

**MISSISSIPPI STATE UNIVERSITY
COLLEGE OF EDUCATION
DEPARTMENT of MUSIC
COURSE SYLLABUS**

Course Prefix and Number: MUE 3243

Course Title: Planning & Managing Learning in Music Ed.

Instructor: Robert Damm

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Office Hours: by appointment

Credit hours: Three (3) semester hours

Type of course: Lecture

Catalog Description: Study of variables contributing to efficiency and competency for teacher learner activities and the creation and maintenance of a positive learning environment in music classrooms.

Prerequisites: Admission to teacher education phase II and concurrent enrollment in MUE 3253 Performance Assessment in Music Education.

College of Education Conceptual Framework:

The faculty in the College of Education at Mississippi State University are committed to assuring the success of students and graduates by providing superior learning opportunities that are continually improved as society, schools, and technology change. The organizing theme for the conceptual framework for the College of Education at Mississippi State University is educational professionals - dedicated to continual improvement of all students' educational experiences. The beliefs that guide program development are as follows:

1. **KNOWLEDGE** - Educational professionals must have a deep understanding of the organizing concepts, processes, and attitudes that comprise their chosen disciplinary knowledge base, the pedagogical knowledge base, and the pedagogical content knowledge base. They must also know how to complement these knowledge bases with the appropriate use of technology.

2. **COLLABORATION** - Educational professionals must continually seek opportunities to work together, learn from one another, forge partnerships, and assume positions of responsibility.

3. **REFLECTION** - Educational professionals must be willing to assess their own strengths and weaknesses through reflection. They must also possess the skills, behaviors, and attitudes necessary to learn, change, and grow as life-long learners.

4. **PRACTICE** - Educational professionals must have a rich repertoire of research-based strategies for instruction, assessment, and the use of technologies. They must be able to focus that array of skills on promoting authentic learning by all students or clients, while exhibiting an appreciation and commitment to the value and role of diversity.

Course Objectives:

The student will:

1. Demonstrate knowledge of course offerings in general music (**InTASC 1; CFPO 1**)
2. Demonstrate knowledge of music program objectives as related to accepted standards (**InTASC 1; CFPO 3**)
3. Demonstrate understanding of curriculum planning and development appropriate for a beginning teacher (**InTASC 7; CFPO 10**)
4. Demonstrate understanding of scope as related to course content, including psychomotor, cognitive, and affective behaviors pertaining to music concepts and elements (**InTASC 1, 2, 4; CFPO 3**)
5. Demonstrate understanding of learning sequences and strategies (**InTASC 3, 7, 8; CFPO 3**)
6. Demonstrate an understanding of the history of music education in the United States (**InTASC 4; CFPO 1, 3**)
7. Demonstrate an understanding of music education philosophy (**InTASC 4; CFPO 1, 3**)
8. Demonstrate an understanding of classroom management skills appropriate to the music classroom (**InTASC 3; CFPO 11**)
9. Demonstrate an understanding of the basic principles of pedagogical approaches including Orff, Kodaly, Dalcroze, and Suzuki (**InTASC 8; CFPO 2**)
10. Demonstrate understanding of music instruction for special students (**InTASC 1, 2; CFPO 2**)
11. Demonstrate basic knowledge of equipment and technology for the music classroom (**CFPO 7**)

Topics covered in the course:

Part 1(6 hours)

Historical Foundations of Music Education
Historic Problems of American Music Education
Froebel, Dewey, and Montessori

Part 2 (9 hours)

Pivotal Events of the Contemporary Era

Part 3 (9 hours)

Intellectual Currents in the Contemporary Era
Sociology of Music

Part 4 (9 hours)

Music Education Methods
Developing music from speech
Introduction to Kodaly rhythm syllables including “syncopa”
Creativity/improvisation
Composition: Discovery through experience
Creativity: Manhattanville Music Curriculum Project Interaction: Encounters
Properties of Musical Sounds: Timbre, Duration, Pitch, Dynamics
How Children Learn

Part 5 (3 hours)

Advocacy: Connecting Public Policy and Arts Education

Part 6 (3 hours)

Materials and Tools of Music Education
Music Education for Special Needs
The Education of Music Teachers
The Assessment of Music Education
Teaching Music in the Secondary Schools
The Nature and Rewards of Music Teaching
The School Music Teacher
The Importance of Music in the Schools
The Secondary School Music Curriculum
Planning for Music Instruction
Guidelines for Teaching Music in the Schools
Teaching Instrumental Music

Teaching Teenage Singers
Rehearsing Performing Ensembles: Preparation and Procedures
Rehearsing Performing Ensembles: Intonation and Expression
Teaching for More than Performances
Teaching Middle School General Music
Teaching High School Nonperformance Courses
School Music Performances
Teenagers and Music
Managing Music Classes and Rehearsals
Assessing Learning in Music
The music Education Profession

Part 7 (6 hours)

Contemporary music education
Sharing awareness of self and others.
Integrating music and literature
Multicultural music
Appreciation of diversity
Social issues that historically influenced music education
TUBS notation
Entrainment
Children's Book about instruments
Synergy
Reading notated rhythms
Lesson plans
Having the vision to see the possibilities in EVERY student
Jazz
National Standards
"From Connections to Community: Techniques are never-neutral"

Text (required):

Mark, M. (1996). *Contemporary music education*. NY: Schirmer.

