# Music Education 324 - Instrumental Methods I

**Fall 2016**

**Instructor:**

**Patrick Lawrence**

NFAC 332 (office hours posted on door)

Office: 715.346.4052

Email: [pat.lawrence@uwsp.edu](mailto:pat.lawrence@uwsp.edu) \*\* Preferred form of communication

**Time:** T, TH 12:00 – 12:50

**Room:** NFAC 201

**Course Description:**

This course seeks to prepare each student for his/her student teaching experience and future career as an instrumental music educator. Topics will cover those most often encountered by teachers within their first three years of teaching as well as administrative duties. The format for evaluation will closely approximate the kind of assessments you will face as a teacher.

**Presentation1**

**Required Text and Materials:**

*Just Good Teaching, Laura Sindberg*

**Publisher:** Rowman & Littlefield Education

**ISBN: 978-1-61048-339-1**

- Notebook binder

- Secondary instruments.

**Grading:**

**Assignments and Class Participation (including class notes): 60%**

**Meeting InTASC Standards, Teaching Rounds and**

**Ben Franklin Jr. High Practicum: 40%**

Music education students must show professional dispositions and proficiency in the skills of this course, which are essential to future success in teaching practice, by earning a grade of B- or better.  Music education students who do not demonstrate proficiency will receive a grade of D+ or lower, and will be required to repeat the course in order to student teach. Make up work is at the discretion of the instructor.

**Attendance:**

Attendance is required for all classes. As a prospective professional educator, students are expected to be present, prompt and responsible. These criteria are recognized and sought after by administrators and personnel offices. Your grade will be lowered one letter grade for each unexcused absence. Class participants are expected to use email as the only acceptable means of communication. Any communication must happen prior to the missed class.

Note: Class will not meet the Thursday of WSMA State Conference (you should attend), and the Thursday of Thanksgiving break.

**Assignments:**

Due dates for class assignments, including reading assignments, are clearly outlined in the class schedule. Dr. Lawrence will email a Dropbox link to the folder containing class materials.

You should come to class having done the reading assignments and should be prepared to answer questions about the material for that day. Each day the reading is due, you should with a written outline about what you learned.

All assignments are due no later than the beginning of the class on the specified dates. Due dates indicate the last possible day to submit assignments. Any assignment received late will drop one letter grade for every day (not class day but school day) it is late.

**Teaching Rounds:**

The criteria and goals for each teaching round are defined in the class schedule below. Students are required to present a formal lesson plan for every teaching round. A one-page reflection prompts will be assigned following the teaching rounds.

**Observation Logs:**

**15 hours** of observation time (for this class) is a requirement by the Department of Public Instruction (DPI). \*Plan ahead, incomplete grades will not be issued for missing observation hours at the end of the semester.

From these observations, complete 5 (five) MUED 324 Observation Forms and submit to the class Dropbox in D2L. These five reports are due on December 1st at 4:00.

**Each cooperating teacher must sign your log stating that you have observed an entire class period.** Your observation log is due with your notebook at the end of the semester.

**Practicum Teaching:**

Practicum teaching is an exciting opportunity that will provide field experience to help you develop as a music educator. Teaching in a small group setting will help you acquire instruction skills that will benefit you during your student teaching experience and lead to success as a music education professional.

As part of the practicum you with teach four 45-minute lessons to individuals and/or small groups of Jr. High School students. These student groups will be assigned and will differ in size, instrumentation and ability level. **Please reference the Instrumental Music Education Practicum Handout for requirements.**

**Class Notebook:**

Students are encouraged to take notes during class. Create a notebook of all class materials, assignments, notes, handouts, and other related course materials, this will serve as an important reference after graduation. ALL MATERIAL MUST BE TYPED. Organize the notebook so that the information is easily accessible (with a table of contents and tabs) and all pages secure. Evaluations will be based on the professionalism in content and organization. The due date will be announced in class.

**InTASC Model Core Teaching Standards, UWSP Professional Education Program Teacher Candidate Dispositions:**

Failure to successfully demonstrate these competencies will prohibit you from completing this course. The resulting actions could range from extra work on the student’s part, to re-taking the course one year later, to advising an alternative degree program.

