

MEMT #420, Spring 2008
TEACHING ELEMENTARY & SECONDARY GENERAL MUSIC

10:00-11:50 M, W, F Rm 448E

KU Youth Chorus, R 4:30-5:45 Rm 328

Dr. Debra Hedden

Office: MEMT 448A, 864-9638

Email: dhedden@ku.edu

Miss Valerie Slattery & Mr. David Gadberry

Offices: MUR 562 & 563, 864-4784

Email: valeries@ku.edu & davidgadberry@sunflower.com

You may enroll in this course only if you have been accepted into the Professional Sequence by the first day of class this semester.

** Wong, H. K., & Wong, R. T. (2005). *The First Days of School*. Mountain View, CA: Harry K. Wong Publications, Inc.

** Required reading (available at University Book Store): Curwin, R. and Mendler, A. (1999). *Discipline with Dignity*. Alexandria, VA: ASCD.

** Required reading: Bergethon, B., Boardman, E., & Montgomery, J. (1997). *Musical Growth in the Elementary School*. Ft. Worth: Harcourt Brace & Co.

** Required reading: Fowler, C., Gerber, T., & Lawrence, V. (2000). *Music! It's Role and Importance in Our Lives*. New York: Glencoe McGraw-Hill.

** Required for keyboard lab: *Get America Singing: A Project of the Music Educators National Conference* 1996). Milwaukee: Hal Leonard.

** Required for KU Youth Chorus: *I'd Like to Teach the World to Sing*, arr. Ades, two-part octavo. Delaware Water Gap Shawnee Press, Inc. # E-105 (I order from Pepper Music, but you can order anywhere you want).

** Required for 420: a soprano recorder, preferably Hohner because the barrel can be adjusted for tuning.

** You may purchase a packet of music for the KU Youth Chorus (KUYC) by February 1. Please see me for the titles.

** The assigned articles are available at KU Libraries e-resources.

** There are a variety of music textbook series in the Music Library, on reserve at the desk. The main companies are Silver-Burdett, Macmillan, and Holt, the latter of which is no longer printed. There are also several resources in my office including texts, supplemental texts, and octavo music.

Goals for the Class

- 1. To gain a working knowledge of and utilize the application of the components of music learning and pedagogy in preparation for the P-12 music classroom.***
- 2. To acquire skills in planning and executing lessons for the general music classroom complete with objectives, meaningful learning experiences, and appropriate assessments.***
- 3. To procure knowledge and application of classroom management and discipline skills in tandem with meaningful learning experiences.***
- 4. To gain knowledge about and integrate the application of a variety of music methodologies and pedagogy.***
- 5. To synthesize skills, comprehension, and knowledge of music theory, history, ear training, keyboard skills, and music learning in terms of effective teaching in the classroom.***
- 6. To create an awareness of professional behaviors and attitudes, to rehearse these in this MEMT course, and to carry these into the music education classrooms (practica, KUYC, student teaching, and interning).***

7. *To enhance conducting, rehearsal, keyboard, and classroom management skills through practical application in preparation for and with the KU Youth Chorus (KUYC).*
8. *To practice the cumulative skills noted above with peers and elementary children by planning and delivering appropriate music lessons and rehearsals and developing assessment measures that reflect that learning.*
9. *To effectively integrate technology into the delivery of music teaching, enhance music learning, and aid in the preparation of other classroom assignments.*
10. *To further develop professional dispositions in preparation for classroom teaching, including but not limited to behaviors, attitudes, and demeanor, that contribute positively to the educational environment.*

KSDE Professional Education Standards:

- #1 The educator demonstrates the ability to use the central **concepts**, tools of inquiry, and structures of each discipline he or she teaches and can create opportunities that make these aspects of subject matter meaningful for all students.
- #2 The educator demonstrates an understanding of how individuals learn and develop intellectually, socially, and personally and provides learning opportunities that support this development.
- #3 The educator demonstrates the ability to provide **different approaches to learning** and creates instructional opportunities that are equitable, that are based on developmental levels, and that are adapted to diverse learners, including those with exceptionalities.
- #4 The educator understands and uses a **variety of appropriate instructional strategies** to develop various kinds of students' learning including critical thinking, problem solving, and reading.
- #5 The educator uses an **understanding of individual and group motivation and behavior** to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.
- #6 The educator uses a **variety of effective verbal and non-verbal communication techniques** to foster active inquiry, collaboration, and supportive interaction in the classroom.
- #7 The educator plans **effective instruction** based upon the knowledge of all students, community, subject matter, curriculum outcomes, and current methods of teaching reading.
- #8 The educator understands and uses **formal and informal assessment strategies** to evaluate and ensure the continual intellectual, social, and other aspects of personal development of all learners.
- #9 The educator is a **reflective practitioner** who continually evaluates the effects of his or her choices and actions on others (students, parents, and other professionals in the learning community), actively seeks out opportunities to grow professionally, and participates in the school improvement process (Kansas Quality Performance Accreditation [QPA]).
- #10 The educator fosters **collegial relationships** with school personnel, parents, and agencies in the larger community to support all students' learning and well-being.
- #11 The educator demonstrates the ability to **integrate across and within content fields** to enrich the curriculum, develop reading and thinking skills, and facilitate all students' abilities to understand relationships between subject areas.
- #12 The educator understands the **role of technology** in society and demonstrates skills using instructional tools and technology to gather, analyze, and present information, enhance instructional practices, facilitate professional productivity and communication, and help all students use instructional technology effectively.
- #13 The educator is a reflective practitioner who uses an **understanding of historical, philosophical, and social foundations of education** to guide educational practices.

