Music for Children III
MHL 355

Syllabus

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. Therefore, this practicum will require applications of knowledge and skills developed in MHL 354 in the elementary classroom. Throughout the semester, you will be expected to prepare music lessons for elementary aged children and to lead music activities within the context of an elementary music lesson.

Learning Outcomes

1. The student will demonstrate appropriate singing technique for elementary and early childhood education, and demonstrate their skill at leading a simple song with gross motor movement.

Assessment Rubric

The instructor and peers will visually and aurally assess each student in a peer teaching environment and in interactions with children.

5—Engages peers in singing with a light voice. Demonstrates enthusiasm and energy while singing. Leads peers to a correct model of the song by demonstrating complete memorization of lyrics and accurate intonation of all pitches and rhythms. Student adds enough artistic nuance to make the presentation of the song artful and humanistic. Student uses movement to highlight some element of music (e.g., form, phrasing, words/lyrics, etc).

4—Engages peers in singing with somewhat of a light voice. Song sung without much energy or enthusiasm. Some of the lyrics are not memorized. Some of the pitches and rhythms are not accurate. Student sings song with little emotion. Student has some movement.

3—Engages peers in singing with a heavy voice. Song is sung with little or no energy or enthusiasm. Many of the lyrics are not memorized as well as inaccuracies in pitch and rhythm. Little movement is used and does not support any element of music.

2—Engages peers in singing with chest voice/shouting voice. Song is sung with no emotion or energy. Most of the lyrics are forgotten. Many in accuracies in pitch, intonation, and rhythm. No movement is used.

1—Student fails to sing.
2. The student will demonstrate appropriate use of instruments in an elementary and early childhood lesson.

Assessment Rubric
The instructor and peers will visually and aurally assess each student in a peer teaching environment and in interactions with children.

5—Melodic/harmonic and rhythmic instruments are used to support a specific musical concept. Instruments are introduced in a proper sequence to aid in children's learning of the musical concept. The student has prepared their peers for their experience with the instrument (e.g., use of movement, body percussion, etc).

4—Melodic/harmonic and rhythmic instruments are used to support a general musical concept. Instruments are sometimes introduced without proper planning or correct educational sequence of learning. Peers are sometimes not prepared to use the instruments accurately or meaningfully.

3—Melodic/harmonic instruments are used as a way to augment the musical experience without regard for a specific musical concept. Many times, children are not prepared to use the instruments accurately or meaningfully. Peers are simply told what to do without understanding how this relates to the elements of music.

2—Instruments are used in ways that do not support a systematic and sequential acquisition of musical knowledge or understanding. Peers are left to struggle on their own or are simply told what to do.

1—Instruments are not employed in lesson

3. The student will demonstrate their knowledge of developmentally appropriate practice by applying a proper learning sequence in their interactions with children

Assessment Rubric
The instructor and peers will visually and aurally assess each student in a peer teaching environment and in interactions with children.

5—Students move peers/children from a) enactive/gross motor musical experiences to b) iconic representations to c) symbolic and abstract understandings of musical concepts and ideas. Students always begin activities with enactive and gross motor experiences as they guide their peers towards abstract understanding.

4—Students begin each activity with a gross motor activity but sometimes move too quickly to abstract concepts that require excessive talking, explaining, and lecturing.

3—Students sometimes begin with gross motor activities but often rely on talking, telling, and lecturing to make their musical point about some element of music that the peers are supposed to understand.

2—Students always begin with talking and lecturing, and may move to gross motor as a way to support the verbal introduction of musical elements.

1—Students simply talk and lecture to peers. Making music has a limited presence in the classroom.

4. The student will demonstrate their understanding of current trends in music education, common elementary music methods and pedagogies, appropriate assessment and evaluation techniques, and the scope and sequence of an elementary music education program

Assessment Rubric
The instructor will assess each student individually during an oral examination period not to exceed 120 minutes. 5—Student is knowledgeable about child-centered learning, pedagogical strategies that move children from the known to the unknown, can create a simple lesson strategy based upon a hypothetical scenario, can list the basic elements of the Kodály approach to elementary music education, the Orff approach to elementary music, the Jacques-Dalcroze approach to elementary music education, the Gordon MLT approach to elementary music education, the Suzuki approach to elementary music education. 4—Student is relatively knowledgeable about child-centered learning and effective pedagogical strategies and the various approaches but leave out some important information. 3—Student is familiar with the knowledge base described above but is lacking in many of details as to how they are applied in the classroom. 2—Student is unfamiliar with one or more of the above mentioned knowledge base and cannot easily apply most of it to the classroom. 1—Student does not recall three or more basic strategies and approaches and fails to create effective lesson strategies.

Course’s Educational Experiences

In this course you will have the opportunity to engage in reflective discussions, hands-on classroom activities, teaching experiences, self-reflective evaluations, and final examination/oral examination.

Practical Experiences

1) Raguet Elementary School: Contact-Alisa Lofton alofton@nacogdoches.k12.tx.us
2) University Charter School: Contact- Myra McNellie mcnelliemyra@sfasu.edu
3) TJR Elementary School: Contact-Susan Martin s_martin@nacogdoches.k12.tx.us

Experiences and Expectations:

1) Weekly interactions with children at an elementary school assigned by the instructor. These interactions will begin with observations and then move to slowly assuming the duties for the entire class. For example, you will be asked to work with the students on one short musical activity one week and then you will add to that another for the second week. Eventually, you will be responsible for preparing the lesson for the entire 45 minute class. I see this as a “mini-student teaching.” a) You are required to submit a journal at the end of the term. In this journal I will find all your observation notes and your individual activities that lead to full lesson plans.

2) Mentor Evaluations a) I will send your cooperating professional an electronic survey at the end of the day that you are scheduled to work with a class of children. The purpose of the evaluation is to assess your professionalism and
your preparedness. You are not expected to be perfect. You will make mistakes and missteps. These are an important part of your professional development. The purpose of these evaluations is to provide you with a realistic evaluation of where you are, right now, compared to practicing professionals. I will conference with each student about the results of these surveys.

3) Lesson plans
a) Because there are three different professionals that are helping us out, your lesson plans will be created to meet their expectation. You are to review your lesson plans with your cooperating professional before you work with the children and also share your lesson plans with the class. Regardless of the format that you are asked to use, you must have the appropriate grade-level TEKS documented for each activity.

4) Teaching experience
a) I will observe each student teaching a full class at least once during the semester.

5) Observations
a) As you observe the professionals interacting with the children, take notes—these are for you and me. As you observe, have a copy of the grade level music TEKS with you so that you can identify and document what TEKS were covered in specific activities. By the end of the semester you are to have memorized all of the TEKS for your grade level.

6) Video Lessons
a) I will prepare a series of model lessons using a child-centered, constructivist approach. This may or may not be similar to what you are experiencing at your assigned school. The purpose of these lessons is to provide you with more varied experiences.
b) For each lesson there will be a series of questions you are to answer. You will have three days from the posting of the video to complete them and submit your responses electronically.

Attendance

Your daily participation and attendance are expected. Since you are adults, I trust that you will make prudent and professional choices when it comes to your professional education. Would a professional simply fail to show up for work?

Course Assessment

I will assign a final grade for each student based upon the following:
1) Mentor’s Evaluations 10% 2) Journals of Observations 20% 3) Lesson Plans 20% 4) Teaching Lesson for Instructor 20% 5) Video Lesson Questions 20% 6) Mastery Examination for Music Education 10%