

## **Program Approval Protocol for:**

*Programs that have been revised and officially approved by DESE in the last two years (2021-2022 or 2022-2023) are only required to include items marked with an \*asterisk. However, for all other program revisions, it is mandatory to include all the items listed below.*

### **\*1. Cover Sheet (See Attached)**

### **\*2. Rationale**

- a. Education programs at the University of Arkansas Fayetteville are revising programs to meet the requirements for the yearlong residency required by the Arkansas Department of Elementary and Secondary Education.

### **\*3. Institutional Approval**

- a. Forms must be submitted through the University of Arkansas Program Management System. Following initial approval, the online form and associated documents will be submitted to the next approval level and proceed through the college approval process until the proposal reaches the office of the dean for college or school approval, or all participating deans, if more than one school or college is involved.

Proposals for all teacher education program changes proceed from the University Teacher Education Board (UTEB) to the college, which will forward the proposals to the University Course and Programs Committee for review. For actions to be reviewed by the University Course and Programs Committee in each month, the proposal must be at the University Course and Programs Committee level by the second Friday of that month. Actions involving curricula of undergraduate or professional programs must be reviewed by the University Course and Programs Committee and, for core courses, by the Core Curriculum Committee (CCC) prior to action by the Faculty Senate. Actions involving changes to graduate programs must be reviewed by the University Course and Programs Committee prior to action by the Graduate Council and Faculty Senate.

Certain program changes must be approved by or reported to the Board of Trustees and the Arkansas Higher Education Coordinating Board (see Board Policy 620.1 and the ADHE Criteria document identified on page one for further details). Among them are the initiation of new programs and substantive program changes including offering a program at an additional (off-campus) site. Many other changes must be reported (such as name changes and changes in organizational structure) and may be reviewed for action. All program change proposals are reviewed following campus approval to determine which are to be sent forward. All campus actions requiring action by either board or notification to either board will be handled by the provost, on behalf of the chancellor. Such actions will be reported by letter to the president for inclusion as agenda items for one or both boards. All materials for either board must be submitted to the office of the provost in electronic format. Items will not be submitted to ADHE for review until they have been approved by the Faculty Senate. Given that agenda items must be submitted no later than 120 days prior to the target AHECB meeting, Faculty Senate approval must be received at least four months in advance of that date. For programs requiring no off-campus approval, Faculty Senate approval will be considered notification to the campus that the program change will be implemented

effective with the academic year in which the change is included in the catalog or the proposed effective date, if different, unless other notification is provided by the provost. The Curriculum Approval Process is described in the Academic Policy 1622.20 (<https://provost.uark.edu/policies/162220.php> ). The Workflow Steps for Program/Unit Changes are also provided on the registrar's website (<https://registrar.uark.edu/program-unitchanges/index.php> ).

b. Provide official documentation, including signatures, showing approval was granted by all appropriate authorizing entities outlined in 3.a. If approval has not been granted, indicate when approval is expected.

- See attached minutes from the September 4, 2024, MUSC Dept. meeting

#### 4. Documentation of Revisions

##### a. Changes to the Curriculum

\*i Provide a copy of the current program of study indicating the proposed revisions. If the program is embedded in a baccalaureate degree, including the current eight-semester degree plan indicating the proposed revisions. Include the number of hours required to complete the program.

##### Proposed MUED Course - change numbers and update curriculum sequence

MUED 4112 Pedagogy in Music Education	Change to 3000 level course
MUED 3021 Practicum	Change to 4000 level co-requisites with Residency I
MUED 451V & MUED 452V Elem/Sec Student Teaching	Change name of courses to Residency I and Residency II

##### Changes to the Vocal Music Ed degree plan

- Remove the 2-credit requirement of instrumental music methods – No longer required for licensure in Vocal music
- Vocal music ed students will enroll in 2-credits of Vocal Pedagogy (MUPD 47702)
- Vocal music ed students will enroll in either MUAC 13201 Class Instruction in Guitar or MUAC 23201 Guitar Class Intermediate

See attached 8-semester plans for instrumental and vocal music education concentrations.

\*ii Provide a revised [curriculum matrix](#) that shows course alignment with the current corresponding [Arkansas Educator Competencies](#) for the content area or category of licensure, if applicable.

See attached curriculum matrixes for instrumental and vocal music education concentrations.

\*iii Provide a revised Arkansas Teaching Standards [matrix](#) for first-time licensure programs documenting how the [Arkansas Teaching Standards](#) are covered in the

program of study.

See attached Arkansas Teaching Standards matrix.

\*iv Provide documentation outlining how the appropriate [TESS](#) or [LEADS](#) standards ([TESS for aspiring teachers](#), TESS for classroom teachers, TESS for Specialty Areas, or LEADS) are used in the program of study, if applicable.

The aspiring teacher rubric is used to assess candidate readiness across the four domains of teacher practice: (1) planning and preparation; (2) classroom environment; (3) instruction; (4) professional responsibilities. This assessment takes place at the end of the first and second semesters of residency. Teacher candidates self-assess their readiness. Mentor teachers and university supervisors assess their readiness. This creates three evaluations of the candidates' performance relevant to the aspiring teacher rubric.

\*v For programs approved in the past two years:  
Provide syllabi that include course descriptions for all new or revised professional education courses prescribed in the revised program and for new or revised content courses listed on the submitted curriculum matrix.

See attached course syllabi.

For all other programs not approved in the past two years:

Provide all syllabi that include course descriptions for all professional education courses prescribed in the program and for all content courses listed on the submitted curriculum matrix.

- Syllabi should include objectives that align with the Arkansas Teaching Standards (for first-time licensure programs), the appropriate TESS/LEADS framework, and Educator Competencies.

See attached course syllabi.

- Programs leading to licensure areas other than Elementary Education K-6 or Special Education K-12 should present evidence of alignment to the [Foundations of Reading Competencies-Awareness Level](#) or how they ensure candidates have previously completed the appropriate pathway. Note: DESE-approved prescribed pathways for awareness are aligned to the awareness level competencies. Please look at the link for UA Fayetteville and include the course that was pre-approved for your program.

- [https://docs.google.com/spreadsheets/d/19Kd3dgtHqd5Lq5LqhzuXEJiBw\\_RLiEAA/edit?gid=1007526130#gid=1007526130](https://docs.google.com/spreadsheets/d/19Kd3dgtHqd5Lq5LqhzuXEJiBw_RLiEAA/edit?gid=1007526130#gid=1007526130)

Foundations of Reading Competencies-Awareness Level is presented in

CIED 30303: Classroom Learning Theory.

\*vi Indicate any changes to common assessments throughout the program, including any changes to when state-mandated assessments are required. Provide samples and scoring rubrics for any new or revised common assessments. (if there are no changes, just say this for this indicator)

There are no changes to the common assessments.

**\*b. Program Partnerships and One-Year Supervised Residency**

Candidates completing first-time licensure programs in May 2027 and thereafter must have completed a one-year supervised residency alongside an experienced mentor teacher in a school setting.

1. [One-Year Supervised Residency Handbook - DRAFT](#)
2. Plan for implementing a one-year supervised residency that details the timeline and proposed 8-semester degree plan and ensures the minimum requirements are met:
  - i. Our program engages candidates in substantial, quality participation in field experiences (such as observations and practicums) and supervised clinical practice (such as student teaching and internships), in the applicable licensure level and content area. This includes
    - A minimum of 18 hours a week in semester one, and a minimum of 24 hours a week in semester two with a minimum total of 270 hours for semester one and 360 hours for semester two for the yearlong internship.
    - Candidates in our programs will be placed in internship experiences that are in a variety of placements. These experiences will allow candidates to engage with students who may come from a wide range of linguistically, culturally, and academic experiences.
    - Settings adhere to requirements outlined in the current [DESE Rules Governing Educator Licensure](#)
  - ii. All clinical educators responsible for supervising candidates adhere to a high standard. They must hold a Master's degree or higher associated with the content area or licensure area being supported. Clinical educators are trained in coaching and observation and have attended training in using the Aspiring Teacher Rubric for coaching.
  - iii. Verification of training in the system of support, development, and appraisal of teacher performance (e.g., TESS) has taken place each year the clinical educator is supporting candidates. Candidates have also been trained in the **Aspiring Teacher Rubric** and how to reflect on their teaching using the observation tool.
  - iv. Candidates in each program are provided a combination of field experiences and supervised clinical practice across the entire grade level of the license being sought. The Director of Field Placement along with the program faculty ensure that candidates are placed in the settings need to meet their grade band.

### **General Requirements for Traditional Programs:**

- For a candidate to enter a school setting for their clinical placement, each candidate must have completed all [required background checks](#).
- Candidates must have at least ninety hours of course credit before the start of semester one of the residency. During residency, candidates may have a maximum of 15 credit hours for each semester of residency.
- A one-year supervised residency shall include a yearlong clinical placement for a minimum of 3 days (18 hours) per week in the first semester and 4 days (24 hours) per week in the second semester. Programs may also use a semester equivalent (270 hours in the first semester and 360 hours in the second semester) for licensure areas that do not follow a traditional weekly schedule. The residency must span two consecutive semesters; Fall to Spring or Spring to Fall.
- A one-year supervised residency shall take place in a public-school classroom, including public charter classrooms or an accredited private school classroom.

### **Requirements of the Traditional Educator Preparation Programs:**

- i. A clinical supervisor from the institution is assigned candidates based on his or her content area expertise in alignment with experience and degree requirements. The clinical supervisor should be current with all training including DESE-recognized coaching and Aspiring Teacher Rubric Training. This training is completed within the educator preparation program or attended through a DESE-approved training. The clinical supervisor supports, coaches, and trains the candidates through, but is not limited to the following:
  - a. Candidates are formally observed and evaluated three times per semester (six for the year) by the clinical supervisor using the Aspiring Teacher rubric.
  - b. The clinical supervisor will share observation with the candidate at the end of each observation. This information will also be shared with the mentor teacher. A feedback plan will include goals for the next observation.
- ii. The program will ensure the district assigns one experienced mentor teacher who is supporting no more than two total pre-service educators.
  - a. Training: Mentors will be trained to support, evaluate, and coach the candidate. Each mentor will participate in mentor training each year he or she is supporting a teacher candidate.

- iii. Our EPP and K-12 districts meet for two formal partnership meetings, one in the fall and one in the spring. These University Partnership meetings include all partners in Northwest Arkansas. Programs meet with school partners to discuss common assessment data. Partnership decisions are made based on data such as survey data from completers and employers as well as licensure pass rates. The University Teacher Education Board, which consists of school partner, faculty and student representatives, meets monthly to discuss program decisions.
- iv. A copy of the MOU signed by districts can be find in \_\_. The MOU includes:
  - a. Goals of partnership
  - b. Responsibilities of the district
  - c. Responsibilities of the EPP
  - d. Joint responsibilities
  - e. Timelines/Schedules for walk-throughs, meetings, and other communications

See attached University of Arkansas MOU.

- v. In addition to the requirements above, a candidate working as a Teacher of Record during a traditional internship within a requesting school district shall follow the requirements below:
  - a. For a candidate to enter a school setting for their clinical placement, each candidate must have completed all [required background checks](#).
  - b. Candidates must have an approved Aspiring Teacher Permit on file with DESE have met all first-time licensure requirements as referenced in [3-1.03.1 of the Licensure Rules](#), and received passing scores on all content area assessments required (including the stand-alone reading assessment for elementary education K-6 and special education K-12).
  - c. Candidates must have at least ninety hours of course credit before the start of semester one of using the Aspiring Teacher Permit.
  - d. The Aspiring teacher permit experience shall take place in a public-school classroom, including public charter classrooms with an experienced mentor teacher assigned by the district.

**\*c. Transition to DLT Format**

- i Submit a rationale for the transition.
- ii Submit a current program of study identifying the courses in the program that will be delivered totally or partially via distance learning technology.
- iii Describe the methods for instructor-to-student and student-to-student interaction in the distance learning courses/modules, including synchronous (e.g., videoconferencing and chat) and asynchronous (e.g., email and discussion boards) methods.
- iv. Describe the assessment processes used in the courses to determine students' achievement of intended outcomes
- v. Submit syllabi for DLT courses that reflect the revised methods for interaction and assessment processes.

No music education program courses are delivered through distance learning.

**Note: HLC policy requires an institution to seek HLC's prior approval if the institution plans to initiate or expand its distance education offerings. When initiation or expansion is anticipated beyond the terms of its current HLC stipulation, an institution must submit a substantive change request to HLC.**



**\*d. Changes to Policies Overseeing Candidate Quality**

i Describe any changes to entry requirements. Students are defined as teacher candidates once they have been officially admitted into their teacher education program. This typically occurs during the sophomore year for undergraduate programs.

There are no changes to the entry requirements for the music education program.

ii Describe any changes to retention procedures, such as mid-program benchmarks or transition points.

There are no changes to the retention procedures for the music education program.

iii A candidate is a successful program completer once they have graduated from their program. All candidate must follow a degree plan as well as requirements such as grade point average. The licensure officer will recommend a candidate for Arkansas licensure once the degree has conferred and all licensure requirements are fulfilled (i.e. professional development and licensure testing).

**\*5. Transition Plan**

If the revision creates new or additional requirements for current program candidates, indicate how they will be accommodated in the revised program.

Once approved, these revisions will take effect in Fall 2026, replacing previous iterations of the Music Education: Vocal and Instrumental (MUED) major. All faculty and coursework necessary for implementing the program changes are in place. Students in the previous versions of MUED who will graduate before Fall 2026 will require few accommodations, as they will not be required to complete the one-year residency courses and mandated requirements of the MUED initial licensure program. Where the schedule of course offerings changes, music department advising will be used to guide students. Transfer students will be similarly advised to choose the appropriate degree plan and apply for candidacy using the procedures and requirements outlined in the course catalog. If transfer students are scheduled to graduate in Spring 2027 or later, music department advising will ensure they are enrolled in the courses necessary to comply with the one-year residency mandate.

Should situations arise in which a student on an older MUED plan is unable to take a required course within their degree plan, students will be advised on a case-by-case basis, where course substitutions may be made to allow them to graduate in a timely manner while fully preparing them for MUED licensure.

# UArkMusic Faculty Meeting Agenda

September 4, 2024 3:00 – 4:00pm @ Room 335

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Meeting was called to order by Er-Gene Kahng at 3:02 PM. Thirty-one (31) faculty and three (3) staff were in attendance. The faculty sign-in sheet is attached to this document.

Minutes of the August 16 meeting were distributed by Alan Gosman via email on August 30, 2024. There being no requests for changes, the minutes stand approved as distributed.

## Reports & Updates

- Introduction of Chris Agwu, the Assistant Director of Bands.
- Concerto & Aria Competition – *Nophachai Cholthitchanta*
  - Flyer was distributed. The deadline to apply is November 1 at 11:59pm.
  - Submission is online only, and students consult with professor for participation.
  - There was a suggestion about having a budget per studio for pianists to play for studio recitals.
    - Awaiting request for dept to pay for studio collab pianist per area
- International Travel – *Carla Summers*
  - SharePoint Site for MUSC – <https://uark.sharepoint.com/sites/MUSC>
  - Documents -> Travel Forms & Quick Reference Guide (QRG)
  - Important to register travel first through HogsAbroad. Allow at least 4-8 weeks before your trip to ensure that the trip is properly registered and a spend authorization is requested and approved.
- Guest Artist Committee – *Tomoko Kashiwagi*
  - Guest artist costs under \$1000 (including honorarium and travel costs) may be approved by the committee.
  - If you had submitted a guest artist request and it was approved, this is separate from the budget.
  - Guest artist would receive \$1000 – honorarium + accommodations
  - If amount requested is over \$1000, the request is sent to Alan to make final decision, whether it comes from this budget or another budget.
- Curriculum Committee – *Tomoko Kashiwagi*
  - Daniel Abrahams presented the proposal to change MUED internship requirements to align with new state laws. The proposal was emailed to faculty on 28 August 2024.
  - Proposal: MUED One Year Supervised Residency Proposal
    - *The proposed changes to the MUED Program of Study reflect the addition of a One Year Supervised Residency (yearlong Internship), updates to the MUED course sequence and numbering, MUED course requirements, and revised semester schedule. The proposed changes ensure our students receive a well-rounded education that leads to year-one teacher readiness and our program's compliance with the AR LEARNS Act.*
  - A motion to accept the proposal was made by Jake Hertzog and seconded by Chris Knighten.
  - The motion passed by paper ballot vote, with 26 in favor and 3 abstaining.
  - LLC – *Lenora Green-Turner*
  - Meeting with the children's hospital for community service opportunity.
- SHE Festival – *Katey Jahnke*
  - Working on solidifying the budget.
  - Connected with various guest artists, including an all-female percussion ensemble.

- Student Collage will be formatted differently. Studio professors will nominate students/ensembles to perform.
- Festival is free to all U of A students, faculty, and staff.
- Center for Black Music – *Jake Hertzog*
  - Working on securing funding.
- Jake Hertzog reported that a 4-year MUIN degree plan is in development.
- Chris Knighten reported that the DMA in conducting is now in its first semester.

