application to secondary teaching. **(TPE 4, 6, 9)**
2. Design lessons based on the major approaches to teaching music and connected to the CA Standards. **(TPE 1b, 2, 4, 6, 9, 10)**
3. Demonstrate curriculum design by relating to the CA Standards as well as concepts of sequencing instruction. **(TPE 1b, 2, 4, 6, 9, 10)**
4. Demonstrate measurement and evaluation in music education through application in lesson plans, peer critiques, and adjudication of performances. **(TPE 3)**
5. Demonstrate the use of rubrics to guide evaluation and assessment. **(TPE 3)**
6. Articulate the possible uses of electronic resources in teaching music.
7. More fully develop and articulate their philosophy of teaching music. **(TPE 13)**
8. Demonstrate the ability to reflect on teaching experiences and make adjustments on the basis of those reflections. **(TPE 10, 13)**
9. Articulate approaches that are appropriate when teaching English Learners. **(TPE 7)**

The course is a seminar course, implying a large amount of student interaction. It is vital that each student come to each class prepared to discuss the materials chosen for that class.

Strongly Recommended: Choir Builders, Rollo Dilworth---This text is not in the bookstore but may be obtained through JWPepper or Amazon.com. It is published by Hal Leonard.

In addition to the materials listed below, some lecture material will be taken from the text, Critical Issues in Music Education, Harold Abeles and Lori Custadero. The text is not required. Students wishing to purchase it may, of course, do so. The text is available in the Madden Library.

Additional Reading Material Placed on Blackboard:

Reading of these articles is not optional. Though several of these articles come from the Choral Journal, they can be, and must be, applied to instrumental ensembles.

Copeland, Philip, Technology for the 21st Century. Choral Journal, December, 2009.

Goldenberg, Claude, Teaching English Language Learners, American Educator, Summer, 2008.

Gumm, Alan J., The Speechless Rehearsal. Choral Journal, February, 2010.

Kassner, Kirk, Reflections on Career Development and Eclecticism in Music Education. Music Educator's Journal, 2009.

Leonhard, Charles, The Choral Rehearsal: A Laboratory for Musical Learning and Aesthetic Responsiveness. An unpublished address Prepared for ACDA's North Central Division Convention March 17, 1980, Madison, Wisconsin

Mowrer, Tony A., Tonal Memory in the Choral Audition. Choral Journal, May, 2010.

Mowrer, Tony A., Music in the Language Arts Class. California English, November 2010.

Mowrer, Tony A., Advocacy for Music Programs in the Schools. Unpublished.

Russell, Joshua A. and Austin, James R., Assessment Practices of Secondary Music Teachers. Journal of Research in Music Education, 2010.

Walters, Darrel and Taggart, Cynthia, ed. Readings in Music Learning Theory (Excerpts), GIA, 1989.

Assignments:

1. Written paper comparing and contrasting two major methods of teaching music and exploring their use in the secondary music classroom (200 points).
2. Demonstrate the use of one of these methods in a Demo-Lesson (150 points)
3. Develop a three-week unit for the secondary level. This unit includes an outline of the process as well as at least three lesson plans. This unit and these lesson plans must be different from the lesson plan used in the Demo-Lesson.
Note: This assignment neatly dovetails with the *Teaching Sample Project* required in EHD155B! (150 points)
4. Judge provided performances---Use judging sheets provided on Blackboard. Give scores as well as provide a written critique that shows why you gave the scores you did as well as give suggestions for improvement (100).
5. Prepare a Reflection of your own Demo-Lesson on the basis of your self-critique and the critique of your peers and describe how you might change the Demo-Lesson for future presentations (100 points).
6. One written exam---the final---will be administered at the end of class. (200 points)

Compare/Contrast Two Major Methods: Each student will write a paper of at least seven pages (12 pt. font, double-spaced, 1.5 inch left margin and 1 inch margins on the top, bottom, and right) using either MLA or APA format with complete documentation and Bibliography. A minimum of seven sources must be used, including books, journal articles, and web sources. Except for online journal articles or journals accessed online, web sources must be limited to two sites.

In the paper, students will research, compare, and contrast two of the major methods of teaching music that are common in schools (i.e. Kodály, Orff, Gordon, Dalcroze, Suzuki, etc.). In addition, students will explore and describe specific ways these methods may be used in the secondary ensemble or general music classroom to teach music concepts including, but not limited to:

- music theory and analysis (including transcription of musical excerpts, error detection, analysis of form, style, and compositional devices, harmonic progressions and cadences)
- teach students to read and notate music
- understand the techniques of orchestration and develop facility in transposition

When describing ways the methods can be used, students must make a connection with specific CA Standards. The paper should be posted to Blackboard through the appropriate assignment in Course Documents.