**Standard #1: Learner Development**

The teacher understands how learners grow and develop, recognizing that

patterns of learning and development vary individually within and across the cognitive,

linguistic, social, emotional, and physical areas, and designs and implements

developmentally appropriate and challenging learning experiences.

**Standard #2: Learning Differences**

The teacher uses understanding of individual differences and diverse

cultures and communities to ensure inclusive learning environments

that enable each learner to meet high standards.

**Standard #3: Learning Environments**

The teacher works with others to create environments that support

individual and collaborative learning, and that encourage positive social

interaction, active engagement in learning, and self motivation

**Standard #4: Content Knowledge**

The teacher understands the central concepts, tools of inquiry, and structures

of the discipline(s) he or she teaches and creates learning experiences that make

these aspects of the discipline accessible and meaningful for learners to assure

mastery of the content.

**Standard #5: Application of Content**

The teacher understands how to connect concepts and use differing

perspectives to engage learners in critical thinking, creativity, and

collaborative problem solving related to authentic local and global issues.

Performances

**Standard #6: Assessment**

The teacher understands and uses multiple methods of assessment to

engage learners in their own growth, to monitor learner progress, and

to guide the teacher’s and learner’s decision making.

Performances

**Standard #7: Planning for Instruction**

The teacher plans instruction that supports every student in meeting rigorous learning

goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and

pedagogy, as well as knowledge of learners and the community context.

**Standard #8: Instructional Strategies**

The teacher understands and uses a variety of instructional strategies to

encourage learners to develop deep understanding of content areas and their

connections, and to build skills to apply knowledge in meaningful ways.

**Standard #9: Professional Learning and Ethical Practice**

The teacher engages in ongoing professional learning and uses evidence to

continually evaluate his/her practice, particularly the effects of his/her

choices and actions on others (learners, families, other professionals, and

the community), and adapts practice to meet the needs of each learner.

**MUED 324 – Topics covered (not specifically in this order)**

**Introductions and Syllabus**

How did you get here?

Teacher Qualities

Content Knowledge, Communication Skills, Student Empathy

**Building a Better Teacher.**

Begin with the *End in Mind*

*What do you want the students to be able to do?*

*How will you assess it?*

Communication Skills, Explain “Lego Project”

**Lego Project – Communication and One-on-One Instruction**

WGI Instruction Strategies (Whole Class, Small Groups, Individuals)

**Engaging Students**

Verbal Instruction (efficiency)

Sequence of Instruction

Pacing

De-Contextualization (Isolate the problem, Chunking, Number of WGI Instruction)

Repetition &Transfer

Modeling

Modalities

**Music Standards, INTASC Standards, and EdTPA**

Practicum Program Overview

Teacher Goals   
*Music First!*

What is our curriculum?

Student Teaching and EdTPA

**Developing A Beginning Band/Orchestra Curriculum**

What does an effective class look like (Warm-up, Methods, Rep)

Curriculum Goals: *Performance-Based, Content Knowledge, Contextual Understanding, Creativity.*

Selecting great repertoire

**Understanding the Rubrics**

**Developing Academic Writing Skills**

Respond to everything in the prompts

Be specific and thorough, write for the reader

Describe what, how, and why

Use vocabulary from prompt and personal example

**Academic Language**

Vocabulary

Language Function

Syntax

Discourse

**EdTPA** – Context for learning

**Recruitment and Retaining Beginning Students**

**An Effective Classroom Environment**

Before the 1st day of school

Ensemble setup

Seating and chair placements

First ten minutes of class

**A Comprehensive Approach to Teaching Beginning Band/Orchestra**

**Universal Design & Teaching Students with Disabilities**

**Jazz Band I**

-Rhythm Section, Style, and Articulations

**Readings:**

Tozzoli, Rich. “The Anatomy of a Mic.” *In Tune Monthly* (2009): Page 46-50.

Miles, Danny. “How a Mixer Works.” *In Tune Monthly* (2010): Page 34-37.

Lark, Bob. “Jazz Sound Begins With the Setup.” *The Instrumentalist* (2006): 34-38.

