# AUBURN UNIVERSITY

## COURSE SYLLABUS

**Course Number:** CTMU 5940

**Course Title:** Elementary and Middle School Methods

**Credit Hours:** 3 Semester Hours

**Prerequisites:** Admission to Teacher Education**,** Departmental Approval

**Co-requisites:** None

**Instructor:** Dr. Jane Kuehne • HC 5090 • (334) 844-6852 • [kuehnjm@auburn.edu](mailto:kuehnjm@auburn.edu)

*Please use Canvas for all course related email/contact.*

**Office Hours:** TBA

**Date Syllabus Prepared:** Updated August 2010

**MATERIALS AND RESOURCES/REQUIREMENTS FOR THIS COURSE**

1. CMENC Membership – includes receiving *Teaching Music* and the *Music Educators Journal* periodicals.
2. Campbell, P. S. and Scott-Kasner, C. (2010). *Music in childhood: From preschool through the elementary grades* (3rd ed.). Belmont: Thompson Higher Education. ISBN: 0-495-57213-6.
3. Hacket, P. (1997). *The Melody Book*. New York: Prentice Hall. ISBN-10: 0132819171.
4. Morton, J. B. (2005). *Alabama course of study: Arts education*. Montgomery, AL: Alabama State Department of Education. Retrieved November 13, 2006 from <http://www.alsde.edu/html/sections/documents.asp?section=54&sort=1&footer=sections>
5. MENC. (1994). *The school music program: A new vision — The K-12 national standards, preK standards, and what they mean to music educators*. Retrieved September 2, 2008 from <http://www.menc.org/resources/view/national-standards-for-music-educationa>
6. Madsen, C. K. (2000). *Vision 2020*. Reston: MENC. Retrieved September 2, 2008 from <http://www.menc.org/resources/view/vision-2020-the-housewright-symposium-on-the-future-of-music-education>

**COURSE DESCRIPTION.**

Methodology, materials, organization and activities for elementary school music programs. Includes professional field experiences in public school music programs. The purpose of the course is to begin the development of certain minimal competencies required of successful teachers in elementary general, instrumental, and vocal music. Skills in demonstrating these competencies will continue to be developed in subsequent courses and the internship.

**COURSE OUTCOMES AND ASSIGNMENTS** (The Student will…)

***PLEASE NOTE:***

* *All assignments (other than those in class) will be completed using a word processor (or other software) and submitted on Canvas. For written paper/essay assignments these must apply: Times New Roman 12-point font, 1-inch margins, double-spaced.*
* *Much of what you will write, you will also present orally during class time, either formally (presentation) or informally (in discussion)*

