

**AUBURN UNIVERSITY
COURSE SYLLABUS**

Course Number: CTMU 5940 (and 5110/CMTU 6110)
Course Title: Children's Music
Credit Hours: 4 Semester Hours
Prerequisites: Admission to Teacher Education, Departmental Approval
Co-requisites: None
Instructor: Dr. Jane Kuehne • HC 5090 • (334) 844-6852 • kuehnjm@auburn.edu
Please use Canvas for all course related email/contact.
Office Hours: TBA
Date Syllabus Prepared: Updated August 2012

JUSTIFICATION FOR GRADUATE CREDIT

Students will gain operational skills in developing music instruction materials that focus on teaching elementary-level music (PK-5/6). Using existing and original methods materials, created in a variety of ways, including digitally, they will learn effective ways of teaching elementary-level music. They will demonstrate competence in skills required for teaching music to children and will learn through direct, expository, discussion, constructivist, and cooperative learning environments and choose or create tools, which enhance the curricular goals of elementary-level music programs.

MATERIALS AND RESOURCES/REQUIREMENTS FOR THIS COURSE

1. NAfME 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. Hackett, 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 (Objectives)

- 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)

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)	
<p>A. 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:</p> <ul style="list-style-type: none"> • 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. <p>B. 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.</p>	<p>(2)(e)1. Articulate the commitment to the art of music, to teaching music, and to encouraging artistic and intellectual development of students.</p> <p>(2)(e)2. Articulate the importance of music as a component of students' intellectual and cultural heritage.</p> <p>(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.</p>
2. 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 B). <i>You may wish to do this before you write your philosophy paper since much of this information will help you with articulating your philosophy.</i>	
3. Successfully complete an assessment that demonstrates ability to assess learning capabilities, levels, skills, etc. in students (Learning Styles, Learning Theories, Child Development, etc.)	
<p>A. Read the chapter(s) provided and complete the online assessment with at least a 80% grade (which will be equal to a B).</p> <p>B. Write example musical activities for students with specific learning styles and learning levels.</p> <p>C. Discuss different types of assessments (aptitude, achievement, etc.) and how the results of these will affect the way you teach your students.</p>	<p>(2)(d)2.(i). Child growth and development and an ability to use principles of learning as they relate to music.</p> <p>(2)(d)3.(v). Assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.</p> <p>AQTS (4)(c)4.(i). Knowledge of research and theory related to learning styles and multiple intelligences.</p>
4. Demonstrate knowledge of special needs areas in children and plan musical activities for children with special needs.	
<p>A. 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).</p> <p>B. Write activities for specific special needs (assigned in class) and share with the entire group.</p>	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.
5. Demonstrate appropriate knowledge and disposition showing how the music professional is a resource for others in your school or community. Examine how ideas, methods, policies affect music teaching and learning.	
<p>A. Write in-class reflections explaining how you as a music educator in your school and community can be a resource for other educators and community members. Be prepared to discuss your writing.</p> <ul style="list-style-type: none"> • 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.
6. Demonstrate knowledge of and commitment to school safety practices and procedures and ethics.	
<p>A. Given four scenarios of situations teachers regularly face regarding school safety practices, discuss the importance of adhering to set policies and procedures.</p> <p>B. Given four "ethical dilemma" situations, discussion the right/most ethical way to handle each situation.</p>	(2)(d)2.(vi). Typical school health and safety practices and procedures, ethics policies, and the importance of adhering to them at all times.

7. Demonstrate knowledge of appropriate scope and sequence for each grade in elementary music (K-5, typical elem. grades)	
A. 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 What each child should attain by the end of each grade level Where each Alabama Course of Study standard(s) will be met Where each National Standard(s) 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.
8. Plan individual lessons for elementary music students using a variety of methods, materials and musical literature.	
A. 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. <ul style="list-style-type: none"> • 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)2.(ii) . Current methods, materials, and music literature available in various fields and levels of music education appropriate to the teaching specialization. (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)(f)2.(i). Perform as a vocal soloist and in small and large vocal ensembles. (2)(f)2.(iii). Teach beginning vocal techniques individually, in small groups, and in larger classes. (2)(d)2.(v). Evaluation Techniques. (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.
9. Demonstrate ability to compose and arrange music for elementary-aged students.	
A. Compose an original short song (include the voice) and teach as part of one of your lessons (above). B. Choose an existing musical work and create an arrangement using Orff and classroom instruments. C. Create an original composition using the Orff layering technique for Orff instruments D. Use Finale or Sibelius to complete and print your compositions. E. Conduct class/Teach class as they play your composition.	(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). (2)(f)2.(v). Use woodwind, brass, percussion, and string instruments as teaching tools. (2)(f)2.(vi). Conduct ensembles. (2)(f)2.(iv). Use the voice effectively in demonstrations.
10. Demonstrate ability to sing on pitch in a tonal framework.	
A. Sing and sign (using Curwen Hand signs) the major, minor, and pentatonic scales using solfège. B. Sing and sign (using Curwen Hand signs) a song using solfège. C.	(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.
11. Demonstrate ability to play piano, guitar, and recorder to teach and lead a class in song.	
A. Play the piano as you lead the class in song, transposing and improvising accompaniments. B. Play the guitar as you lead the class in song. Play the guitar as you lead the class playing the guitar with you. C. 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. (2)(f)2.(ii). Use the keyboard as a teaching tool and to provide, transpose, and improvise accompaniments.

