

MUSIC in the ELEMENTARY CLASSROOM

SPRING 2011 CLASS SYLLABUS • KRIS TINER, INSTRUCTOR

MUS 310 CRN #31204 • Wednesdays 5-9 p.m. • March 30-June 1 • Room UC305
CSUB Extended University Regional Programs @ COC Campus
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COURSE DESCRIPTION

The purpose of this course is to prepare liberal studies majors and other non-music majors to teach music either in the context of the elementary music class or to include music as a factor in the context of the elementary academic classroom. Prior musical experience may be helpful, but it is not required and is certainly not necessary in order to succeed in Music 310.

COURSE MATERIALS

Integrating Music into the Elementary Classroom, by William M. Anderson and Joy E. Lawrence
Eighth Edition, © 2009 Schirmer Cengage Learning. ISBN # 978-0-495-56985-5

Online Music Education Resource Center, included with the purchase of your textbook is access to downloadable mp3s, video clips, and other resources that will be used throughout the course.

One Simple Classroom Percussion Instrument, such as those described on pp. 166-170 in the textbook. These can be purchased for less than \$5 at any local music store or teacher supply store. Label your instrument with your full name and bring it to each class session.

California Content Standards for Music Education. Students are required to download and print their own copy of the full 39-page PDF document which is posted at www.kristiner.com

COURSE OBJECTIVES

Upon completion of this course, the student will have:

- A. A general understanding of the creative process and of the importance of encouraging artistic creativity in the elementary classroom on a daily basis.
- B. An appreciation for the beneficial value of integrating musical activity across the curriculum.
- C. Knowledge of the fundamentals of music through the study of the two principal methodologies currently used to teach music to young children, the Kodály Approach and Orff-Schulwerk.
- D. The ability to prepare, present, and practice music fundamentals as they are used in the Kodály Sequence.
- E. A working, experiential knowledge of creative musical improvisation, and the practical application of fundamental musical concepts through classroom activities involving the use of conducted improvisation.
- F. Performance ability on and appropriate use of simple classroom instruments, both pitched and non-pitched, in the elementary classroom.
- G. A basic knowledge of orchestral and folk instruments as well as voice classifications.
- H. A novice ability to sight-read musical notation.
- I. An introduction to and an appreciation of the periods and styles of Western classical music, as well as genres of American music (jazz, blues, ragtime, etc.) and various non-Western musics (African, Indonesian, North Indian, etc.).
- J. A greater personal understanding of the practice of music listening through specific listening assignments and in-class discussion, as well as an understanding of various approaches to incorporating listening activities in the elementary classroom.

- K. A critical appreciation for live music performance through attendance at concerts throughout the quarter, as well as an understanding of proper concert etiquette.
- L. Knowledge of audio, video, print, and online music resources available to the classroom teacher.
- M. An understanding of the MENC National Standards for Music Education (pp. 26-27) and the California Content Standards for Music Education (download at www.kristiner.com).

EXAMS and ASSIGNMENTS

It is your responsibility to save all of your exams and papers until you receive your final grade from the registrar. There are a total of 1,000 points possible:

1. **Two Concert Reviews** – 20% of Final Grade (2 x 100 pts = 200 pts.)
Students are required to attend two live concerts during the quarter. One of these must be a *classical concert* (orchestral, choral, opera, wind ensemble, chamber music or solo recital), and one must be a *jazz or world music concert* (big band, small group, vocal jazz, African music, Indonesian music, etc.). Rock, pop, and country concerts, musicals, elementary and high school performances do not qualify. Check with the instructor if you are unsure about a particular event. For each concert you will write a review consisting of at least two full pages typed in 12-point font and double-spaced, critically and creatively analyzing the performance and how it relates to the subject matter presented in the class in clear essay format with an introduction, body paragraphs, and a conclusion. Further guidelines will be provided in class, and you may also want to glance through Chapter 6 in the textbook before beginning this assignment. *Each report is due within two weeks of the date of the concert.*
2. **Chapter Assignments** – 40% of Final Grade (8 x 50 pts = 400 pts.)
At the end of each chapter in the textbook is a list of “Questions for Discussion.” Students will submit short-answer responses to selected questions for each week; each of the eight completed assignments should be between 2-3 typed pages. Refer to the attached course outline for the assigned questions and due dates for each assignment. Late work will be penalized.
3. **Skills Exam** – 10% of Final Grade (100 pts)
The Skills Exam will be given during class on **May 25**. Each student will sign up for a private 5-minute session during which they will demonstrate aspects of the Kodály sequence as presented in the class. Students will be provided with the exact test material several weeks in advance so there will be plenty of time to practice before taking the Skills Exam.
4. **Final Exam** – 30% of Final Grade (300 pts)
The Final Exam will be given during the final class session on **June 1**. This test will consist of multiple choice, true/false, fill-in-the-blank, and short answer questions covering both lecture and textbook material.