Demo-Lesson: Each student will demonstrate the use of one of the methods explored in the paper in class by teaching a 15-minute *demo-lesson* using that specific method at the secondary level. The lesson may involve singing or playing---as in an ensemble---or the lesson may be geared toward instruction in the general classroom. Regardless, the lesson must address specific standards and must demonstrate a way to teach one of the following:

- music theory and analysis (including transcription of musical excerpts, error detection, analysis of form, style, and compositional devices, harmonic progressions and cadences)
- teach students to read and notate music
- understand the techniques of orchestration and develop facility in transposition

Prior to the demonstration, each student will provide the instructor with a copy of their lesson-plan which will also be made available to all students via Blackboard. While the lesson plan and the Demo-Lesson may not illustrate the concept of sequential instruction because the lesson may start from fairly advanced concepts, each student must indicate in the lesson plan the concepts and abilities that must be known in order for the Demo-Lesson to be successful.

Lesson Unit: Each student must develop a three-week unit at the secondary level, including 3 lesson plans that illustrate a second concept from the following list (another concept is evident in the Demo-Lesson project).

- music theory and analysis (including transcription of musical excerpts, error detection, analysis of form, style, and compositional devices, harmonic progressions and cadences)
- and can teach students to read and notate music
- understand the techniques of orchestration and develop facility in transposition

The unit must be a complete unit and must thoroughly describe the process that will be followed in teaching the unit. The lesson plans included must include all significant elements of a lesson plan, Outcomes, Activities, and Assessments (formative AND summative).

This unit will be made available to all students in the class via Blackboard.

Reflection: Each student will critique each colleague's Demo-Lesson. These *peer-critiques* will be used, along with personal observations and the video of the lesson, to prepare a *Reflection* of the Demo-Lesson. The Reflection will include observations of the demo-lesson and suggestions for future improvement.

Adjudication Exercise: Each student will be assigned a recorded performance of an ensemble appropriate to their specialty. The recorded performances are posted to Blackboard. Adjudication rubrics for band and choir are also available on Blackboard. These are the rubrics adopted by the CMEA Central Section for use in their Festivals and they are the ones that must be used in this class. Students will listen to their recordings

and use the appropriate rubric to determine a rating. In addition, each student will complete a one-page typed critique of the ensemble that outlines the specific problems encountered along with suggestions for remedying the problems heard. Note: Even superior ensembles can find things to improve. If it is your good fortune to receive a superior performance, you will still be expected to make suggestions for improvement. These recordings are taken from ensembles in different parts of the world. Ideal performance expectations in different parts of the world do differ on issues of tone quality and other tone production characteristics. Each performance should be judged on the basis of the CMEA rubrics provided and your own understanding of tone quality and performance characteristics. Do not take other performance paradigms into consideration.

Final Exam: The final exam will be the culmination of the *factual* material discussed in the class. The test will be made available on Blackboard during Final exam week.

Grades: Grades will be determined by adding the total of points received and dividing the total by the maximum number of points possible. The percentage will then be compared with the standard grading scale to determine the final grade:

A: 90-100 B: 80-89 C: 70-79
D: 60-69 F: <60

Late Assignments: Assignments turned in late will be penalized by one-letter for each class (week) the assignment is late.

Every effort will be made to keep grades on Blackboard for easy access. However, it will also be a good idea to keep copies of all returned assignments in the event of an error. (In case you don't already do so, you should keep a record of ALL University correspondence. Mistakes do happen and you are in a stronger position if you keep evidence!)

Tentative Schedule

August 24---Session 1:

Abeles, Custadero---Chapter 3

Mowrer---Articles on Advocacy posted on Blackboard

- Class expectations
- Class procedures
- Music Advocacy
- Historical context of the music teaching profession

August 31---Session 2:

Abeles, Custadero---Chapters 6, 7

- CA Standards for Music Education
- Sequencing music instruction
- Necessary music content
- Learning outcomes
- Planning for music instruction

September 7---Session 3:

Abeles, Custadero---Chapter 9

The methods of teaching music to be discussed provide methods for teaching all aspects of music, in both the general music classroom and the ensemble. The creative teacher will use components of each method in various grade levels and ensembles to teach all aspects of music.