Intellectual Properties: Course materials prepared by the instructor, together with the content of all lectures and review sessions presented by the instructor are the property of the instructor. Video and audio recording of lectures and review sessions without the consent of the instructor is prohibited. On request, the instructor will usually grant permission for students to audio tape lectures, on the condition that these audio tapes are only used as a study aid by the individual making the recording. Unless explicit permission is obtained from the instructor, recordings of lectures and review sessions may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course.

Student with disabilities should contact the Services for Students with Disabilities, 135 Strong Hall, 864-2620. If you have a disability, please inform the instructor immediately so that necessary accommodations can be made.

Overview: This is a *tentative* schedule for the class. The instructor reserves the right to modify the schedule to accommodate the needs of the class. Please realize that many factors contribute to the schedule, including student needs, assessment of level of learning, and the rigors of teaching in local schools and the KU Youth Chorus. In addition, the number of days we meet this semester and the difference in contact minutes per day make it difficult for me to judge what

we can accomplish since this is the first semester for each of these. Please bear with me. Note that oral, written, reading, and teaching assignments for class and for KUYC are due on the scheduled dates unless prior notice is given by the instructor, either verbally or through email. Any incomplete assignment will warrant a grade reduction; any unprepared assignment will earn a “zero” grade.

**** Since this is a laboratory-type class, you are expected to attend every class, to be on time, and to have quality work prepared for class. Please notify me before class if you are ill.** There are three acceptable reasons for missing class: your illness, a death in your immediate family, and two banked absences that you may use on days for which you are not teaching in class or assigned rehearsal time with KUYC.

Grades are *earned* in the following manner:

***** Both scheduled and unscheduled quizzes may be anticipated!** In the event that you miss class on the day of a pop quiz, you will not be allowed to “make up” the quiz unless there are extenuating circumstances. Students can anticipate an unannounced quiz each week of the course that is reflective of the assigned readings and class content.

Midterm, quizzes, other exams, and final = 25%

Lesson plans, assessment design, and observations = 25% (see grading criteria)

Teaching assignments, in class, in area schools; teaching of reading assignments; and in KUYC = 30% (see grading criteria)

Projects = 20% (see grading criteria)

* To receive full credit, all assignments are due in class on the designated date. Any assignments handed in late will be subject to a minimum of one letter grade reduction unless it is so noted that late assignments will not be accepted. The demonstration DVD must be successfully presented at the designated date or a passing grade will not be received for the course, thereby overriding all other grading elements. Your DVD will be housed in MEMT for purposes of program renewal, certification, and licensure for teaching.

Attendance and punctuality: Students will have 2 banked excuses that may be used on a day OTHER than those assigned for your particular teaching (it’s not fair to cause the entire schedule to change for an absence used as a banked one); any absences beyond the 2 banked ones will be handled in the following manner: a grade of A = perfect attendance (and/or only 2 banked absences during the semester used on non-teaching days); a letter grade reduction will occur for each additional unexcused absence. ** If you are absent from class more than two days in a row and the instructor has not received word from you, a University report will be made that notes absences (I will assume you’re just skipping if I don’t hear from you). In the event that extenuating circumstances arise, the instructor reserves the right to handle this however as deemed appropriate by her. Tardiness will affect your final grade in the same manner. * Note that no incompletes will be given for this course.

Course Requirements: It will be critically important for you to read and “digest” the assigned readings to understand the depth and breadth of general music methods. Since our class time is limited and there is a great deal of information to learn and practice teaching, class sessions will not focus on the readings per se, but will be infused in all facets of the class. Be prepared to discuss readings each day. You are responsible for those readings as well as class activities in preparation for all quizzes, exams, and projects. Please note that the readings are designed to contribute to comprehension and skill in designing all phases of music education: methodology, pedagogy, classroom management, and curriculum. All students in this course are expected to be able to lead discussion, recap the major premise(s), and contribute commentary on all classroom readings. Students will be randomly asked to do so with graded responses recorded during specific classes designated by the instructor(s).

Assignments: You are expected to consult sources for information, but to use your own ideas for your assignments. When you wish to present information from a source, it must be properly documented. You may paraphrase and cite or quote and cite, but you must give credit for using ANY information that is not your own or common knowledge. Plagiarism will not be tolerated and will result in one of four choices by the instructor. Consult the student academic handbook for the consequences of misconduct.

