



MUS 277: PRINCIPLES OF MUSIC EDUCATION
MICHIGAN STATE UNIVERSITY
SPRING 2015

MWF, 11:30am–12:20pm
Music Practice Building 219
Edmodo code: trxf9k

Josh Palkki and Stuart Hill, instructors
Music Practice Building 221 (office hours by appointment)

COURSE OVERVIEW

MUS 277, Principles of Music Education, prepares students for upcoming methods classes by helping them explore foundational ideas that will inform their further learning and future teaching. The course is divided into six units:

1. The Content of Music Instruction: We will examine state and national standards that guide music instruction, explore major methodologies and curricular approaches, and consider how best to set goals and objectives for music teaching.
2. Student Learning in Music: We will discuss how research and theory regarding child/human development inform our practice as music teachers. We will also consider what practices best serve students with special needs and investigate our responsibilities to students' cultural contexts.
3. Learning Environments and Organizing Instruction: We will investigate the foundations of good teaching practice, the characteristics of an effective learning environment, the benefits and challenges of competitive and cooperative learning, and the nature of critical thinking/teaching.
4. Managing Instruction: We will consider the core principles of effective classroom management/stewardship of classroom culture. We will also consider how to build and maintain professional and effective student relationships and practice teaching rules and procedures.
5. Assessing Student Learning: We will review the basic principles of measurement, consider how to use measures of music aptitude, explore alternative formats of assessment, and tackle issues like grading, contests, festivals, etc.
6. Developing a Professional Philosophy: We will “zoom out” and consider the philosophical issues that guide our decisions as music teachers, informed by the “nitty gritty” details we have examined in the previous five units. We will work to build our own professional philosophies and to embrace philosophy as an ongoing process that guides, informs, and refreshes our practice as music teachers.

ATTENDANCE AND PARTICIPATION POLICY

While we will work hard to make this course engaging, challenging, and fun, the ultimate success of our learning together depends on you. We can only have an enlightening semester if you are present and participating.

You are permitted 3 absences over the course of the semester—but *there is no distinction between excused and unexcused*. You should save these three absences for occasions when you truly need them, like illness or other emergencies. A fourth absence will result in a .5 deduction from your overall course grade, with additional .5 deductions for every two absences after the fourth. Of course, if extenuating circumstances cause you to have an extended absence, we will work with you; just communicate with us so we are informed. As teachers, your ability to communicate punctually, politely, and professionally will be one of your most important skills, so it is best to start working on those skills now.

Your participation in class constitutes 15% of your final course grade. Your active contribution in class discussions and other activities, as well as your preparation and execution of the class discussion you are assigned to lead (more details below), will determine this portion of your grade.

A note about technology: Technology can be a real blessing for teaching and learning—it connects us with a vast web of information and an ever-widening network of fellow travelers. It also can be a stumbling block, busying our minds with distractions and limiting our ability to be fully present in our offline lives. Studies have suggested that constant laptop

use in collegiate classes, for example, results in less mastery of the course material. Because there are some uses of technology that would be perfectly acceptable (and even commendable) in this class—jotting notes, referring to a reading PDF—we feel that we should not ban technology outright. We are asking, though, that you use it only when absolutely necessary. This is a discussion-based class, which requires eye contact, good listening, and, for the most part, closed laptops. If we sense that technology is limiting your ability to participate fully, we will approach you about revising your habits. If a problem persists, it may be necessary to reduce your participation grade.

ASSIGNMENTS/PROJECTS/ETC.

Assignments must be submitted on time. For each day an assignment is late, a .5 deduction will result. If you wish to improve an assignment grade, you may revise and re-submit it once (with previous versions attached) *as long as the original was submitted on time*. See below for further information about each assignment type.

