Introduction: This course is as much about thinking reflectively about your personal histories in music education as it is exploring best practices in elementary music. Ultimately, knowing what to do to provide the best musical experiences for children is less important than understanding why you do what you do. To address the "why" in life means that you unpack the clutter of your previous experiences and reflect upon how you came to this point in your education. Think of it in this way; there's just so much room in your mind and to get any new ideas to take root means that you have to do two things--organize the stuff that's already there and pitch the stuff you don't really need. As we begin to look at music education pedagogy in general, we will, simultaneously, begin to build into your developing pedagogy the knowledge and skills you will need to be successful at any level. I look forward to working with you throughout the semester.

Musically,
Dr. Mark

Course Description: A lecture and practicum course exploring best practice in elementary music settings. This course fulfills one of the music education requirements for the program leading to the Bachelor of Music in Music Education.

Course Goals: The primary goal of this course is to engage students in critical reflection of music methods in public school music programs, K-12. A secondary goal is to build their knowledge and skills current DAP elementary music methods.
The thrust of this course is twofold: First, the students are to acquire basic knowledge and skills in DAP musical experiences. Second, the students are to apply their knowledge and skills in the classroom.


Classroom Experiences: In this course you will have the opportunity to engage in reflective discussions, hands-on classroom activities, peer teaching and children teaching experiences, peer evaluation, self-reflective evaluations, a final project, chapter quizzes, midterm examination and final examination/oral examination.

- Each week you will interact musically with children, infant through nine-years old.
- Each week you will prepare short learning experiences for children.
- Each week you will reflect upon your pedagogy and the pedagogy of your peers.
- Each week you will increase your musical artistry through movement and singing.
- At the end of the term you will prepare a full lesson with the assistance of your peers.
- At the end of the term you will think musically via improvisation.
- At the end of the term you will engage the instructor in a discussion of the course in small groups.
- At the end of the term you will have created a video with which you can interact with your students.

Learning Experiences: Throughout the course you will have the opportunity to develop your musical knowledge, skills and pedagogy in the following ways:

- Singing: You will be expected to sing simple songs and to sing simple harmonic patterns to songs using Audacity or another sound editing software package.
• Lessons: You will be expected to demonstrate your skills at facilitating engaging music activities that lead to opportunities for intelligent musical conversations.
• Quizzes: You will be expected to demonstrate your skills at evaluating both visual and aural musical activities, suggesting appropriate strategies to better manage a group of students that will lead to a more productive musical experience.
• Technology: You will be expected to produce simple two and three part mp3 recordings of yourself.
• Creativity: You will be expected to create musical compositions for children's voices and for your principal instrument/voice.

Assignments: You will submit all your assignments to the appropriate email address listed below at a specified time during class. Since your email will be timestamps, it will serve as my way of taking attendance.
  • MHL354_001@yahoo.com (Submission Line: lastname Assignment #)
  • MHL354_002@yahoo.com (Submission Line: lastname Assignment #)
**Grading/Attendance:** Your grade in this course will be based on attendance, solely. Well, you also have to complete daily “in-class” assignments that will be submitted to me during each class.

- Attending less than 85% of classes (19 or fewer) **will result in an F.**
- **Must** attend 85% of classes (20) = C
- **Must** attend 90% of classes (21) = B
- **Must** attend 94% of classes (22) = A

*Calendar may be amended at the discretion of the instructor based on his assessment of student progress and retention/application of materials covered. Additional readings will be added as necessary and appropriate for student learning.*

<table>
<thead>
<tr>
<th>Week</th>
<th>Tuesday Readings</th>
<th>Tuesday Class</th>
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<tr>
<td>01/18</td>
<td>Syllabus/Sing/Mov</td>
<td>No class. Work on Assignment 1</td>
<td>STEM Conference</td>
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<td>01/25</td>
<td>Assignment #1</td>
<td>Vocal Ranges Video One Video Two Web Page One Web Page Two</td>
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<tr>
<td>02/01</td>
<td>Assignment #3</td>
<td>Assignment #5 TMEA</td>
<td>Assignment #4</td>
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<td>02/08</td>
<td>Meet @ UC Starbuck Article 1</td>
<td>Assignment #5 TMEA</td>
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<td>02/22</td>
<td>Gordon Video</td>
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<tr>
<td>02/29</td>
<td>Kodály Video</td>
<td>Assignment #10</td>
<td>Assignment #11</td>
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Assignment #1

