

AUBURN UNIVERSITY
DEPARTMENT OF CURRICULUM AND TEACHING
COURSE SYLLABUS

Course Number: CTMU 5120/6120
Course Title: School and Community General Music Education
Credit Hours: 4 semester hours (3 hours lecture, 1 hour lab)
Prerequisite: Fingerprint clearance; admission to Teacher Education, CTMU minor, or CTMU certificate program
Prerequisite with Concurrency: MUSI 2310, MUSI 2040 or departmental permission
Date Syllabus Updated: January 2015 by Jane M. Kuehne
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COURSE DESCRIPTION

Musical development and learning, adolescence - adulthood. Curriculum, methods, and assessment for community and school general music learning. Emphases: composition, technology, curriculum integration, diverse learners, world music and alternate ensembles.

TEXTS OR MAJOR RESOURCES

- National Standards for Music Education – <http://musiced.nafme.org/resources/the-school-music-program-a-new-vision/>
- (New) Core Standards for Music – <http://musiced.nafme.org/musicstandards/>
- Opportunity to Learn Standards for Music – <http://musiced.nafme.org/resources/opportunity-to-learn-standards-for-music-instruction-grades-prek-12/>
- Alabama course of study: Arts education – <http://www.alsde.edu/sec/sct/Pages/cos-all.aspx> and <http://alex.state.al.us/browseArt.php>
- Notation software (noteflight.com, Finale, Sibelius, etc.)
- Video recorder (phone or tablet will also work, but you need to make sure you have enough storage space)
- Soprano Recorder (you should have one from CTMU 5110, or you can use this one also in that class)
- We MAY be using ukuleles in this class. These can be purchased for approximately \$50 at Spicer's Music.
- Professional publications and research journals such as *Music Educators Journal*, *The Instrumentalist*, *Journal of Research in Music Education*, *SBO*, *Journal of Band Research* are be available through the AU library.

STUDENT LEARNING OUTCOMES AND STANDARDS

1. **Create a handbook that describes and outlines your secondary-level general music program. This should demonstrate:**
 - a. Ability to prepare a purchasing budget for equipping a general music program for adolescent – adult learners. (2)(d)2.(iii)
 - b. Knowledge of typical school health and safety practices and procedures, ethics policies, and the importance of adhering to them at all times in adolescent – adult general music programs. (2)(d)2.(vi) and that
 - c. Evaluation of ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of general music learners adolescence - adulthood. (2)(e)5.
 - d. Knowledge of the principles underpinning a sound age-appropriate classroom organization and management plan and of supportive behavior management strategies. AQTS (2)(c)2.(ii)
 - e. Knowledge of the purposes, processes, structures, and potential benefits associated with collaboration and teaming. AQTS (5)(c)1.(i)
 - f. Knowledge of a range of professional literature, particularly resources that relate to one's own teaching field(s). AQTS (5)(c)2.(i)

ASSIGNMENTS

- Homework assignments and quizzes provide opportunities to develop skills and knowledge for projects and exams. Homework will include components of the Handbook and the Portfolio. (Outcomes 1-3)
 - *School and Community Music Program Handbook / ePortfolio Project* – The General Program Handbook contains a philosophical rationale for the general music program, policies for student/parent participation, and communication to students, parents, administrators, and/or community as well as budget and inventory plans. (Outcome 1)
2. **A portfolio of cross-curriculum curriculum and adolescent-adult general music learning modules, Orff, Kodaly, and lesson plans which**
 - a. Incorporates content, methodologies, philosophies, materials, technologies, and curriculum development for adolescent-adult general music, (2)(d)2.(v)
 - b. Describe the role of the music teacher as a resource person in integrating music into other components of the total school curriculum by designing integrative cross-curricular learning modules. (2)(d)2.(iv)
- Reflects knowledge of
- a. the musical development of the general musician adolescence through adulthood, (2)(d)2.(i)
 - b. wind, string, and percussion instruments sufficient to teach beginning students effectively in groups. (Recorder, world instruments, fretted instruments, classroom percussion) (2)(g)1.

