

**AUBURN UNIVERSITY
DEPARTMENT OF CURRICULUM AND TEACHING
COURSE SYLLABUS**

Course Number: CTMU 5960
Course Title: Secondary Music Methods
Credit Hours: 3 Semester Hours
Prerequisites: Admission to Graduate School, Departmental Approval
Corequisites: none

Date Syllabus Prepared: Updated January 2012

Texts or Major Resources (You will receive excerpts from the following sources)

- Madsen, C. K. and Madsen, C. H. (1998). Teaching discipline: A positive approach for educational development. Raleigh: Contemporary Publishing of Raleigh, Inc. ISBN: 0-898920178-3
- Madsen, C. K. (2000). Vision 2020. Reston: MENC. Retrieved December 1, 2006 from
- <http://www.menc.org/publication/vision2020/>
- *Alabama Course of Study (ALCOS)*
- *National Standards for Music Education (NAfME)*
- *Teaching Music and Music Educators Journal* (available through CMENC membership and in library)
- In addition to the course texts, readings from current articles and publications will be assigned (these materials will be placed on reserve in the Learning Resources Center or E-Reserves).

Course Description:

Methodology, materials, and activities for secondary music programs, including field experiences in public schools.

The purpose of the course is to begin the development of certain minimal competencies required of successful teachers in secondary general, instrumental, and vocal music. Skills in demonstrating these competencies will continue to be developed in subsequent courses and the internship.

Course Objectives: *The student will be able to:*

- describe and demonstrate professional qualities essential to effective teaching including the role of the teacher in music learning and remediation
- describe the role of the music teacher as a resource person in integrating music into other components of the total school curriculum. AL 290-3-3.32(1)(a)(6), CP7
- describe the cultural and philosophical foundations of secondary music education.
- reflect upon the nature and purpose of music in general education, the role of music education in aesthetic development of students, and the essential nature of music within the total curriculum, the arts, and society. AL 290-3-3.32(1)(a)(3) CP1
- articulate a personal philosophy of music education.
- identify state and national standards for secondary school music education.
- utilize learning theories and effective instructional approaches related to secondary school music.
- demonstrate effective lesson planning and organization for music instruction
- demonstrate knowledge of physical problems which may develop if the voice is used inappropriately; teaching strategies designed to develop and maintain vocal health and proper vocal production at all levels; and the organization and training of singers in the performance of appropriate choral literature. (including boys' changing voices, show choirs, etc.) 290-3-3.32(1)(d)1. CP1
- demonstrate the principles of teaching correct posture, breathing, and articulation
- describe problems and solutions associated with intonation
- identify proper learning sequences for developing sight-reading skills and musical independence
- identify effective practice habits
- play pitched and non-pitched classroom instruments AL 290-3-3.32(1)(b)(3), CP1
- design music learning activities to meet the individual needs of secondary music students
- identify procedures for accommodating the special learner and the gifted learner in the secondary music program
- interpret representative works of the past and present and evaluating the effectiveness of musical works and performances at the secondary level. AL 290-3-3.32(1)(b)(6), CP1
- list criteria for selection and evaluation of suitable music literature and other instructional materials including literature of Western and non-Western cultures, and ethnic/multicultural music AL 290-3-3.32(1)(a)(3), CP1
- describe ways to motivate students

- describe various approaches to organization, management and discipline appropriate for secondary school music settings
- describe the administrative aspects of the music program, including scheduling; recruitment; support groups; selection, purchase and maintenance of resource materials, equipment and performance attire; budget management; performance; and field trips AL 290-3-3.32(1)(a)(4), CP6
- identify efficient and effective promotional and recruiting activities
- utilize forms and procedures for keeping student records and report
- describe various student evaluation procedures (including auditioning, observation, and testing)

Tentative Course Content and Schedule (this may change)