- Unit projects/assignments: There are specific projects and/or assignments attached to each unit. These are designed to help you apply what you are learning through the readings, discussions, and other activities we engage during that unit. Detailed descriptions of each assignment can be found in that unit's folder on our class Edmodo page. These assignments constitute 60% of your course grade.
- Daily reading/video responses: In preparation for most of our class meetings, you will be assigned to read articles or book chapters/excerpt or to watch a brief video lesson. To facilitate thoughtful discussions, you are asked to submit a written response on Edmodo *no later than 11:59pm on the night before the reading or video is scheduled to be discussed*. For example, if a reading is due to be discussed on Wednesday, then your response must be posted no later than 11:59pm on Tuesday. Your responses should be 100–200 words in length (feel free to write more if you are feeling passionate!). These will allow instructors and classmates to “preview” your reflections so that richer conversations can result. These responses constitute 15% of the overall course grade.
- Leading a class discussion: Each of you (along with a partner or two) will lead one of our class discussions this semester. Effective discussion leading is a skill all teachers should possess, and this assignment is designed to give you a bit of practice. Preparing for your assigned discussion will require reading/viewing the assigned material about 3 class periods ahead of when it is due, as well as meeting with your partner(s) and Josh and/or Stuart about 2 classes prior to your discussion day to plan for an effective discussion. The procedure for assigning you to a particular day/topic will be discussed during the first week of class. This assignment counts as part of your class participation grade.
- Fieldwork/internship placements: Each of you will be assigned a classroom field placement that you will visit at least six times this semester. Some of the unit projects require you to complete specific work in this placement, so you will need to plan ahead! The rest of the time, you are there to learn as much as you can through observation, assisting, teaching—whatever is comfortable and appropriate in the eyes of the teacher in that classroom. To document your time in the field, just send Josh and Stuart a brief email each time you visit. Tell us what day/time you visited, what class(es) you attended, and what you noticed or found most interesting/enlightening/etc. Although these emails are not graded, they are required—and failure to complete them in a timely fashion may result in a reduction of your overall course grade.

GRADING

15%	Reading responses
15%	In-class participation (includes discussion leading)
70%	Unit projects/assignments

NB: Failure to complete any required assignment may result in failure in the course.

COURSE SCHEDULE

Unit 1: The Content of Music Instruction

Projects: Spotify assignment (due 1/21), Methodology project (due 1/30); see assignment handouts for further details

M 1/12 Course overview

- W 1/14 Standards and curriculum, introduction to field experience
Read: This syllabus
Complete: Join class Edmodo page (group code: trxf9k)
Read: Labuta and Smith, *Music Education: Historical Context and Perspectives*, chapter 3
Review: 1994 National Standards (posted on Edmodo)
Complete: Discussion leading SignUpGenius (link on Edmodo)
- F 1/16 Goals and objectives
Read: Shuler, “The New National Standards for Music Educators”
Read: Labuta and Smith, *Music Education*, pp. 89–90
Review: National Core Arts Standards for Music
<http://musiced.nafme.org/files/2014/05/Core-Music-Standards-PreK-81.pdf>
- M 1/19 NO CLASS (MLK day)
- W 1/21 Spotify assignment sharing, introduction to methodologies
Submit: Spotify project (see assignment handout for further details)
- F 1/23 NO CLASS (Michigan Music Conference)
- M 1/26 Methodologies: Orff and Kodály
Read: Campbell, “Major Approaches to Music Education: An Account of Method”
Watch: Orff and Kodály video introductions
- W 1/28 Methodologies: Dalcroze, Music Learning Theory, Comprehensive Musicianship through Performance
Read: Labuta and Smith, *Music Education*, pp. 108–119
Watch: Dalcroze, MLT, and CMP video introductions
- F 1/30 Observation technique for fieldwork (Dr. Michael Largey, guest)
Read: Scheib, “Lindy’s Story: One Student’s Experience in Middle School Band”

Unit 2: Student Learning in Music

Project: Interview assignment (due 2/20); see assignment handout for further details