- c. content, methodologies, philosophies, materials, technologies, and curriculum development for general music. (2)(g)1.(ii)
- d. how to structure composition and improvisation opportunities for adolescent and adult learners in general music settings. (2)(a)2.(v)
- e. the role of language in learning. AQTS (2)(c)1.(ii)
- f. factors and situations that promote or diminish intrinsic motivation. AQTS (2)(c)3.(ii)
- g. the purposes, strengths, and limitations of formative and summative assessment and of formal and informal assessment strategies. AQTS (2)(c)5.(i)
- h. wide range of research-based instructional strategies and the advantages and disadvantages associated with each. AQTS (2)(c)4.(ii)
- i. strategies that promote retention as well as transfer of learning and the relationship between these two learning outcomes. AQTS (2)(c)4.(iii)
- j. Alabama's state assessment requirements and processes. AQTS (5)(c)3.(ii)
- k. research relating collective responsibility for student learning to increased achievement for all students. AQTS (5)(c)4.(i)
- l. the physical, emotional, and social development of young people and the relationship of these to learning readiness and to cognitive development. AQTS (2)(c)1.(i)

Include

- a. Evaluative techniques for adolescent – adult general music learning (2)(d)2.(v) that demonstrates knowledge of purposes, strengths, and limitations of formative and summative assessment and of formal and informal assessment strategies. AQTS (2)(c)5.(i); the relationship between assessment and learning and of how to integrate appropriate assessments into all stages of the learning process. AQTS (2)(c)5.(ii); and measurement—related issues such as validity, reliability, norms, bias, scoring concerns, and ethical uses of tests and test results. AQTS (2)(c)5.(iii)
- b. Evaluation of content, methodologies, philosophies, materials, technologies, and curriculum development for adolescent – adult general music learners, (2)(d)2.(v)

Provide evidence of ability to

- a. Compose, arrange, or adapt music from folk, world, and pop music literature for general music ensembles. ALSDE (2)(b)2.(v)
- b. access school, community, state, and other resources and referral services. AQTS (5)(c)6.(ii)

ASSIGNMENTS

- Homework assignments and quizzes provide opportunities to develop skills and knowledge for projects and exams. Homework will include components of the Handbook and the Portfolio. (Outcomes 1-3)
- World Music Literature Report and Exam – Groups of students research world music cultures and present background information, sources, and applications to general music settings. Groups of students will prepare a written (10 page) and oral (15 minutes) report on a selected world music that includes a review of at least 5 research and/or professional resources. To be included in either the Portfolio or the Handbook. Presentations are evaluated by depth of student knowledge as assessed on the World Music Literature Exam. *Graduate students must review an additional 5 research articles/theses and write an additional 10 pages.* (Outcome 2)
- World Music Arranging Project – After completion of associated arranging homework, the student arranges a 6-10 minute composition for a vocal-instrumental ensemble to reflect arranging ability, knowledge of instruments, and music notation software skills as well as cultural sensitivity and application to general music settings. Component of the Portfolio. *Graduate students are expected to arrange and orchestrate at a more advanced technical level.* (Outcome 2)
- Creativity with Technology Project. Create your own musical composition using technology (sequencing only using Logic or similar). Outline a multi-week project in which students use technology (computer and/or tablet i.e. iPad) to create their OWN music. Create an assessment form that students use to self-assess and peer-assess compositions. Create an assessment form that a teacher can use to assess student process and product. (Outcome 2).
- Arts (Music) Integration Curriculum Model, Module, and Lesson and Assessment Plans – The Cross-Curricular Project synthesizes music literature, analysis, composition, and teaching skills and knowledge. Part of Portfolio. *Graduate students should analyze music literature at an advanced level.* (Outcome 2)
- School and Community Music Program Handbook / ePortfolio Project – Projects are revised and added to the Professional Portfolio along with reflective statement and self-assessment of professional development over the course. (Outcomes 2-3)