- Week 1 Why have music in the secondary schools and what should be taught? The importance of music in secondary schools, Philosophy, Advocacy, Societal Place of Music–Implications for Secondary Music
Assign: History Topic
- Week 2 The nature of teaching music and its rewards at the secondary level, Personality and Ego, Ethics and Continued Professional Growth, Student Motivation: moving from extrinsic to intrinsic, Teacher approach and attitudes, The nature of secondary students – middle and high school
Present Music Education History Topic
Update Philosophy and Advocacy Statements (Focused on Secondary Music)
- Week 3 Short range and long range planning (assign choral and instrumental analysis and rehearsal plans) Secondary school music curriculum, performance and non-performance classes, Textbooks State and National standards (Alabama Course of Study and MENC National Standards)
2 Lesson plans – addressing 1 standard in ALCOS and 1 MENC NS
- Week 4 Methods of Teaching Music: Cognitive, Psychomotor, and Affective Domains, Learning Theory, etc. Integration of Music with other Arts (Visual Art, Drama, Dance, Poetry/Literature, etc.)
Textbook Reviews – instrumental and choral
- Week 5 What is research in music? What has been researched? Where does it need to go? Classroom research – why do research in the classroom? What could be researched effectively? (Assign research project)
- Week 6 Field Observations of area secondary music teachers (journal), Teaching Beginning, Intermediate, and Advanced instrumentalists and Singers, Working with Special Learners
1 Lesson Plan – addressing assigned special learner type in ensemble class(es)
- Week 7 Field Observations of area secondary music teachers (journal) Correct Singing and Vocal Health and the Changing/Maturing Voice, Voice Classification, Posture and Breathing for Singers and Instrumentalists
Choral Analysis and 5-day lesson plan set (CM) – include special learner accommodations
- Week 8 Field Observations of area secondary music teachers (journal) Music Reading/Sight-reading/Sight-singing, Types of instrumental and vocal ensembles, auditioning
Literature Selection (instrumental and vocal)
- Week 9 Field Observations of area secondary music teachers (journal) Rehearsal procedures: music analysis driven rehearsal planning, short and long range plans, teacher and student listening, comprehensive musicianship, interpretation, intonation, blend, etc. Practice Techniques, Teaching for more than Performance, Assessment and Evaluation
Field Observation Journal, Instrumental Analysis and 5-day lesson plan set (CM) – include special learner accommodations
- Week 10 Spring Break – Work on Research Project and Literature Collections
- Week 11 Middle School and High School General Music and Non-Performance Classes (Theory, History, Music Appreciation, Music Technology, etc.), Special Learners, Performance in a general music class
3 Lesson Plans (Theory, History, Music Appreciation), include special learner accommodations
- Week 12 Incorporating elementary music skills in the middle and high school classes, Assessment and Evaluation
1 Secondary General Music Unit (4 plans), include special learner accommodations

Week 13 Extra Curricular Activities, budgeting, grading, parents, administrators, field trips, etc.
Instrumental Literature Collection, Choral Literature Collection

Week 14 Behavioral management plans, teenagers, Recruitment to ensembles and general music classes
Instrumental or Choral Handbook, Professional and Parent Letters and other correspondence
Budgeting Outline, Classroom Management Plans

Week 15 Teaching with Discipline, Behavior Modification, Structuring Lessons and Rehearsals: Time

Week 16 Research and Extra Evidence Presentations
Present Research Topics
Present Graduate Student Extra Evidence
Final Exam on Blackboard

Course Requirements/Evaluation:

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.

General Assignments

History of Music Education topic

Your Philosophy of Music Education – specifically for secondary music performance and non-performance classes

Your Advocacy Statement – Facing doubters with advocacy and philosophy

Teacher Profiles – Outline necessary qualities of secondary teachers

Field Experience Reflections, Observations, and Evaluations – complete 6 hours of observations. provided topic sheets, Music Education Abilities Evaluation, and Inventory of Candidate Proficiencies

2 Lesson Plans - addressing 1 ALCOS and 1 MENC NS

1 Lesson Plan – addressing assigned special learner type in ensemble class(es)

1 Secondary General Music Unit (4 plans), include special learner accommodations

3 Lesson Plans (Theory, History, Music Appreciation), include special learner accommodations

Instrumental Analysis and 5-day lesson plan set (CM) – include special learner accommodations

Instrumental Literature Collection (2 pieces each for Beginning MS Band, Beginning HS Band, Intermediate MS Band, Intermediate HS Band, MS Advanced Band, HS Advanced Band, College Campus Band, Advanced Collegiate Band)

Choral Analysis and 5-day lesson plan set (CM) – include special learner accommodations

Choral Literature Collection (2 pieces each for SA, SSA, SSAA, TB, TTB, TTBB, SATB, SSAATTBB)

Instrumental *or* Choral Handbook

Textbook Reviews – instrumental, choral, general

Examples of Professional and Parent Letters and other correspondence

Budgeting Outline – for either choral or instrumental program

Classroom Management Plans: MS Ensemble, HS Ensemble, MS General Music, and HS General Music

Overall Assessment – what students should know and be able to do after leaving your music program (include performance and non-performance)

Daily written responses and electronic discussion questions

Responses to textbook questions

Exams/Quizzes

History of Music Education Quiz

Quizzes based on readings and other areas

Mid-term Exam/Quiz through Canvas

Final Exam/Quiz either Oral or through Canvas

Research Project

Students will complete an active research project using survey or observational techniques on a pre-approved topic and formally present their findings in class during the final week of classes. An example might be surveying college students in their own dormitories about their musical participation in MS and/or HS.