GRADING SCALE

Final grades in this class are assigned based on a 1,000-point scale:

A: 900+ **B:** 800-899 **C:** 700-799 **D:** 600-699 **F:** 0-599

EXTRA CREDIT

Students can receive up to 25 points extra credit for submitting a 2-page typed review of the theatrical films *Amadeus* (about Wolfgang Amadeus Mozart) and/or *Immortal Beloved* (about Ludwig van Beethoven). Additional extra credit opportunities may be announced in class.

CONCERT LISTINGS

If you are over 21, there are several very nice jazz clubs in the LA area that feature live music regularly, and there are usually very good all-ages concerts at many other spots. Most classical music events are all-ages. College and university music departments present jazz and classical concerts quite regularly and these are a great option because you can often get a discounted student ticket. The LA Weekly's Music Calendar section (online at www.laweekly.com) is a good place to begin looking for events in the Los Angeles/Orange County/Santa Clarita area, and quite often there are wonderful opportunities to see nationally and internationally renowned groups. Make it a habit to go see live music performances regularly!

ONLINE REQUIREMENTS and RESOURCES

It is important that you have access to email and check it regularly. Students will be placed on a class email list to be notified of local concert events and important class announcements. As I do not have an office on the COC campus, any out-of-class communication with the instructor must be initiated via email. When sending me a message, please be sure to include **Music 310** in the subject line.

This syllabus and other course handouts are available as PDF downloads on my personal website. Go to www.kristiner.com and click on **Pages > Classes > Music 310**. Students should download and print their own copy of *each* of the handouts and articles listed there *before the second class session*.

ATTENDANCE

Music 310 is a praxis-based music education class, which means that the course is designed so that students will *learn by doing*: through hands-on experience, performing on instruments, group singing, conducting, and participating in classroom listening activities and discussions. The entire course is cumulative in terms of experience-based knowledge and the development of individual musical skills, so regular attendance is required. It would not be wise to fall behind, because there is no way to make up or "cram" as a substitute for in-class activities. Failure to show up regularly and on time for class WILL result in a failure to succeed on the exams and assignments, simple as that.

TENTATIVE COURSE OUTLINE

WEEK 1 INTRODUCTION (March 30)

Introduce syllabus and course outline.

Integrated Learning: Why include music in your classroom?

Body Sounds: performing to a beat, rhythm echo games, inventing sounds, using notation.

Read: Articles #1 and 2 (download and print both at www.kristiner.com)

WEEK 2 CREATIVITY and LEARNING (April 6)

Discuss articles #1 and 2.

The Creative Process: Exploration/Development/Repetition.

What is creativity? left-brain/right-brain, passive/active, and teacher-centered/child-centered learning.

Video: Ken Robinson on Creativity.

Read: Preface, Introduction, and Ch. 1 in the textbook by next week

Assignment #1: Answer questions #4, 5, 6, 9, 11 on p. 19 (submit as 2-3 typed pages next week)

WEEK 3 CREATIVE TEACHING (April 13)

Assignment #1 due

Music and Piaget's Levels of Cognitive Growth, Introducing musical concepts by grade level.

Review the MENC National Standards and California Content Standards for Music Education.

Principles and methods of creative teaching.

Contrasts: sound/silence, high/low, fast/slow, short/long, loud/soft, thick/thin, up/down, same/different.

Organizing Sound: Conducted improvisation activities with classroom percussion instruments.

Continued...

Download and save **all** of the free audio mp3s that are available in the online Music Education Resource Center

Read: Ch. 2, Article #3

Assignment #2: Answer questions #5, 6, 7 on p. 36

WEEK 4 INTRODUCTION to MUSIC FUNDAMENTALS (April 20)

Assignment #2 due

Basic Elements of Music: Rhythm, Melody, Texture, Timbre, Dynamics, Form.

Introduction to Kodály process, rhythm syllables (p. 101), beat division, meter, accent, notes and rests.