Field Experiences: You are required to fulfill 8 field experiences during this course. Of these experiences, 2 will be completed with teaching assignments in the general music classroom for which you will be evaluated by the instructor (I will make arrangements for these); of the remaining 6, 3 are those for which you must apply online through the School of

Education and 3 are fulfilled by full observations (meaning the entire rehearsal) of KUYC and/or the Lawrence Children's Choir and or a preschool class (meaning an hour). We strongly recommend that you register online within the first week of the semester, for the time factor can be a challenge for everyone if you delay. Note the documentation forms that you must complete during the semester for all 8 field experiences, for these will be included in your permanent folder for state licensure.

There are several important due dates noted in this syllabus.

* You will teach both within this classroom and twice at local schools during the semester. The general music teaching assignment in the local schools may exist outside of our class meeting time. Assigned rehearsal times with KUYC will require a deposit of the documentation form on the assigned day.

* You will make a formal observation of a general music class arranged by the instructor. The observation paper will consist of a typewritten, organized account of that observation, ranging from 2-3 pages in length. This assignment is not designed to be a critique of the teacher, but rather a report of the class content and/or procedures. Refer to the accompanying guidelines concerning classroom observations. The guidelines should help you to focus on specific aspects of the classroom experience.

* Please note the teaching, project, and exam schedule as well.

Major projects/assignments due during the course:

1. **Curriculum Project:** You will present a written P-9 general music curriculum with the following requirements:
 - (a) Label the elements of melody, harmony, rhythm, and form for each grade level;
 - (b) list the specific inclusions for each grade level relating to each component in bullet, narrative, or chart form;
 - (c) include 2 specific titles of literature choices, each of which directly relates to melody, harmony, rhythm, and form for each grade level AND indicate for which component the literature choice is selected (total of 8 per grade level, total of 88):
 - (d) designate where iconic presentation of melody, harmony, rhythm, and form occur;
 - (e) designate where symbolic presentation of melody, harmony, rhythm, and form occur;
 - (f) include your statement of philosophy with this document so that the connections between your statement and your curriculum are readily apparent; title the page with "Philosophy" (be sure the reader clearly understands what is being taught in your program!);
 - (g) the scope and sequence of your document should be obvious in that the list of skills and competencies should lengthen with each successive grade level; title the page with "Scope and Sequence";
 - (h) include music software program(s) that will enhance and reinforce specified concepts at 3 grade levels;
 - (i) cite all resources used/consulted for this project; title the page with "References";
 - (j) *** The end product should demonstrate easy flow from elementary into middle school and high school while helping students to acquire a set of basic and well-learned skills produced by multiple experiences with singing, listening, movement, performance, creating, and literacy.

2. **Observation Report:** please include the following in your report and focus upon the content of the class rather than critiquing the instructor. Your paper should be 2-3 pages, double spaced and represent collegiate language and grammar.
 - (a) Identify the name of the school, music educator, grade level observed, and date of observation;
 - (b) briefly describe the room setting and the reaction you had to the room;
 - (c) describe the content of the class, e.g., what activities occurred, what time frame existed in terms of length of each activity, and what kinds of learning were observable;
 - (d) **all references to the STUDENTS should be couched in professional terms, e.g., children, students, class members; the term "kids" should not be used; it is not considered acceptable in professional work;**
 - (e) discuss the quality of response and learning by the students;
 - (f) assess the level of language and grammar utilized by the teacher;
 - (g) evaluate the degree of success of learning that you believe occurred;
 - (h) most importantly, bring closure to your report by discussing what you LEARNED from this experience and can directly utilize in your own classroom. This is the most important part of this assignment, therefore specifically discuss what you have learned.

3. **KUYC Rehearsal Assignments:** You will be assigned 2-3 times to rehearse short segments of KUYC, both with physical or vocal warm-ups (including piano accompaniment that you provide) and with sections of octavo music (you can choose to play this or have the accompanist (Haruna Yamada) do so, but if you use the accompanist, it is your responsibility

to get the music to her and to rehearse with her at least one day prior to the KUYC rehearsal. This is fair to her.). You will be expected to thoroughly prepare for these assignments, to deposit the KUYC rehearsal plan on the day you conduct the assigned warm-up or literature, and to deposit the self-evaluation on the following day in class. The initial assignments will be rehearsed in class prior to conducting them with KUYC. The KUYC rehearsal schedule is as follows (**Thursdays, choral rehearsal room 328, 4:30-5:45**):

January 17, 24, and 31 (all class members are expected to observe at least 30 minutes of one of these rehearsals; you can come and go as you want)

February 7, 14, 21 (no rehearsal on the 28th due to state music conference)

March 6, 13, 27 (no rehearsal on the 20th due to spring break)

April 3, 10, 17, 24

May 1 (full rehearsal)

* Concert during rehearsal time on May 8 (you are expected to be there for the concert at 5:00)

4. **Demonstration Final:** You will perform two elementary pieces of literature from the textbooks, standing and playing both the melody and harmony while cueing the class to begin singing, to sing with them, and to cue them to cut-off at the end. One song will be played as written; the other will be played with a transposition no larger than a M3 higher or lower with the singing and cueing added. A time will be designated for the demo final during finals week.