#### **Announcements & Calendar Items**

- Lia Uribe is now the Associate Dean for Arts & Sciences
  - Discussed the compensation project to make pay equitable across the university, mostly impacting staff positions.
- Deans Travel applications due today.
- Nophachai Cholthichanta invited all of faculty to update their biography through <http://campuswebdata.uark.edu>
- Faculty Listening Session with Dean Brian Raines September 11 from 3-4:30pm in MUSC 335

**Adjournment** occurred at 3:54PM.

# UArkMusic

*initials, please*

## FACULTY MEETING SIGN IN

DATE September 4, 2024

<u>DA</u> Abrahams, Daniel	<u>JR</u> Knighten, Jann
<u>CA</u> Agwu, Chris	<u>ZL</u> Lookenbill, Zachary
<u>CP</u> Ballatori, Cristina	_____ MacDuff, Tim
<u>EB</u> Bentley, Christa	<u>MM</u> Mihalka, Matt
<u>SB</u> Brady, Sophie	_____ Misenhelter, Dale
_____ Burson, Claudia	_____ Mixdorf, Cory
_____ Caldwell, Stephen	_____ Montgomery, Scott
<u>NC</u> Cholthitchanta, Nophachai	_____ Mueller, Robert
<u>LC</u> Clare, Lauren	_____ Murdock, Jeff
_____ Collett, Jesse	_____ Ortega, Catalina
<u>AC</u> Cooper, Amy	<u>MP</u> Panayotova, Miroslava
<u>YO</u> Delaplain, Theresa	_____ Park, Moon-Sook
<u>MF</u> Ferrabone, Melanie	_____ Perkins, Asher
_____ Gosman, Alan	_____ Pierce, Ben
<u>RLT</u> Green-Turner, Lenora	_____ Radan, Nikola
<u>KA</u> Halbert, Katey	<u>CR</u> Ragsdale, Chal
<u>JH</u> Hertzog, Jake	<u>MA</u> Rulli, Richard
<u>SA</u> Hetrick, Sarah	<u>HR</u> Runkles, Henry
<u>JA</u> Hunter, Justin	<u>RS</u> Salonen, Rick
<u>CS</u> Jones, Chase	<u>PS</u> Singer, Pecos
_____ Jones, Garrett	<u>JS</u> Stinson, Jonathan
<u>GR</u> Kahng, Er-Gene	_____ Valencia, Fernando
<u>TK</u> Kashiwagi, Tomoko	_____ Warren, W. Dale
<u>CV</u> Knighten, Chris	<u>XY</u> Yang, Xiting
	Uribe, Lia

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Program of Study for Music Education - Instrumental				Program of Study for Music Education - Instrumental			
Current Plan of Study				PROPOSED Plan of Study			
Course Code/Name	Course Hours			Course Code/Name	Course Hours		
First Year	Units			First Year	Units		
	FALL	SPRING			Fall	Spring	
<u>ENGL 1013 Composition I</u>		3		<u>ENGL 10103 Composition I</u>		3	
<u>MATH 1313 Quantitative Reasoning</u>		3		<u>MATH 13103 Quantitative Reasoning</u>		3	
or <u>MATH 1203 College Algebra</u>				or <u>MATH 12003 College Algebra</u>			
World Language Course 1003 Elementary I Level		3		World Language Course 10003 Elementary I Level		3	
MUTH 1003 Basic Musicianship (if required, or else an elective)		3		MUTH 10003 Basic Musicianship (if required, or else an elective)		3	
<u>MUEN 1411 Razorback Chorus I</u>		1		<u>MUEN 14101 Razorback Chorus I</u>		1	
or <u>MUEN 1591 Treble Chorus I</u>				or <u>MUEN 15901 Treble Chorus I</u>			
<u>MUAP 110V Applied Major Voice/Instrument I</u>		2		<u>MUAP 1100V Applied Major Voice/Instrument I</u>		2	
MUEN 1441 Marching Band I (WBP Track) or MUEN Ensemble I (Strings Track)		1		MUEN 14401 Marching Band I (WBP Track) or MUEN Ensemble I (Strings Track)		1	
<u>ENGL 1023 Composition II</u>		3		<u>ENGL 10203 Composition II</u>		3	
<u>MLIT 1013 Music and Society</u>		3		<u>MLIT 10103 Music and Society</u>		3	
<u>MUTH 1603 Music Theory I</u>		3		<u>MUTH 16003 Music Theory I</u>		3	
<u>MUTH 1621 Aural Perception I</u>		1		<u>MUTH 16201 Aural Perception I</u>		1	
<u>MUAC 1221 Piano Class for Music Majors I</u>		1		<u>MUAC 12201 Piano Class for Music Majors I</u>		1	
<u>MUJED 2012 Introduction to Music Education</u>		2		<u>MUJED 20102 Introduction to Music Education</u>		2	
<u>MUAP 110V Applied Major Voice/Instrument I</u>		2		<u>MUAP 1100V Applied Major Voice/Instrument I</u>		2	
MUEN Music Ensemble I (see adviser)		1		MUEN Music Ensemble I (see adviser)		1	
<b>Totals</b>		<b>16</b>	<b>16</b>	<b>Totals</b>		<b>16</b>	<b>16</b>
<b>Second Year</b>				<b>Second Year</b>			
State Minimum Core Social Sciences requirement		3		<u>MUTH 26003 Music Theory II</u>		3	
<u>PSYC 2003 General Psychology</u>		3		<u>MUTH 16301 Aural Perception II</u>		1	
<u>MUTH 2603 Music Theory II</u>		3		<u>MUAC 12301 Piano Class for Music Majors II</u>		1	
<u>MUTH 1631 Aural Perception II</u>		1		<u>MUAP 2100V Applied Major Voice/Instrument II</u>		2	
<u>MUAC 1231 Piano Class for Music Majors II</u>		1		<u>MUJED 13701 Teaching the Beginning Percussionist</u>		2	
<u>MUJED 2552 Class Instruction in Orchestral String Instruments</u>		2		<u>MUJED 41102 Pedagogy in Music Education</u>		2	
<u>MUAP 210V Applied Major Voice/Instrument II</u>		2		MUEN 24401 Marching Band II (WBP Track) or MUEN Ensemble II (Strings Track)		2	
MUEN 2441 Marching Band II (WBP Track) or MUEN Ensemble II (Strings Track)		1		<u>PSYC 20003 General Psychology</u>		3	
State Minimum Core Science Lecture with Corequisite Lab requirement		4		MUSY 20003 Music in World Cultures or WLIT 1113 World Literature: Beginnings to 1650 CE		3	
<u>MUTH 3613 Form and 20th Century Techniques</u>		3		<u>MUTH 36103 Form and 20th Century Techniques</u>		3	
<u>MUTH 2621 Aural Perception III</u>		1		<u>MUTH 26201 Aural Perception III</u>		1	
<u>MUAC 2221 Piano Class for Music Majors III</u>		1		<u>MUAP 2100V Applied Major Voice/Instrument II</u>		2	
<u>MUJED 2542 Class Instruction in Brass Instruments</u>		2		<u>MUJED 25402 Class Instruction in Brass Instruments</u>		2	
<u>MUJED 3833 Music Education in the Elementary School</u>		3		<u>MUJED 38303 Music Education in the Elementary School</u>		3	
<u>MUAP 210V Applied Major Voice/Instrument II</u>		2		MUEN Music Ensemble II (see adviser)		1	
MUEN Music Ensemble II (see adviser)		1		<u>MUJED 39101 Classroom Instruments in Music Education</u>		1	
<b>Totals</b>		<b>16</b>	<b>17</b>	<u>MUAC 22201 Piano Class for Music Majors III</u>		1	
				<u>CIED 30303 Classroom Learning Theory</u>		3	
<b>Third Year</b>				<b>Totals</b>		<b>17</b>	<b>17</b>
State Minimum Core Social Sciences requirement		3		<b>Third Year</b>			
State Minimum Core U.S. History or Government requirement		3		<u>MUTH 26301 Aural Perception IV</u>		1	
<u>MUTH 2631 Aural Perception IV</u>		1		<u>MUAC 22301 Piano Class for Music Major IV</u>		1	
<u>MUAC 2231 Piano Class for Music Major IV</u>		1		<u>MUAP 3100V Applied Major Voice/Instrument III</u>		2	
<u>MUHS 3703 Music in Western Civilization</u>		3		<u>MUJED 25502 Class Instruction in Orchestral String Instruments</u>		2	
<u>MUPD 3801 Conducting I</u>		1		<u>MUJED 25302 Class Instruction in Woodwind Instruments</u>		2	
<u>MUJED 1371 Teaching the Beginning Percussionist</u>		1		<u>MUPD 38001 Conducting I</u>		1	
<u>MUJED 3911 Classroom Instruments in Music Education</u>		1		State Minimum Core Science Lecture with Corequisite Lab requirement		4	
<u>MUAP 310V Applied Major Voice/Instrument III</u>		2		<u>MUHS 37003 Music in Western Civilization</u>		3	
MUEN Music Ensemble III (see adviser)		1		MUEN Music Ensemble III (see adviser)		1	
MUSY 2003 Music in World Cultures		3		<u>MUAP 3100V Applied Major Voice/Instrument III</u>		1	
or <u>WLIT 1113 World Literature: Beginnings to 1650 CE</u>				MUAP 32001 Applied Recital I		1	
MUHS 3713 Topics in Musicology		3		MUJED 42903 Instrumental Methods (WBP Track)		1	
<u>MUPD 3811 Conducting II: Instrumental Music</u>		3		or MUJED 42703 Methods for Teaching Strings (Strings Track)		3	
<u>MUJED 2532 Class Instruction in Woodwind Instruments</u>		2		State Minimum Core Social Sciences requirement		3	
<u>MUJED 3021 Supervised Practicum in Teaching Musical Skills</u>		1		<u>MUPD 38101 Conducting II: Instrumental Music</u>		1	
<u>MUAP 310V Applied Major Voice/Instrument III</u>		1		MUEN Music Ensemble III (see adviser)		1	
<u>MUAP 3201 Applied Recital I</u>		1		State Minimum Core Science Lecture with Corequisite Lab requirement		4	
MUEN Music Ensemble III (see adviser)		1		MUHS 37103 Topics in Musicology		3	
<u>CIED 3023 Survey of Exceptionalities</u>		3		<b>Totals</b>		<b>17</b>	<b>17</b>
<b>Totals</b>		<b>17</b>	<b>16</b>	<b>Fourth Year</b>			
<b>Fourth Year</b>				State Minimum Core Science Lecture with Corequisite Lab requirement		4	
State Minimum Core Science Lecture with Corequisite Lab requirement		4		<u>MUJED 4112 Pedagogy in Music Education</u>		2	
<u>MUJED 4112 Pedagogy in Music Education</u>		2		MUJED 4293 Instrumental Methods (WBP Track)		3	
MUJED 4293 Instrumental Methods (WBP Track)		3		or MUJED 4273 Methods for Teaching Strings (Strings Track)		3	
or MUJED 4273 Methods for Teaching Strings (Strings Track)				MUEN Music Ensemble IV (see adviser)		1	
MUEN Music Ensemble IV (see adviser)		1		Electives		2	
Electives		2		<u>CIED 3033 Classroom Learning Theory</u>		3	
<u>CIED 3033 Classroom Learning Theory</u>		3		<u>MUJED 4031 Seminar for Professional Entry into Music Education</u>		1	
<u>MUJED 4031 Seminar for Professional Entry into Music Education</u>		1		<u>MUJED 452011 Residency II</u>		11	
Student Teaching		11		Totals		14	12
<u>MUJED 451V Student Teaching: Elementary Music</u>				<b>Totals</b>		<b>17</b>	<b>17</b>
<u>MUJED 452V Student Teaching: Secondary Music</u>							
<b>Totals</b>		<b>15</b>	<b>12</b>	<b>Grand Total</b>		<b>126</b>	
Grand Total		<b>125</b>					



Program of Study for Music Education - Vocal				Program of Study for Music Education - Vocal			
Current Plan of Study				PROPOSED Plan of Study			
Course Code/Name	Course Hours			Course Code/Name	Course Hours		
First Year	Units	FALL	SPRING	First Year	Units	Fall	Spring
ENGL 1013 Composition I	3			ENGL 10103 Composition I	3		
<a href="#">MATH 1313</a> Quantitative Reasoning	3			<a href="#">or MATH 1203</a> College Algebra	3		
<a href="#">or MATH 1203</a> College Algebra				<a href="#">World Language Course 1013</a> Elementary II Level	3		
World Language Course 1013 Elementary II Level	3			<a href="#">MUTH 10003</a> Basic Musicianship (if required, or else an elective)	3		
<a href="#">MUTH 1003</a> Basic Musicianship (if required, or else an elective)	3			<a href="#">MUAC 11201</a> English and Italian Diction for Singers	1		
<a href="#">MUAC 1121</a> English and Italian Diction for Singers	1			<a href="#">MUAP 1100V</a> Applied Major Voice/Instrument I	2		
<a href="#">MUAP 1100V</a> Applied Major Voice/Instrument I	2			MUEN Music Ensemble I (see adviser)	1		
MUEN Music Ensemble I (see adviser)	1			<a href="#">ENGL 10203</a> Composition II	3		
<a href="#">ENGL 1023</a> Composition II			3	<a href="#">MLIT 1013</a> Music and Society	3		
<a href="#">MLIT 1013</a> Music and Society	3		3	<a href="#">MUTH 1603</a> Music Theory I	3		
<a href="#">MUTH 1603</a> Music Theory I	3		3	<a href="#">MUTH 16201</a> Aural Perception I	1		
<a href="#">MUTH 1621</a> Aural Perception I	1		1	<a href="#">MUAC 1221</a> Piano Class for Music Majors I	1		
<a href="#">MUAC 1221</a> Piano Class for Music Majors I	1		1	<a href="#">MUAC 1141</a> German and French Diction for Singers	1		
<a href="#">MUAC 1141</a> German and French Diction for Singers	1		1	<a href="#">MUED 2012</a> Introduction to Music Education	2		
<a href="#">MUED 2012</a> Introduction to Music Education	2		2	<a href="#">MUAP 1100V</a> Applied Major Voice/Instrument I	2		
<a href="#">MUAP 1100V</a> Applied Major Voice/Instrument I	2		2	MUEN Music Ensemble I (see adviser)	1		
MUEN Music Ensemble I (see adviser)	1		1	<b>Totals</b>	<b>16</b>	<b>16</b>	<b>16</b>
<b>Totals</b>	<b>15</b>	<b>15</b>	<b>17</b>	<b>Totals</b>	<b>16</b>	<b>16</b>	<b>16</b>
<b>Second Year</b>				<b>Second Year</b>			
State Minimum Core Social Sciences requirement	3			<a href="#">PSYC 20003</a> General Psychology	3		
<a href="#">PSYC 2003</a> General Psychology	3			<a href="#">MUTH 26003</a> Music Theory II	3		
<a href="#">MUTH 2603</a> Music Theory II	3			<a href="#">MUTH 16301</a> Aural Perception II	1		
<a href="#">MUTH 1631</a> Aural Perception II	1			<a href="#">MUAC 12301</a> Piano Class for Music Majors II	1		
<a href="#">MUAC 1231</a> Piano Class for Music Majors II	1			<a href="#">MUAP 1200V</a> Applied Major Voice/Instrument II	2		
Choose 2 Credits from	2			MUEN Music Ensemble II (see adviser)	1		
<a href="#">MUAC 1321</a> Class Instruction in Guitar				<a href="#">MUED 31102</a> Pedagogy in Music Education	2		
<a href="#">MUED 1371</a> Teaching the Beginning Percussionist				<a href="#">MUSY 20003</a> Music in World Cultures	3		
<a href="#">MUED 2532</a> Class Instruction in Woodwind Instruments				<a href="#">or WLT 11103</a> World Literature: Beginnings to 1650 CE			
<a href="#">MUED 2542</a> Class Instruction in Brass Instruments				MUAC 13201 Class Instruction in Guitar	1		
<a href="#">MUED 2552</a> Class Instruction in Orchestral String Instruments				or MUAC 23201 Guitar Class Intermediate			
<a href="#">MUAP 210V</a> Applied Major Voice/Instrument II	2			<a href="#">MUTH 36103</a> Form and 20th Century Techniques			3
MUEN Music Ensemble II (see adviser)	1			<a href="#">MUTH 26201</a> Aural Perception III			1
State Minimum Core Science Lecture with Corequisite Lab requirement			4	<a href="#">MUAC 22201</a> Piano Class for Music Majors III			1
<a href="#">MUTH 3613</a> Form and 20th Century Techniques			3	<a href="#">MUED 38303</a> Music Education in the Elementary School			3
<a href="#">MUTH 2621</a> Aural Perception III			1	<a href="#">MUAP 2100V</a> Applied Major Voice/Instrument II			2
<a href="#">MUAC 2221</a> Piano Class for Music Majors III			1	MUEN Music Ensemble II (see adviser)			1
<a href="#">MUED 3833</a> Music Education in the Elementary School			3	MUPD 47702 Vocal Pedagogy			2
<a href="#">MUAP 210V</a> Applied Major Voice/Instrument II			2	<a href="#">CIED 30303</a> Classroom Learning Theory			3
MUEN Music Ensemble II (see adviser)			1	<a href="#">MUED 39101</a> Classroom Instruments in Music Education			1
<b>Total</b>	<b>16</b>	<b>16</b>	<b>15</b>	<b>Total</b>	<b>17</b>	<b>17</b>	<b>17</b>
<b>Third Year</b>				<b>Third Year</b>			
State Minimum Core Social Sciences requirement	3			<a href="#">MUTH 26301</a> Aural Perception IV	1		
State Minimum Core U.S. History or Government requirement	3			<a href="#">MUAC 22301</a> Piano Class for Music Major IV	1		
<a href="#">MUTH 2631</a> Aural Perception IV	1			<a href="#">MUAP 3100V</a> Applied Major Voice/Instrument III	2		
<a href="#">MUAC 2231</a> Piano Class for Music Major IV	1			State Minimum Core U.S. History or Government requirement	3		
<a href="#">MUHS 3703</a> Music in Western Civilization	3			<a href="#">MUPD 38001</a> Conducting I	1		
<a href="#">MUPD 3801</a> Conducting I	1			MUEN Music Ensemble III (see adviser)	1		
MUAC/MUAP/MUED Elective (1 hour)	1			State Minimum Core Science Lecture with Corequisite Lab requirement	4		
<a href="#">MUED 3911</a> Classroom Instruments in Music Education	1			<a href="#">MUHS 37003</a> Music in Western Civilization	3		
<a href="#">MUAP 310V</a> Applied Major Voice/Instrument III	2			MUHS 37103 Topics in Musicology			3
MUEN Music Ensemble III (see adviser)	1			<a href="#">MUAP 3100V</a> Applied Major Voice/Instrument III			1
<a href="#">MUSY 2003</a> Music in World Cultures			3	<a href="#">MUAP 32001</a> Applied Recital I			1
<a href="#">or WLT 1113</a> World Literature: Beginnings to 1650 CE				<a href="#">MUED 42803</a> Teaching Vocal Music			3
MUHS 3713 Topics in Musicology	3			State Minimum Core Science Lecture with Corequisite Lab requirement			4
<a href="#">MUPD 3861</a> Conducting II: Vocal Music			1	<a href="#">MUPD 38601</a> Conducting II: Vocal Music			1
MUAC/MUAP/MUED Elective (2 hours)	2			MUEN Music Ensemble III (see adviser)			1
<a href="#">MUED 3021</a> Supervised Practicum in Teaching Musical Skills			1	State Minimum Core Science Lecture with Corequisite Lab requirement			4
<a href="#">MUAP 310V</a> Applied Major Voice/Instrument III			1				
<a href="#">MUAP 3201</a> Applied Recital I			1				
MUEN Music Ensemble III (see adviser)			1				
<a href="#">CIED 3023</a> Survey of Exceptionalities			3				
<b>Total</b>	<b>17</b>	<b>17</b>	<b>16</b>	<b>Totals</b>	<b>16</b>	<b>16</b>	<b>18</b>
<b>Fourth Year</b>				<b>Fourth Year</b>			
State Minimum Core Science Lecture with Corequisite Lab requirement	4			MUEN Music Ensemble IV (see adviser)	1		
<a href="#">MUED 4112</a> Pedagogy in Music Education	2			State Minimum Core Social Sciences requirement	3		
<a href="#">MUED 4283</a> Teaching Vocal Music	3			<a href="#">CIED 30203</a> Survey of Exceptionalities	3		
MUEN Music Ensemble IV (see adviser)	1			Electives (3 hours)	3		
Electives	3			<a href="#">MUED 30201</a> Supervised Practicum in Teaching Musical Skills	1		
<a href="#">CIED 3033</a> Classroom Learning Theory	3			<a href="#">MUED 45303</a> Residency 1	3		
<a href="#">MUED 4031</a> Seminar for Professional Entry into Music Education			1	<a href="#">MUED 40201</a> Seminar for Professional Entry into Music Education			1
Student Teaching			11	<a href="#">MUED 4540v</a> Residency 2			11
<a href="#">MUED 451V</a> Student Teaching: Elementary Music							
<a href="#">MUED 452V</a> Student Teaching: Secondary Music							
<b>Totals</b>	<b>16</b>	<b>16</b>	<b>12</b>	<b>Totals</b>	<b>14</b>	<b>14</b>	<b>12</b>
<b>Grand Total</b>	<b>124</b>	<b>124</b>	<b>124</b>	<b>Grand Total</b>	<b>126</b>	<b>126</b>	<b>126</b>