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| 1. Formally articulate your philosophy of music education including music’s place in the overall school curriculum, the historical value of music, and your commitment to the profession. (Paper and Letter) | |
| 1. Write or update your 3-5 page paper. Considering the materials explored during class, and your own research, write your formal philosophy of music education in grammatically correct, academically appropriate, and professional language. Include the following:  * What the experts (from class and your own research) say about music in schools and community. * Elementary music’s place in your future students’ musical and cultural development (as well as your own musical and cultural development). * Why elementary music should be taught – in schools, community. * Why people should learn the foundations of music * Why you want to teach music, specifically elementary music. * Why you should teach music, specifically elementary music.  1. Write a letter to the editor explaining why music is an essential part of every child’s education and urging the community to help keep it in the elementary schools with an elementary music specialist as a teacher. | **2)(e)1.** Articulate the commitment to the art of music, to teaching music, and to encouraging artistic and intellectual development of students.  **(2)(e)2.** Articulate the importance of music as a component of students’ intellectual and cultural heritage.  **(2)(e)3.** Articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators. |
| 1. Successfully complete online assessment of knowledge of historical development of music education, professional organizations, and changes in school music curriculum since its entrance into the school curriculum. | |
| Read the chapter(s) provided and complete the online assessment with at least a 80% grade (which will be equal to a 3/B). *You may wish to do this before you write your philosophy paper since much of this information will help you with articulating your philosophy.* | |
| 1. Successfully complete an assessment of teaching learner development (Learning Styles, Learning Theories, Child Development, etc.) | |
| 1. Read the chapter(s) provided and complete the online assessment with at least a 80% grade (which will be equal to a 3/B). 2. Write example musical activities for students with specific learning styles. | **(2)(d)2.(i).** Child growth and development and an ability to use principles of learning as they relate to music.  **AQTS (4)(c)4.(i).** Knowledge of research and theory related to learning styles and multiple intelligences. |
| 1. Demonstrate appropriate knowledge and disposition showing how the music professional is a resource for others in your school or community. | |
| 1. Write an in-class reflection explaining how you as a music educator in your school and community can be a resource for other educators and community members.  * What skills and knowledge do you have that will serve as a resource for other teachers, administrators, and community members? * How will you approach situations as they arise where you are asked to fulfill unforeseen obligations related to this? | **(2)(d)2.(iv).** The role of the music teacher as a resource person in integrating music into other components of the total school curriculum. |
| 1. Demonstrate knowledge of appropriate scope and sequence for each grade in elementary music (K-5, typical elem. grades) | |
| 1. Write a scope and sequence for a K-5 elementary curriculum.  * Include skills and knowledge taught over the year and when they will be taught. * Include each child should attain by the end of each grade level. * Include where each Alabama Course of Study standard will be met. * Include where each MENC National Standard will be met. | **AQTS (1)(c)2.(i).** Knowledge of the content standards and of the scope and sequence of the subject areas of one's teaching fields as defined in the Alabama courses of study for those teaching fields.  **AQTS (1)(c)(2.(iii).** Ability to select content and appropriately design and develop instructional activities to address the scope and sequence of the curriculum. |
| 1. Plan individual lessons for elementary music students using a variety of methods and materials. | |
| 1. Considering your scope and sequence, write lesson plans and peer teach lessons at least three times based on your lesson plans in the following areas. Use LRC and texts, examine materials, and methods and choose what is appropriate for a specified grade level (PK-5/6). Be sure to include how you will evaluate to be sure students have learned.  * Singing * Pitch * Movement in Music * Rhythm * Playing Instruments (classroom instruments) * Listening (map and plan) * Creating (composing/improvising) * Kodaly, Orff, Dalcroze methods – have 3 different activities that demonstrate you understand how to apply these methods in the classroom. | **(2)(d)3.(i).** Teach music at various levels to different age groups and in a variety of classroom and ensemble settings.  **(2)(d)3.(iii).** Teach students to play both rhythmic and melodic classroom instruments.  **(2)(a)2.(iv).** Play pitched and non-pitched classroom instruments.  **2)(d)3.(vi).** Accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.  **(2)(d)3.(vii).** Apply evaluative techniques in assessing both the musical progress of students and the objectives and procedures of the curriculum. |
| 1. Demonstrate knowledge of special needs areas in children and plan musical activities for children with special needs. | |
| 1. Read chapters assigned in the text and journal articles. Successfully complete the online assessment with at least a 80% grade (which will be equal to a B). 2. Write activities for specific special needs (assigned in class) and share with the entire group. | **AQTS (4)(c)3.(i).** Knowledge of the major areas of exceptionality in learning, including the range of physical and mental disabilities, social and emotional disorders, giftedness, dyslexia, and attention deficit disorder. |