12. Demonstrate knowledge of appropriate classroom organization and management techniques, as well as the best ways to communicate with students, colleagues, administrators, and parents about student successes and problems.	
<p>A. Create a classroom management plan to use within an elementary music setting.</p> <ul style="list-style-type: none"> • 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. <p>B. 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.</p> <p>C. Write a narrative explaining how you would speak with the student's classroom teacher and ultimately the principal about possible problems.</p>	<p>(2)(d)3.(iv). Demonstrate effective classroom management and rehearsal management.</p> <p>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.</p>
13. Demonstrate ability to work with a widely diverse population of students to attain musical goals.	
A. During Friday lab times, work with peers and lab school students to teach musical objectives from lesson plans written throughout the course.	(2)(d)3.(ii). Coordinate the efforts of a large group of students with diverse backgrounds and abilities so as to accomplish desired musical objectives.
14. Write about current events in music education, topics of interest, and other areas within music education.	
<p>A. Write informally about current issues in music education, certain classroom examples, etc.</p> <p>B. Write about current and past ideas, methods, and policies in music/the arts and how they have impacted, or could impact the musical/social development in students you will be teaching.</p>	<p>AQTS 3.c.1.iv. Ability to model appropriate oral and written communications.</p> <p>(2)(e)5. Evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.</p>
15. 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.
16. Document demonstration of musicianship abilities in lab from CTMU 1020.	
<ul style="list-style-type: none"> • Accompany singing with Guitar (3 chords in 3 major keys, 3 chords in 2 minor keys, root/5th bass patterns) • Accompany melody instrument with Keyboard (3 chords in 3 major keys, 3 chords in 2 minor keys, root/5th/chords) • Accompany singing with Autoharp (7 chords, root/5th/chords pick patterns) • Perform melody on Soprano Recorder (9 tones) and easy ensembles • Perform borduns and ostinatos on Classroom Mallet and Rhythm Instruments (Orff II Modal) • Lead Solfège with Hand Signs (major and minor scales Kodaly I) • Lead Improvisation activities singing and performing on classroom instruments (Pentatonic) • Leading small vocal and instrumental ensembles • Teaching vocal and instrumental performance to small groups • Lead listening and movement music learning activities • Use technology to notate music for teaching examples • Use technology to notate original lead sheets for vocal performance • Use the Internet, music software, and productivity software to support children's' music learning settings 	<p>(2)(a)2(iv) Play pitched and non-pitched classroom instruments.</p> <p>(2)(b)2(ii) Perform in a variety of large and small ensembles.</p> <p>(2)(g)2(iii) Use the singing voice as a teaching tool.</p> <p>(2)(g)2(v) Perform as a soloist and in both small and large instrumental ensembles.</p> <p>(2)(g)2(vi) Work with beginning instrumental students individually, in small groups, and in larger classes.</p>

GRADING PROCEDURES

Each assignment will be graded on a scale of 0 to 4:

A = 4, B = 3, C = 2, D = 1, F = 0

Averaging assignments together, 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

COURSE SCHEDULE

Week	Activity	Objective
All Semester	Sing Major Scale, Minor Scales, Pentatonic Scales using Solfège syllables and hand signs (We will sing every day)	8
	Write about current events in music education, topics of interest, lab experiences, other areas in music education	12
Weeks 1 -2	Philosophy of Music Education, Historical Value and Development of Music Education in the schools, Professional Organizations, Professionalism	1, 2, 4
Week 3	Learner Development, Learning Styles, Learning Theories	3
Weeks 4-5	Structuring an Elementary Music Curriculum Structuring an Elementary Music Lesson (Review from Intro)	5, 6
Weeks 6-8	Lesson planning for specific music skills and concepts (singing, pitch, movement, rhythm, playing instruments, listening, creating, specific methods) Midterm Assessment	5, 6, 7, 10
Week 9	Special Needs students, modifications in music teaching to address students with specific needs	9
Week 10	Classroom management techniques for elementary music (to a degree this will be throughout the semester)	11
Weeks 12-14	Proficiencies in Elementary Music – piano, guitar, recorder, Orff	7, 10
Week 15	Technology for elementary music, Self-Evaluation, Interview	13

CLASS POLICY STATEMENTS

Students should be (or become) familiar with ALL of the policies in **Auburn University's Student Policy eHandbook**, found online at this link: http://www.auburn.edu/student_info/student_policies/

These are some more specific document locations within the eHandbook and these instructor policies:

Academic Honesty <https://sites.auburn.edu/admin/universitypolicies/Policies/AcademicHonestyCode.pdf>

1. *Your work should be your own work, not that of others, or work found from Internet sites.*
2. Document all sources that you use, online and hardcopy.
3. When working in groups, each student in the group must submit the group document on Canvas in the appropriate assignment location. Failure to do so will result in a "0" (F) for that assignment.