	MUED 20102	MUED 30201	MUED 38303	MUED 42703-42903	MUED 41102	MUED 39101	MUED 13701	MUED 25502	MUED 25402	MUED 25302	MUED 40301	MUED 4510V	MUED 4520V	MUTH 16003-26003	MUPD 38001-38101	MUEN 14101	MUAC 12201-12301-22201-22301	MUAP 110-410	MUEN 14301/401-44301/48601	MUHS 3700-3710	CIED 30203-30303	ENGL 10103-10203	MATH 12003	LAB SCIENCE	PSYCH 2003	WORLD LIT	WORLD CIV	WORLD LANGUAGE	US HISTORY				
<b>1. Essential Competencies in Instrumental Music</b>																																	
1.1	X		X	X	X	X		X	X	X	X	X	X																				
1.2								X	X	X																							
1.3								X	X																								
<b>2. Essential Competencies in Music</b>																																	
2.1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X																		
2.2	X						X	X			X	X	X	X	X																		
2.3			X							X				X	X																		
2.4		X	X	X	X	X	X	X	X					X	X																		
2.5		X												X	X																		
2.6	X			X			X							X	X																		
<b>3. Conducting and Music Leadership</b>																																	
3.1		X	X	X	X	X	X	X			X	X	X		X																		
3.2					X	X																											
3.3				X				X							X																		
<b>4. Creating</b>																																	
4.1				X	X	X		X		X				X																			
4.2								X						X																			
4.3				X	X	X		X						X																			
<b>5. Performing</b>																																	
5.1			X	X			X	X	X	X					X	X	X	X	X														
5.2															X	X	X	X	X														
5.3															X	X	X	X	X														
5.4								X	X						X	X	X	X	X														
<b>6. Responding</b>																																	
6.1			X	X				X	X	X	X	X	X																				
6.2			X		X	X	X				X	X	X																				
6.3			X																														
<b>7. Connecting</b>																																	
7.1			X	X				X	X	X	X	X	X																				
7.2				X				X	X		X	X	X																				
<b>8. Pedagogical Competencies in Music</b>																																	
8.1			X	X		X	X	X		X	X	X	X																				
8.2		X	X	X	X	X	X	X	X	X																							
8.3			X	X	X	X		X		X	X	X	X																				
8.4			X	X	X	X	X	X	X		X	X	X																				
8.5			X	X	X	X					X	X	X																				
8.6			X	X	X	X		X			X	X	X																				
8.7	X		X	X	X	X	X	X		X	X	X	X																				
8.8	X		X		X	X		X	X	X	X	X	X																				
<b>9. Disciplinary Literacy</b>																																	
9.1	X										X	X	X							X	X	X	X	X	X	X	X	X	X	X	X	X	
9.2	X						X													X	X	X	X	X	X	X	X	X	X	X	X	X	
9.3	X		X		X	X	X				X	X	X							X	X	X	X	X	X	X	X	X	X	X	X	X	
<b>10. GUIDE for Life</b>																																	
10.1	X		X	X			X	X	X		X	X	X																				
10.2	X		X	X	X	X		X	X		X	X	X																				
10.3			X	X				X	X	X																							
10.4	X		X					X	X	X																							
10.5	X																																

Vocal Music, Grades K-12	Course Alignment with ADE Content Competencies														MUTH 16003- 26003	MUPD 38001- 38101	MUEN 14101	MUAC 12201- 12301- 22201- 22301	MUAP 1100- 4100	MUJN 14301/40 1- 44301/48 601	MUHS 37003- 37103	CIED 20203- 30303	ENGL 10103- 10203	MATH 12003	LAB SCIENCE	PSYCH 20003	WORLD LIT	WORLD CIV	WORLD LANGUAGE	US HISTORY
	MUED 20102	MUED 30201	MUED 38303	MUED 42803	MUED 41102	MUED 39101	MUAC 13201	MUAC 23201	MUPD 47702	MUED 40301	MUED 4510V	MUED 4520V																		
<b>1. Essential Competencies in Vocal Music</b>																														
1.1	X		X	X	X	X	X	X	X	X	X																			
1.2									X																					
1.3				X					X																					
<b>2. Essential Competencies in Music</b>																														
2.1	X	X	X	X	X	X	X	X		X	X	X	X	X																
2.2	X								X	X	X	X	X	X																
2.3			X				X	X	X					X	X															
2.4		X	X		X	X	X	X					X	X																
2.5		X					X	X					X	X																
2.6	X			X									X	X																
<b>3. Conducting and Music Leadership</b>																														
3.1		X		X	X	X				X	X	X		X																
3.2					X	X								X																
3.3														X																
<b>4. Creating</b>																														
4.1			X		X	X							X																	
4.2			X										X																	
4.3			X		X	X							X																	
<b>5. Performing</b>																														
5.1				X			X	X	X					X	X	X	X	X												
5.2														X	X	X	X	X												
5.3						X	X							X	X	X	X	X												
5.4														X	X	X	X	X												
<b>6. Responding</b>																														
6.1				X			X	X	X	X	X	X							X											
6.2				X	X	X				X	X	X							X											
6.3				X															X											
<b>7. Connecting</b>																														
7.1				X			X	X		X	X	X																		
7.2										X	X	X																		
<b>8. Pedagogical Competencies in Music</b>																														
8.1			X	X		X				X	X	X	X																	
8.2		X	X	X	X	X				X																				
8.3			X	X	X	X				X	X	X	X																	
8.4			X	X	X	X	X	X	X	X	X	X	X																	
8.5			X	X	X	X				X	X	X	X																	
8.6			X	X	X	X	X	X	X	X	X	X	X																	
8.7	X		X	X	X	X				X	X	X	X																	
8.8	X		X	X	X	X				X	X	X	X																	
<b>9. Disciplinary Literacy</b>																														
9.1	X								X	X	X	X						X	X	X	X	X	X	X	X	X	X	X		
9.2	X																	X	X	X	X	X	X	X	X	X	X	X		
9.3	X			X	X	X				X	X	X	X				X	X	X	X	X	X	X	X	X	X	X	X		
<b>10. GUIDE for Life</b>																														
10.1	X		X	X				X	X	X	X	X																		
10.2	X		X	X	X	X			X	X	X	X																		
10.3			X	X					X	X																				
10.4	X		X	X					X	X																				
10.5	X		X					X	X																					



All Licensure Areas	Course Alignment with Arkansas Teaching Standards																
	MUED 20102	MUED 30201	MUED 38303	MUED 41102	MUED 42903-42703	MUED 39101	MUED 13701	MUED 25502	MUED 25402	MUED 25302	MUED 40301	MUED 4510V	MUED 4520V	MUPD 47702	MUAC 23201	MUAC 13201	
Standard #1 Learner Development		X	X		X		x	X	X	X	X	X	X	X			
Standard #2 Learning Differences			X	X	X	X	x	X	X	X	X	X	X				
Standard #3 Learning Environments		X		X	X	X	x	X	X	X	X	X	X	X			
Standard #4 Content Knowledge	X	X	X	X	X	X	x	X	X	X	X	X	X	X	X	X	X
Standard #5 Application of Content	X		X	X	X	X	x	X	X	X	X	X	X	X	X	X	X
Standard #6 Assessment	X		X		X		x	X	X	X	X	X	X	X	X	X	X
Standard #7 Planning for Instruction		X	X	X	X	X	x	X	X	X	X	X	X	X	X	X	X
Standard #8 Instructional Strategies	X		X	X	X	X	x	X	X	X	X	X	X	X	X	X	X
Standard #9 Professional Learning and Ethical Practice	X		X	X	X	X	x	X	X	X	X	X	X	X			
Standard #10: Leadership and Collaboration	X		X	X	X	X	x	X	X	X	X	X	X	X			

Uark Spring 2024

MUAC 13201 01

# Class Instruction in Guitar

Asher Perkins

Adjunct Music

[abperkin@uark.edu](mailto:abperkin@uark.edu)

Office: CENA 12

Office Hours by Appointment

Meetings: Tu/Th 11-11:50am

**Course Description:** Beginning class instruction in guitar. Students must provide their own instruments. (Typically offered: Fall and Spring)

**Course Goals:** *Over the course of the semester you will learn –*

LEARNING GOALS	AR Teaching Standards	Aspire Teacher Standards	K-12 Vocal Music Competencies
1. Students will understand the anatomy of the guitar and identify its key components.	4	1a, 4a	2.1, 5.1, 10
2. Students will demonstrate basic guitar care and maintenance techniques.	4	1a, 4e	8.4, 8.6, 10
3. Students will tune the guitar accurately both with and without a reference or tuner.	6	1d, 3c	2.5, 5.1, 10
4. Students will perform foundational chords and apply them in various musical contexts.	8	1b, 3c	2.4, 5.1, 10

5. Students will execute rhythm and strumming patterns in multiple genres.	7	1e, 3b	2.3, 5.3, 10
6. Students will read and interpret basic guitar notation, including sheet music and tabs.	4	1f, 4d	1.1, 6.1, 10
7. Students will read and utilize different types of music charts, such as chord charts, lead sheets, and rhythm charts.	8	1c, 3e	2.1, 6.1, 10
8. Students will play several popular songs, complete technical drills, and perform short written pieces.	7	2b, 3d	2.5, 5.3, 10
9. Students will enhance aural skills by identifying and analyzing guitar tone, function, and genre.	5	1a, 4f	6.1, 7.1, 10

## Required Materials:

- Your own guitar (preferably acoustic)
- Picks (any thickness you like)
- Writing Utensils
- Notebook
- Guitar Tuner (not required but encouraged)

All paper materials will be handed out by the professor. No book is required.

**Class Assessment** – these totals may be subject to change

Unit 1 Test	40 pts	
Unit 2 Test	45 pts	
Two Quizzes (x2)	<u>30 pts</u>	115 pts
Listening Journals (x4)	40 pts	
Mini-recitals (x2)	<u>40 pts</u>	80 pts
Attendance (30 meetings; 26 needed)	<u>26 x 2.5 pts</u>	65 pts
	<b>Total</b>	<b>260 pts</b>

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Put in the effort and you will succeed.

## Unit Tests: 40, then 45pts

The exams will be scheduled during class time to allow each student to test individually with the instructor. You can expect to complete some combination of playing tests over songs learned or technical exercises, listening comprehension, aural identification of musical elements, and later sight reading and passable mimicry.

## Listening Journals: 6pts each x3, then 1 12pt entry

Over the semester we will engage in several guided listening sessions, as well as be constantly discussing the guitar's role in several musical settings. On your own, you will listen to a few songs that are guitar-driven from a provided list and keep a journal of your analysis and reflection on the tracks.

## Mini-Recitals: 15 pts, then 25 pts

Twice you will practice the art of performance for your classmates. The nature of these performances will be determined two weeks prior to the dates given.

## Attendance:

Attendance is mandatory on Recital Days and Test and Quiz Days.

For regular classes, attendance will be taken and you earn 2.5 points per class period. There are 30 total meetings, excluding the final test, and to earn all 65 points, you must attend 26 class meetings. Any extra, and those days count as extra credit.

It is in your best interest to come to every class session if you are healthy. We will move relatively fast through material in this course and if you miss days and fall behind, it is a disservice to the rest of the class for me to halt instruction to catch you up. Get copies of the materials missed from a friendly classmate and practice on your own time to catch up.

If you get sick or do not feel well, **DO NOT COME TO CLASS**. Email me as soon as you decide not to come and I will work with you to get you the missed day's materials.

Similarly, if you have a school related event that will cause you to miss class, email me at least 3 days prior to you being gone. I will also work with you to get you the missed day's materials.

To earn those missed attendance points, you can either demonstrate the missed material on your return date and before class starts, or email me a video of you practicing the missed material.

If your absence is unexcused, you will not be given this opportunity.

## Grading scale:

A	260-234 points
B	233.9-208
C	207.9-182
D	181.9-156
F	<156

Test, quiz, and assignment due dates to come...

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## Academic Honesty Statement:

*“As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.”*

*“Each University of Arkansas student is required to be familiar with and abide by the University’s ‘Academic Integrity Policy’ which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.”*

**All** possible violations for the Academic Integrity Policy will be forwarded to the Academic Integrity Board.

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Name:

Major:

Level: Fr/So/Jr/Sr

Guitar experience:

Top 4 bands/artists:

## MUAC 23201 01 – Fall 23

# Guitar Class Intermediate

Asher Perkins

Adjunct Music

[abperkin@uark.edu](mailto:abperkin@uark.edu)

Office: CERN 11

Office Hours: Mon 12-1:15

Tue 1:30-2:15

Thu 12:15-2

**Course Description:** Continues the development of several skills on the guitar such as rhythm playing, chord formations, sheet music reading, and melody presentation. Includes significant solo and group playing experiences.

Prerequisite: [MUAC 13201](#) or Instructor Consent. (Typically offered: Fall and Spring)

**Course Goals:** *Over the course of the semester you will learn –*

LEARNING GOALS	AR Teaching Standards	Aspire Teacher Standards	K-12 Vocal Music Competencies
1. Students will understand the anatomy of the guitar and identify its key components.	4	1a, 4a	2.1, 5.1, 10
2. Students will demonstrate basic guitar care and maintenance techniques.	4	1a, 4e	8.4, 8.6, 10
3. Students will tune the guitar accurately both with and without a reference or tuner.	6	1d, 3c	2.5, 5.1, 10
4. Students will perform foundational chords and apply them in various musical contexts.	8	1b, 3c	2.4, 5.1, 10
5. Students will execute rhythm and strumming patterns in multiple genres.	7	1e, 3b	2.3, 5.3, 10

6. Students will read and interpret basic guitar notation, including sheet music and tabs.	4	1f, 4d	1.1, 6.1, 10
7. Students will read and utilize different types of music charts, such as chord charts, lead sheets, and rhythm charts.	8	1c, 3e	2.1, 6.1, 10
8. Students will play several popular songs, complete technical drills, and perform short written pieces.	7	2b, 3d	2.5, 5.3, 10
9. Students will enhance aural skills by identifying and analyzing guitar tone, function, and genre.	5	1a, 4f	6.1, 7.1, 10

## Required Materials:

- Your own guitar (preferably acoustic)
- Picks (any thickness you like)
- Writing Utensils
- Notebook
- Guitar Tuner (not required but encouraged)

All paper materials will be handed out by the professor. No book is required.

**Class Assessment** – these totals may be subject to change



Unit 1 Test	50 pts	
Unit 2 Test	50 pts	
Check-up Quiz (x3)	<u>30 pts</u>	130 pts
Listening Journals (x4)	40 pts	
Mini-recitals (x2)	<u>65 pts</u>	105 pts
<b>Total</b>		<b>235 pts</b>

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Put in the effort and you will succeed.

## Unit Tests: 50pts each

The exams will be scheduled during class time. You can expect to complete some combination of playing technical exercises, listening comprehension, aural identification of musical elements, written questions, and later sight reading and passable mimicry.

## Listening Journals: 6pts each x3, then 1 12pt entry

Over the semester we will engage in several guided listening sessions, as well as be constantly discussing the guitar's role in several musical settings. On your own, you will listen to a few songs that are guitar-driven from a provided list and keep a journal of your analysis and reflection on the tracks.

## Mini-Recitals: 25 pts, then 40 pts

Twice you will practice the art of performance for your classmates. The nature of these performances will be determined two weeks prior to the dates given.

## Quizzes: 10 pts each x3

These quizzes will be short and require you to demonstrate a skill or technique being worked on and answer a question or two aurally.

## Grading scale:

- A 235-211.5 points
- B 211.4-188
- C 187-164.5
- D 164.4-141
- F <141

## Attendance:

It is in your best interest to come to every class session if you are healthy. We will move relatively fast through material in this course and if you miss days and fall behind, it is a disservice to the rest of the class for me to halt instruction to catch you up. Get copies of the materials missed from a friendly classmate and practice on your own time to catch up.

If you get sick or do not feel well, **DO NOT COME TO CLASS**. Email me as soon as you decide not to come and I will work with you to get you the missed day's materials. **GO TO A CLINIC** if you are able and send me a copy of your doctor's note.

There is a great Primary Care Clinic on campus. Call 479.575.4451 to schedule or go to their online portal.

If you have a school related event that will cause you to miss class, email me at least 3 days prior to you being gone. I will also work with you to get you the missed day's materials as well as schedule a short virtual lesson if needed.

## Inclement Weather:

In the case of inclement weather, the instructor will post play-along and instructional videos on Blackboard to supplement the lost day. We will try to stick to the due dates given in this syllabus even if we lose a day or two. Of course, we will adjust in the case of a cataclysm.

