

EDUC 5239

Curriculum & Pedagogy in Instrumental Music for the Senior Grades

Instructor:

David Ennis

E: TBD

Office Hours: by appointment

Schedule:

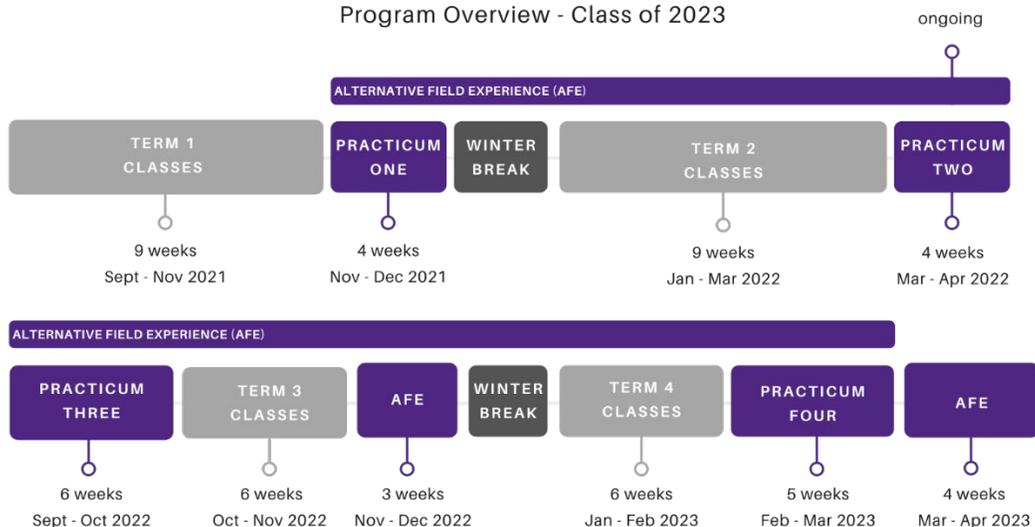
Section 001: Tues 4:30PM-6:30PM,
Room: 1054

Program Context:

This is a **IS Curriculum Course** taken by Teacher Candidates during **Year 1, Full Year** of the Bachelor of Education.

BACHELOR OF EDUCATION

Program Overview - Class of 2023



Instrumental Music for Senior Grades (EDUC 5239)

The development of teaching strategies for contemporary instrumental techniques and curriculum, with appropriate resources. An emphasis on competent, reflective practice. Theories of learning, teaching, and integration are linked with music-making in classroom settings. 2 hours per week, full year, .5 credit.

Number of Credits : 0.5

Number of Weeks: 18

Week 1: Introductions, Course Expectations, and Review

- Resources
- Score study review
- Conducting review
- A review of Sound-to-Symbol approaches (similarities and differences)
- Developing an Understanding for the Curriculum

Learning Activities

Type	Name	Description
Reading	Week 1 Materials & Readings	"Score Study, Feldman ch. 10 https://routledgegettextbooks.com/textbooks/9781138921405/ ... Watch the video on how to play your assigned instrument! "Focus on Fundamentals," CP53 (p. 245-248)

Week 2: Band Pedagogy

- Tone Development
- Correcting basic rhythm and notes issues
- Directed listening
- Misdiagnosing
- Interpretation concepts
- Balance concepts
- Creative Repetition

Learning Activities

Type	Name	Description
Practice	BBS or Feldman Video Review	Students will review a conducting video and complete a reflection
Reading	Week 2 Materials & Readings	Readings: "The Teacher," Lisk (from "SCALE KNOWLEDGE," p. 29 up to "THE SECRET OF NOTE DECAY," p. 40)

Week 3: Beginning Band Classes/Rehearsals

- The first band piece
- Less experienced band
- Warmups
- Teaching good practicing habits

Learning Activities

Type	Name	Description
Reading	Week 3 Materials & Readings	Understanding the Importance of the Warm-up (CP42), Incorporate Effective Rehearsal Strategies CP42; Bring: Ideas for Avoiding the Warm-up Rut CP40, The Unwritten Rules of Student Teaching CP21

Week 4: Conducting Development

- Conducting (subdivision, gesture of syncopation, showing the rhythm, compound meters); When to/not to conduct
- Developing your conductor's ear
- Phrasing concepts
- Remediation Strategies

Week 5: Repertoire Sequencing and Ensemble Organization

- Repertoire Discussions
- How do you go about choosing repertoire, what factors play into that decision, and what is the purpose of each piece
- How do you sequence your repertoire for an entire year; what goes into that decision?