Grading System:

100-90 = A, 89-80 = B, 79-70 = C, 69-60 = D, 59-0 = F

Class Policy Statements:

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.

Attendance/Absences: Attendance is required at each class meeting. If an exam is missed, a make-up exam will be given only for University-approved excuses as outlined in the *Tiger Cub*. Arrangement to take the make-up exam must be made in advance. Students who miss an exam because of illness need a doctor's statement for verification of sickness and should clear the absence with the instructor the day they return to class. Other unavoidable absences from campus must be documented and cleared with the instructor **in advance**. Five points will be deducted from the final grade for every two absences or three tardies (or early departures from class), except in the case of documented illness. Note: Appointments for routine medical and dental checkups are not considered excused absences.

Unannounced quizzes: There will be no unannounced quizzes.

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 for *Elementary and Secondary Methods*:

To help ensure each student's professional success, the following policies apply for the CTMU 5940/6940 and 5960/6960 course sequence and accompanying lab experiences. In addition, students are expected to follow the College of Education Professionalism Policy and the Academic Honor Code listed in the *Tiger Cub*. Any student who does not adhere to the following policies will be in danger of failing the one or both classes in the sequence. See consequences below.

Attendance

Students must attend all scheduled class and lab times. Missed class or lab days must be either approved by the instructor ahead of time or be due to documented illness or other acceptable reason as listed in the *Tiger Cub*. Documentation for excused absences must be turned in to the instructor no later than one week past the absence date. Excused missed lab times must be made up if the teacher at the placement allows it. If not, a grade of "F" (failing) will be assigned. No unexcused absences are allowed for lab times. If there is an unexcused absence for lab time, a grade of "F" may be assigned for the course.

No more than 1 unexcused absences are allowed each semester for on campus class. With 2 or more, the instructor may lower the final grade, which may result in an "F" (failing) for the course.

Students must arrive at class and lab placements on time. Class begins at 8:00 a.m. Lab arrival time will be designated by agreement among the instructor, teacher, and/or school personnel. If the placement occurs at the beginning of the school day, arrival time must be before the beginning of the school day, and usually will be no later than 7:30 a.m., but may be prior to 7:00 a.m. depending on school. Cooperating teachers will be asked to report any absences, tardies, or other unprofessional behavior.

For students who are habitually tardy to class and/or lab time or leave early (3 or more total in one semester, class and lab together), the instructor may lower the final grade, which may result in an "F" (failing) for the course. Any missed lab time due to tardiness must be made up if the teacher at the placement allows it. If not, a grade of "F" (failing) may be assigned, depending on situation.

Students with 6 tardies over the two semesters (fall and spring) and/or 4 unexcused absences (fall and spring), may be removed from the music education program. See consequences below.

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 observing music teachers and describing their teaching. All discussion of teachers and their programs are to be confidential, confined to our classroom. Although there is no law except those of slander and libel, professional ethical behavior includes refraining from critical or derogatory statements of teacher 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 bad reputation for your integrity and the integrity of Auburn University and can damage teacher's careers (and your own).

Dress Code for Lab Placements

Students must dress professionally and appropriately and be aware they will be working with students from ages 4 or 5 through ages 18 and 19 (or older in some cases). Both men and women must wear dress shoes. No flip-flops. No tennis shoes. All clothing should fit appropriately. Shirts, pants and/or should be neither too tight nor too loose and they should be modest in nature. No blue jeans should be worn. Men should wear dress pants and either a button-up or 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 before wearing cropped/Capri-type pants. They may not be acceptable.

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.

- First – Informal meeting with supervisor/instructor with memorandum documenting meeting placed in file.
- Second – Meeting with music education faculty members. Proper situational protocol will be discussed. Memorandum of the meeting will be placed in student's file.
- Third – Meeting with music education faculty members. During this meeting it will be determined what the student must do to remain in 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.
- Fourth – Depending on terms of previous contract/agreement, removal from class/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.