

# MUSIC in the ELEMENTARY CLASSROOM

## SPRING 2015 COURSE SYLLABUS • KRIS TINER, INSTRUCTOR

MUS 310 CRN #32379 • Wednesdays 5pm – 9pm on 4/1; 4/15; 4/29; 5/13; 5/27 and online • Room UCEN 211  
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

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

Class Website: [www.kristiner.com/classes/music-310](http://www.kristiner.com/classes/music-310)

Contains links to PDF handouts and online resources that will be used throughout the class.

**Two Simple Classroom Percussion Instruments**, 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 instruments with your full name and bring them to each class session.

### 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.

## EXAMS and ASSIGNMENTS

Final grades are based on a 1,000 point scale: 900+ = **A**, 800-899 = **B**, 700-799 = **C**, 600-699 = **D**, 0-599 = **F**

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 are provided in a separate handout available on the class website. You should also glance through Chapter 6 in the textbook before beginning this assignment. *Each review is due within two weeks of the date of the concert.*
2. **Four Online Assignments** – 40% of Final Grade (4 x 100 pts = 400 pts.)  
During weeks that the class does not meet, students will work through the supplemental readings and media linked from the class website, and respond to short essay questions as given in the course outline (pp. 3-4 of this syllabus). Each “short essay” will consist of a minimum of 250 words, typed in 12-point font and double spaced. These essays will be submitted together with your responses to assigned “Questions for Discussion” from the textbook. Answers to these chapter review questions will consist of about 75 words per question, also in 12-point font and double spaced. Additional handouts may also be assigned. Refer to the course outline for the assigned questions and due dates for each assignment. *Late assignments will receive a maximum of 50% credit.*
3. **Skills Exam** – 10% of Final Grade (100 pts)  
The Skills Exam will be given during the final class session on **May 27**. Each student will meet privately with the instructor to demonstrate aspects of the Kodály sequence as presented in the class. Students will be given the exact test material in advance so there will be 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 **May 27**. This test will consist of multiple choice, true/false, fill-in-the-blank, and short answer questions covering material from the lectures, textbook readings, and assigned videos and articles.

## 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.

## 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 attendance at each class session is required. Do not 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.

# MUSIC 310 COURSE OUTLINE

## WEEK 1 INTRODUCTION, THE CREATIVE PROCESS (April 1)

Introduction, syllabus, and course outline.

Integrated Learning: Why include music in your classroom?

Strategies of listening, attending concerts, writing about music.

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

The Creative Process: Exploration/Development/Repetition.

What is creativity? Brain hemispheres, teacher-centered and child-centered learning.

## WEEK 2 ONLINE ASSIGNMENT #1

- Download and save all of the free audio mp3s that are available in the online Music Education Resource Center
- Read Article #1 (*Measuring Creativity...*) and answer the following short essay question (in 250 words):
  1. Do you think that a Creativity and Innovation Index is a good way to increase creativity in schools?
- Read Article #2 (*Musical Compositions by Schoolchildren*) and answer the following short essay question:
  2. How does the three-stage creative process vary by age group, and what role does “audiation” play?
- Watch Videos #1, 2, and 3 (*Ken Robinson on Creativity*) and answer the following short essay questions:
  3. According to Ken Robinson, what are some of the things we know about creativity?
  4. In your opinion, what specific things most need to change in order to make education more creative?
- Read the Preface, Introduction, and Ch. 1 in the textbook
- Answer questions #4, 5, 6, 9, 11 on p. 19 (75 words each)

## WEEK 3 CREATIVE TEACHING, BASIC ELEMENTS OF MUSIC (April 15)

*Assignment #1 due*

Principles and methods of creative teaching.

Music and Piaget’s Developmental Stages, introducing musical concepts by grade level.

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

Musical contrasts and intro to basic elements of music.

Organizing Sound: Conducted improvisation activities with classroom percussion instruments.

Introduction to the orchestra: *The Young Person’s Guide to the Orchestra*.

Jazz music, musicians, and instruments.

## WEEK 4 ONLINE ASSIGNMENT #2

- Read through the California Content Standards for Music Education at [www.cde.ca.gov/be/st/ss/mumain.asp](http://www.cde.ca.gov/be/st/ss/mumain.asp)
- Read Article #3 (*Creating Creativity...*) and answer the following short essay question:
  1. Summarize some of the most effective methods used by researchers to measure creativity in students.
- Watch Video #4 (*Richard Gill: The Value of Music Education*) and answer the following short essay questions:
  2. Reflect on the meaning of the phrase: “Music is important because it is abstract.”
  3. According to Gill, why is music worth teaching?
- Watch Video #5 (*Old Man in Nursing Home...*) and answer the following short essay question:
  4. Reflect on the relationship between music and memory. How can music be used to retrieve knowledge?
- Read Ch. 2 and 3 in the textbook
- Answer questions #5, 6, 7 on p. 36; question #1 on p. 73 in detail (250 words)

## WEEK 5 RHYTHM AND MELODY (April 29)

*Assignment #2 due*

Handouts: Nursery rhymes as rhythm activities, Pizza rhythms

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

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.

### WEEK 6 ONLINE ASSIGNMENT #3

- Watch Video #6 (*Michael Tilson Thomas: Music and emotion...*) and answer the following short essay questions:
  1. What changes did the notation of music, the printing of music, and recording technology bring about?
  2. What do YOU think happens "when the music stops"?
- Watch Video #7 (*Keeping Score: Beethoven's Eroica*) and answer the following short essay questions:
  3. In the *Eroica* symphony, how do each of the four movements tell a different part of the overall story?
  4. How does Beethoven express emotional contrast through the different instruments in the orchestra?
  5. How does specific music within the *Eroica* reflect several significant events in Beethoven's life?
  6. Reflect on the term *Eroica* ("heroic") and how this idea is expressed through Beethoven's music.
- Explore the website [www.sfskids.org](http://www.sfskids.org) and complete the Orchestra Seating Chart handout (on the class website)
- Read Ch. 4, 5 (skip pp. 149-164), and 6 in the textbook
- Answer questions #1, 2, 6, 9 on p. 128; questions #2, 4, 8, 11 on p. 181; questions #1, 2, 5, 6 on p. 232

### WEEK 7 SINGING, PLAYING, AND CONDUCTING (May 13)

#### *Assignment #3 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.

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

### WEEK 8 ONLINE ASSIGNMENT #4

- Watch Video #8 (*Jose Antonio Abreu: El Sistema*) and answer the following short essay questions:
  1. Summarize the accomplishments of El Sistema in Venezuela, and discuss how the organization reflects the overall vision of its founder, Jose Antonio Abreu.
  2. What do you think it would take for a music education program to achieve such success in the USA?
- Read Article #4 (*What the Jazz Greats Knew...*) and answer the following short essay question:
  3. Describe a recent situation in your life where you had to rely on improvisation to solve a problem.
- Read Article #5 (*Fractions Curriculum Strikes Right Note...*) and answer the following short essay question:
  4. Describe an example in your own K-12 education where music was used as a learning tool.
- Read Ch. 8 and 9 in the textbook.
- Answer questions #1, 4, 5 on p. 299
- Download and complete the Lesson Plan Assignment (on the class website)

### WEEK 9 MUSIC RESOURCES, EVALUATION AND APPLICATION (May 27)

#### *Assignment #4 due*

#### *Lesson Plan presentations*

Techniques and resources for guiding listening activities and experiences.

Incorporating both notated 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.

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

**Skills review and Skills Exam**

**Final review and Final Exam**