InTime Technology Project: We will use this project to make observations of teachers and students in a variety of grade level and curricular areas. You may view these at: www.intime.uni.edu

5. **Demonstration of Teaching Skills, Behaviors, and Knowledge:** You will be required to video-tape at least THREE teaching stints during MEMT 420 classes in order to prepare a burned DVD that demonstrates that you have achieved successful completion of goals 2-6 (more if you wish) stated at the beginning of the syllabus. You will provide your own rewritable disk, sign in for video camera use each time you wish to record yourself, and then create the DVD that has no more than 15 minutes of demonstrable skills. This will remain on file in the MEMT office for purposes of accreditation for our music and teacher program and will become the property of KU. Label your DVD with your name, date of deposit, and note MEMT 420 on it for identification. This will be due the beginning of May. Students failing to meet these requirements will not receive a passing grade for the course.

6. **Professional Dispositions:** You are expected to behave as a professional teacher in this course, thus the following behaviors will not be tolerated (a) using a cell phone in class, in the elementary school, in field work, or KUYC; (b) cracking knuckles, making sounds, or the like; (c) wearing inappropriate clothing; (d) using inappropriate language; and (e) displaying unprofessional behavior or negative attitudes. Should there be concerns with your professional dispositions, the instructor will place a written letter in the MEMT file that will remain there permanently. Additionally, this letter will be shared with the School of Education at that time.

Your professionalism is truly on display in this class and observable through your preparedness to teach, your enthusiasm for teaching, and your ability to plan, execute, and evaluate your lessons and written work appropriately.

Please prepare all readings and assignments for the date indicated. (The asterisk denotes the focus of the class meeting). The texts are noted with the primary author's name; the articles' titles and authors are presented in greater detail. Access the articles online (see below).

CLASS MEETING SCHEDULE

<i>Date</i>	<i>Topic</i>	<i>Assignments due for today</i>
1-17:	Attend the KUYC rehearsal in MUR 328, 4:30-5:45.	
1-18:	* Introductions; class schedule; assignment of research for presentation on the history of music education with a primary focus on methodologies. (Prepare reading for subsequent class). *** Assign topics for presentations. (Students are expected to research their topic and teach, not read, their information about the assigned person, event, or	

methodology. The presentation is an aural one on 1-22, consisting of no more than 4 minutes per topic. Rehearse your presentation; you may not read it to the class. This is graded along with other teaching assignments.)

* Textbook content: Look at one primary textbook (K-3) and one intermediate text (4-6) to compare the differences in the subjects of the songs (what is the variety?), kinds of activities (are these accomplished while the students are seated or moving?), length of songs (how many measures are typical?), and teaching suggestions (are these simple or complex in terms of lyrics, melodic structure, rhythm, etc?).

* Discussion of findings in the texts; generative learning; characteristics of pre-K and K students.

* Finish history of music education presentations.

*** **Complete the online application for field experiences for this course (3 – see syllabus for specifications).**

1-21: No class due to Martin Luther King day.

1-23: Read: Bergethon et. al., pp. 3-10 (top); , Ornstein, “How to Recognize Good Teaching;” Anderson, “The Habits of Highly Effective Music Educators;” and The Generative Approach to Learning. This reading assignment is online: www.lib.ku.edu/

Click on “electronic reserves, then “find reserves,” select the department (music education) and then instructor (my name); you’ll see the list for MEMT 420; click on it to access the readings (password: DH420).

* Complete the consent form for student work samples.

* Oral classroom presentations relating to the history of music education in America.

1-25: Read Bergethon et. al., pp. 10-23; Gordon, “The Metamorphosis of a Music Educator;” Flohr, Chapter 5, pp. 30-34; and Wong & Wong, x-xiv & 3-20. Be prepared to share these in class.

* Rehearsal plan for KUYC – *I’d Like to Teach the World to Sing* and assignment of warm-ups and rehearsals of sections of literature.

* Characteristics of quality teaching.

* Enactive, iconic, and symbolic activities.

1-28: Read Bergethon et. al., pp. 25-48; Rozmajzl and Boyer, “Chapter 1, Music and the Child;” Bergathon et. al., pp. 49-59; Gordon, “Vocal Pedagogy in the Elementary Music Classroom;” Lyon, “Teaching All Students to Sing on Pitch;” Flohr, pp. 83-84; and Wong & Wong, 27-50. Vocal ranges of children.

* Singing in the P-6 music programs; pre-singing activities; assessing its components and qualities.

* Sample K and 1st grade lessons.

* Lessons that teach P-6 children to sing; overview of literature; approaches to teaching.

1-30: Read Bergathon et. al., pp. 52-65 (middle); Smith, “Selecting Music for the Elementary School Chorus;” Flohr, p. 89; and Rozmajzl and Boyer, “Chapter 9, The Singing Voice.”

* Research survey on classroom management.

* Teaching P-6 children to sing music of various periods, genres, styles, and cultures; designing lessons; sequence of learning.

* Sample K and 1st lesson.

1-31: Group A works with KUYC.

2-1: Read Bergathon et. al., pp.65-77 (middle); Phillips, “A Stronger Rationale for Music Education;” Brand, “Research in Music Teacher Effectiveness;” and Wong & Wong, 51-68.