- M 2/2 [Canceled for inclement weather]
- W 2/4 Musical development/acquisition (Dr. Cynthia Taggart, guest)
Read: Valerio et al., *Music Play*, “Introduction to Music Development”
Read: Fox, “Music and the Baby’s Brain: Early Experiences”
- F 2/6 Share methodology projects, unit overview, introduction to interview technique (Mark Adams, guest)
- M 2/9 Children’s musical development
Read: Hodges, “Implications of Music and Brain Research”
Read: Demorest and Morrison, “Does Music Make You Smarter?”
- W 2/11 Children with exceptionalities
Read: Humpal and Dimmick, “Special Learners in the Music Classroom”
Read: Hourigan, “Teaching Strategies for Performers with Special Needs”
- F 2/13 Cultural issues in music education: religion and social class (Discussion leaders: Joey, Harrison)
Read: Hoffman, “Rethinking Religion in Music Education”
Read: Bates, “Social Class and School Music”
- M 2/16 Cultural issues in music education: sexual orientation and gender
Read: Bergonzi, “Sexual Orientation and Music Education”
Read: Maurer, “Story of a Preadolescent Drag King”
Read: Bornstein, *My Gender Workbook*, pp. 27–30

- W 2/18 Cultural diversity in music education
Read: Fitzpatrick, "Cultural diversity and formation of identity: Our role as music teachers"
- F 2/20 [Canceled]

Unit 3: Learning Environments and Organizing Instruction

Project: Pedagogical analysis (due 3/16); see assignment handout for further details

- M 2/23 Unit overview, learning environments and teacher vision
- W 2/25 Creating a climate conducive to learning (combined with MUS 177; Dan Albert, guest)
Read: Steele, "Three Characteristics of Effective Teachers"
Read: Single, "A Summary of Research-Based Principles of Effective Teaching"
- F 2/27 Cooperation and competition (Holly and David Thornton, guests)
Read: TBD
- M 3/2 Feedback/praise (Dr. Tucker Biddlecombe, Vanderbilt University, guest)
Read: Biddlecombe, "Assessing and Enhancing Feedback of Choral Conductors..."
- W 3/4 Lesson planning
Read: Snow, "Dreaming, Musing, Imagining: Preparation for Engaged Teaching..."
- F 3/6 Questioning technique, critical thinking (Discussion leaders: Joe, Pujan, Thomas)
Read: Kassner, "Would Better Questions Enhance Music Learning?"
Read: Shaw, "How Critical is Critical Thinking?"
- M 3/9 NO CLASS (Spring Break)
- W 3/11 NO CLASS (Spring Break)
- F 3/13 NO CLASS (Spring Break)
- M 3/16 Unit wrap-up, project sharing, catch-up as needed
Submit: Pedagogical analysis

Unit 4: Managing Instruction

Projects: Mini-ethnography (due 4/1), Rule/procedure lesson (due 3/30 or 4/1); see assignment handouts for further details

- W 3/18 Unit overview, "teacher power"
Read: Wilen, *Dynamics of Effective Secondary Teaching*, "Teacher Power in the Classroom"
- F 3/20 Classroom management overview
Read: Nimmo, "Judicious Discipline in the Music Classroom"
Read: Evertson et al., *Classroom Management for Elementary Teachers*, pp. 100–105
- M 3/23 Students as people (Discussion leaders: Claire, Carrie)
Read: Reese, "The Four Cs of Successful Classroom Management"
Read: Gordon, "Classroom Management Problems and Solutions"
- W 3/25 Proactive classroom management
Read: Bauer, "Classroom Management for Ensembles"
- F 3/27 What to do when things go wrong
- M 3/30 Rule/procedure mini-teaching, part 1
- F 4/1 Rule/procedure mini-teaching, part 2
Submit: Mini-ethnography

Unit 5: Assessing Student Learning

Project: Develop an assessment method (due 4/13); see assignment handout for further details

- F 4/3 Measurement and evaluation
Read: Asmus, "Music Assessment Concepts"
or
Read: Campbell and Scott-Kassner, *Music in Childhood*, pp. 319–332
- M 4/6 Music aptitude (Ashley Moss, guest)
Read: TBD
- W 4/8 Portfolios and alternative assessment
Read: Robinson, "Alternative Assessment Techniques for Teachers"
Read: Goolsby, "Portfolio Assessment for Better Evaluation"
- F 4/10 Rating scales and rubrics (Discussion leaders: Chris P, Nathan)
Read: Wesolowski, "Understanding and Developing Rubrics for Music Performance Assessment"
- M 4/13 Grading, contests, catch-up as needed (Discussion leaders: Logan, Bryan, Kalli)
Read: Russell, "Assessment and Case Law: Implications for Grading Practices of Music Educators"
Submit: Assessment method project