Methods of Instruction:

1. Classroom lecture
2. Supervised student presentations
3. Guest lectures
4. Field trips
5. Supervised group discussions
6. Guided listening to recordings
7. Personal reflection papers

Suggested Student Activities:

1. Formal writing assignments (objectives 1-11)
2. Reading assignments (objectives 1-11)
3. Class presentations (objectives 6, 9)
4. Group discussions (objectives 1-11)
5. Observation of local music programs: 10 hours (objectives 1, 2, 3, 4, 5, 8, 10, 11)
6. Reflection (objectives 1-11)

WRITING ASSIGNMENTS

1. Comparative Analysis essay (1 page) based on assigned readings:

“The Dot” (a children’s book by Peter H. Reynolds and

“Flowers are Red” (a song by Harry Chapin).

Philosophy, creativity, what are we doing? Why?

Due Date: Week 2, Tuesday, August 26

2. Reflection essay/personal narrative (1-2 pages):

Reflect on the heroes in your music education history: Who positively shaped your attitudes toward music? How? Reflect on the villains in your music education history: Who negatively influenced your attitudes toward music? How?

Philosophy, inspiration, what are we doing? why?

Due Date: Week 2, Thursday, August 28

3. Response paper (3-4 pages) in reaction to provocative question:

What are the most serious problems in music education today?

Michael Mark wrote (required text pp 6-10) that historically, music education in the United States has suffered from five serious problems (emphasis on performance, passive listening, music education as entertainment, methodology, and lack of appreciation for diversity).

Summarize the five problems and give your view as to the extent to which these issues negatively effect music education today. Which problem, in your view, is the most serious impediment to quality music education? Are there other problems impacting music education today? Please cite examples from your recent field work/practicum observations.

Real world problems, what are we doing?

Due Date: Week 3, Tuesday, September 2

4. Short research paper (2-3 pages) about important educational concepts;

Summarize the innovations of each of the three following educators:

Friedrich Froebel, John Dewey, Maria Montessori

Philosophy, Student-centered teaching, how do we teach?

Due Date: Week 4, Tuesday, September 9

5. Comparative analysis (1-2 pages):

“Teaching Ubuntu in Percussion” (2 page article hand-out) and

“From Connections to Community” (1 page hand-out)

Philosophy, community

Due Date: Week 4, Thursday, September 11

6. Short research paper (2-3 pages) about important concepts: Sociology for Music Teachers.

Summarize the contributions of one of the following music researchers:

John Blacking, Eileen Southern, John Shepherd, Christopher Small, or Susan McClary.

Sociology, diversity

Due Date: Week 5, Tuesday, September 16

7. Short research paper (3-4 pages) about important concepts:

“Music Education Philosophy: Changing Times: (hand-out from Music Educators Journal)

Define the five following established music education philosophies and give names of representative music educators for each philosophy:

Functional or Utilitarian Justification, Aesthetic Philosophy, Sociology of Music, Cognitive Psychology, Praxial Philosophy

Philosophy? Why?

Due Date: Week 6, Tuesday, September 23

8. Response paper (1-2 pages) in reaction to provocative question:

Advocates for music education often claim that it promotes creativity.

Elliott wrote about “Musical Creativity in Context” in Music Matters (pp 215-237).

What is creativity in music? Did you experience creativity in your k-12 music education?

Have you seen creativity being facilitated in your field/practicum observations?

Is creativity important in music education? How will you foster creativity through your teaching?

Philosophy, creativity, what are we doing?

Due Date: Week 7, Tuesday, September 30

9. Response paper (1-2 pages) in reaction to provocative question:

What effect is the state-required testing having on arts education?

What message about testing and teaching do you get from Hooray for Doofendorfer Day by Dr.

Suess? Is festival competition to music what state testing is to reading and math? Does a high grade or rating equal quality education? What are the implications for educators?

Philosophy, what are we doing?

Due Date: Week 7, Thursday, October 2

10. "My philosophy of Music Education" Reflection essay/personal narrative (3-4 pages):

Why is music education important? What is music? Refer to previous nine writing assignments to describe the teachers, researchers, philosophies, and concepts that inform your commitment to being a music educator. What principles do you hold to be true concerning your commitment to being a successful music educator? What does quality music education look like?

Philosophy, why?

Due Date, Week 16, Tuesday, December 2

PROJECT #1

Selected Pivotal Events in history of music education in the United States and established methods of teaching.