** **Self-eval due for group A.**

* Rehearsal of KUYC plan.

* Designing P-9 lesson plans; objectives, materials, plan of action, and closure; Bloom’s Taxonomy and its application to lessons.

* Learning characteristics of primary and intermediate students.

* Sample 3rd and 4th grade lessons.

2-4: Read Bergethon et. al., pp. 77-84 (top); and Apfelstadt, “What Makes Children Sing well?”

* Sample 5th and 6th grade lessons.

* Matching the conceptual presentation and activities to particular grade levels.

* Keyboard skills in the lab (MUR #238, adjacent to and accessible through the library).

Round #1 Teaching

Please limit your classroom teaching to a maximum of 5-6 minutes. REHEARSE at least twice to ensure you are adequately prepared, you can finish your lesson in the allotted time (this means timing yourself), and you know how to introduce, present, and close your lesson.

2-6: Read Bergathon et. al., pp. 381-395; Conners, “The Magic of Rhythm Instruments...;” and Smith, “Every Child a Singer...”

***** LESSON PLAN IS DUE IN CLASS FOR 3 TEACHERS (CLASS MEMBERS WHO ARE TEACHING IN CLASS).** Draft a typewritten plan for a K or 1 lesson that is focused around a song (5-6 minutes in length). You must use the keyboard to teach the song. Be sure to establish tempo, the starting pitch, and give proper cues to start and stop the class. You may include movement, classroom instruments, listening, or notation (remember that PreK cannot yet read and K reading is very limited to small words and usually 2- and 3-word sentences). Provide a plan that is teachable, age-appropriate, interesting, and worthwhile. Review their characteristics so that your plan is workable for this grade level. ** Your plan must include objectives, list of materials, plan of action, and closure to check the students’ learning. Refer to the model in your handbook.

*** 3 teachers (group 1) will teach their chant or song lesson to the class.

* Movement activities; Designing P-12 movement lessons on basic concepts taught through physical engagement.

2-7: Group B works with KUYC.

2-8: Read Calogero, “Integrating Music and Children’s Literature” and Campbell, “Deep Listening to the Musical World;” and Flohr, p. 73; review Bergathon et. al., pp. 55-83.

**** Self-eval due for group B.**

* KUYC plan for rehearsal.

* Finish movement activities; basic concepts taught through physical engagement.

* Enactive listening (vs. passive participation). Designing P-12 listening lessons that include various cultures, genres, styles, periods, and media of music.

2-11: Read Bergethon et. al., pp. 111-134, level one experiences; Tarnowski & Le Clerc, “Musical Play of Preschoolers and Teacher-Child Interaction;” and Levinowitz, “The Importance of Music in Early Childhood.”

***** LESSON PLAN IS DUE IN CLASS FOR 3 TEACHERS (see criteria above).** The plan will be focused on a movement lesson (see below).

*** 3 teachers (group 2) teach a K, 1st, or 2nd grade movement lesson that is directly related to a piece of music literature (5-6 minute max).

* Developmental characteristics of PreK students; sample PreK lessons.

2-13: Read Bergethon et. al., pp. 163-191, level two experiences; and Junda, “Developing Readiness for Music Reading;” Cope, “Steps Toward Effective Assessment.”

***** LESSON PLAN IS DUE FOR 3 TEACHERS (see criteria above).**

*** 3 teachers (group 3) teach a listening lesson for PreK or K (iconic for either grade level) or 2nd or 3rd (iconic and/or symbolic).

* Reading and writing music. Designing iconic and symbolic reading and writing experiences for P-12 students.

2-14: Group C works with KUYC.

2-15: Read Bergethon et. al., pp. 84-102; and Goolsby, “Portfolio Assessment for Better Evaluation;” and Read Wong & Wong, 51-68 and 229-270.

**** Self-eval due for group C.**

*** **LESSON PLAN IS DUE FOR 3 TEACHERS** (see criteria above). The plan will be focused on a notation lesson.

*** 3 teachers (group 4) teach a notation lesson for PreK, K, or 1st grade (iconic and/or limited symbolic).

* KUYC rehearsal plan.

* Begin assessment and evaluations: background information regarding assessment.

2-18:

* Catch-up day for completing pre-K, listening, and reading/writing work.

2-20: Read Wineburg, "The Self-Fulfilling Prophecy"; Jones, "Gender Bias in Classroom Interactions;" and Wong & Wong, 69-84.

* Assessment and evaluation. **Addressing the student's learning, the student's musical product, and the student's musical behaviors for P-12.**

* Class designs assessment tools for a lesson for PreK, K, 1st, 2nd, 3rd, 4th, 5th, 6th.

* Keyboard lab.

2-21: Group D works with KUYC.

2-22: Read Silverman, "The Visual-Spatial Learner;" Bergethon et. al., pp. 221-245; Begley, "Your Child's Brain: How Kids Are Wired..."; and McKean, "Of Two Minds: Selling the Right Brain."