Unit 6: Developing a Professional Philosophy

Project: Open-format philosophy project (proposal due 4/22, project due 4/29 or 5/1); see assignment handout for further details

- W 4/15 Why philosophy?
Read: Elliott, *Music Matters: A New Philosophy of Music Education*, pp. 3–13
Read: Reimer, *A Philosophy of Music Education: Advancing the Vision*, 1–8
- F 4/17 What is music? What should music education be?
Prepare: Read abstracts from "reading menu" (on Edmodo); be prepared to vote
- M 4/20 Open day 1
Read: Allsup & Benedict, "The Problems of Band"
Read: Wis, "The Conductor As Servant-Leader"
- W 4/22 Open day 2
Read: Green, "Exposing the Gendered Discourse of Music Education"
Submit: Philosophy project proposal (see handout for further details)
- F 4/24 Non-musical values of music education, philosophy vs. advocacy (Discussion leaders: Emily, Chris T)
- M 4/27 Open day 3 (Discussion leaders: Nicole, Jake)
Read: Williams, "The Elephant in the Room"
Read: Shuler, "The Shape of Things to Come"
- W 4/29 Present projects
- F 5/1 Present projects

ACADEMIC HONESTY

Article 2.3.3 of the Academic Freedom Report states: "The student shares with the faculty the responsibility for maintaining the integrity of scholarship, grades, and professional standards." In addition, the College of Music adheres to the policies on academic honesty specified in General Student Regulation 1.0, Protection of Scholarship and Grades; the all-University Policy on Integrity of Scholarship and Grades; and Ordinance 17.00, Examinations.

Therefore, unless authorized by your instructor, you are expected to complete all course assignments, including homework, lab work, quizzes, tests and exams, without assistance from any source. You are expected to develop

original work for this course; therefore, you may not submit course work you completed for another course to satisfy the requirements for this course. Plagiarism in written work is not allowed and will be dealt with severely. Students who violate MSU rules may receive a penalty grade, including but not limited to a failing grade on the assignment or in the course.

ACCOMMODATIONS FOR DISABILITIES

Students with disabilities will need to contact the Resource Center for Persons with Disabilities (353-9642 or <http://www.rcpd.msu.edu/Home/>) and work with me to arrange any needed accommodations, per the Center's recommendation. It is the student's responsibility to register with the RCPD and to inform faculty of any special accommodations needed by the student as determined by Disability Specialists at the RCPD; Faculty do not determine accommodations.

COLLEGE OF EDUCATION AND ADVANCED STANDING NOTES

The College of Education's Professional Criteria for Progression to Student Teaching require that all education students be reliable in terms of attendance and punctuality. Students with unexcused absences and frequent tardiness may be withdrawn from the teacher certification program.

Those who have not been accepted into the Music Education and wish to be a Music Education major will go through the Advanced Standing process as a part of this class. This will include the gathering of academic data, completion of an application, and an interview with a member of the Music Education faculty. Information about applying to the College of Education will also be communicated as a part of this class.

SEXUAL HARASSMENT POLICY

As your teachers, we wish to create a positive, comfortable learning environment. Each student has different boundaries emotionally and physically. The teaching of music has traditionally embraced a wide range of methods and techniques that may include physical contact between teacher and learner with the arms, shoulders, abdomen, head, neck, and lower back. There is no music teaching technique that requires and physical contact with the student's breast/chest, pubic area, or buttocks. Neither of us will initiate physical contact with a student without express permission from the student, and any such contact would be for pedagogical purposes only. We can also discuss any pedagogical interventions with which you are personally uncomfortable, and seek alternative strategies to accomplish these goals. Further, anatomical and physiological discussions may occur during the course of instruction, given the nature of music teaching and learning. These discussions should never include anything that is inappropriately sensual, sexual, or suggestive in nature.

Should you believe that any violations of this policy occur in or out of class, you are encouraged to contact the following resources:

1. Office of Student Affairs, Student Judiciary: 432-2471
2. Dean of the College of Music: 355-4583
3. Office for Inclusion and Intercultural Initiatives: 432-3898