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| 1. Demonstrate ability to compose and arrange music for elementary-aged students. | |
| 1. Compose an original short song and teach as part of one of your lessons (above). 2. Choose an existing musical work and create an arrangement using Orff and classroom instruments. 3. Create an original composition using the Orff layering technique for Orff instruments 4. Use Finale or Sibelius to complete and print your compositions. | **(2)(a)2.(iv).** Play pitched and non-pitched classroom instruments.  **(2)(a)2.(v)** Structure composition and improvisation opportunities (for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulation of the common musical elements in non-traditional ways). |
| 1. Demonstrate ability to sing on pitch in a tonal framework. | |
| 1. Sing and sign (using Curwen Hand signs) the major, minor, and pentatonic scales using solfège. 2. Sing and sign (using Curwen Hand signs) a song using solfège. | **(2)(a)2.(iii)** Match pitch and sight sing a melody within a tonal framework.  **(2)(g)2.(iii)** Use the singing voice as a teaching tool. |
| 1. Demonstrate ability to play piano, guitar, and recorder to teach and lead a class in song. | |
| 1. Play the piano as you lead the class in song. 2. Play the guitar as you lead the class in song. Play the guitar as you lead the class playing the guitar with you. 3. Play the recorder as you lead the class in song. Play the recorder as you lead the class playing recorder with you. | **(2)(a)2.(iv).** Play pitched and non-pitched classroom instruments. |
| 1. Demonstrate knowledge of appropriate classroom organization and management techniques, as well as the best ways to communicate with students, colleagues, administrators, and parents about potential student problems. | |
| 1. Create a classroom management plan to use within an elementary music setting.  * Include classroom rules. * Include detailed consequences for your classroom (if rules are broke, what will happen?). * Include any forms, etc. you might complete for management.  1. Role-play with a peer and write a transcript of a phone call you might make to a parent of a student who has a specific (assigned) problem in your class. Consider all possible parent responses to what you are saying. 2. Write a narrative explaining how you would speak with the student’s classroom teacher and ultimately the principal about possible problems. | **(2)(d)3.(iv).** Demonstrate effective classroom management and rehearsal management.  **AQTS (2)(c)2.(ii)**Knowledge of the principles underpinning a sound age-appropriate classroom organization and management plan and of supportive behavior management strategies. |
| 1. Write informally about current events in music education, topics of interest, and other areas within music education. Complete online discussions and media presentations as required. | |
| Write informally about current issues in music education, certain classroom examples, etc.  Complete online discussions and media presentations as required. | AQTS 3.c.1.iv. Ability to model appropriate oral and written communications. |
| 1. Begin your music education portfolio using your profile in Canvas. | |
| By the end of the semester, put selected files into your Canvas portfolio. | AQTS (5)(c)5.(iv). Ability to practice safe, responsible, legal and ethical use of technology and comply with school and district acceptable-use policies including fair-use and copyright guidelines and Internet-user protection policies. |

**GRADING PROCEDURES**

*Each assignment will be graded on a scale of 0 to 4:* A = 4, B = 3, C = 2, D = 1, F = 0 (for assignments that are not submitted).   
Averaging assignments together (everything is weighted equally), you will get a grade based on the following scale:   
A = 4-3.6 B = 3.5-3.2 C = 3.1 – 2.8 D = 2.7 – 2.4 F = 2.3 and below  
See attached scale comparison of a 4-point scale to a 100-point scale.

**COURSE SCHEDULE**

Weeks 1 -2 Philosophy of Music Education, Historical Value and Development of Music Education in the schools, Professional Organizations

Week 3 Learner Development, Learning Styles, Learning Theories

Weeks 4-5 Structuring an Elementary Music Curriculum

Structuring an Elementary Music Lesson (Review from Intro)

Weeks 6-8 Lesson planning for specific music skills and concepts (singing, pitch, movement, rhythm, playing instruments, listening, creating, specific methods)

Midterm Assessment

Week 9 Special Needs students, modifications in music teaching to address students with specific needs

Week 10 Classroom management techniques for elementary music

Weeks 12-14 Proficiencies in Elementary Music – piano, guitar, recorder, Orff

Week 15 Technology for elementary music

Self-Evaluation, Interview

**Class Policy Statements**

**General**

Participation. Students are expected to participate in all class discussions and participate in all exercises, including field experiences and observations. It is the student’s responsibility to contact the instructor if assignment deadlines are not met. Students are responsible for initiating arrangements for missed work.

Accommodations: Students who need accommodations are asked to arrange a meeting during office hours the first week of classes, or as soon as possible if accommodations are needed immediately. If you have a conflict with my office hours, an alternative time can be arranged. To set up this meeting, please contact me by e-mail. Bring a copy of your Accommodation Memo and an Instructor Verification Form to the meeting. If you do not have an Accommodation Memo but need accommodations, make an appointment with the Program for Students with Disabilities at 1244 Haley Center, 844-2096 (V/TT).

Honesty Code: The University Academic Honesty Code and the *Tiger Cub* Rules and Regulations pertaining to cheating will apply to this class.

**Policy for Professionalism in Music Education**

Attendance. Students must attend all scheduled labs and classes. For this class (CTMU 5940) you have one (1) free absence. All other absences MUST be for excused reasons (as in Tiger Cub).   
  
Unexcused absences, tardiness, leaving early will result in lowering of the final grade for the course, which may result in a failing grade (F) for the course.