## Important Dates!

- Sep. 22<sup>nd</sup> -- Quiz #1 &
- -- Listening Journal (LJ) #1

- Oct. 13th -- Exam #1
- **Oct. 18<sup>th</sup>** – **FALL BREAK NO CLASS**
- Oct. 20<sup>th</sup> -- LJ #2 due
- Oct. 27<sup>th</sup> -- Recital #1
- Nov. 3<sup>rd</sup> -- Quiz #2
- Nov. 10<sup>th</sup> -- LJ #3 due
- Nov. 22<sup>nd</sup> -- Quiz #3
- **Nov. 24<sup>th</sup>** -- **THANKSGIVING BREAK NO CLASS**
- Dec. 1<sup>st</sup> -- LJ #4 Due
- Dec. 8<sup>th</sup> -- Exam #2

#### Finals week

- **Section 01 - tbd**
- **Section 02 - TBD**

### Copyright Notice:

The content of this course, including publisher materials and content linked from external websites, is protected by U.S. Copyright law. This includes all materials generated for this class, including but not limited to syllabus, exams, in-class materials, and lecture outlines. Course materials (including videos, papers, notes, and etc.) may only be downloaded or copied for personal use only and may not be given or sold to other individuals or uploaded to content sharing websites. You do not have permission to record any synchronous or asynchronous aspects of the class without prior consent. <http://copyright.gov/title17>

### Academic Honesty Statement:

*“As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.”*

*“Each University of Arkansas student is required to be familiar with and abide by the University’s ‘Academic Integrity Policy’ which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.”*

**All** possible violations for the Academic Integrity Policy will be forwarded to the Academic Integrity Board.

**University of Arkansas Music**  
**Residency II Syllabus**  
MUED 4510V  
**Fall/Spring 2024-25**

Daniel Abrahams  
Faculty Contact Information: 479-575-2559  
Location: Music Building 325  
Day(s)/Time: 2-days in-field/3-days on-campus  
Assigned Campus Office Hours: *Contact Supervisor as needed through shared contact information.*

### **COURSE DESCRIPTION**

**MUED 4510V. Residency I (3 credit hours).** A minimum 16-weeks totaling 270 semester hours will be spent in an off-campus public, private or charter school. Students will teach under supervision of an experienced Arkansas licensed mentor teacher either in an elementary or secondary classroom and will participate in other activities involving the school and community. Successful completion of the Razorback Education Development (R.E.D) Hub application, a criminal background check, and completion of all music courses is required prior to beginning Residency I. Corequisite: MUED 30201 Prerequisite: Bachelor of Music degree in Music Education. (Typically offered: Fall and Spring)

### **THE PURPOSE OF THE INTERNSHIP**

A residency is a mentoring partnership between the University of Arkansas and a school district and is an avenue for some students to meet licensure requirements. The program provides guidance and support to the resident during the year-long experience.

<b>Learning Goals</b>	<b>INTASC Standards</b>	<b>AR ASPIRE Standards</b>	<b>AR Teaching Standards</b>	<b>AR ADE Content Competencies for Instrumental Music K-12</b>
1. To know, understand, and be able to teach lessons and conduct rehearsals that are "value-added."	1, 4, 5, 7	1a,1e, 2b, 3c, 4a	4,7,8	3.1,6.2,8.1
2. To know, understand, and be able to apply the content of previous coursework and your past experiences to inform decisions as a student intern.	1, 2, 4, 5, 9	1a, 1f, 2c, 3d, 4f	1,9,10	1.1,2.1,8.4
3. To refine and hone your teaching disposition.	9, 10	1b, 1c, 2a, 3e, 4d	2,9,10	8.7,10.2
4. To write focusing (essential) musical objectives in their correct formats and ensure lesson/rehearsal content answers the focusing question and meets the objectives.	7	1c, 1e, 1f, 2b, 3a, 4a	4,7,6	6.1,7.2
5. To integrate technology in meaningful, purposeful, and creative ways as appropriate.	8	1d, 1e, 2e, 3c, 4e	5,8	1.1,2.2,9.3
6. To integrate formative, summative, and integrative assessments as appropriate.	6	1f, 2d, 3d, 4b	6,7	8.3,8.6
7. To demonstrate the ability to speak and write using proper English that is free from slang, colloquialisms, and gender bias.	9	1c, 2a, 3a, 4f	3, 9	9.3
8. To be an informed and articulate advocate for music education that is empowering and transformational.	9, 10	1a, 1d, 2c, 3e, 4a	4,10	7.1,8.8
9. To meet INTASC standards.	1-10	1a, 1f, 2a, 3d, 4f	9, 10	8.1,8.3,9.1

Learning Goals	INTASC Standards	AR ASPIRE Standards	AR Teaching Standards	AR ADE Content Competencies for Instrumental Music K-12
10. To demonstrate mastery of the "Gradual Release of Responsibility" and "Reciprocal Teaching" models.	1, 2, 3	1e, 2c, 3b, 4a	1,7,8	8.5,10.1

### Dispositions/Habits of Mind

1. Teaching and learning are a partnership—teachers WITH students and students WITH teachers.
2. Students come to the classroom with a wealth of knowledge about music gleaned from their engagements outside of school.
3. It is hard to find anyone who doesn't love music. It is easy to find many who do not love music in school.
4. Teaching involves ongoing professional development including membership in the National Association for Music Education (NAfME).
5. Assessment is not separate from instruction.
6. Students and teachers possess individual learning styles and teaching styles.
7. The purpose of music education is to nurture a students' musicianship, foster the development of musical people, add provide engagements with music that adds value to students' lives and in the process transforms both students' and their teacher.
8. To read, reflect upon, and integrate the most current research and literature into your teaching.
9. Remember that you are a musician first. Engaging in musical experiences that are acknowledged by you and the students to be meaningful is one way to renew your own musicianship.
10. Stay current with and connect to what students are listening to outside of school. Remember that students live in the 21st century now and beyond.

### PROFESSIONALISM:

The resident is expected to demonstrate professionalism throughout their program, maintaining cooperative and collaborative relationships, complying with university, campus, and school district policies, and conducting themselves ethically and with integrity.

**All preservice and in-service teachers are required to uphold all aspects of the Educatory Code of Ethics Please refer to the UARK Residency Handbook for further information and policies regarding professionalism and University residency requirements.**

### Attendance:

Residents are expected to be at their placement site every day and follow the calendar of the placement site, NOT the UARK calendar. Residents are required to be at seminar each week. In the unlikely event a resident is unable to attend school, they must call the mentor teacher and UARK Liaison as soon as possible. Your UARK Liaison or Dr. Abrahams must approve all absence requests IN ADVANCE to miss

school for reasons other than illness. GRADES ARE LOWERED SIGNIFICANTLY when there are attendance issues or lapses in professional behavior.

The Teacher Education Program at the University of Arkansas fully supports the health and safety of all our students in field experiences with our district partners. Due to the current health crisis, absences related to COVID 19 will be addressed on an individual basis by program faculty. Please follow the guidance of the School District, the University of Arkansas, and the Center for Disease Control to ensure your safety and the safety of others.

Residents are to arrive on time each day to their placement. Residents should be present when the mentor teacher arrives each morning. Residents are to stay at the site until the mentor teacher leaves for the day. If there are after school, evening, or weekend activities at the site, you should be there. The only exception is the required attendance in MUED 30201 each week.

**Cell Phones:** The only time residents should be using cell phones is during plan time or lunch. Cell phones must be turned off and put away during instructional time. Even if the mentor teacher uses their phone or is OK with the resident using their phone, it is the policy of this course that your phone be away during instructional time. Again, GRADES ARE LOWERED SIGNIFICANTLY when there are issues or a lapse in professional behavior.

**Attire:** The resident is expected to follow the written teacher/staff dress code of the school and district in which they are employed. The University of Arkansas is a professional school. We believe that teachers are professionals. Therefore, we expect residents to dress as a professional. Business casual is appropriate. Tight, clinging clothing is NOT appropriate. Athletic attire is not appropriate. All articles of clothing must TOUCH. That means, when you raise your arms to conduct, or bend over, your body remains covered. Tops should be conservative and cover appropriately. Grades are lowered when students do not dress professionally. Follow the lead of your mentor teacher if you have questions. Remember, residents are NOT a student. The pupils perceive residents as a teacher and a professional! We perceive residents as a teacher and a professional as well.

**Secondary Placement Attire:** *Gentlemen*...please always wear a dress shirt and tie to school each day (when students are on campus). It is not necessary for you to wear a sports coat (unless you want to). If you do not have neckties or bow ties in your closet, we recommend that you begin a "tie-share" program. This means you go out and get used/cheap ties at any thrift store (Goodwill, Salvation Army, and Potter's House are good examples). In addition, if you can't afford the thrift store ties, then please let us know and we will let you borrow some of our neckties...no worries.

Residents never wear jeans (it doesn't matter how much they cost), tennis shoes, athletic shoes, casual sandals, flip-flops, etc. to school.

**Relating to the students and other professional issues:**

- Do not friend students or allow students to friend you on Facebook, or other social networking sites. Remember, students are not your friends; they are your responsibility. There is a difference.

- Do not allow students to text you or to have your cell number. Do not allow students to call you by your first name.
- Do not DM students or allow them to DM you.
- Do not share your email address with students.
- Do not provide students with access to your web site.
- Do not drive students in your car.
- Keep room doors open when you are working one-on-one with students.
- Do not allow yourself to be in situations where you are in isolated areas alone with students.
- Do not visit students at their homes and do not meet them outside of school.
- Never touch a student. If you must touch a student, in a voice lesson for example, ask the student's permission first and have a colleague present in the room.

Residents should update their Facebook settings so everything is protected and private: under "Privacy Settings and Tools" > "Who can see my stuff?" select "Friends." To check what people view, go to "Timeline and Tagging Settings" and select "View As" under "Who can see things on my timeline?" What you see is what your students and their parents can see. Photo albums and videos must be made private separately under "Application Settings."

Do the same for any other social media account (Twitter, Instagram, etc.). Check YouTube to ensure that you have nothing posted that is of questionable content. Remove anything that a student or their parent should not see. Expect your cooperating teacher and school principal to do the same. Expect students to search you; you must make choices to protect yourself. Think twice and then think again before you decide to vent on a blog, Facebook, or Twitter. Think twice about the status messages you post on your various personal sites.

**Outside engagements:** Residents honor their residency responsibilities. While we realize that residents may need to hold a job, we expect that you will decline invitations to participate in recitals, ensemble performances, or other activities that may interfere with your residency responsibilities.

## LESSON AND RESHEARSAL PLANS

***There MUST be a plan for every musical engagement with students.*** Residents must document lessons appropriately. The format for your daily lesson plan is to be consistent with what your mentor teacher requires. When writing your lesson and rehearsal plans, always remember:

1. All lessons and rehearsal plans, regardless of format, are to be student centered and honor the following tenants:
  - a. Music education is a conversation.
  - b. Music education broadens the student's view of reality.
  - c. Music education is empowering.
  - d. Music education is transformative.
  - e. Music education is political.
2. All lesson and rehearsal plans must include an assessment that connects to your stated objective.
3. **All lesson and rehearsal plans should be available to the cooperating teacher by 7 PM the night before you teach, or earlier if requested.**
4. **All lesson and rehearsal plans should be available to the University Liaison by 7 PM the night before your observation, or earlier if requested.**



5. All lessons and rehearsals should be student-centered, empower student musicianship and foster the development of musical people. Remember that the over-arching goal of music education is to “empower students to be musical people and in the process, change both the students and their teacher” (Abrahams, 2005 rev. 2013).
6. All engagements with children in lessons and rehearsals must be value-added.
7. All lessons and rehearsals should address the artistic processes (create, perform, respond and connect) as described in the *National Core Music Standards* (2014) as appropriate.
8. All lessons and rehearsals should facilitate the student intern’s ability to meet the AR TESS standards and foster positive teaching dispositions.
9. All lessons and rehearsals should integrate technology as appropriate.
10. All lessons and rehearsals should be recorded on video as appropriate and practical.

### **VIDEO RECORDING YOUR TEACHING EXPERIENCES**

Residents will collect video recordings of their teaching experiences in any class, any level throughout the semester. By the end of the semester, residents should accumulate a minimum of 10-minutes of video clips and uploaded those clips to their portfolio.

### **POP CYCLE**

Residents are formally observed and evaluated three times per semester (six for the year) by the University Liaisons using the TESS Aspiring Teacher Rubric to ensure residents are making a positive impact on student learning. If concerns arise, University Liaisons should consult the R.E.D. Hub and submit an NOC.

The University Liaison will ensure the following:

- Residents receive the appropriate number of POP Cycle Assessments during the semester
- Three formal POP Cycles per semester of at least 30-45 minutes in duration
- All timelines of the POP Cycle are met

It is expected that the University Liaison will provide the resident with clear evidence, including specific examples from observed practice to document areas of reinforcement and refinement with specific and focused action steps as specified by the TESS.

University Liaisons will provide residents with follow-up support after the Post-Conference by conducting informal observations, on the spot coaching, demonstrating lessons, and modeling teaching strategies in seminars and coursework.

#### Steps for the POP Cycle

1. Schedule the Pre-conference: Schedule a time with the resident for a Pre-Conference review of the lesson and the time for observing the specific lesson
2. Pre-Conference: Resident submits lesson plan and Student Achievement Chart to the mentor teacher and University Liaison 48 hours in advance of the pre-conference. Both the mentor teacher and University Liaison should review the lesson plan and provide the resident with suggestions, strategies for improvement, and questions designed to improve the lesson. University Liaisons will use the pre-conference questions to prompt residents

- and to ensure they are ready to deliver their lessons.
3. **Observation:** The University Liaison will observe the resident's lesson and script, gather evidence, and score the lesson based on the Aspiring Teacher TESS indicators. If recorded, the resident will watch their recorded lesson and score themselves prior to the post-conference.
  4. **Schedule the Post-conference:** The University Liaison will schedule a Post-Conference with the resident to review evidence and identify areas for reinforcement and refinement.
  5. **Post-Conference:** The University Liaison will meet with the resident within 48 hours of the observation to conduct a Post-Conference using the Post-Conference Discussion Guide and TESS Ratings. Residents are provided with detailed feedback on areas for reinforcement and areas for refinement based on evidence and tied to specific TESS indicators. These indicators will help the candidate grow in ability to positively impact student learning.

### **INFORMAL VISITS**

In addition to the three POP Cycles per semester, the University Liaisons will conduct informal visits, such as a classroom walkthrough to provide ongoing feedback, coaching, and support. At each visit, the University Liaison will document their visits in the appropriate location.

### **GRADES**

Grading is the culmination of the evaluation process. A judgment is made concerning the degree to which a student has met specified goals and objectives, and the degree of attainment of both the generic and teaching field competencies. Although a grade for the experience is important, it is not the only indicator of the student's ability to teach, but grades do give a general indication of the quality of the student's performance. In assigning a grade, the following statements may be helpful:

- **A** Represents superior teaching signifying excellence. This signifies that the candidate exhibits teaching competencies in a continuous and spontaneous manner. Student teachers who are rated A have achieved a "higher level" of competency. These students can be expected to develop into outstanding teachers.
- **B** Represents good teaching. A student teacher receiving a B has achieved a "moderate level" of competency. The candidate should be expected to maintain that level of performance and perhaps even approach excellence as he/she gains experience and is mentored to facilitate continued growth.
- **C** Represents minimally acceptable teaching. A student teacher rated a C has achieved a "low level" of competency. The student teacher is eligible for certification but may not carry a recommendation of professional competence. In a competitive market, the student may find it difficult to obtain a teaching position.
- **D** Represents inadequate teaching skills indicated by not achieving the majority of competencies listed on the evaluation form. The student teacher WILL NOT be certified.
- **F** Represents failure. No credit will be given.

## **ACADEMIC INTEGRITY**

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/>. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

## **MEETING THE CHALLENGES OF THE COURSE**

Students who have a special need for accommodations or support to facilitate full inclusion of all aspects of the course should make an appointment with the instructor during the first week of the semester so that necessary classroom adjustments can be made. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. Please note, you must first verify your eligibility for these through the Center for Educational Access (call 575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

### **AVAILABLE SUPPORT**

The Enhanced Learning Center (ELC) is a campus-wide academic support service for ALL students enrolled at the University of Arkansas. The ELC provides many services, including tutoring, academic success workshops, academic consultation, and supplemental instruction. All of their services are free. The ELC is located in Gregson Hall, garden level. Visit their facilities or their website at <http://elc.uark.edu> to learn more about their programs and services. Also, the Counseling and Psychological Clinic (CAPS) offers a range of mental health services (575- 2277).

## **CEA**

Your experience in this class is important to me. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have already established accommodations with the Center for Educational Access (CEA), please request your accommodations letter early in the semester and contact me privately, so that we have adequate time to arrange your approved academic accommodations.

If you have not yet established services through CEA, but have a documented disability and require accommodations (conditions include but not limited to: mental health, attention-related, learning, vision, hearing, physical, health or temporary impacts), contact CEA directly to set up an Access Plan. CEA facilitates the interactive process that establishes reasonable accommodations. For more information on CEA registration procedures contact 479-575-3104, [ada@uark.edu](mailto:ada@uark.edu) or visit [cea.uark.edu](http://cea.uark.edu).

## **MUSIC HEALTH AND STUDENT SUCCESS**

In addition to classroom instruction for major and non-major musicians, the Department of Music seeks to develop best practices for student success of all students involved in our programs. From health and wellness to time management, this page pulls together resources from across campus and from outside sources to help music students succeed at the University of Arkansas.

<https://fulbright.uark.edu/departments/music/current-students/student-success.php>

## **COVID-19 POLICY**

<https://health.uark.edu/coronavirus/>

## **EMERGENCY PREPAREDNESS**

The University of Arkansas is prepared for a wide range of emergencies. Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <http://emergency.uark.edu/>. See also: Emergency Procedures.

## **SEVERE WEATHER (Tornado Warning)**

The campus has an inclement weather policy (link below), though faculty are encouraged to augment the policy to meet any unique needs of courses or students. In general, students need to know how and when they will be notified in the event that class is cancelled for weather-related reasons. <http://safety.uark.edu/inclement-weather/>

## **VIOLENCE/ACTIVE SHOOTER (CADD)**

- CALL- 9-1-1
- AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

## ***RazALERT***

The University of Arkansas has a campus-wide alert system for any hazardous conditions that may arise on campus. To learn more and to sign up: <http://safety.uark.edu/emergency-preparedness/emergency-notification-system/>

**University of Arkansas Music**  
**Residency II Syllabus**  
 MUED 4520V  
 Fall/Spring 2024-25

Daniel Abrahams  
 Faculty Contact Information: 479-575-2559  
 Location: Music Building 325  
 Day(s)/Time: 4-days in-field/1-days on-campus  
 Assigned Campus Office Hours: *Contact Supervisor as needed through shared contact information.*

**COURSE DESCRIPTION**

**MUED 4520V. Residency I (11 credit hours).** Residents will complete a minimum 16-weeks (4-days per week) in an off-campus public, private or charter school. Students will teach under supervision of an experienced Arkansas licensed mentor teacher either in an elementary or secondary classroom and will participate in other activities involving the school and community. Successful completion of MUED 4510V: Residency I is required prior to beginning Residency II. Corequisite: MUED 40301 Prerequisite: Bachelor of Music degree in Music Education, MUED 4510V: Residency I. (Typically offered: Fall and Spring)

**THE PURPOSE OF THE INTERNSHIP**

A residency is a mentoring partnership between the University of Arkansas and a school district and is an avenue for some students to meet licensure requirements. The program provides guidance and support to the resident during the year-long experience.