Steinel, Mike. “Essential Elements for Jazz Ensemble” Hal Leonard, 2000.

**Jazz Band II**

-Counting off and conducting the ensemble

-Microphones, Mixers and Sound Reinforcement

-Handout Rhythm Sheets and Jazz Etudes for TR#6

**Teaching Round – Jazz Rhythms and Jazz Ensemble Etude**

-5 Minutes per round. Students will be on primary instruments

-Demonstrate and teach a jazz rhythm demonstrating appropriate style and rhythmic accuracy. Count off and rehearse a pre assigned jazz etude to the class. All ensemble members will be asked to improvise on their primary instruments.

**EdTPA -- Instruction Commentary**

Prompts and Rubrics

Video handout

**MUED 324 – Assignments**

**Unit Study Project:**

Find out as much as you can about the piece including:

1. Composer Info

2. Composition Info

3. Historical Perspective

4. Technical Considerations

5. Stylistic Considerations

6. Musical Elements

7. Form and Structure (outline themes and key centers, be specific)

8. Suggested Listening

**WECAN Questions**

**Study two sample EdTPA Projects**

**“Charger Band” at Ben Franklin Junior High School.** Tuesday, October 10th, 7:45 – 8:32 AM. Bring your instrument and arrange your own transportation

**Outline of *Central Focus and Objectives* ideas**

**Initial EdTPA Presentation**

*5 minute explanation to class about your lesson plan for the following:*  
 Central Focus

Sequence of Instruction (Class 1 and 2)

De-Contextualization (Isolate the problem, Chunking, WGI Instruction)

Repetition &Transfer

Modeling

Modalities

**Learning Theory Assignment**

Select **two** of following researchers of significant learning theory:

Jerome Bruner, Robert Gagne, Benjamin Bloom, Howard Gardner, B.F. Skinner.

Write a one-page description for each of your two choices. Include an overview of the learning theory with and explanation (with examples) of how the learning theory relates to your classroom.

The objective is that you can clearly, accurately, and succinctly demonstrate an understanding of learning theory. In addition, and most importantly you can apply the learning theory to your classroom learning activities. Be sure to cite your sources.

**EdTPA -- Planning Commentary Peer Reviews**

**Syllabus/Handbook**

Create a syllabus/handbook for your band or orchestra program—choose a fictional school name.

Your handbook should likely include the following:

Your contact info

Classroom expectations and policies

Grading system

Important Dates

Student/Parent Contract

**Dec 1 -- All Practicum Assignments are Due**

**MUED 324 – Teaching Rounds**

**Teaching Round -- Non-Musical Activity**

Teach a non-musical activity to your colleagues demonstrating effective: Sequence of Instruction, Pacing, De-Contextualization, Repetition, Transfer and Modeling

**Teaching Round – EdTPA**

Teach two objectives from your EdTPA project with your colleagues on secondary instruments demonstrating effective **sequencing**, **pacing**, **de-contextualization**, and **transfer.**

**Additional Reading List**

Chesky, Kris. “Preventing Music-Induced Hearing Loss.” *Music Educators Journal* (2008): 36-41.

Cole, Erin. “The Hunt for Great Music.” *The Instrumentalist* (2006): 71-72.

Duke, Robert. *Intelligent Music Teaching* Learning and Behavior Resources, Austin TX, 2010.

Jacobson, John and Miller, Cary: *Order from Chaos: Taming Your Wild Music Class.* Milwaukee: Hal Leonard Corporation, 2010.

Lautzenheiser, Tim: *The Joy of Inspired Teaching.* Chicago: GIA Publications, 1993.

Wong, Harry K. and Wong, Rosemary: *How to be an Effective Teacher, The First Day of School.* Mountain View CA: Harry K. Wong Publications, 1998.

Zisman, Michael: The Real Easy Book, Tunes for beginning Improvisers. Sher Music Co, 2003

Sher, Charles: The Real Easy Book, A Short History of Jazz. Sher Music Co, 2007

Jagow, Shelley: Developing the Complete Band Program Teaching Instrumental Music