** **Self-eval due for group D.**

*** **LESSON PLAN IS DUE FOR 3 TEACHERS** (see criteria above) (group 5). The plan will be communally planned for PreK, K, 1st, 2nd, or 3rd with each teacher attending to one element: chant or song, listening, movement, and notation. This lesson should be comprised of a deliberate and related focus, i.e., tempo or form. The entire lesson should be 20 minutes in length.

* Learning styles: right- and left-brain learning; field dependency and independency; visual, auditory, and kinesthetic learning.

Round #2 Teaching

You will deliver a lesson plan with appropriate assessments for the remainder of the teaching assignments, both on- and off-campus.

2-25: Read Curwin and Mendler, chapters 1-4; Tauber, Mester, & Buckwald, "The Teacher as Actor: Entertaining to Educate;" Wong & Wong, 84-100; and "Pollak and Freda, "Humor, Learning, and Socialization in the Middle Level Classrooms."

* Classroom management: A rationale for a management system and sources of problems.

* In-class observation of a general music classroom: 5th grade.

Schedule teaching at Deerfield Elementary for the week of March 5-9 or 12-16. This counts for 1 of 8 field experiences this semester.

2-27: Read Curwin and Mendler, chapters 5-8; McDaniel, "Practicing Positive Reinforcement;" Kassner, "Management Systems for Music Teachers;" VanDerveer, "Stopping Discipline Problems before They Start;" and Wong & Wong, 141-198.

* Rehearsal of KUYC plan.

* Problem-solving: misbehavior in the music classroom.

* Proactive management in the music classroom.

2-28: No KUYC due to KMEA.

2-29: No class due to KMEA (you should be attending this professional meeting; extra credit is earned by bringing your own KMEA program signed on the cover and on page 3 with your name; due 3-3).

3-3: Read Curwin and Mendler, chapters 9-12; Flohr, pp. 102 and 118; Anderson, "Sending the Right Message;" Wong & Wong, 101-119; and Gordon, "Classroom Management: Problems and Solutions."

* **YOUR FORMAL CLASSROOM OBSERVATION PAPER IS DUE IN CLASS. See criteria for this.**

- * Rehearsal of KUYC plan.
- * Autoharps: teaching 1-, 2-, and 3-chord songs with tempo, frequency of chord changes, and level of difficulty as foci.

We will complete the first teaching assignment at Deerfield Elementary in a general music class. A formal lesson plan and assessment are due prior to the elementary class that you are teaching.

You will deliver a lesson plan with appropriate assessments for the remainder of the teaching assignments, both on- and off-campus.

3-5: Read Bergathon et. al., pp. 29-49 (review); Flohr, Chapter 6, pp. 35-48; Barrett, "Planning for Understanding: A Reconceptualized View of the Music Curriculum;"; and Green, "The Music Curriculum as Lived Experience: Children's 'Natural' Music-Learning Processes."

***** 3 teachers teach a 1-, 2-, or 3-chord song to the class using the autoharps. LESSON PLAN AND FORMAL ASSESSMENT FORMAT IS DUE FOR THESE TEACHERS (group 6) (addressing the student's learning, the student's musical product, and the student's musical behaviors).**

- * KUYC plan.
- * Curriculum: structure and components: part I.

3-6: Group E works with KUYC.

3-7: Read Eisner, "Educating the Whole Person: Arts in the Curriculum"; Hedden, "A Philosophy of General Music;" Wong & Wong, 197-228; and Bergethon et. al., pp. 275-323, level four experiences.

**** Self-eval due for group E.**

*** MIDTERM EXAM. ** Email your exam before class AND deposit a hardcopy in class.**

- * Rehearsal of KUYC plan.
- * Baritone ukeleles: teaching 1-, 2-, and 3-chord songs. Harmonic approaches for elementary students.
- * Curriculum: structure and components: part II.

***** Your field experiences should be well underway. Complete the documentation and maintain copies for your own files.**

3-10: Read Wong & Wong, 120-140; Frazee's (1987) Discovering Orff, pp. 9-32; Inks, "Standard 3 is Risky Business;" and Bergathon et. al., pp. 365-374; Begin studying the Holt, Macmillan, and Silver-Burdett texts in preparation for assembling your K-6 curriculum. You will want to consult the curricular outlines that appear in these texts, however your project must be your curriculum, not theirs.

***** 3 teachers teach a 1-, 2-, or 3-chord song to the class using the ukes (a 1-chord song is appropriate for K, 1, or 2; 2-chord song for grades 3 or 4; and 3-chord song for grades 5 and 6). LESSON PLAN AND FORMAL ASSESSMENT FORMAT IS DUE FOR THESE TEACHERS (group 7) (addressing the student's learning, the student's musical product, and the student's musical behaviors).**

- * Rehearsal of KUYC plan.
- * The Orff Approach: creative lessons involving improvisation, instrument performance, movement, chanting, and singing.

3-12: Read Bergethon et. al., pp. 337-364; and Wong & Wong, 270-312.