<b>Learning Goals</b>	<b>INTASC Standards</b>	<b>AR ASPIRE Standards</b>	<b>AR Teaching Standards</b>	<b>AR ADE Content Competencies for Instrumental Music K-12</b>
1. To know, understand, and be able to teach lessons and conduct rehearsals that are "value-added."	1, 4, 5, 7	1a,1e, 2b, 3c, 4a	4,7,8	3.1,6.2,8.1
2. To know, understand, and be able to apply the content of previous coursework and your past experiences to inform decisions as a student intern.	1, 2, 4, 5, 9	1a, 1f, 2c, 3d, 4f	1,9,10	1.1,2.1,8.4

<b>Learning Goals</b>	<b>INTASC Standards</b>	<b>AR ASPIRE Standards</b>	<b>AR Teaching Standards</b>	<b>AR ADE Content Competencies for Instrumental Music K-12</b>
3. To refine and hone your teaching disposition.	9, 10	1b, 1c, 2a, 3e, 4d	2,9,10	8.7,10.2
4. To write focusing (essential) musical objectives in their correct formats and ensure lesson/rehearsal content answers the focusing question and meets the objectives.	7	1c, 1e, 1f, 2b, 3a, 4a	4,7,6	6.1,7.2
5. To integrate technology in meaningful, purposeful, and creative ways as appropriate.	8	1d, 1e, 2e, 3c, 4e	5,8	1.1,2.2,9.3
6. To integrate formative, summative, and integrative assessments as appropriate.	6	1f, 2d, 3d, 4b	6,7	8.3,8.6
7. To demonstrate the ability to speak and write using proper English that is free from slang, colloquialisms, and gender bias.	9	1c, 2a, 3a, 4f	3, 9	9.3
8. To be an informed and articulate advocate for music education that is empowering and transformational.	9, 10	1a, 1d, 2c, 3e, 4a	4,10	7.1,8.8
9. To meet INTASC standards.	1-10	1a, 1f, 2a, 3d, 4f	9, 10	8.1,8.3,9.1
10. To demonstrate mastery of the "Gradual Release of Responsibility" and "Reciprocal Teaching" models.	1, 2, 3	1e, 2c, 3b, 4a	1,7,8	8.5,10.1

### **Dispositions/Habits of Mind**

11. Teaching and learning are a partnership—teachers WITH students and students WITH teachers.
12. Students come to the classroom with a wealth of knowledge about music gleaned from their engagements outside of school.
13. It is hard to find anyone who doesn't love music. It is easy to find many who do not love music in school.
14. Teaching involves ongoing professional development including membership in the National Association for Music Education (NAfME).
15. Assessment is not separate from instruction.
16. Students and teachers possess individual learning styles and teaching styles.
17. The purpose of music education is to nurture a students' musicianship, foster the development of musical people, add provide engagements with music that adds value to students' lives and in the process transforms both students' and their teacher.
18. To read, reflect upon, and integrate the most current research and literature into your teaching.
19. Remember that you are a musician first. Engaging in musical experiences that are acknowledged by you and the students to be meaningful is one way to renew your own musicianship.
20. Stay current with and connect to what students are listening to outside of school. Remember that students live in the 21st century now and beyond.

### **PROFESSIONALISM:**

The resident is expected to demonstrate professionalism throughout their program, maintaining cooperative and collaborative relationships, complying with university, campus, and school district policies, and conducting themselves ethically and with integrity.

**All preservice and in-service teachers are required to uphold all aspects of the Educatory Code of Ethics Please refer to the UARK Residency Handbook for further information and policies regarding professionalism and University residency requirements.**

### **Attendance:**

Residents are expected to be at their placement site every day and follow the calendar of the placement site, NOT the UARK calendar. Residents are required to be at seminar each week. In the unlikely event a resident is unable to attend school, they must call the mentor teacher and UARK Liaison as soon as possible. Your UARK Liaison or Dr. Abrahams must approve all absence requests IN ADVANCE to miss school for reasons other than illness. GRADES ARE LOWERED SIGNIFICANTLY when there are attendance issues or lapses in professional behavior.

The Teacher Education Program at the University of Arkansas fully supports the health and safety of all our students in field experiences with our district partners. Due to the current health crisis, absences related to COVID 19 will be addressed on an individual basis by program faculty. Please follow the guidance of the School District, the University of Arkansas, and the Center for Disease Control to ensure your safety and the safety of others.

Residents are to arrive on time each day to their placement. Residents should be present when the mentor teacher arrives each morning. Residents are to stay at the site until the mentor teacher leaves for the day. If there are after school, evening, or weekend activities at the site, you should be there. The only exception is the required attendance in MUED 30201 each week.

**Cell Phones:** The only time residents should be using cell phones is during plan time or lunch. Cell phones must be turned off and put away during instructional time. Even if the mentor teacher uses their phone or is OK with the resident using their phone, it is the policy of this course that your phone be away during instructional time. Again, GRADES ARE LOWERED SIGNIFICANTLY when there are issues or a lapse in professional behavior.

**Attire:** The resident is expected to follow the written teacher/staff dress code of the school and district in which they are employed. The University of Arkansas is a professional school. We believe that teachers are professionals. Therefore, we expect residents to dress as a professional. Business casual is appropriate. Tight, clinging clothing is NOT appropriate. Athletic attire is not appropriate. All articles of clothing must TOUCH. That means, when you raise your arms to conduct, or bend over, your body remains covered. Tops should be conservative and cover appropriately. Grades are lowered when students do not dress professionally. Follow the lead of your mentor teacher if you have questions. Remember, residents are NOT a student. The pupils perceive residents as a teacher and a professional! We perceive residents as a teacher and a professional as well.

**Secondary Placement Attire:** *Gentlemen...* please always wear a dress shirt and tie to school each day (when students are on campus). It is not necessary for you to wear a sports coat (unless you want to). If you do not have neckties or bow ties in your closet, we recommend that you begin a "tie-share" program. This means you go out and get used/cheap ties at any thrift Store (Goodwill, Salvation Army, and Potter's House are good examples). In addition, if you can't afford the thrift store ties, then please let us know and we will let you borrow some of our neckties...no worries.

Residents never wear jeans (it doesn't matter how much they cost), tennis shoes, athletic shoes, casual sandals, flip-flops, etc. to school.

#### **Relating to the students and other professional issues:**

- Do not friend students or allow students to friend you on Facebook, or other social networking sites. Remember, students are not your friends; they are your responsibility. There is a difference.
- Do not allow students to text you or to have your cell number. Do not allow students to call you by your first name.
- Do not DM students or allow them to DM you.
- Do not share your email address with students.
- Do not provide students with access to your web site.
- Do not drive students in your car.
- Keep room doors open when you are working one-on-one with students.
- Do not allow yourself to be in situations where you are in isolated areas alone with students.
- Do not visit students at their homes and do not meet them outside of school.
- Never touch a student. If you must touch a student, in a voice lesson for example, ask the student's permission first and have a colleague present in the room.



Residents should update their Facebook settings so everything is protected and private: under “Privacy Settings and Tools” > “Who can see my stuff?” select “Friends.” To check what people view, go to “Timeline and Tagging Settings” and select “View As” under “Who can see things on my timeline?” What you see is what your students and their parents can see. Photo albums and videos must be made private separately under “Application Settings.”

Do the same for any other social media account (Twitter, Instagram, etc.). Check YouTube to ensure that you have nothing posted that is of questionable content. Remove anything that a student or their parent should not see. Expect your cooperating teacher and school principal to do the same. Expect students to search you; you must make choices to protect yourself. Think twice and then think again before you decide to vent on a blog, Facebook, or Twitter. Think twice about the status messages you post on your various personal sites.

**Outside engagements:** Residents honor their residency responsibilities. While we realize that residents may need to hold a job, we expect that you will decline invitations to participate in recitals, ensemble performances, or other activities that may interfere with your residency responsibilities.

## **LESSON AND RESHEARSAL PLANS**

***There MUST be a plan for every musical engagement with students.*** Residents must document lessons appropriately. The format for your daily lesson plan is to be consistent with what your mentor teacher requires. When writing your lesson and rehearsal plans, always remember:

11. All lessons and rehearsal plans, regardless of format, are to be student centered and honor the following tenants:
  - a. Music education is a conversation.
  - b. Music education broadens the student's view of reality.
  - c. Music education is empowering.
  - d. Music education is transformative.
  - e. Music education is political.
12. All lesson and rehearsal plans must include an assessment that connects to your stated objective.
13. **All lesson and rehearsal plans should be available to the cooperating teacher by 7 PM the night before you teach, or earlier if requested.**
14. **All lesson and rehearsal plans should be available to the University Liaison by 7 PM the night before your observation, or earlier if requested.**
15. All lessons and rehearsals should be student-centered, empower student musicianship and foster the development of musical people. Remember that the over-arching goal of music education is to “empower students to be musical people and in the process, change both the students and their teacher” (Abrahams, 2005 rev. 2013).
16. All engagements with children in lessons and rehearsals must be value-added.
17. All lessons and rehearsals should address the artistic processes (create, perform, respond and connect) as described in the *National Core Music Standards (2014)* as appropriate.
18. All lessons and rehearsals should facilitate the student intern’s ability to meet the AR TESS standards and foster positive teaching dispositions.
19. All lessons and rehearsals should integrate technology as appropriate.
20. All lessons and rehearsals should be recorded on video as appropriate and practical.

## **VIDEO RECORDING YOUR TEACHING EXPERIENCES**

Residents will collect video recordings of their teaching experiences in any class, any level throughout the semester. By the end of the semester, residents should accumulate a minimum of 10-minutes of video clips and uploaded those clips to their portfolio.

## **POP CYCLE**

Residents are formally observed and evaluated three times per semester (six for the year) by the University Liaisons using the TESS Aspiring Teacher Rubric to ensure residents are making a positive impact on student learning. If concerns arise, University Liaisons should consult the R.E.D. Hub and submit an NOC.

The University Liaison will ensure the following:

- Residents receive the appropriate number of POP Cycle Assessments during the semester
- Three formal POP Cycles per semester of at least 30-45 minutes in duration
- All timelines of the POP Cycle are met

It is expected that the University Liaison will provide the resident with clear evidence, including specific examples from observed practice to document areas of reinforcement and refinement with specific and focused action steps as specified by the TESS.

University Liaisons will provide residents with follow-up support after the Post-Conference by conducting informal observations, on the spot coaching, demonstrating lessons, and modeling teaching strategies in seminars and coursework.

### Steps for the POP Cycle

2. Schedule the Pre-conference: Schedule a time with the resident for a Pre-Conference review of the lesson and the time for observing the specific lesson
3. Pre-Conference: Resident submits lesson plan and Student Achievement Chart to the mentor teacher and University Liaison 48 hours in advance of the pre-conference. Both the mentor teacher and University Liaison should review the lesson plan and provide the resident with suggestions, strategies for improvement, and questions designed to improve the lesson. University Liaisons will use the pre-conference questions to prompt residents and to ensure they are ready to deliver their lessons.
4. Observation: The University Liaison will observe the resident's lesson and script, gather evidence, and score the lesson based on the Aspiring Teacher TESS indicators. If recorded, the resident will watch their recorded lesson and score themselves prior to the post-conference.
5. Schedule the Post-conference: The University Liaison will schedule a Post-Conference with the resident to review evidence and identify areas for reinforcement and refinement.
6. Post-Conference: The University Liaison will meet with the resident within 48 hours of the observation to conduct a Post-Conference using the Post-Conference Discussion Guide and TESS Ratings. Residents are provided with detailed feedback on areas for reinforcement and areas for refinement based on evidence and tied to specific TESS indicators. These indicators

will help the candidate grow in ability to positively impact student learning.

### **INFORMAL VISITS**

In addition to the three POP Cycles per semester, the University Liaisons will conduct informal visits, such as a classroom walkthrough to provide ongoing feedback, coaching, and support. At each visit, the University Liaison will document their visits in the appropriate location.

### **GRADES**

Grading is the culmination of the evaluation process. A judgment is made concerning the degree to which a student has met specified goals and objectives, and the degree of attainment of both the generic and teaching field competencies. Although a grade for the experience is important, it is not the only indicator of the student's ability to teach, but grades do give a general indication of the quality of the student's performance. In assigning a grade, the following statements may be helpful:

- **A** Represents superior teaching signifying excellence. This signifies that the candidate exhibits teaching competencies in a continuous and spontaneous manner. Student teachers who are rated A have achieved a "higher level" of competency. These students can be expected to develop into outstanding teachers.
- **B** Represents good teaching. A student teacher receiving a B has achieved a "moderate level" of competency. The candidate should be expected to maintain that level of performance and perhaps even approach excellence as he/she gains experience and is mentored to facilitate continued growth.
- **C** Represents minimally acceptable teaching. A student teacher rated a C has achieved a "low level" of competency. The student teacher is eligible for certification but may not carry a recommendation of professional competence. In a competitive market, the student may find it difficult to obtain a teaching position.
- **D** Represents inadequate teaching skills indicated by not achieving the majority of competencies listed on the evaluation form. The student teacher WILL NOT be certified.
- **F** Represents failure. No credit will be given.

### **ACADEMIC INTEGRITY**

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## **MEETING THE CHALLENGES OF THE COURSE**

Students who have a special need for accommodations or support to facilitate full inclusion of all aspects of the course should make an appointment with the instructor during the first week of the semester so that necessary classroom adjustments can be made. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. Please note, you must first verify your eligibility for these through the Center for Educational Access (call 575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

### **AVAILABLE SUPPORT**

The Enhanced Learning Center (ELC) is a campus-wide academic support service for ALL students enrolled at the University of Arkansas. The ELC provides many services, including tutoring, academic success workshops, academic consultation, and supplemental instruction. All of their services are free. The ELC is located in Gregson Hall, garden level. Visit their facilities or their website at <http://elc.uark.edu> to learn more about their programs and services. Also, the Counseling and Psychological Clinic (CAPS) offers a range of mental health services (575- 2277).

## **CEA**

Your experience in this class is important to me. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have already established accommodations with the Center for Educational Access (CEA), please request your accommodations letter early in the semester and contact me privately, so that we have adequate time to arrange your approved academic accommodations.

If you have not yet established services through CEA, but have a documented disability and require accommodations (conditions include but not limited to: mental health, attention-related, learning, vision, hearing, physical, health or temporary impacts), contact CEA directly to set up an Access Plan. CEA facilitates the interactive process that establishes reasonable accommodations. For more information on CEA registration procedures contact 479-575-3104, [ada@uark.edu](mailto:ada@uark.edu) or visit [cea.uark.edu](http://cea.uark.edu).

## **MUSIC HEALTH AND STUDENT SUCCESS**

In addition to classroom instruction for major and non-major musicians, the Department of Music seeks to develop best practices for student success of all students involved in our programs. From health and wellness to time management, this page pulls together resources from across campus and from outside sources to help music students succeed at the University of Arkansas.

<https://fulbright.uark.edu/departments/music/current-students/student-success.php>

## **COVID-19 POLICY**

<https://health.uark.edu/coronavirus/>

## **EMERGENCY PREPAREDNESS**

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### **VIOLENCE/ACTIVE SHOOTER (CADD)**

- CALL- 9-1-1
- AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

### ***RazALERT***

The University of Arkansas has a campus-wide alert system for any hazardous conditions that may arise on campus. To learn more and to sign up: <http://safety.uark.edu/emergency-preparedness/emergency-notification-system/>

## MUED 13701 – Teaching the Beginning Percussionist

Fall 2024

Tuesday, Thursday 9:30-10:20am – Janzen Hall (Epley 128) Instructor:

Christopher Scherer (he/him), [cmschere@uark.edu](mailto:cmschere@uark.edu) GA: Thomas Baker

(he/him), [twbaker@uark.edu](mailto:twbaker@uark.edu)

Office hours: by appointment

Preferred method of contact: Email! If you ask about something before or after class, especially relating to assignments or grading needing updated, absences, or scheduling a time to meet, please send me an email afterwards so there is written record of it in my workflow.

### Course Summary

Required Materials: Percussion Methods by Stephen Primatic; 1 pair Vic Firth SD1 Concert Snare Drum sticks (please do not buy drum set or marching drum sticks)

Provided Materials: Beginner Snare Drum Kit, Beginner Bell Kit, Practice Pad, course handouts, videos

Purpose of the Course: To prepare music teachers to deal with junior high percussion students. Beginning instruction, particularly on snare drum, is emphasized, as are the skills necessary to help junior high percussionists participate successfully in large ensembles (concert and marching bands, and orchestra). Standard performance techniques and a basic music and instructional library are presented. Out of class assignments assume one hour of practice or study between each class session.