Week 6: Planning - Lessons, Units, and Courses

- How to develop lesson plan
- How to develop and sequence Unit Plans
- How to see the broader picture and organize courses

Week 7: Micro-Teachings

- Micro-teachings done by students

Week 8: Assessment and Evaluation

- What is the purpose of assessment and how can it be done effectively?
- What role may students play in the role of assessment
- What are different ways that assessment, grading and evaluation can be done in a music classroom
- What types of criteria and expectations are appropriate when evaluating musical performances

Week 9: Jazz and Improvisation

- How can one effectively teach improvisation
- What are appropriate ways to teach about Jazz music

Learning Activities

Type	Name	Description
Reading	Week 9 Materials & Readings	Bring: Developing Musicianship Through Improvisation CP45, Jim Karas, Handout CP62

Week 10: Teaching Music History, Theory, and Composition

- How can you engage students while teaching theory and composition
- What are effective ways to teach rudimentary theory concepts (intervals, scales, key signatures, modulations)
- How can music history be taught from a perspective that highlights other cultures and values, while moving away from an Eurocentric perspective
- Composition as a creative process
- How to approach and teach composition

Week 11: Indigenous Ways of Knowing and Culturally Responsive Pedagogy

- How to indigenize our band classrooms
- How to incorporate Indigenous music into the classroom
- What does teaching in a culturally responsive manner mean? And what might that mean for your students?
- Appreciation vs. Appropriation

Week 12: Anti-Racist Education in the Music Classroom

- How to employ anti-racist teaching practices and pedagogy into your music teaching
- How to support students who experience marginalization
- How to create an anti-racist music classroom

Week 13: Technology and Advocacy

- How can technology support composition, as well as other aspects in the music classroom
- How to approach festivals and the logistics of attending one
- Budgeting as a band teacher

Week 14: Special Education, English Language Learners and IEP's

- How to support students who are developing their English skills in the music classroom
- How to support students of all abilities in the music classroom
- How to read IEP's and the most common accommodations seen in the music classroom

Week 15: Universal Design for Learning

- What is UDL and what does that look like in a music classroom

Week 16: Troubleshooting: Instrument repair, performance issues

- Most common types of instrument repairs and how to fix them
- Most common performance issues and the appropriate remediation strategies

Week 17: Disability Approaches in the Band Classroom

- How to support students with different abilities in a band
- How to encourage a critical disability approach

Week 18: Different types of Ensembles: Strings (incl. guitar), Acapella, Pit band

- Developing an understanding of how to conduct, organize and select repertoire for a strings, acapella or pit band ensemble

Assessment Activities

Type	Name	Description
Assignment	Due Wk 05: Conducting Competency Test	<ul style="list-style-type: none">- Copy/paste your YouTube video link(s) into this assignment before submitting.- Record the four excerpts in the order listed below.- Sing musically (i.e., model what you want to hear).- Determine the appropriate tempo for each excerpt.-Breathe musically through your mouth.-Go to “Repertoire Material Grade Levels 1, 11, & III”

Assessment Activities

Type	Name	Description
		<p>-Read the "Preface" and "Introduction." -Print off your part for the following excerpts.</p> <p>Excerpt 1: Brother James' Air (Melody) Use a one-beat prep. Legato. RH size change for dynamics. LH phrasing and dynamic reinforcement; it should be obvious whether you want the ensemble to breathe or not breathe.</p> <p>Excerpt 2: Brother James' Air (Bass Line) Use a one-beat prep. Legato. Show the rhythm with your RH (i.e., minimize pattern on sustained notes). Use LH to reinforce the sustain and rhythm.</p> <p>Excerpt 3: Fire Dance (Introduction) Use a two-beat prep. Marcato. Use a Gesture of Syncopation in m. 7. Use your LH on every accent in the first 6 measures. Use your LH on the downbeat and beat 4 of m. 7. Use your LH on beats 3 and 4 of m. 8.</p> <p>Excerpt 4: Fire Dance (Main Theme) Use a two-beat prep. Legato. Show a breath at the end of m. 4. Use LH to show sustain (no break) and a crescendo to m. 4. Show a breath at the end of m. 4. The last measure should sustain for its full value; minimize the RH pattern and rely on the LH sustain gesture.</p>
Assignment	Due Wk 07: Micro-Teaching	Students will teach an assigned segment of a band piece to the class.