***** 3 teachers teach an Orff-based lesson which integrates instrument performance, movement, singing, and improvisation LESSON PLAN AND FORMAL ASSESSMENT FORMATS ARE DUE IN CLASS (group 8) (addressing the student's learning, the student's musical product, and the student's musical behaviors).**

- * KUYC plan.
- * Soprano recorders in the intermediate grades. Please bring yours.

3-13: Group F works with KUYC.

3-14: Bergathon et. al., pp. 381-408.

**** Self-eval due for group F.**

*** 3 teachers teach simple recorder lessons. **LESSON PLAN AND FORMAL ASSESSMENT FORMAT IS DUE FOR THESE TEACHERS** (group 9) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

* Rehearsal of KUYC plan.

* Keyboard skills in the lab.

3-17 through 3-21: no class due to spring break.

3-24: Read Choksy's (1974) The Kodaly Method, pp. 15-23.

* The Kodaly Method: prescribed lessons, hand signals, and emphasis on music reading.

* Designing Kodaly-based lessons and assessment measures.

Curriculum: part II.

3-26: Read Bergethon et. al., pp. 365-366, 371-374, and 339-341.

*** 3 teachers teach a primary Kodaly-based lesson which integrates music reading of literature (not an isolated activity disassociated from the lit) and singing. **LESSON PLAN AND FORMAL ASSESSMENT FORMATS ARE DUE IN CLASS** (group 10) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

3-27: Group G works with KUYC.

3-28: Read the *General Music Curricular Framework* at <http://www.menc.org/networks/genmus/gmcfhd.htm>

**** Self-eval due for group G.**

* Rehearsal of KUYC plan.

* Threading the concept = connecting lesson components: a sample lesson.

* The remainder of class content is reserved for "catch up."

Round #3 Teaching

3-31: Read (review) Bergethon et. al., pp. 374-377.

*** 3 teachers will present a teamed 20-minute primary music lesson with one threaded concept. **LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS** (each person prepares his/her own plan and assessment to match the plan) (group 11) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

* The Dalcroze Approach: solfege, eurhythmics, and improvisation.

4-2:

*** 3 teachers will present a teamed 20-minute intermediate Dalcroze music lesson with one threaded concept. **LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS** (each person prepares his/her own plan and assessment to match the plan) (group 12) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

* Rehearsal of KUYC plan.

* The Carabo Cone Approach.

4-3: Group H works with KUYC.

4-4:

*** 3 teachers will present a 20-minute *teamed pre-K or primary* music lesson based on Carabo Cone. **LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS** (each person prepares his/her own plan and assessment to match the plan) (group 13) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

* Rehearsal of KUYC plan.

* The (Edwin) Gordon Approach. **** Self-eval due for Group H.**

4-7:

*** 3 teachers will present a 25-minute *teamed intermediate* lesson based on one concept a la the Gordon method (group 14). **LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS (each person prepares his/her own plan and assessment to match the plan) (addressing the student's learning, the student's musical product, and the student's musical behaviors).**

* The eclectic approach.

4-9:

*** 3 teachers will present a 25-minute *teamed intermediate* lesson based on one concept that combines at least two methods integrating singing, movement, listening, and notation based on one concept (group 15). **LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS (each person prepares his/her own plan and assessment to match the plan) (addressing the student's learning, the student's musical product, and the student's musical behaviors).**

* Music curriculum part III: scope and sequence; goals, objectives, philosophy.

4-10: Group I works with KUYC.

4-11: Read The National Standards in Fine Arts (found online at www.menc.org), the section on music standards.

* **Self-eval due for group I.**

* Rehearsal of KUYC plan.

* Using the eclectic approach in PreK lessons: A model of a PreK lesson integrating singing, movement, listening, and notation based on one concept (referred to as "threading").

* The National Standards in Music Education: K-12 content and achievement standards.

* The Kansas Standards.

Round #4 Teaching

4-14:

*** 3 teachers will present a 20-minute *teamed PreK threaded* music lesson. **LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS (each person prepares his/her own plan and assessment to match the plan) (group 16) (addressing the student's learning, the student's musical product, and the student's musical behaviors).**

* Continuation of national and state standards.

* Teaching intermediate lessons based on the national standards.

* Class designs lessons and assessments based on national standard inclusions.

Schedule teaching at Deerfield Elementary for the week of April 23-27. A lesson plan and formal assessment will be due prior to the elementary class.

4-16: Read chapter 1 of Fowler, et al., and look through the text to see the kinds of presentations that are made regarding the concepts of melody, harmony, rhythm, and form. Note the differences in level of sophistication from the elementary texts.

* Teaching secondary general music; the differences between elementary and secondary students. **PLEASE BRING YOUR FOWLER TEXT TO CLASS TODAY.**

*** 3 teachers will present a *teamed 25-minute primary OR intermediate eclectic lesson integrating singing, movement, listening, and notation based on one concept and incorporating the National Standards.* **LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS (each person prepares his/her own plan and assessment to match the plan) (group 17) (addressing the student's learning, the student's musical product, and the student's musical behaviors).**

4-17: Group J works with KUYC.

You will deliver a lesson plan with appropriate assessments for the remainder of the teaching assignments, both on- and off-campus.