- A. Formal Research Paper (5-10 pages with citation/bibliography) from the selected list of eleven events and methods found in the text.
- B. Create a 1 page summary/handout for classmates
- C. Give a 15 minute oral presentation

Topics: Contemporary Music Project, Yale Seminar, Julliard Repertory Project, Tanglewood Symposium/Goals and Objectives Project, National Standards for Arts Education, Dalcroze Method, Orff Approach, Kodaly Concept, Comprehensive Musicianship, Suzuki Method, Manhattanville Music Curriculum Project

Due Date: Week 8, Tuesday, October 14

PROJECT #2

Formal Paper following provided lesson plan guidelines

Each student will design a teaching unit focusing on a specific composition and incorporating all of the MENC National Standards; the students will share their lesson plans with the class in informal discussions.

Due Date: Week 11, Tuesday, November 4

Honor Code:

“As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do.”

Technology:

Technology is used in the delivery of the course content in this class. Students watch videos (DVDs and Internet/Youtube) and listen to audio recordings (CDs, tapes, and Internet/Youtube) of selected musical examples. All course assignments will be completed using appropriate software. Document camera visuals and supplemental print material are sometimes used to enhance learning. Students also demonstrate basic knowledge of technology for the music classroom.

Diversity:

Issues of diversity are discussed as they relate to the structure of multi-sensory and multicultural musical learning, national standards in music education, and integrating music with the study of peoples, places, and cultures. We also discuss

1. using music to promote understanding.
2. dealing with dehumanizing biases, discrimination, and prejudices.
3. creating learning environments which contribute to the self-esteem of all persons and to positive interpersonal relations.
4. respecting human diversity and personal rights.

Disability:

In accordance with section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act, Mississippi State University reasonably accommodates students who demonstrate, through appropriate documentation, a qualified disability. The department of Student Support Services (SSS) is the designated unit on campus where students with disabilities identify themselves when requesting academic accommodations. For additional information, call SSS at (662)325-3335 or visit the SSS office in 01 Montgomery Hall.

Field Component:

In partial fulfillment for a degree in Music Education, students in the Department of Music Education at Mississippi State University are prepared for their profession through field experience prior to their teaching internship. This early field experience, referred to as practicum, exposes future teachers to the reality and rewarding challenges of the profession. Students enrolled in Planning, Managing Learning in Music Education are required to log in 10 practicum hours. The practicum provides prospective teachers the opportunity to develop insights and skills needed to become effective educators in a variety of school settings. It also serves as an experience of synthesis and application regarding the role of the teacher in a variety of school settings. Students will discuss and write about their observations.

Evaluation of Student Progress:

1. Ten formal short (1-4 pages) writing assignments
2. Final exam on class and text material
3. Two projects/class presentations which require formal writing

Method of Evaluation

Daily class participation = 20%

Ten formal writing assignments = 20%

Project #1 Research paper/class presentation = 20%

Project #2 Lesson Plan using national Standards = 20%

Final Exam 20%

Total 100%

Grading:

90 - 100= A

80 - 89 = B

70 - 79 = C

60 - 69 = D

Below 60= F

No make-up tests will be given unless prior arrangements are made, or an **emergency** causes you to miss the test.

Class Attendance

1. Attendance is imperative; see MSU Bulletin for policy.
2. Three tardies constitute one absence.
3. Beyond two unexcused absences, each absence lowers the student's final grade by a letter.
4. Written documentation of an excused absence is to be presented within two class periods of the absence for acceptance.

Bibliography:

- Anderson, W. M. (2000). *Teaching music in the secondary schools.*
- Battisti, F. L. (2002). *The winds of change: The evolution of the contemporary American wind band ensemble and its conductor.*
- Boonshaft, P. L. (2002). *Teaching music with passion: Conducting, rehearsing, and Inspiring.*
- Colwell, R. (2002). *Teaching of instrumental music.*
- Conway, C. M. (2002). *Handbook for the beginning music teacher.*
- Cooper, L. G. (2004). *Teaching band and orchestra: Methods and materials.*
- Dvorak, T. L. (2000). *Best music for high school band: A selective repertoire guide for high school bands and wind ensembles.*
- Garafalo, R. (2000). *Blueprint for band.*
- Hamann, D. L. (2003). *Strategies for teaching strings: Building a successful string and orchestra program.*
- Jagow, S. (2007). *Teaching instrumental music: Developing the complete band program.*
- Labuta, J. A. (2000). *Teaching musicianship in the high school band.*
- Lisk, E. S. (2000). *The creative director: Alternative rehearsal techniques.*
- Madsen, C. K. (1998). *Teaching/Discipline: A positive approach for educational development.*
- Otoole, P. (2003). *Shaping sound musicians.*
- Rush, S. (2006). *Habits of a successful band director: Pitfalls and solutions.*
- Saphier, J. (2008). *The skillful teacher: Building your teaching skills.*
- Williamson, J. E. (2007). *Rehearsing the band.*