Any missed labs due to documented excused illness must be made up if the teacher at the placement allows it. If not, a grade of F (failing) will be assigned. If the placement occurs at the beginning of the school day, arrival time must be before the beginning of the school day, typically no later than 7:30 a.m. Cooperating teachers will be asked to report any absences, tardies, or other unprofessional behavior.

The Family Rights and Privacy Act (Public Law 93-380) assures parents that all information concerning their child will be kept confidential. The only person who may access records or information are those who are directly involved with the student's educational program. Educational records cannot be released without the written consent of the parents. In compliance with this federal law, the following guidelines must be followed for students taking this course:

1. All discussion about a student should be conducted with the teacher or university supervisor only.
2. Discussion should be conducted in the privacy of the classroom or the teacher/supervisor's office. (Be aware of listeners in all settings.)
3. You should not discuss students with other parents, agencies, or other students.
4. Limit discussion to those involved with your assignment.
5. When providing reports, class observations, lesson plans for university classes, identify the student by a pseudonym or his/her first name only.
6. Do not violate any of the above guidelines in electronic communications such as e-mail, discussion boards, or stored documents such as word processor files stored in your computer.

Professional Ethics. In this course you will be working with music teachers and describing their teaching, and students. All discussion of teachers, their students, and their programs are to be *CONFIDENTIAL*, confined to our classroom and the instructor’s office. Although there is no law except those of slander and libel, professional ethical behavior includes refraining from critical or derogatory statements of teachers and music programs outside of our classroom. You should not discuss teachers or programs in a negative light with other professors, friends, or students. Violation of these ethics creates a poor reputation for your integrity and the integrity of Auburn University and can damage teacher’s careers (and your own).

Dress Code for Field Experiences Students must dress professionally and appropriately and be aware they will be working with students from ages 4 or 5 through ages 18 or 19 (or older in some cases). Both men and women must wear dress shoes. No flip-flops. No tennis shoes, except in the case of marching band. All clothing should fit appropriately. Shirts, pants and/or skirts should be neither too tight nor too loose and they should be *MODEST IN NATURE*. No blue jeans should be worn except for special occasions (casual day at school, ask your cooperating teacher for that). If there is a “jeans” day, all above policies still apply regarding modesty.

Men should wear dress pants and either button-up or nice polo-style shirt (or suit if preferred). A tie may be required. Women should wear dress pants or skirt and a blouse/shirt that reaches at least to the waist and is not cut too low in front or back. Skirts should be at or below the knee in length. Check with your teacher and/or school personnel *BEFORE* wearing cropped/Capri-type pants. They may not be acceptable.

*Your best bet to go conservative and dress for a good impression each day. You never know when a person is considering you for a job or considering giving a positive or negative reference.*

Consequences for Unprofessional Behavior

Failure to adhere to any of the above policies will result in the following actions being taken. These consequences may be carried from previous semesters/years and into subsequent semesters and/or year(s), depending on situation. Furthermore, in certain situations, the consequence may be immediate removal from class or practicum and/or music education program. If you have had meetings in past semester(s) because of professionalism issues, these will be taken into account as consequences for future behavior are considered.

1. Meet with instructor to discuss the problem(s) and create a plan for correcting the problem.
2. Meet with music education faculty members. During this meeting it will be determined what the student must do to remain the course sequence and a contract/agreement will be written. In addition, at this time, discussion of whether the student may continue in the music education program will occur which may result in removal. Contract/Agreement and/or Memorandum of meeting placed in student’s file. Program Coordinator reports to Department Head.
3. Depending on terms of previous contract/agreement, removal from practicum/internship. If not removal, subsequent consequences will be defined at this time.

College of Education Professionalism Policy. As faculty, staff, and students interact in professional settings, they are expected to demonstrate professional behaviors as defined in the College’s conceptual framework. These professional commitments or disposition are listed below:

* Engage in responsible and ethical professional practices
* Contribute to collaborative learning communities
* Demonstrate a commitment to diversity
* Model and nurture intellectual vitality

Other. Students must satisfy all course objectives in order to pass this course

Contingency Plan

If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation (such as an H1N1 flu outbreak), the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, an addendum to your syllabus and/or course assignments will replace the original materials.