### Learning Goals:

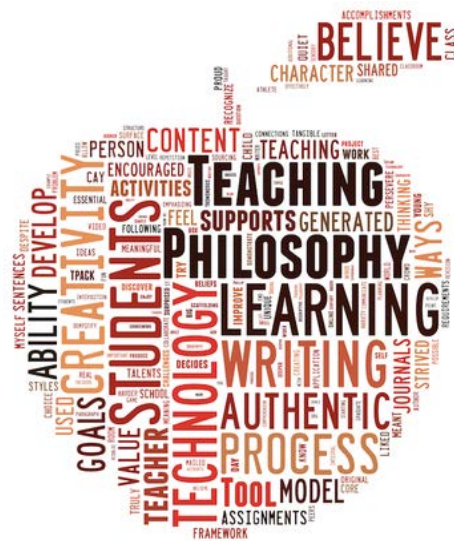
Learning Goal	Aspiring TESS Rubric	AR Teacher Standards	AR Competencies Inst Music
a. Students will be exposed to beginning percussion performance skills.	1a 1c 1d 1e 1f 2a 3a 3c 4a 4e	1, 4, 8	2.4, 3.1, 5.1, 6.2
b. Students will be exposed to basic performance concepts and become familiarized with percussion equipment and basic percussion maintenance.	1d 1e 1f 2e 3d 4f	3, 5, 6	2.1, 2.4, 9.2, 8.4
c. Students will be exposed to a basic library of percussion method books, solos, ensembles, and percussion references.	1d 1e 1f 2b 3b 4c 4d	2, 7, 9	2.1, 2.6, 8.4, 9.3
d. Students will gain foundation of knowledge and tools needed to develop as a percussion educator.	1a 1b 1d 1e 1f 2c 3e 4e 4f	3, 4, 10	2.2, 8.1, 8.7, 10.1

What the course probably will not do:

- a. Teach you everything you need to know about percussion. Please attend clinics and concerts, listen to good recordings and continue to amplify your professional knowledge through periodicals and other sources.
- b. Teach you to play very well. (It's just one semester!) Your knowledge about and competence with the percussion instruments (as it will be with your students) will depend on your willingness to make time available to improve your skills.

# University of Arkansas Music Education

## MUED 20102-001: Introduction to Music Education



**Spring 2024**

Daniel Abrahams

abrahams@uark.edu

Cell: 402-212-3003 Office: 479-575-2559

Office hours: By appointment

X & Instagram: daniel\_abrahams

### **Course Description**

This course is designed to provide early experiences for the perspective music teacher. Students will become familiar with professional trends, music classroom organizational and management issues, and principles of effective education. Emphases will include basic psychological and philosophical orientation, as well as observations in public school classrooms.



**Learning Goals**

<b>Learning Goals</b>	<b>INTASC Standards</b>	<b>AR ASPIRE Standards</b>	<b>AR Teaching Standards</b>	<b>AR Competencies for Instrumental Music K-12</b>
1. Students will identify and articulate a desire to be a music teacher.	9, 10	1A, 2A, 3A, 4E	10	8.7,10.2
2. Students will identify and discuss articulately the knowledge, skills, attitudes, values, and dispositions that successful music educators possess.	9, 10	1B, 2B, 3B, 4A,	4,9	2.1,10.2
3. Students will know, understand, be able to explain and apply the principles of ethics to solve issues music teachers face when engaging with children inside and outside the classroom.	9, 10	1D, 2C, 3D, 4F	9	8.7,10.4,9.3
4. Students will know, understand, and respond articulately to the educational, social, political, and economic constructs that frame music education in the public schools.	2, 9, 10	1A,2E, 3C, 4B	5	2.6,10.1,9.1
5. Students will research, know, and understand the prominent methodologies in music education.	4, 5, 6	1E, 2D, 3E, 4C	4	2.1,10.1,9.2
6. Students will develop and articulate a personal philosophy of music education.	9, 10	1C, 2A, 3B, 4D	9	1.1,10.2,9.3
7. Students will integrate technology in meaningful and purposeful ways.	8, 9	1D, 2E, 3C, 4E	8	2.2,10.1,9.3

<b>Learning Goals</b>	<b>INTASC Standards</b>	<b>AR ASPIRE Standards</b>	<b>AR Teaching Standards</b>	<b>AR Competencies for Instrumental Music K-12</b>
8. Students will be able to defend the importance of music education in schools.	9, 10	1B, 2B, 3A, 4A	10	8.8,10.4,9.3
9. Students will demonstrate the ability to speak and write using proper English that is free from slang, colloquialisms, and gender bias.	9, 10	1A, 2A, 3A, 4B	6	10.2,9.3
10. Students will be an informed and articulate advocate for music education that fosters student agency.	9, 10	4d, 4e, 5a	10	8.8,10.5,9.3

### **What to Expect**

Since this is a course within a professional sequence of pre-service music education courses, I expect that you will commit to the course expectations and master the course content with a professional attitude. I expect that the work you submit will be your very best effort. I expect that you will meet deadlines and submit all work on time.

I recommend that you take notes for each class if that helps you learn. I expect that you will not be on social networking sites or checking and sending email during the class. I further expect that you will not post anything on a social networking site such as Facebook or Instagram that relates to the course in ways that may be construed as inappropriate.

You may expect that I will approach the course with the commitment of a professional. In that regard, you may expect that each class will be thoughtfully prepared; that the materials selected for your purchase were chosen carefully and are important to your success in this course and beyond; and that your individual and collective learning needs will be addressed as appropriate. You may also expect that the course content will be thoroughly covered and that your assignments and progress will be assessed fairly.

### **Required Text**

Constructing a Personal Orientation to Music Teaching by Campbell, Thompson and Barrett. Routledge, 2<sup>nd</sup> edition. 2021. ISBN 978-0367347208

Teaching Music to Students with Special Needs: A Label-Free Approach (2<sup>nd</sup> Addition) by Hammel and Hourigan, Oxford University Press, 2017. ISBN 978-0190654696

GLEE – Season 1 (available on Disney+, Hulu, Apple iTunes, Amazon Prime)

### **Technology Requirements**

- A computer with a dependable internet connection
- Webcam and Mic
- Zoom Account
- Dropbox/Box/Google Drive Account
- Access to Blackboard

### **Evaluation/Grading**

GLEE Video (5 minutes) or Written Response (750 words)

Wheels	30 points
Dream On	30 points
Ballad	30 points
Journey to Sectionals	30 points
What do I look for in good teaching?	20 points
Video - Who Am I? (5 to 10 -minutes)	20 points
Video- PSA Announcement – Why Music Education is Important	100 points
Letter - Why I Want to be a Music Teacher	30 points
Essay - Most Influential Person in My Life	30 points
Hippocratic Oath for Music Education	20 points

Philosophy of Music Education

100 points

Possible Classroom Observations (4)

20 pts. Ea.

### **Academic Integrity Statement**

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### **Use of AI and Writing Tools**

Part of writing is checking one's work. That includes clarity, spelling, and grammar. Grammarly is a program that will edit your writing. It identifies misspelled words, missing commas, incorrect punctuation, and sentences in passive voice. It is a free app and will be very helpful. I strongly advocate using Grammarly to check your writing before you submit it to me. You can download Grammarly at [Grammarly.com](https://Grammarly.com).

Artificial Intelligence (AI) using ChatGPT, or other AI programs is a controversial application that will edit your writing and make content suggestions.

*All assignments submitted in this course must be your own, and the ideas and contributions of others must be appropriately acknowledged (cited). The use of Artificial Intelligence (AI) programs and tools (e.g., ChatGPT) in this course is at the instructor's discretion to ensure they are being used to support your learning. Any use of AI programs or tools outside of what is permitted by the instructor and without proper attribution (citation) is a form of academic dishonesty, which may result in grade penalties and/or subject to disciplinary action per the Academic Integrity Policy.*

If you ask an AI program (e.g., ChatGPT) to write a rationale for your philosophy paper, it will do that, but it is not an appropriate program use. If you use AI word-for-word or with minor edits, I will consider it plagiarism and will not accept your work. If you want an AI program to rephrase

your questions, that is fine. However, if you want it to suggest your philosophical perspective, that is not. AI programs can also contribute to unintended cheating, plagiarism, or bias issues.

Please note these definitions:

*Cheating: "Allowing another person or resource (including, but not limited to, generative artificial intelligence) to do one's work and submitting that work under one's own name without proper attribution."*

*Plagiarism: "Plagiarism includes, but is not limited to, the unauthorized use of generative artificial intelligence to create content that is submitted as one's own."*

<https://ai.northwestern.edu/education/use-of-generative-artificial-intelligence-in-courses.html#academic-integrity>).

After you write your original work, you can send it to an AI program for editing. Once edited, you need to carefully check it for accuracy and make changes as necessary and appropriate. You can certainly ask an AI program to check the formatting of your APA citations in the reference list, but again, check the work carefully. I will not accept an argument that you used AI for an incorrect citation that does not conform to APA 7th edition. Use your gut. If it does not feel right, it probably is not. As a student in a professional program, I will trust your personal and academic integrity. If you use an AI program, please disclose that at the bottom of your title page. For example, "Some text and ideas in this document were created or edited using [name the AI program]."

If you use AI in a paper, you must create an APA reference entry that lists OpenAI as the author and ChatGPT (for example) as the title, adding the date of the version used (shown below), the descriptive text "Sample Title" in square brackets, and the URL.

**Example: APA ChatGPT citation**

<b><u>APA reference entry</u></b>	OpenAI. (2023). <i>ChatGPT</i> (Feb 13 version) [Sample title]. <a href="https://chat.openai.com">https://chat.openai.com</a>
<b><u>APA in-text citation</u></b>	(OpenAI, 2023)

## **Attendance**

Class attendance is required. Consistently attending class is the only way you can successfully complete this or any course. Class members should view being a student as a job and should view regular class attendance as one of the required duties of that job. I expect you to notify me if you will be absent. ***Excessive absences may result in the lowering of your grade or failure of the course.***

Absences that may be excused (at my discretion): 1) serious illness or death of a member of the student's immediate family or other family crisis, 2) University- sponsored activities for which student's attendance is required by virtue of scholarship or leadership/participation responsibilities, 3) religious observances, 4) jury duty or subpoena for court appearance, 5) military duty.

## **Course Expectations**

1. Prompt completion of all readings and reflection papers as they are assigned. All written work must conform to the guidelines for style as articulated in the appropriate style manual. It must be scholarly, well-written, and free of gender bias or jargon. Work that is poorly written will not be accepted and will significantly impact the final grade.
2. Purchase of all required materials.
3. That you will conquer the technology challenges on your own.
4. Your video presentations will reflect teaching of the highest quality, creativity, thought and care. Your presentation will be thorough and informative.
5. Frequent contributions to class discussion in thoughtful, positive and appropriate ways.

### **Meeting the Challenges of the Course**

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- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

### **Violence / Active Shooter (CADD):**

- CALL- 9-1-1
- AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

### **RazALERT**

The University of Arkansas has a campus-wide alert system for any hazardous conditions that may arise on campus. To learn more and to sign up: <http://safety.uark.edu/emergencypreparedness/emergencynotification-system/>

The 2020 University of Arkansas Department of Music online website contains the following information about Health and Wellness (<https://fulbright.uark.edu/departments/music/study-music/student-success.php>).

### **Connecting**

I post office hours on Blackboard. You may feel free to see me, with or without an appointment, during office hours. In addition, you may contact me on MS Teams at any time you see me on-line. Generally, I am available later in the afternoon and evening. A MS Teams account is available as a free download on the web. If your computer does not have a built-in video camera and mic, you may want to purchase one. You may also e-mail me at [abrahams@uark.edu](mailto:abrahams@uark.edu).

Written work should be deposited onto Blackboard. Please remember to hit **SUBMIT**. Otherwise, your document is not saved. When sending attachments to Blackboard, save them as .doc or .docx files. Include your name in the title of the file.

### **Observations – Possible in-school observation**

Classroom observations will be through the ATLAS program videos. You will keep a simple log of classroom videos watched, listing the summary of total observations completed as you progress, and list this at the top of each observation summary you turn in (e.g., OBS #1). **A minimum of 4 observation is required.** Students will observe music classes in the public schools through ATLAS videos.

### **Masks**

You may wear a mask while in class for your protection and for the protection of those around you. Masks must be properly worn, over your nose and mouth. Eating and drinking is not permitted during class. Individuals should leave the classroom to eat or drink, as necessary. If you require accommodations due to a disability, please contact the Center for Educational Access.

### **Assignments**

#### **Week 1**

#### **Course Overview**

Decorate your gingerbread man to reflect your image of a successful music teacher.

**What to write:** For Thursday, write a thank-you letter to your most influential music teacher. Give an example that supports why you chose this person. Your letter should be 500 words. Submit the letter to Blackboard so that it arrives before class on Thursday. Include your name in the title of the file. For example: Abrahams.influential.person.

Save the document as a doc, docx or pdf file.

**What to do:** Make a Kaltura video called: “Who Am I?”

Include information about yourself, your family—whatever you wish.

This video should be between 5-10 minutes long. Remember to include who you are as a musician and who you are as a future teacher. Post it to



Blackboard. Use the title Last Name.Who Am I Video.

example: "Abrahams.Who Am I Video".

**Week 2**            **Who Am I?**

**What to read:** Read in Campbell et al., Chapter 1

**What to do:** Write a letter to me explaining why you want to be a music teacher. Your letter should be 500 words. Give a specific example that was pivotal to your deciding to be a teacher. Write in a formal style. Proofread carefully. Deposit your letter in Blackboard. Include your name in the file. Example: Abrahams. Why I want to be a music teacher. Save your letter as a doc, docx or pdf file

**Week 3**            **Ethical Dilemmas**

*Music*

**What to read:** Read Regelski: *Toward an Applied, Professional Ethics for School*

**What to watch:** Before Thursday's class, watch GLEE episode: Wheels

**What to do:** Identify the ethical dilemma. Prepare to apply the Regelski reading to proposing a course of action. By Thursday's class, post a video response of 5-minutes in length or a written response of 750 words – beautifully written in formal academic prose. Post it on Blackboard.

**Week 4**            **Reciprocal Teaching for Teaching Music**

**What to read:** Before class go to read about Reciprocal Teaching. Be able to discuss the strategies of RT and how they were applied in the setting of the music class.

**Possible Classroom Observation #1 due**

**Week 5**            **Transforming from Student to Teacher**

**What to read:** Read Chapter 2 in Campbell et al.

**What to do:** Create a Hippocratic oath for music education. Post your oath in Blackboard so that it arrives before Tuesday's class. Include your name in the title of the

file. For example: Abrahams.hippocratic.oath. Save the document as a doc, docx or pdf file.

Before Thursday's class watch GLEE episode: Dream On. Choose an issue in the video – music education advocacy, music advocacy, the ethical issues (an example of what?) and post a 5-minute video response or write a 750-word reflection. Post it on Blackboard.

**Week 6 Theories of Learning and Differentiating Instruction**

***What to read:*** Read Chapter 6 in Campbell et al.

***What to do:*** Before Tuesday's class, watch the following videos at <http://www.youtube.com/watch?v=bApuBiitL8Q> and <http://www.youtube.com/watch?v=LGYa6ZacUTM> on Differentiated Instruction. Be able to speak with authority about differentiation and the impact differentiating instruction has on music teaching and learning.

**Week 7 What It Takes to Become a Teacher**

***What to read:*** Prior to class on Tuesday please read Chapter 4 in Campbell et al.

***What to do:*** Before Thursday's class, post a PSA-video announcement on the topic "Why Music Education is Important in the Schools." Post your video to Blackboard. Include your name in the title of the file. Example: Abrahams. PSA Announcement.

***Classroom Observation #2 due***

**Week 8 Ethical Dilemma**

***What to read:*** There is nothing to read for this week.

***What to do:*** Before Tuesday's class, watch GLEE episode: Ballad.

How would you have acted in Mr. Shuster's place? Prior to Thursday's class, post a video response of 5-minutes or a written response of 750 words on Blackboard. Then, begin to think about your Philosophy of Music Education.

**Week 9 Music Methodologies**

***What to do:*** Come to Tuesday's class as an expert on the Kodály concept. Come to Thursday's class as an expert on the Orff process.

Prior to Tuesday's class, watch GLEE episode: Journey to Sectionals. On Blackboard post your position on process vs. product. Your posting should be a video of 5 minutes or a written response of 750 words.

**Week 10**      **More Methodologies**

**What to do:** Come to Tuesday's class as an expert on Gordon's Music Learning Theory. Come to Thursday's class as an expert on Dalcroze Eurhythmics.

***Classroom Observation #3 due***

**Week 11**      **Philosophy of Music**

**What to read:** Before class, read Chapter 5 in Campbell et. al.

**What to do:** Refine your Philosophy of Music Education. Be certain that you DO NOT write a philosophy of music advocacy.

**Week 12**      **More Philosophy of Music**

**What to read:** *Nothing to read this week*

**What to do:** Thursday is the last day to submit a draft of your philosophy of music education for comment and review.

Students will make oral presentations of their philosophies in class.

**What to do:** *Philosophy of Music Education is due* by the 5 PM on Tuesday in Blackboard. **This assignment will not be accepted late and there will be no opportunity to re-do it.** The philosophy should be no less than 1500 words. It must contain a reference list and convince me that you have mastered the content of this course.

***Classroom Observation #3 due***

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**MUAC 25302 Woodwind Methods for Classroom Instruction  
Flute/Clarinet/Saxophone/Double Reeds  
Fall Semester 2024**

**Instructor:**

Janet Knighten

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Cell: 479-966-6389 (I take texts but make sure you tell me who you are!!)

Office Hours: MWF 10:00-11:00

**Graduate Assistant:**

Kaelani Perez

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**Course Description and Student Learning Outcomes:**

Students enrolled in this class will receive instruction regarding the fundamental pedagogy and performance skills necessary to teach students in the public schools on flute, clarinet, saxophone, and double reeds during their first two years of study. Additional resources and strategies for advanced studies and techniques will be discussed. At the end of this course students will demonstrate knowledge of the unique woodwind instrument teaching fundamentals with application to effective teaching practices based on the Model Core Teaching Standards and Learning Progressions for Teachers 1.0 (InTASC).