3. Document demonstration of the following music teaching abilities in on-campus, school, and community adolescent-adult general music settings:

- a. Teach music at the adolescent-adult levels in a general music settings (2)(d)3.(i) and demonstrate knowledge of
 - i. ways to organize and present content so that it is meaningful and engaging to all learners whom they teach (pedagogical content knowledge). AQTS (1)(c)1.(ii) and
 - ii. research and theory underpinning effective teaching and learning. AQTS (2)(c)4.(i)
- b. Coordinate the efforts of a large group of general music students with diverse backgrounds and abilities so as to accomplish desired musical objectives (2)(d)3.(ii) while also demonstrating knowledge of a wide range of research-based instructional strategies and the advantages and disadvantages associated with each. AQTS (2)(c)4.(ii)

- c. Demonstrate effective instrumental classroom management and rehearsal management. (2)(d)3.(iv) and demonstrate knowledge of the importance of parents and/or families as active partners in planning and supporting student learning. AQTS (2)(c)4.(iv)
- d. Demonstrate knowledge of appropriate professional behavior and dispositions expected of professionals as outlined in the Alabama Educator Code of Ethics. AQTS (5)(c)5.(i)
- e. Assess aptitudes, experiential backgrounds, orientations of individuals and groups of general music students, and the nature of subject matter, and to plan educational programs to meet assessed needs. (2)(d)3.(v)
- f. Accept, amend, or reject general music methods and materials based on personal assessment of specific teaching situations. (2)(d)3.(vi)
- g. Apply evaluative techniques in assessing both the musical progress of students and the objectives and procedures of the general music curriculum. (2)(d)3.(vii)
- h. Use the keyboard as a teaching tool and to provide, transpose, and improvise accompaniments for general music students. (2)(f)2.(ii)
- i. Teach beginning vocal techniques individually, in small groups, and in larger classes. (2)(f)2.(ii)
- j. Use the voice effectively in demonstrations. (2)(f)2.(iv)
- k. Use woodwind, brass, percussion, and string instruments as teaching tools. (2)(f)2.(v)
- l. Conduct ensembles. (2)(f)2.(vi)
- m. Play pitched and non-pitched classroom instruments. (2)(a)2.(iv)
- n. Perform on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups. (2)(g)2.(i)
- o. Play woodwind, brass, percussion, and string instruments with sufficient skill to teach. (2)(g)2.(ii)
- p. Use the singing voice as a teaching tool. (2)(g)2.(iii)
- q. Teach instrumental music to individual students and groups. (2)(g)2.(iv)
- r. Perform as a soloist and in both small and large instrumental ensembles. (2)(g)2.(v)
- s. Work with beginning instrumental students individually, in small groups, and in larger classes. (2)(g)2.(vi)

ASSIGNMENTS

- Homework assignments and quizzes provide opportunities to develop skills and knowledge for projects and exams. Homework will include components of the Handbook and the Portfolio. (Outcomes 1-3)
- School and Community Music Program Handbook / ePortfolio Project – Projects are revised and added to the Professional Portfolio along with reflective statement and self-assessment of professional development over the course. (Outcomes 2-3)
- Final Examination: Demonstrations of Teaching Abilities – The final examination consists of individual interviews and demonstrations of abilities documented in a Music Teaching Abilities Evidence section of the Professional Portfolio. The evidence includes documentation from the associated field experience hours. Field experience hours in this course are linked to certification standards. You must complete a minimum of 15 hours of field experience to receive credit for this course. (Outcome 3)

PROJECTED COURSE CONTENT OUTLINE

Weeks 1-2 Rationales for Programs

- ☐ Overview of settings and Philosophical Rationales for General Music Learning Adolescence – Adulthood
- ☐ Policies and Procedures for Student Participation and Parental Involvement
- ☐ Funding and Inventory for General Music Programs
- ☐ Communicating with various audiences about general music and its importance, values, uses, differences from ensemble classes, etc. (students, parents, administrators, community members, peers, etc.)