- Methods of teaching music---overview
- The Kodály Method
Modeling accurate singing/Teaching using the recorder (instrument)/Teaching formal analysis/Teaching scales (particularly pentatonic) using solfege (reading and notating)/Teaching transposition
- The Orff Method
Teaching improvisation/Teaching rhythm using body rhythms/Teaching transposition

September 14---Session 4:

Abeles, Custadero---Chapter 9

Walters, Darrel and Taggart, Cynthia, ed. Readings in Music Learning Theory (Excerpts), GIA, 1989.

- Music Learning Theory (Gordon)
Teaching tonality and steady beat (using solfege)/Teaching music reading, including rhythm/Teaching transcription and dictation (notation)/Teaching beginning instruments

September 21---Session 5:

Abeles, Custadero---Chapter 9

- Music Learning Theory (continued)

September 28---Session 6:

Abeles, Custadero---Chapter 10

Gumm, Alan J., The Speechless Rehearsal. Choral Journal, February, 2010.

Leonhard, Charles, The Choral Rehearsal: A Laboratory for Musical Learning and Aesthetic Responsiveness. An unpublished address Prepared for ACDA's North Central Division Convention March 17, 1980, Madison, Wisconsin

- Choosing literature
- Proper class/rehearsal procedure

October 5---Session 7:

Abeles, Custadero---Chapter 8

Russell, Joshua A. and Austin, James R., Assessment Practices of Secondary Music Teachers. Journal of Research in Music Education, 2010.

- Assessment in Music
- Measurement and Evaluation in music
- Aptitude and achievement in music
- Appropriate tests for measuring aptitude and achievement
- The use of rubrics in assessing music

October 12---Session 8:

- Assessment issues continued
- Giving grades
- Budgeting for a music program

October 19---Session 9:

- Classroom management

October 26---Session 10:

Abeles, Custadero---Chapter 11

Copeland, Philip, Technology for the 21st Century. Choral Journal, December, 2009.

- Electronic resources---management and productivity software
 - Microsoft Office
 - Open Office

November 2---Session 11:

- **Student Demo-lessons** and peer critique
- Abeles, Custadero, Electronic resources---music-specific
 - Zoom H4 and Zoom Q3
 - Smartmusic
 - Sibelius
 - Finale
 - Audacity

November 9---Session 12:

Goldenberg, Claude, Teaching English Language Learners, American Educator, Summer, 2008.

Mowrer, Tony A., Music in the Language Arts Class. California English, November 2010.

- **Student Demo-lessons and peer critique**
- English Language Learners in the music classroom
- Reflecting on the teaching process

November 16---Session 13:

Abeles, Custadero---Chapter 11

Kassner, Kirk, Reflections on Career Development and Eclecticism in Music Education. Music Educator's Journal, 2009.

- **Student Demo-lessons and peer critique**
- Issues facing music education
 - Diminishing funding
 - Assessments
- Developing a teaching philosophy

November 30---Session 14:

- **Student Demo-lessons** and peer critique
- Wrap-up

December 7---Session 15:

- Wrap-up

December 14---Final Exam

Attendance Expectations: It is expected that everyone will be present for every class. It is also understood that there is sometimes a tension between student teacher requirements and class meetings. That being said, students accruing more than two unexcused absences cannot receive an A in the class. Further, the final grade will be dropped by one letter grade for each unexcused absence after the second absence. Each *excused* absence must be approved by the instructor. Because each class translates to a full week of *seat time*, it is important that all excused absences be kept to the absolute minimum and that they be carefully documented.

Important Dates (Fall 2011):

October 12: Adjudication Due

October 26: Comparison/Contrast paper due

November 2: Demo-Lessons begin

November 16: Lesson Unit Due

No class: November 23

Week following Demo-Lesson: Reflection Due

December 14: Final Class Meeting---5:45-7:45 PM

For important university policies, please consult the following website.

<http://www.csufresno.edu/academics/documents/RequiredSyllabusPolicyStatements.doc>

For a complete listing and discussion of TPE's, consult *FAST, Fresno Assessment of Student Teachers, A Handbook for Teacher Candidates*. This is available through the School of Education.

Further information regarding the credential program and your activities in 155A/155B is available at <http://www.csufresno.edu/kremen/applications/forms.shtml>

Contrast/Comparison Paper Scoring Rubric

The paper will be worth 200 points toward the final grade. It will be judged on four components, as described below. Each of three components will be worth 45 points each while the final component will be worth 20 points.