Learning Goals	TESS Rubric Connections	AR Teacher Standards	Arkansas Competencies for Teachers - Instrumental
1. Students will demonstrate knowledge of the commonalities between	Domain 1: 1a, 1b, 1d, 1e; Domain 2: 2b; Domain 3: 3a, 3b; Standard #4:	Standard #4: Content Knowledge; Standard #7: Planning for	2.1 Knowledge of content, methodologies,

Learning Goals	TESS Rubric Connections	AR Teacher Standards	Arkansas Competencies for Teachers - Instrumental
the woodwind instruments and subsequent families within each instrument and how to utilize that knowledge in developing appropriate lessons.	Content Knowledge; Domain 4: 4a	Instruction; Standard #8: Instructional Strategies	philosophies, materials, technologies, and curriculum development in music education
2. Students will demonstrate the knowledge needed to select appropriate instruments for students to play based on their social, emotional, physical, and cognitive development.	Domain 1: 1b, 1d, 1e; Domain 2: 2a, 2b; Domain 3: 3a, 3c; Standard #4: Content Knowledge; Domain 4: 4a, 4f	Standard #1: Learner Development; Standard #2: Learning Differences; Standard #7: Planning for Instruction	1.1 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for Instrumental music
3. Students will learn how to create rubrics for evaluation of students at all developmental levels which can be used to share progress with parents and maintain respect for students in their progress on the instrument.	Domain 1: 1f; Domain 2: 2a, 2b; Domain 3: 3e; Standard #4: Content Knowledge; Domain 4: 4b, 4c	Standard #6: Assessment; Standard #7: Planning for Instruction; Standard #9: Professional Learning and Ethical Practice	8.1 Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings
4. The student will develop expectations of mutual respect among members of the ensemble when establishing rules for participation in the classroom.	Domain 1: 1b, 1e; Domain 2: 2a, 2b; Domain 3: 3a, 3e; Standard #4: Content Knowledge; Domain 4: 4f	Standard #3: Learning Environments; Standard #9: Professional Learning and Ethical Practice; Standard #10: Leadership and Collaboration	1.2 Instrumental and pedagogical skill sufficient to teach effective use of the instrument
5. Students will demonstrate how to use varying instructional techniques to enhance student engagement.	Domain 1: 1a, 1e; Domain 2: 2b; Domain 3: 3a, 3b, 3c; Standard #4: Content Knowledge; Domain 4: 4a, 4e	Standard #8: Instructional Strategies; Standard #7: Planning for Instruction; Standard #5: Application of Content	5.1 Functional rehearsal abilities in keyboard, voice, and instruments appropriate to the teaching specialization
6. The students will develop methods for classroom organization that	Domain 1: 1e, 1f; Domain 2: 2c, 2e; Domain 3: 3c; Standard	Standard #3: Learning Environments; Standard #7:	7.1 Ability to connect and relate an understanding of



Learning Goals	TESS Rubric Connections	AR Teacher Standards	Arkansas Competencies for Teachers - Instrumental
encourage correct habit strengths that mimic behaviors of musicians.	#4: Content Knowledge; Domain 4: 4a	Planning for Instruction; Standard #8: Instructional Strategies	music with respect to styles, literature, multiple cultural sources, and historical developments
7. Students will design lesson plans using multiple modalities of communication to enable learners of all abilities to participate and demonstrate understanding of concepts.	Domain 1: 1c, 1e; Domain 2: 2b, 2e; Domain 3: 3a, 3c, 3d; Standard #4: Content Knowledge; Domain 4: 4a, 4e	Standard #1: Learner Development; Standard #2: Learning Differences; Standard #8: Instructional Strategies	8.8 Knowledge of professional issues as they relate to teaching music, administrating music programs, and being a good coworker in the K-12 school environment
8. Students will design lesson plans that base new information or advanced skills, techniques, and understanding on previous knowledge.	Domain 1: 1c, 1e; Domain 2: 2b; Domain 3: 3c; Standard #4: Content Knowledge; Domain 4: 4a, 4e	Standard #7: Planning for Instruction; Standard #8: Instructional Strategies; Standard #5: Application of Content	10.4 Decisions (make responsible choices)
9. The teacher will design experiences through ensemble activities which encourage collaboration of previously learned and newly learned knowledge through interactions with peers in a respectful atmosphere.	Domain 1: 1e; Domain 2: 2a, 2b; Domain 3: 3a, 3c; Standard #4: Content Knowledge; Domain 4: 4f	Standard #3: Learning Environments; Standard #10: Leadership and Collaboration; Standard #9: Professional Learning and Ethical Practice	2.1 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education
10. Students will demonstrate age and developmentally appropriate pedagogical strategies and techniques for teaching beginning students' flute, clarinet, saxophone, oboe, and bassoon.	Domain 1: 1a, 1b; Domain 2: 2b, 2c; Domain 3: 3c; Standard #4: Content Knowledge; Domain 4: 4a	Standard #1: Learner Development; Standard #7: Planning for Instruction; Standard #8: Instructional Strategies	8.3 Ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs

Learning Goals	TESS Rubric Connections	AR Teacher Standards	Arkansas Competencies for Teachers - Instrumental
11. Students will identify common playing mistakes and prescribe remedies to correct common mistakes in embouchure formation, tone, intonation, articulation, posture, holding the instrument, and technique for the 5 woodwind instruments.	Domain 1: 1a, 1e; Domain 2: 2b; Domain 3: 3c, 3e; Standard #4: Content Knowledge; Domain 4: 4a, 4e	Standard #4: Content Knowledge; Standard #6: Assessment; Standard #7: Planning for Instruction	2.3 Knowledge of musicianship, Instrumental, and pedagogical skills sufficient to teach general music at the K-12 grade levels
12. Students will demonstrate assembly, disassembly, care, and maintenance of each of the five woodwind instruments studied.	Domain 1: 1a; Domain 2: 2b; Domain 3: 3b, 3c; Standard #4: Content Knowledge; Domain 4: 4e	Standard #4: Content Knowledge; Standard #7: Planning for Instruction; Standard #8: Instructional Strategies	4.1 Ability to arrange and compose music to meet the needs and ability levels of individuals, school performing groups, and in classroom situations
13. Students will describe and demonstrate the use of necessary equipment pertinent to each of the 5 woodwind instruments studied.	Domain 1: 1a, 1e; Domain 2: 2b; Domain 3: 3b; Standard #4: Content Knowledge; Domain 4: 4e	Standard #4: Content Knowledge; Standard #7: Planning for Instruction; Standard #8: Instructional Strategies	8.2 Ability to understand child growth and development and an understanding of principles of learning as they relate to music
14. Students will demonstrate understanding of intonation characteristics pertinent to each of the 5 woodwind instruments studied.	Domain 1: 1a, 1d; Domain 2: 2b; Domain 3: 3d; Standard #4: Content Knowledge; Domain 4: 4a, 4e	Standard #4: Content Knowledge; Standard #7: Planning for Instruction; Standard #5: Application of Content	10.3 Interaction (build relationships)
15. Students will demonstrate performance skills of flute and clarinet appropriate to first-year players.	Domain 1: 1a, 1e; Domain 2: 2b, 2c; Domain 3: 3c; Standard #4: Content Knowledge; Domain 4: 4e	Standard #4: Content Knowledge; Standard #8: Instructional Strategies; Standard #7: Planning for Instruction	1.2 Instrumental and pedagogical skill sufficient to teach effective use of the instrument
16. Students will demonstrate knowledge of transpositions for all the woodwind instruments.	Domain 1: 1a, 1e; Domain 2: 2b; Domain 3: 3a, 3b; Standard #4: Content Knowledge; Domain 4: 4e	Standard #4: Content Knowledge; Standard #5: Application of Content; Standard #8: Instructional Strategies	6.1 Ability to apply analytical and historical knowledge to curriculum development, lesson

Learning Goals	TESS Rubric Connections	AR Teacher Standards	Arkansas Competencies for Teachers - Instrumental
			planning, and daily classroom and performance activities
17. Students will create a resource of instrument solos, methods, etudes, excerpts, online resources, and apps appropriate for teaching first-year players.	Domain 1: 1d; Domain 2: 2b; Domain 3: 3d; Standard #4: Content Knowledge; Domain 4: 4d, 4e	Standard #4: Content Knowledge; Standard #5: Application of Content; Standard #9: Professional Learning and Ethical Practice	8.7 Demonstrate dispositions of a professional music educator
18. Students will demonstrate knowledge of recruiting students to play woodwind instruments including appropriate criteria for selecting students.	Domain 1: 1b, 1e; Domain 2: 2a, 2b; Domain 3: 3a, 3e; Standard #4: Content Knowledge; Domain 4: 4a, 4f	Standard #1: Learner Development; Standard #10: Leadership and Collaboration; Standard #9: Professional Learning and Ethical Practice	8.7 Demonstrate dispositions of a professional music educator

### **Format/Meeting of Classes:**

The format of this class is face to face lecture with an emphasis on the pedagogy of teaching the woodwind instruments. Therefore, attendance in class is required.

There will be 4 rotations (**see schedule**). Students will play flute, clarinet, saxophone, and one double reed instrument. Students will be responsible for knowing and demonstrating competency in teaching both double reed instruments and both single reed instruments. Playing and written tests will be recorded/taken online by the date on the schedule. (See Appendix 2 - Assignment Checklist)

### **Course Schedule:**

Please see “MUED 3833 Class Schedule” in the Administration folder for this class on Blackboard. We will adhere to the schedule as close as possible. Any adjustments will be announced within 24 hours of a postponed class or change in schedule.

**In the event I need to cancel class, I will send out an email by 7:30 a.m. at the latest. If, for some reason, I am more than 10 minutes late to class, and you have not heard from me, you may leave.**

## **Materials:**

### ***Required:***

1. *Teaching Woodwinds*. (2007). Griswold, G. Routledge Publishers. ISBN#978-0131577121. Available in paperback or ebook (rental or purchase.)
2. *Teaching Music to Students with Special Needs, 2nd ed.* Hammel, A., Hourigan, R. (2017). Oxford University Press. ISBN#978-01906554696. Available in paperback, hardback, or ebook (rental or purchase.)
3. For rotation #2, you will be playing clarinet unless your primary instrument is clarinet. You will need 2 #2 VanDoren reeds to be used during this rotation.
4. For rotation #3, you will be playing saxophone. You will need 2 #2 VanDoren saxophone reeds to be used during this rotation.
5. For rotation #4, you will be playing a double reed instrument (oboe and bassoon.) You will need both a reed for oboe AND bassoon. These oboe and bassoon reeds are available from Edmund Nielsen Woodwinds, owned by Dr. Delaplain. The link to the website is:  
<https://www.nielsen-woodwinds.com/en/>

**\*Instruments will be provided by Saied Music at no cost to the student. Check the course schedule to determine the date you need to have the instrument for class instruction.**

## **Grading and Attendance**

### **Attendance:**

The is a pre-professional class. You and only you know how committed you are to understanding the concepts you will need to be a teacher. And you have no idea, really, about what kind of job you will get. In the course of 15 weeks, absences compromise the integrity of the class whether they are **excused or not**. The integrity threshold for this class is 90%. Attending less than 90% of the classes compromises your understanding of the concepts and therefore, will affect your grade. Less than 80% attendance in class, regardless of level of work, will automatically result in failure of the class.

### **Assignments will include:**

Teaching video for Flute, Clarinet, Saxophone, Oboe or Bassoon

Written lesson plan for each teaching video

Annotated Bibliography of online resources

Final written test for each rotation

Final playing test for each rotation

Submission of Digital Portfolio which contains:

- 4 teaching videos (100 pts – 25 per video)
- 4 written lesson plans (100 pts – 25 per video)
- Bibliography of online resources (75 pts)
- 4 videos of final play tests (100 pts – 25 per video)
- 2 observations (200 pts – 100 per observation)

### **Grades:**

**A**= outstanding achievement and demonstrated work on all submissions, prompt attendance at all class meetings.

**B**= above average achievement and demonstrated work on all submissions, regular attendance at 95% of all classes.

**C** = adequate achievement and demonstrated work on all submissions, regular attendance at 90% of all classes.

**F** = adequate achievement and demonstrated work not attained, attendance at less than 90% of all classes.

### **Assignments for each rotation:**

**1. Teaching Video (100 points)**-recorded and uploaded on Blackboard and into Professional Portfolio. You will not teach another person to play the instrument. You will record an instructional video that can be used by students. In each video you will instruct the students how to play and include possible issues with how to fix those issues. Videos must be uploaded to Blackboard via Kaltura.

- Part A: sound on head joint (25)
- Part B: articulation (25)
- Part C: assembly of instrument (25)
- Part D: holding position (25)
- Part E: finger Concert D and play "ta-ta-ta-ta-taaaaah in one breath (25)

### **2. Written Lesson Plans (100 points)**

- 1 each for flute, clarinet, saxophone, and 1 for oboe **or** bassoon (depending on the instrument you play) for each video lesson taught. Submit via Blackboard and in Professional Portfolio.
- Part A, B, C, D, E must have a delineated bullet list of each step in teaching the concept listed including what is expected of the student. At the bottom of the list should be possible problems that may be experienced and how to remedy those problems.

**3. Annotated Bibliography of web resources (75 points)**(if you do not know how to do an annotated bibliography, please see me.) This bibliography will have 12 entries:

- Four pedagogical resources to be used by students.
- Four pedagogical resources to be used by an educator.
- Four equipment resources.

**4. Final Written Test (100 pts)** for each rotation taken and submitted online by last day of rotation.

**5. Final Playing Tests (100 pts)** for each rotation taken and submitted online by last day of rotation.

- Part A: Bb major scale **tongued** ascending and descending plus arpeggio (memorized).
- Part B: Chromatic scale (see rotation requirement) in the prescribed range ascending and descending **slurred**. (not memorized).
- Part C: assigned etude with correct articulation, fingerings, rhythm, and quality tone throughout the etude.

**6. Observation (2) (200 pts)** of a beginning band class with students playing the instrument(s) you are studying during that rotation. Observations are to be submitted via Blackboard by the last day of the rotation.

**7. Attendance (up to 100 pts)**

In lieu of a final exam, you will provide the instructor with the link to your professional portfolio that includes a page for this class: MUED 2532: Woodwind Methods - Spring 2022. Inside that page you should have a tab for "Flute", "Clarinet", "Saxophone", and "Double Reeds". **The section for the rotation studied should be uploaded by the end of the rotation. See Appendix B for the list of assignments that are to be uploaded in the Professional Portfolio.**

### **Accommodations for Disabilities:**

Your experience in this class is important to me. University of Arkansas [Academic Policy Series 1520.10](#) requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have already established accommodations with the Center for Educational Access (CEA), please request your accommodations letter early in the semester and contact me privately, so that we have adequate time to arrange your approved academic accommodations.

If you have **not** yet established services through CEA, but have a documented disability and require accommodations (*conditions include but not limited to: mental health, attention-related, learning, vision, hearing, physical, health or temporary impacts*), contact CEA directly to set up an Access Plan. CEA facilitates the interactive process that establishes reasonable accommodations. For more information on CEA registration procedures contact 479-575-3104, [ada@uark.edu](mailto:ada@uark.edu) or visit [cea.uark.edu](http://cea.uark.edu).

### **Academic Integrity:**

In an online course where independent academic learning is the responsibility of the student, academic honesty is more important than ever. Furthermore, you are taking this course as a degree requirement because **you will need to know and be able to replicate the information presented in this course as a part of your professional career.** <http://provost.uark.edu/245.php> and <http://provost.uark.edu/246.php>

### **Emergency Procedures:**

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at [emergency.uark.edu](http://emergency.uark.edu).

### **Severe Weather (Tornado Warning):**

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

### **Violence / Active Shooter (CADD):**

- **CALL-** 9-1-1
- **AVOID-** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- **DENY-** Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- **DEFEND-** Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

### **Inclement Weather Policy:**

In the event the Fayetteville Public Schools are **closed** due to inclement weather, this class **will not** meet. *(If you are uncertain about class meetings check your email for my confirmation.)*

**Health and Wellness** (<https://fulbright.uark.edu/departments/music/study-music/student-success.php>).

**At the end of this course you should be able to complete each element of this checklist for each of the five woodwind instruments.**

## **INSTRUMENTAL METHODS “FUNDAMENTALS” CHECKLIST**

1. \_\_\_\_\_ breathing fundamentals for producing a quality characteristic sound on the instrument
2. \_\_\_\_\_ hand position, holding position, playing position of all instruments being taught
3. \_\_\_\_\_ knowledge and understanding of accessories for each instrument
4. \_\_\_\_\_ basic repair issues and how to correct them
5. \_\_\_\_\_ instrument care and maintenance
6. \_\_\_\_\_ correct embouchure formation and corrections
7. \_\_\_\_\_ mechanics of fundamental articulation and problems inherent in teaching them
8. \_\_\_\_\_ fingerings of notes and practical range introduced at the beginning level of instrument instruction (year 1, 2, 3)
9. \_\_\_\_\_ methods and activities to incorporate appropriate warm ups into rehearsals so fundamentals are being reinforced
10. \_\_\_\_\_ characteristic playing problems specific to each instrument at beginning level
11. \_\_\_\_\_ characteristic playing problems specific to each instrument in full ensemble rehearsals
12. \_\_\_\_\_ knowledge of playing, fingering commonalities between woodwinds
13. \_\_\_\_\_ intonation tendencies of each instrument and full ensemble





UNIVERSITY OF  
ARKANSAS.

# **Class Instruction in Brass Instruments**

**(trumpet, French horn, trombone, euphonium, and tuba)**

**Music Education (MUED) 25402 / (MUED) 25402L**

**Fall Semester 2024**

**Monday and Wednesday - 8:35 - 9:25 AM**

**MUED 2542 Lab - Friday - 8:35 - 9:25 AM**

**Janzen Hall - Lewis E. Epley, Jr. Band Building**

## INSTRUCTOR

W. DALE WARREN - PROFESSOR OF MUSIC

e-mail - wdwarren@uark.edu

OFFICE # 205 - LEWIS E. EPLEY, JR. BAND HALL

UNIVERSITY OF ARKANSAS

FAYETTEVILLE, ARKANSAS 72701

OFFICE 479-575-5863 FAX 479-575-5212

BAND OFFICE HOURS: MONDAY - FRIDAY 8:00 AM - 4:30  
PM

## TEXT

*"The Teaching of Instrumental Music"* (fifth edition) by Richard J. Colwell, Michael P. Hewitt, and Mark Fonder is recommended but **NOT REQUIRED (this is an expensive text!)**. The text is available through the University of Arkansas Bookstore; however, I recommend shopping for used copies online to get the best price (you might also consider purchasing a copy of the fourth edition if it is considerably more affordable than the fifth edition). The good news is you will be able to use this text as supplemental materials for the following courses: Woodwind Methods, Brass Methods, String Methods, and Percussion Methods. The ISBN for *"The Teaching of Instrumental Music"* (fifth edition) is: 978-1-138-66720-4. Please be reminded that this is **NOT A REQUIRED TEXTBOOK**.

## COURSE OBJECTIVES

**Welcome to class!** We are structured to provide a sampling of what band/orchestra directors are expected to do and how they should conduct their professional lives. This is a music methods course that will help prepare you for student teaching and consequent employment as a professional in the field of music education. Although all of you will not necessarily enter the profession immediately, you will have the exposure and knowledge to get you started when the time arrives.

Another purpose of this course is to provide the tools future music educators need in order to instruct brass students at various levels of ability. The course will include information on the history and development of the instruments but will primarily focus on instrument performance and instruction (brass pedagogy).