Assessment Activities

Type	Name	Description
Assignment	Due Wk 10-18: Special Focus Assignment	Pick a topic between Weeks 10 - 18 and spend some time understanding these concepts and their relationship to a music classroom on a deeper level. Present this learning in whatever form is most effective for you. (infographic, webiste, video, lesson plan, unit plan, paper, etc)
Assignment	Due Wk 10: Lesson Plan Assignment	Students will complete a lesson plan which includes curriculum objectives and everything needed to teach the lesson.
Assignment	Ongoing: Participation	Attendance and participation of each student is expected. Class contributions includes reading the assigned readings, coming to class with questions or points of interest, and participating actively in discussion.

This course meets the following Course Outcomes:

Conducting Fundamentals

Beginning Band Strategies

EDID Principles in the Band Classroom

Instrument Pedagogy

Repertoire and Planning Development

Development of General Music Teaching and Upkeep of a Band Room

How to Protect Your Professional Integrity:

The Bachelor of Education is an intense and demanding program of professional preparation. Teacher Candidates are expected to demonstrate high levels of academic commitment and professional integrity that align with both Western University's Academic Rights and Responsibilities and the Professional Standards and Ethical Standards set by the Ontario College of Teachers. These expectations govern your time in class, in your Practicum, in your Alternative Field Experiences, and include the appropriate use of technology and social media.

The Teacher Education Office will only recommend teacher candidates for Ontario College of Teachers certification when candidates have demonstrated the knowledge of, and adherence to, the faculty policies throughout the two-year program.

To review the policies and practices that govern the Teacher Education program, including attendance, plagiarism, progression requirements, safe campus and more, visit: edu.uwo.ca/CSW/my-program/BEEd/policies.html

Faculty of Education Pass/Fail Policy:

All courses and assignments in the Bachelor of Education are assessed as Pass/Fail.

Instructors will make the Success Criteria of the assignments clear, and refinements of the criteria may take place in class as a means of co-constructing details of the assignments in the first two weeks of a course. This will allow for differentiation of process, product and timeline depending upon student needs.

Success Criteria will

- Articulate what needs to occur to demonstrate learning outcomes for a course/assignment;
- Inform the instructional process so that teaching can be adapted to ensure students continue to remain on track to meet the criteria as needed and appropriate.
- Align with the assignments created to provide opportunities for students to demonstrate the knowledge, skills and abilities they are working toward;
- Establish clear descriptive language that allows Teacher Candidates to identify, clarify and apply the criteria to their work and to their engagement in peer feedback;
- Focus the feedback on progress toward meeting the overall and specific tasks/assignment goals for the course.

Participation:

Participation is essential to success in the Teacher Education program. As a professional school, you need to treat coming to class as showing up for work in the profession. If you are not in class, you cannot participate. Actively participating in discussions, peer reviews/feedback, group work and activities is integral to the development of your own learning and to the learning within your classroom community.

Given the varied experiences of Teacher Candidates in the program, you may engage with ideas/concepts or skills that are familiar or unfamiliar to you.

A Professional Teacher Candidate is one who:

- Arrives in class (virtual or online) on time, and prepared. This includes completing any readings, viewing assignments or tasks in advance of class as requested.
- Listens to others and contributes thoughtfully to discussions;
- Models respectful dialogue and openness to learn, monitors, self-assesses and reformulates one's prior beliefs and understandings in light of new information;
- Monitors and addresses their wellness, practices self-care, and seeks appropriate support when necessary.

Support Services & Resources:



Health and Wellness
uwo.ca/health



Peer Support
westernusc.ca



Learning Skills
uwo.ca/sdc/learning



Indigenous Services
Indigenous.uwo.ca



Student Accessibility Services
sdc/uwo.ca/ssd



Writing Support
writing.uwo.ca



Financial Assistance
registrar.uwo.ca



Not sure who to ask?
Contact the Teacher Education Office at eduwo@uwo.ca