4-18: Read "Technology-Rich Teaching."

**** Self-eval due for group J.**

*** Based on the beat patterns in chapter 2 of Fowler, et al., p. 26 and/or the iconic and symbolic presentation of rhythm in chapter 4, p. 76, 3 teachers will present a *middle school or high school general music lesson on rhythm*. **This lesson can be teamed or individual in nature. LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS (each person prepares his/her own plan and assessment to match the plan)** (group 18) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

* Rehearsal of KUYC plan.

* Technology in the music education classroom (meet in the lab in 448).

We will be teaching at Deerfield Elementary for the week of April 23-27. A lesson plan and formal assessment will be due prior to the elementary class.

4-21:

*** Based on any chapter of Fowler, et al, 3 teachers will present a *middle school or high school general music lesson on melody or rhythm*. **This lesson can be teamed or individual in nature. LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS (each person prepares his/her own plan and assessment to match the plan)** (group 19) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

* TBA.

4-23:

*** Based on the conducting patterns presented in chapter 8 of Fowler, et al., 3 teachers will present a *middle school or high school general music lesson on conducting music*. **This lesson can be teamed or individual in nature. LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS (each person prepares his/her own plan and assessment to match the plan)** (group 20) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

* Keyboard skills in the lab.

4-24: Group K works with KUYC.

Round #5 Teaching

4-25:

**** Self-eval due for group K.**

*** Based on the presentation of form in chapter 10 of Fowler, p. 171, 4 teachers will present a *middle school or high school general music lesson on form in music that is both iconic and symbolic*. **This lesson will be teamed, demonstrate focus on the concept of form, and will be graded on the quality of the overall lesson and individual teaching and preparation. LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS (each person prepares his/her own plan and assessment to match the plan)** (group 21) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

* KUYC rehearsal plan.

* Multicultural activities in the music class. Music of China, Kazakhstan, and Australia.

4-28:

*** Rehearsal plan: individuals will be assigned portions of the rehearsal in preparation for the concert on May 10. All students are expected to attend the full rehearsal on May 3.**

* Rehearsal of KUYC plan.

*** Based on any chapters in Fowler, et al. that focus on multicultural music, 4 teachers will present a *middle school or high school general music lesson on multicultural music*. **This lesson will be teamed, demonstrate focus on the concept of multicultural music, and will be graded on the quality of the overall lesson and individual teaching and preparation. This lesson can be teamed or individual in nature. LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS (each person prepares his/her own plan and assessment to match the plan)** (group 22) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

* Keyboard skills in the lab.

4-30:

*** Based on any chapter(s) in Fowler, et al., 4 teachers will present a *middle school or high school general music lesson on a listening lesson that is threaded (ONE CONCEPT throughout the lesson)*. This lesson will be teamed, demonstrate focus on the concept of one aspect of listening, and will be graded on the quality of the overall lesson and individual teaching and preparation. **LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS** (each person prepares his/her own plan and assessment to match the plan) (group 23) (addressing the student's learning, the student's musical product, and the student's musical behaviors)..

*** YOUR CURRICULUM PROJECT IS DUE IN CLASS. ** Email your project before class AND deposit a hardcopy in class. *** These will not be accepted after this date nor after class.**

* Protecting your program; budget concerns; a debate of issues.

5-1: *KUYC rehearsal; please be present for the full rehearsal in preparation for the concert on May 8.*

5-2:

*** Based on any chapter(s) in Fowler, et al., 4 teachers will present a *middle school or high school general music lesson on a lesson that is threaded (ONE CONCEPT throughout the lesson) and focuses on improvisation*. This lesson will be teamed, demonstrate focus on improv, and will be graded on the quality of the overall lesson and individual teaching and preparation. **LESSON PLAN AND FORMAL ASSESSMENT FORMAT ARE DUE IN CLASS** (each person prepares his/her own plan and assessment to match the plan) (group 24) (addressing the student's learning, the student's musical product, and the student's musical behaviors).

***** DUE: DOCUMENTATION OF ALL FIELD EXPERIENCES (TOTAL OF 8) FOR THIS COURSE FOR THIS SEMESTER. BE ON TIME.**

* Putting a concert together.

5-5:

**** Deposit of your professional DVD is due in class. See syllabus pages 1, 2, and 5 for requirements.**

* Program budget for general music.

* Looking for and getting the job: credential files, applications, and interviews.

5-7: * Looking for and getting the job: credential files, applications, and interviews.

5-8: ** *KUYC concert in 328 Murphy at 5:00. You are required to be present to be introduced, witness the finished product, and possibly provide some conducting and/or other responsibilities. We will probably finish by 5:35.*

FINAL EXAM: The demonstration final will be scheduled during finals time or another time during finals week; each student will have 10 minutes to successfully perform the following from a group of pieces selected by the instructor:

- stand and sing, accompany notated music or chord on the keyboard, cue the class to sing, perform the song, and cue to cut-off
- continue the same, but with transposition of the melody and chords
- perform an introduction and song ending in stylistic character with all of the above

Following the demonstration final, the student and instructor will assess the quality of the final and discuss the results.

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