Class Attendance <https://sites.auburn.edu/admin/universitypolicies/Policies/PolicyonClassAttendance.pdf>

1. Attendance in class is mandatory. If you miss an excessive amount of class for unexcused absences, you will fail this course. Please understand that excessive absence from class, even if excused, will ultimately inhibit your ability to pass the course.
2. If you need to miss class or school lab, you must have a documented reason (as listed in the policy document linked above).
3. If you miss a school lab time, you MUST make it up at the discretion of the teacher with whom you are working.
4. If you do not make up missed school lab time, you will not pass this class. The hours in schools are required by the Alabama State Department of Education and are non-negotiable.
5. Tardy Policy – Class begins at the time listed in the course schedule or determined by the instructor in negotiation with the students (for TBA classes). Tardy means you are arriving after that established time. While the instructor may be lenient in the first few days due to traffic concerns, it is the student's responsibility to arrive at the classroom or school lab placement on time (early would be ideal). Excessive tardies will result in a lowering of your final grade. Typically 3 tardies or more will result in at least one letter grade lower.
6. Early Departure from Class must be excused by the instructor. Excessive early departures without acceptable excuse (instructor will determine) will result in a lowering of your final grade. Typically 3 or more will result in at least one letter grade lower.

Classroom Behavior <https://sites.auburn.edu/admin/universitypolicies/Policies/PolicyonClassroomBehavior.pdf>

1. Classroom behavior should reflect the professionals you are studying to become.
2. Everyone in the class has an equal voice and shall be allowed, without judgment, to participate fully (see more below about Harassment).
3. No one student has the right to monopolize conversations, to answer all questions without allowing others to think and formulate response.
4. Every student is expected to participate in class activities and discussions.

Harassment <https://sites.auburn.edu/admin/universitypolicies/Policies/PolicyRegardingtheProhibitedHarassmentofStudents.pdf>

Harassment of any kind, toward students or instructor, will not be tolerated. If it occurs, the policies set forth in the above linked document will be followed.

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).

The Family Rights and Privacy Act

FERPA (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

Dress Code for AU Classes and School Labs

While there appears to be no dress code set forth by Auburn University, there is a dress code for students wishing to become teachers.

1. AU Classroom(s)

Comfortable attire is acceptable, but please do not dress in clothing that would be highly distracting to other students.

2. School Lab Placements

You MUST dress professionally for school lab placements. Remember throughout your time in schools, you will be working with students from age 4/5 to possibly 19 (or 20 if students have failed classes and elected to stay in school). The following is important for you to know when making clothing choices for school labs:

- a. Clothing that is too tight is not appropriate for school labs. Too tight means that you are not comfortable moving around, that your under garment seams are showing, that your "body" is showing through.
- b. Dresses/skirts MUST be at least to the knee or below. Pencil skirts must NOT be too tight or too short. If you cannot bend and move flexibly in the skirt, you should consider another choice.
- c. Pants must be LONG pants – no capris or shorter and NOT too tight. If you cannot bend and be flexible in them, you should consider another choice.
- d. Blouses, shirts must fit properly – they should not show the midriff in any way. Remember, you will be moving your arms up and down (either showing students things, doing song activities, or conducting). A shorter blouse/shirt will show more than should be seen by students. Also, make sure that your blouse/shirt is not too low cut in the front or back.
- e. Men may be asked/required to wear a button down shirt with a tie. You may be allowed to wear a very nice polo-type shirt. As already stated, the clothing should fit appropriately.
- f. Shoes should be professional shoes. This means: no flip flops or athletic shoes (that are clearly for exercises, running, playing sports, etc.). There are some men's shoes that are "casual athletic type" (typically they are a tan or brown color) which may be okay – worn with professional clothing. There are some women's shoes that are like "slides" that may be okay, but they should clearly be "dressy" in nature, not casual.
- g. *Bottom Line – If your teacher or supervisor determines your clothing is inappropriate, you will be sent home from your school lab placement.*

Music Education Consequences

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 class/practicum/internship. If not removal, subsequent consequences will be defined at this time. Student may also be removed from the music education program.

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:

1. Engage in responsible and ethical professional practices
2. Contribute to collaborative learning communities
3. Demonstrate a commitment to diversity
4. Model and nurture intellectual vitality

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.

Other

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

The instructor reserves the right to edit this syllabus to best fit the needs of the students and the course objectives.