- Directions:
  - Select a **well-known composition from the Western Art canon**. Since my example is Beethoven’s 5th Symphony, you may not use it. It would

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<th>Midterm Interviews</th>
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<tr>
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<td>03/14</td>
<td>Break</td>
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<td>03/21</td>
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<td>Prepare Final Project Assignment #14</td>
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<td>Demonstration Class Assignment #15</td>
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be best is it has a recognizable melody or some other identifying feature (e.g., rhythm, chord changes).

- Find two recordings of that composition that have completely different orchestrations or styles. One will be the “original version” and the other will be, most likely, an arrangement. Whatever “other” version you select, it MUST have a different instrumentation or vocal part. THE GOAL IS TO FIND ONE COMPOSITION WITH TWO VERY DIFFERENT VERSIONS. REMEMBER, STYLE ALTERATIONS ARE AN OPTION AS WELL.

- Once you have your two versions you are to record just 15 seconds of the main melody from each version. The snippet you use must be “the same musical idea/melody.”

- Finally, create an mp3 using Audacity or Garageband® where you put the original version first, then the altered version, and finally the original version. Basically an ABA composition. It MUST be between 30s and 60s in length.

- Place this composition on your smart device and be prepared to play it during class.

  - Grading Rubric: Full Credit=One composition, two different versions of the same composition, short snippet of melody/rhythmic motive, same music from each version, create one mp3 of both using original, then altered version, then original. Any deviations from the instructions will result in resubmissions until completed correctly.

Assignment #2 – To be completed in class.

- Instructions:
In small groups, select one song from the collection of music found in the music folder.

Learn the melody and figure out the root harmony. Words are unimportant at this time.

You are to sing the song on a neutral syllable (without words) in the following ways:

- In a developmentally appropriate range/tessitura for elementary-age children,
- In a developmentally inappropriate range/tessitura for elementary-age children,
- In a developmentally appropriate range/tessitura for elementary-age children WITH root harmony accompaniment, and a tonicization pattern and introduction.
- Record the group singing using one of your smart devices. Identify everyone who is in the group at the beginning of the recording.

Assignment #3 – To be completed in class.

Instructions:

- In small groups, select a new/different song from the collection of music found in the music folder.
- Learn the melody and figure out the root harmony. Words are unimportant at this time.
- You are to sing the song on a neutral syllable (without words) in the following ways:
  - In a developmentally appropriate range/tessitura for elementary-age children,
- In a developmentally inappropriate range/tessitura for elementary-age children,
- In a developmentally appropriate range/tessitura for elementary-age children WITH root harmony accompaniment, and a tonicization pattern and introduction.
- Record the group singing using one of your smart devices. Identify everyone who is in the group at the beginning of the recording.

**Academic Integrity (A-9.1)**

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)
Withheld Grades

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Students With Disabilities

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

Technical Requirements

- Audacity or Garageband for manipulating sound files and for recording.
- A headphone/microphone thingamajig to hear one thing and record another.

Dr. Mark E. Turner is an Associate Professor of Music at Stephen F. Austin State University. His duties include guiding and mentoring undergraduate students
through the elementary methods course sequence. At SFA, he leads a child-centered music education program at the Early Childhood Lab School and the university's Charter School. Dr. Turner’s ten years of public and private school service includes work at the early childhood, elementary, and middle school levels. Most recently he has worked with early childhood classroom professionals from HISD’s Project GRAD early childhood classrooms to help them incorporate music into their daily schedules. He received the BM from North Texas STATE University, and the MM in Music Education and the DMA in Music Education from the University of Houston. His publications include articles in *Music Educator’s Journal, Update, Journal of Music Teacher Education, Teaching Music, General Music Today*, and *Early Childhood Connections*. 