Read: Ch. 3

Assignment #3: Answer question #1 on p. 73 in detail (2 pages minimum)

WEEK 5 RHYTHM SYLLABLES, MELODY and SOLFEGE (April 27)

Assignment #3 due

Handout: Nursery rhymes as rhythm activities.

Performance of rhythmically notated music for percussion ensemble.

Conducting patterns (p. 93), duple and triple meter identification.

Introduction to Solfege (p. 100), call and chant, group singing sol-mi-la melodies.

Read: Ch. 4

Assignment #4: Answer questions #1, 2, 6, 9 on p. 128

WEEK 6 RHYTHM and MELODY CONTINUED (May 4)

Assignment #4 due

Melody and Solfege review, basic sight-singing.

Pitch, staff notation, melodic contour, melodic phrases.

The Piano Keyboard: intervals, whole and half steps, flats and sharps, the major scale.

Review of basic rhythms and introduction of triplets, dotted rhythms, syncopation.

Conducting review, rehearsal techniques, leading an ensemble.

Read: Ch. 5 (only pp. 129-148 and 165-180)

Assignment #5: Answer questions #2, 4, 8, 11 on p. 181

WEEK 7 LISTENING and APPRECIATION (May 11)

Assignment #5 due

Video: *Orchestra!* - Introduction to the orchestra and style periods.

Jazz music, musicians, and instruments.

Techniques and resources for guiding listening activities and experiences.

Read: Ch. 6, Explore the website www.sfskids.org and complete the *Orchestra Seating Chart* handout

Assignment #6: Answer questions #1, 2, 5, 6 on p. 232

WEEK 8 FACILITATING and EVALUATING CREATIVITY in MUSIC EDUCATION (May 18)

Assignment #6 due

Exploring creative possibilities in rhythm, melody, timbre and form (binary/ternary/rondo/theme and variations).

Incorporating both written and improvisational elements in a music lesson.

How to develop and utilize visual aids, graphic and symbolic notation.

Understanding the role of assessment in creative and improvisation-based activities.

Read: Ch. 8

Assignment #7: Answer questions #1, 4, 5 on p. 299

WEEK 9 MUSIC CULTURES, RESOURCES, and APPLICATION (May 25)

Assignment #7 due

Skills review and Skills Exam

Ideas and activities for integrating music with the study of peoples, places, and cultures.

Read: Ch. 9

Assignment #8: Write a 2-page typed summary of the Web Resources that are linked at the online Resource Center

WEEK 10 FINAL EXAM (June 1)

Assignment #8 due

Final review and Final Exam

STUDENT GUIDELINES FOR WRITING ASSIGNMENTS

Please look over this list carefully before submitting your work.

Assignments that violate any of these rules WILL be penalized, and may not be accepted at all!

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1. All typed assignments should adhere to the following format guidelines:
 - ✓ Double spaced, without extra line breaks between paragraphs.
 - ✓ 1” margins all around.
 - ✓ 12-point font.
 - ✓ Use a standard font like Times or Times New Roman.
 - ✓ Do not include clipart or decorative images.
 - ✓ Do not use UPPERCASE, **boldface**, underline, or *italics* except for emphasis when appropriate.
 - ✓ Use white 8.5” x 11” paper.
 - ✓ Multiple pages should be stapled at the top left corner. Do not submit your assignment in a report cover or plastic folder. These items will be discarded and not returned to you.
2. Include a title page with only your **name**, the **title of your assignment** and your **class number**. Or you may include that information in a heading at the top of the first page of your assignment. For subsequent pages, a one-line header with your last name and the page number is acceptable. **Do not put a full heading at the top of every page.** This is an unnecessary waste of space.
3. Song titles should be in double quotes, titles of albums or larger works should be in italics. So if you are writing about the song “So What” from the Miles Davis album *Kind of Blue*, do it that way.
4. **Do not use text messaging abbreviations** on ANY writing assignment! For example: don’t use the letter ‘U’ instead of the word ‘you’, or the number ‘2’ instead of the word ‘to’.
5. Do not use language that seems to make assumptions about your reader’s reaction to music that YOU are listening to. For example, instead of writing: “When **you** hear this song **you** can’t help being amazed by it,” phrase it this way: “When **I** hear this song, **I** can’t help being amazed by it.”
6. **Do not copy and paste information from the internet** without properly citing the source. This is called **plagiarism**, it is illegal, and you probably have no idea how easy it is to get caught!
7. Always use proper grammar, spelling, and punctuation, and have someone else proofread your work before you turn it in.