_____	First Method
30-45	The method described is described adequately and with good understanding.
15-29	The method described is described somewhat adequately. While there is some understanding, it is clear that the method really isn't understood.
0-14	The method described is not described adequately nor is it understood.
_____	Second Method
30-45	The method described is described adequately and with good understanding.
15-29	The method described is described somewhat adequately. While there is some understanding, it is clear that the method really isn't understood.
0-14	The method described is not described adequately nor is it understood.
_____	Comparison/Contrast
30-45	There is adequate and appropriate comparison and contrast of the two methods studied.
15-29	The comparison and contrast portion of the paper is somewhat adequate and appropriate.
0-14	The comparison and contrast are inadequate.
_____	Application
30-45	The application of the chosen method is appropriate and shows good understanding of the method.
15-29	The application of the chosen method is somewhat appropriate and shows some understanding of the chosen method.
0-14	The application of the chosen method is inadequate.
_____	Sources
15-20	The number of sources used is appropriate and they are used properly.
8-14	The number of sources used is marginally appropriate for a paper such as this and they are not always used properly.
0-7	There are not enough sources used in this paper.
_____	Total

CI 161—Secondary Methods: Music

Demo-Lesson Rubric

Instructions: Read the criteria under each category and assign an appropriate score for each category. Note that there is a sliding scale for each score category. The total possible is 150 points. Place the total score in the indicated space. Use the back of this page to offer suggestions for improvement.

_____ **Appropriate use of method**

- 10-15 The method used is appropriate for the content taught.
- 5-10 The method used may be appropriate for the content taught.
- 0-5 The method used is inappropriate for the content taught.

_____ **Connection with CA Standards**

- 10-15 The lesson makes a strong connection with at least one CA Standard
- 5-10 The lesson makes some connection with at least one of the CA Standards but the connection could be much stronger.
- 0-5 The lesson makes little, or no, connection with CA Standards

_____ **Appropriateness for skill-level**

- 10-15 The lesson was appropriate for the *stated* skill level.
- 5-10 Parts of the lesson were appropriate for the *stated* skill level while parts of the lesson were inappropriate for the *stated* skill level.
- 0-5 The lesson is inappropriate for the *stated* skill level

_____ **Clarity of written lesson plan**

- 10-15 The written lesson plan was clear and could be duplicated by another music teacher.
- 5-10 The written lesson plan included portions that were clear and portions that were unclear.
- 0-5 The written lesson plan would be of little value to anyone wishing to follow it.

_____ **Pacing**

- 10-15 The lesson was well-paced with an appropriate amount of *dead* time.
- 5-10 The lesson was generally well-paced but there were moments when the lesson moved too quickly or too slowly or there was too much *dead* time.
- 0-5 The lesson was poorly paced, either moving too quickly or too slowly and/or had a large amount of *dead* time.

_____ **Quality of sequencing**

- 10-15 The lesson was well-sequenced with concepts being built upon each other.
- 5-10 Parts of the lesson were well-sequenced while other portions needed better sequencing.
- 0-5 The lesson was poorly sequenced and needs to be re-structured.

_____ **Presentation skill**

- 10-15 The lesson was well-presented with the presenter maintaining good eye-contact, good voice volume and modulation. Student interest was maintained throughout.
- 5-10 Eye-contact and voice volume and modulation were inconsistent, decreasing student interest.
- 0-5 The presenter failed to maintain eye-contact and failed to maintain good voice characteristics. Student interest was, therefore, lacking.

_____ **Validity of formative and summative assessments**

- 10-15 Assessments included in the lesson plan and in the Demo-Lesson (if they were used in the Demo-Lesson) were clear and appropriate for the lesson.
- 5-10 Assessments included in the lesson plan and in the Demo-Lesson (if they were used in the Demo-Lesson) were vague and may not be the most appropriate for use with this lesson.
- 0-5 Assessments included in the lesson plan and in the Demo-Lesson (if they were used in the Demo-Lesson) were inappropriate for the lesson.

_____ **Lesson value**

- 10-15 The lesson presented was of significant value.
- 5-10 The lesson presented was of some value.
- 0-5 The lesson presented was of little value.

_____ **Other**

- 10-15 Few, if any, other factors detracted from the lesson.
- 5-10 There were some other factors that detracted from the lesson.
- 0-5 Many other factors detracted from the lesson.

_____ **Total time required**

_____ **Total points received**

(Deduct 3 points from the total for each minute taken above 15 minutes or for every 2 minutes below 15 minutes.)

Use other side to make notes that offer suggestions for improvement.