Week 3-4 Program Participants

- ☐ Adolescent – Adulthood Musical Development and Learning
- ☐ Diverse Music Learners (Learning Levels, Ethnicity, Gender, etc.)

Weeks 4 – 14 Curriculum Design, Lesson Development, and Assessment

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|---|---|
| <input type="checkbox"/> Music History/Appreciation | <input type="checkbox"/> Guitar and Piano |
| <input type="checkbox"/> Theory/Music Reading (Music Reading Materials, Improvisation Materials) | <input type="checkbox"/> Technology Applications In Music Learning (Creativity with Technology) |
| <input type="checkbox"/> General Music Topics | <input type="checkbox"/> Alternative Ensembles (Vocal And Instrumental) |
| <input type="checkbox"/> World Music (World Music Literature Project, Presentation, and Exam (group); World Music Arranging Project, Improvisation Materials) | <input type="checkbox"/> Comprehensive Musicianship |
| <input type="checkbox"/> Advanced Orff, Dalcroze, Kodaly Techniques Appropriate for Adolescent – Adult Learners | <input type="checkbox"/> Arts (Music) Integration |
| | <input type="checkbox"/> Participant Assessment And Evaluation (Objective Versus Subjective Assessment) |
| | <input type="checkbox"/> Teacher Self- and Peer Assessment Rubric(s) |

Week 15 Results of Your Work

- ☐ Presentation of Curriculum Model, Module, and Lesson Plans
- ☐ School and Community Music Program Handbook / ePortfolio Project Reviews
- ☐ Final Interview Exam
- ☐ Documentation Completion for COE AssessmentCLASS

GRADING PROCEDURES

- Each assignment will be graded on a scale of 0 to 4: A = 4 B = 3 C = 2 D = 1 F = 0
Final grades will be assigned based on the following range:
A = 4.00-3.01 B = 3.00-2.01 C = 2.00-1.01 D = 1.00-0.01 F = 0.00
- For students who regularly attend class, a grade of “F” (0) on an assignment is often reserved for assignments that are not submitted. However, if an assignment does not meet at least a D level, a grade of F will be assigned. In addition, for students who miss a significant amount of class times during the semester, a grade of “F” will be assigned as the course grade. *For unexcused daily class absences, daily in-class reflections cannot be made up, and the grade for those will be “0” (F). Students who do not complete 15 hours of required field experience will automatically receive an F for the course grade.*

CLASS POLICY STATEMENTS

Please see the Student Policy eHandbook for important information: http://www.auburn.edu/student_info/student_policies/

- A. Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.
- B. Excused absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student’s immediate family, the death of a member of the student’s immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the *Tiger Cub* for more information on excused absences.
- C. Make-Up Policy: Arrangement to make up a missed major examination (e.g., hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absences(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstance, no make-up exams will be arranged during the last three days before the final exam period begins.
- D. Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the *Tiger Cub* will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.
- E. Disability Accommodations: Students who need special accommodations in class, as provided by the Americans with Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodations Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 844-2096 (V/TT).
- F. Course contingency: If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation, the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, and addendum to your syllabus and/or course assignments will replace the original materials.
- G. Professionalism: 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 dispositions 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
- H. Harassment: Harassment of any kind, toward students or instructor, will not be tolerated. If it occurs, the policies set forth in the *Student Policy eHandbook* will be followed.
- I. The Family Rights and Privacy Act (Public Law 93-380) assures parents that all information concerning their child (children) will be kept confidential. The only person who may access records or information are those who are directly involved with the student’s (students’) education program. Educational records cannot be released without consent of the parents (guardians). In compliance with the federal law, the following guidelines must be followed:
 - All discussion about a student should be conducted with the teacher or university supervisor only.
 - Discussion should be conducted in the privacy of the classroom or the teacher/supervisor's office. (Be aware of listeners in all settings.)
 - You should not discuss students with other parents, agencies, or other students.
 - Limit discussion to those involved with your assignment.
 - When providing reports, class observations, lesson plans for university classes, identify the student by a pseudonym or his/her first name only.
 - 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.

- B. Consequences for Unprofessional Behavior Depending on the situation, you may be removed from the music education program. The professor will meet with you, or you will meet with the all music education faculty members to determine consequences. Note, these will be formally documented.

JUSTIFICATION FOR GRADUATE CREDIT

Graduate students are expected to demonstrate their advanced music knowledge and skills developed as well as higher-order level of written and oral synthesis of research and professional literature.

OTHER

- This syllabus may be modified to best fit the educational needs of the students.
- Students must satisfy all objectives to pass this course.

1. Settings and Philosophical Rationales for General Music Learning Adolescence – Adulthood**2. Policies and Procedures for Student/Parent Participation****3. Communication Examples**

- a. Students
- b. Parents
- c. Administrators
- d. Community Members
- e. Peers

4. Funding and Inventory Plans

Using Excel (template if desired), create a budget that would include STARTING a new *non-ensemble music program* in your school or community (middle school age – adult).

5. Who Participates?

- a. Adolescent – Adulthood Musical Development and Learning – Discuss general age-based learner attributes and projected ability levels.
- b. Diverse Musical Learners (Learning Levels, Ethnicity, Gender, Weight, Age, etc.) – Discuss the importance of understanding multiple perspectives on diversity in learners.

6. Lesson Plan Examples (linked to standards)

- a. History
- b. Theory
- c. Guitar (beginning to intermediate)
- d. Piano (beginning to intermediate)
- e. General Music
- f. World Music
- g. Technology
- h. Other

7. Creativity with Technology Project

- a. Create your own musical composition using technology (sequencing only using Logic or similar)
- b. Outline a multi-week project in which students use technology (computer and/or tablet i.e. iPad) to create their OWN music.
- c. Create an assessment form that students use to self-assess and peer-assess compositions.
- d. Create an assessment form that a teacher can use to assess student process and product.

8. World Music Literature Project, Presentation, and Exam

- a. With your partner(s) research world music cultures and present background information, sources, and applications to general music settings. Place your organized notes here.
- b. Groups of students will prepare a written (10 page) and oral (15 minutes) report on a selected world music that includes a review of at least 5 research and/or professional resources. (see template for guidance).
- c. *Graduate students must review an additional 5 research articles/theses and write an additional 10 pages.*

9. World Music Arranging Project

- a. Using a variety of general music instrumentation (World Instruments), arrange a 6-10 minute composition for vocal-instrumental ensemble that reflects arranging ability, knowledge of instruments, and music notation software skills as well as cultural sensitivity and application to general music settings. *Graduate students will arrange and orchestrate at a more advanced technical level.*

10. Music Reading and Improvisation Materials

- a. Create materials for teaching rudimentary to intermediate music reading skills (vocal and instrumental)
- b. Create materials to support teaching improvisation

11. Arts (Music) Integration Curriculum Model, Module, and Lesson Plans, and Assessment Materials

- a. The Cross-Curricular Project synthesizes music literature, analysis, composition, and teaching skills and knowledge. *Graduate students should analyze music literature at an advanced level.*
- b. Standard Objective-based Test and Associated Analyzed Data
- c. Rubrics for observation-based assignments

12. Assessment and Evaluation

- a. Rubrics for observable performance-based assignments
- b. Self- and Peer-Assessment Rubrics

13. Self-Assessment Narrative

- a. First Statement – Do this in the first week of class using the prompt(s) provided in class.
- b. Final Statement – Do this during the final week of class using the prompt(s) provided in class.

14. Daily/Weekly Reflections

- a. You should have a MINIMUM of 15 weekly reflections from in class. Put all of these here WITH DATES in this section.

15. Documentation – 15 hours of Field Experience

- a. Signed and Dated signature page
- b. Field Experience Journals and Materials (include dates for each)

16. Final Interview Exam Preparation Form (provided in class)