Students will receive instruction regarding the fundamental pedagogy and performance skills necessary to teach students in the public schools on trumpet, French horn, trombone, euphonium, and tuba during their first three years of study (6th, 7th, & 8th grades in most school systems). Additional resources and strategies for advanced studies and techniques will be discussed. At the end of this course students will:

1. demonstrate an understanding of brass instruments performance fundamentals (playing during class each day and playing exams on each of the five (5) instruments).
2. develop and demonstrate a variety of pedagogical approaches to teaching brass performance instruments in large groups, chamber music, and individual student settings.
3. create a personalized brass instruments resource eNotebook for future reference and expansion.

The format of the class is focused on gaining experience in teaching beginning brass students the correct fundamentals of performance. Therefore, the majority of the activities will be teaching/practice/application oriented. Students will be teaching peers, assisting the class, and performing activities that demonstrate their knowledge of strong pedagogy methods.

Some of the requirements of the course may seem more stringent than other courses you have taken. For example, the requirements for attendance do not provide for unexcused absences without grade penalty. The purpose in this requirement is to provide, as nearly as possible, the atmosphere of regular employment in our field. A music teacher or band/orchestra director must always "be there" in order for the program (their students) to move forward. As a music educator/teacher, there will be days when you may not feel like fulfilling your job requirements but will do so because you realize that many other people are depending upon your leadership. From your experience, you know that every person in a band or orchestra has a specific role upon which other members of the group/ensemble must depend. This is a principle we must teach by example, and it is as important as notes, pitch, rhythm, and all of the other aspects of music making.

Try to be as open minded as possible about accepting ideas. The ones, which will be presented in class, may differ from those you learned in high school, but they are worth consideration. You cannot actually make a rational decision about methodology until you have tried and experienced it. Don't automatically revert to doing things the way your high school band or orchestra director did them. You must be your own person/teacher. You are expected and encouraged to participate in class discussion. A portion of your grade will be based on the quality of class participation (verbal and performing).

In real life, verbal communication is paramount to your success. If you characterize yourself as "the quiet type" or one who feels uncomfortable initiating conversation, this class should provide an opportunity to practice communication. Many comments in class are solicited as pure opinion ... hence there is no right or wrong answer. Discussion based on material from the text/handouts is easy to prepare and can be presented along with your opinion or a question and comments about its effectiveness.

Likewise, written communication is most important. Formalize your thinking

before you put it in writing. Learn to memorize certain information, which may be required on exams. Learn to be specific, concise, and complete without rambling on. Analyze your writing to put forth facts and ideas. Try not to write sentences that do not contribute to the effectiveness of the paragraph.

### **OFFICE HOURS**

Unless I am conducting or teaching a class/lesson I am available for student consultation at almost any hour by appointment. Don't hesitate to ask to see me if you are in need of assistance. Connie Vick can schedule a meeting at your convenience. A faculty member's job includes helping students through a wide range of concerns or problems, which may or may not be related to this course. Advising need not be limited to a brief encounter during the first week of class.

### **GRADING**

Grading procedure is detailed on the attached sheet (at the end of this syllabus). **Each unexcused absence reduces the final grade by one letter.** Excused absences could also affect the grade, depending on the nature of the absence. Students wishing to have an absence considered excusable should communicate their reason in writing to the instructor (ahead of time, if possible). Students will need to supply documentation (from reliable and verifiable sources) concerning the specific nature of each absence. Students who are habitually tardy will not be considered for a final grade of "A". **Two (2) tardies (defined as arriving 15 minutes or less after the beginning of class) will count as one (1) absence in determining the final grade. Anyone arriving later than 8:50 am will be considered absent.**

### **Cell phones or other mobile communication devices policy:**

The use of cell phones, smart phones, or other mobile communication devices are disruptive and discourage concentration, focus, and attentiveness...and are therefore prohibited during class, unless being used with a tuner or metronome application (with the permission of the professor). Students are allowed/encouraged to use stand-alone tuners and stand-alone metronomes during class.

### **INCLEMENT WEATHER POLICIES**

Here is the UA inclement weather policy:

<https://vcfa.uark.edu/policies/fayetteville/vcfa/2100.php>

If winter weather becomes an issue at any time this semester, the following guidelines will be used: There will be no class if the university cancels classes. If Professor Warren needs to miss class because of an emergency, an e-mail will be sent to the class UA Connect roster.

### **ACADEMIC INTEGRITY POLICY**

Here is the academic Integrity policy:

[https://provost.uark.edu/academic\\_initiatives.php](https://provost.uark.edu/academic_initiatives.php)

### **EMERGENCY PROCEDURES / SEVERE WEATHER / VIOLENCE**

Emergency Procedures – Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <https://safety.uark.edu/emergency-preparedness/>

*Severe Weather (Tornado Warning):*

Follow the directions of the instructor or emergency personnel

Seek shelter in the basement or interior room or hallway on the lowest floor,

putting as many walls as possible between you and the outside

If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building

Stay in the center of the room, away from exterior walls, windows, and doors

*Violence / Active Shooter (CADD):*

CALL- 9-1-1

AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.

DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack

### **ACCOMMODATIONS FOR DISABILITIES**

University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the professor privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Education Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

### **UNIVERSITY MASK MANDATE IS NOW AT VOLUNTEER STATUS**

*If you require accommodations due to a disability, please contact the*

[Center for Educational Access](http://cea.uark.edu)

### **REQUIRED MATERIALS for your end of semester eNotebook**

One eNotebook (document) divided into sections labeled:

Table of Contents (including page numbers)

- I. General Information (posture, hand positions, breathing, embouchure, buzzing, etc.)
- II. Trumpet
  - a. Beginners
  - b. Pedagogy
  - c. Materials
- III. French horn
  - a. Beginners
  - b. Pedagogy
  - c. Materials
- IV. Trombone
  - a. Beginners
  - b. Pedagogy
  - c. Materials
- V. Euphonium
  - a. Beginners
  - b. Pedagogy
  - c. Materials
- VI. Tuba
  - a. Beginners
  - b. Pedagogy
  - c. Materials
- VII. Friday Laboratory Reflections/Commentary as requested.

### **FRIDAY LABORATORY and SPECIAL GUEST PRESENTERS**

**The purpose of the lab attached to this course is to provide authentic learning experience of demonstrable skills in an ensemble setting which closely resembles a 1st or 2nd year band or orchestra class. The lab does not earn a separate grade, you will receive a grade that is averaged in with your class grade (AFTER THE ATTENDANCE PORTION HAS BEEN ESTABLISHED). The grade is based on attendance and participation. Students will use the appropriate method book for the instrument you are playing at the time. Reflections/Commentary of the lab are to be included in the finished notebook.**



**Students will write a one-page reflection/commentary for each Fridays Lab/Special Guest Presenter as requested. Special Guest presentations are the most important to your brass class experiences. Please take copious notes and include the topic and the methodology used to communicate the desired results of the session. Please feel free to include your observations on its effectiveness and value to you. Professor W. Dale Warren is the “Professor of Record” for the Friday Laboratory (and for the MW Brass Methods Course).**

### **The Arkansas Teaching Standards**

The Arkansas Department of Education has adopted the 2011 Model Core Teaching Standards developed by Interstate Teacher Assessment and Support Consortium (InTASC) to replace the Arkansas Standards for Beginning Teachers (1995). InTASC is a program of the Council of Chief State School Officers (CCSSO). These new Arkansas Teaching Standards are to be used in identifying competencies for all teachers and for advising teacher preparation programs in all Arkansas colleges and universities.

The standards have been grouped into four general categories to help users organize their thinking about the standards (Model Core Teaching Standards: A Resource for State Dialog, InTASC, 2011):

#### The Learner and Learning

Teaching begins with the learner. To ensure that each student learns new knowledge and skills, teachers must understand that learning and developmental patterns vary among individuals, that learners bring unique individual differences to the learning process, and that learners need supportive and safe learning environments to thrive. Effective teachers have high expectations for each and every learner and implement developmentally appropriate, challenging learning experiences within a variety of learning environments that help all learners meet high standards and reach their full potential. Teachers do this by combining a base of professional knowledge, including an understanding of how cognitive, linguistic, social, emotional, and physical development occurs, with the recognition that learners are individuals who bring differing personal and family backgrounds, skills, abilities, perspectives, talents and interests. Teachers collaborate with learners, colleagues, school leaders, families, members of the learners’ communities, and community organizations to better understand their students and maximize their learning. Teachers promote learners’ acceptance of responsibility for their own learning and collaborate with them to ensure the effective design and implementation of both self-directed and collaborative learning.

Standard #1: Learner Development. The teacher understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.

Standard #2: Learning Differences. The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner

to meet high standards.

Standard #3: Learning Environments. The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.

#### Content

Teachers must have a deep and flexible understanding of their content areas and be able to draw upon content knowledge as they work with learners to access information, apply knowledge in real world settings, and address meaningful issues to assure learner mastery of the content.

Today's teachers make content knowledge accessible to learners by using multiple means of communication, including digital media and information technology. They integrate cross-disciplinary skills (e.g., critical thinking, problem solving, creativity, communication) to help learners use content to propose solutions, forge new understandings, solve problems, and imagine possibilities. Finally, teachers make content knowledge relevant to learners by connecting it to local, state, national, and global issues.

Standard #4: Content Knowledge. The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make the discipline accessible and meaningful for learners to assure mastery of the content.

Standard #5: Application of Content. The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

#### Instructional Practice

Effective instructional practice requires that teachers understand and integrate assessment, planning, and instructional strategies in coordinated and engaging ways. Beginning with their end or goal, teachers first identify student learning objectives and content standards and align assessments to those objectives. Teachers understand how to design, implement and interpret results from a range of formative and summative assessments. This knowledge is integrated into instructional practice so that teachers have access to information that can be used to provide immediate feedback to reinforce student learning and to modify instruction. Planning focuses on using a variety of appropriate and targeted instructional strategies to address diverse ways of learning, to incorporate new technologies to maximize and individualize learning, and to allow learners to take charge of their own learning and do it in creative ways.

Standard #6: Assessment. The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher's and learner's decision making.

Standard #7: Planning for Instruction. The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.

Standard #8: Instructional Strategies. The teacher understands and uses a variety of instructional

strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

### Professional Responsibility

Creating and supporting safe, productive learning environments that result in learners achieving at the highest levels is a teacher’s primary responsibility. To do this well, teachers must engage in meaningful and intensive professional learning and self-renewal by regularly examining practice through ongoing study, self-reflection, and collaboration. A cycle of continuous self-improvement is enhanced by leadership, collegial support, and collaboration. Active engagement in professional learning and collaboration results in the discovery and implementation of better practice for the purpose of improved teaching and learning. Teachers also contribute to improving instructional practices that meet learners’ needs and accomplish their school’s mission and goals. Teachers benefit from and participate in collaboration with learners, families, colleagues, other school professionals, and community members. Teachers demonstrate leadership by modeling ethical behavior, contributing to positive changes in practice, and advancing their profession.

Standard #9: Professional Learning and Ethical Practice. The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals, and the community), and adapts practice to meet the needs of each learner.

Standard #10: Leadership and Collaboration. The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.

## ***Arkansas Teaching Standards Learning Goals***

<b>Learning Goals</b>	<b>Aspiring Teaching Standards</b>	<b>AR Teaching Standards</b>	<b>AR Competencies Inst Music</b>
1. Students will know basic repertoire on all five-beginner band/orchestra brass instruments.	1a, 1d, 2b, 3a, 3c, 4d	4	1.1, 2.4, 5.1, 5.4, 10.1
2. Students will demonstrate proper posture on all five-	1a, 1b, 2b, 2e, 4a	1,4	1.2, 2.4, 10.2

Learning Goals	Aspiring Teaching Standards	AR Teaching Standards	AR Competencies Inst Music
beginner band/orchestra brass instruments.			
3. Students will demonstrate proper hand positions on all five band/orchestra brass instruments.	1a, 1b, 2b, 2e, 3a, 3c, 4a	4,8	1.2, 2.4, 5.1, 10.2
4. Students will demonstrate proper articulations on all five-beginner band/orchestra brass instruments.	1a, 1b, 2b, 3a, 3c, 4a	4,8	1.2, 2.4, 5.1, 10.2
5. Students will perform with a full characteristic sound, accurate intonation, accurate rhythm, tonality, and appropriate expression.	1a, 1b, 1e, 2b, 2d, 3a, 3c, 3d, 4a	4,6	2.4, 5.1, 5.4 10.1
6. Students will identify and recognize contemporary issues in music education.	1f, 1d, 2b, 3b, 4e	5,9	2.1, 7.1, 8.8
7. Students will apply a personal philosophy concerning the value and function of instrumental music and consider how philosophy drives policy.	1a, 1e, 2b, 3a, 3d, 4a, 4e	9,10	2.1, 6.1, 7.2 10.4
8. Students will select strategies for recruiting and program building.	1e, 1f, 3b, 3a, 4d	7,10	2.1, 8.8 10.2
9. Students will develop a broad knowledge of pedagogical tools and techniques.	1a, 1d, 1e, 2b, 3a, 3d, 4e	4,7	1.1, 1.3, 2.1, 8.4 10.3
10. Students will evaluate appropriate school discipline procedures and a repertoire of	1e, 2c, 2d, 3a, 4d	3,10	2.1, 8.2, 8.8 10.4

<b>Learning Goals</b>	<b>Aspiring Teaching Standards</b>	<b>AR Teaching Standards</b>	<b>AR Competencies Inst Music</b>
classroom management techniques.			
11. Students will demonstrate aural and visual diagnostic skills, as well as general rehearsal techniques.	1a, 1c, 2b, 3a, 3d, 4a	4,8	3.1, 3.3, 5.1, 8.4 10.2
12. Students will demonstrate strategies for incorporating composition and improvisation in the beginning strings classroom.	1a, 1e, 2b, 3a, 3c, 4e	5,7	4.1, 4.2, 4.3
13. Students will evaluate and apply methods for teaching in diverse settings and for teaching exceptional children.	1b, 1e, 2b, 2d, 3a, 3d, 4e	2,3	2.2, 8.1, 8.2, 8.3, 8.7
14. Students will demonstrate communication, leadership, and other personal skills.	1b, 1f, 2b, 3a, 4a, 4e	10	3.3, 8.7, 10.3
15. Students will construct knowledge of secondary instruments.	1a, 2b, 3a, 3c, 4e	3	1.4, 2.4
16. Students will assess beginning string instrument literature and materials.	1a, 1e, 3b, 3a, 3d, 4e	6,7	6.1, 7.1, 8.4
17. Students will develop or improve reflective practice.	1a, 1f, 2b, 3e, 4a, 4e	9	8.6, 8.7, 10.3

## **Class Instruction in Brass Instruments**

### **MUSIC EDUCATION 25402**

*Instructional Outline Fall Semester 2024 (Revised 8/05/2024)*

**DATE SUBJECT****ASSIGNMENT**

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<b>AUG</b>	19-M	Introduction/Class Syllabus/Etc. + <b>Begin Rotation 1 Instruction</b>
	21-W	Rotation 1
	23-F	<b>Special Guest Lecturer</b>
	26-M	Rotation 1
	28-W	Rotation 1
	30-F	Rotation 1
<b>SEPT</b>	02-M	<b>UA LABOR DAY HOLIDAY - NO CLASS / NO HOMEWORK!!!</b>
	04-W	Rotation 1
	06-F	<b>Special Guest Lecturer</b>
	09-M	Rotation 1
	11-W	<b>Rotation 1 Playing Exam/Change to Rotation# 2 instruments + Instruction</b>
	13-F	<b>Special Guest Lecturer</b>
	16-M	Rotation 2
	18-W	Rotation 2
	20-F	<b>Special Guest Lecturer</b>

	23-M	Rotation 2
	25-W	Rotation 2
	27-F	<b>RMB to Arlington for the Texas A&amp;M Game - NO CLASS / NO HOMEWORK!!!</b>
	30-M	Rotation 2
<b>OCT</b>	02-W	Rotation 2
	04-F	<b>Special Guest Lecturer</b>
	07-M	<b>Rotation 2 Playing Exam/Change to Rotation# 3 instruments + Instruction</b>
	09-W	Rotation 3
	11-F	Rotation 3

***Page 2 - Instructional Outline Fall Semester 2024 (Revised 8/05/2024)***

<u>DATE</u>	<u>SUBJECT</u>	<u>ASSIGNMENT</u>
<b>OCT</b>	14-M	<b>UA FALL BREAK - NO CLASS / NO HOMEWORK!!!</b>
	16-W	Rotation 3

	18-F	Rotation 3
	21-M	Rotation 3
	23-W	<b>Special Guest Lecturer</b>
	25-F	Rotation 3
	28-M	<b>Rotation 3 Playing Exam/Change to Rotation# 4 instruments + Instruction</b>
	30-W	Rotation 4
NOV	01-F	Rotation 4
	04-M	Rotation 4
	06-W	Rotation 4
	08-F	Rotation 4
	11-M	Rotation 4
	13-W	<b>Rotation 4 Playing Exam/Change to Rotation# 5 instruments + Instruction</b>
	15-F	Rotation 5
	18-M	Rotation 5
	20-W	Rotation 5
	22-F	Rotation 5



25-M    Rotation 5

27-W    **UA THANKSGIVING HOLIDAY - NO CLASS / NO HOMEWORK!!!**

29-F    **UA THANKSGIVING HOLIDAY - NO CLASS / NO HOMEWORK!!!**

DEC 02-M    Rotation 5

04-W    **Rotation 5 Playing Exam/Return Instruments to Saied Music Company**

06-F    **READING DAY (aka DEAD DAY) - Brass Class eNotebook Due 8:35 am (cst)**

## **Class Instruction in Brass Instruments - MUED 25402**

### **Our Class Philosophy**

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"To develop the clear-thinking, well integrated, responsible, American (World) citizen through music."

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"Music education is for the cultural and moral enrichment of the student. A valuable outgrowth of the program is the development of organizations

which render outstanding school and community service."

\*\*\*\*\*  
\*\*\*\*\*

Culture in Music Education implies Knowledge, Skill, and Appreciation.

A person who knows and appreciates the best of that which is available and in existence for the particular art form in question is a "cultured person."

The most cultured person knows more about the entire realm of knowledge relative to that art.

\*\*\*\*\*  
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Instruction in instrumental music should be provide in the public schools because:

1. It is a skill or appreciation considered essential to our broad social objectives.
2. The acquisition of that skill or appreciation is not normally available to each student (equally) outside of the school.
3. It teaches discrimination.
4. It teaches a skill through which the student can express himself and develop creativity.

5. It provides for a large variety of concomitant values which are socially desirable and are thought to contribute to both physical and emotional development, i.e. discipline, group participation, competition, exercise of physical and motor skills, etc.

### ***BRASS METHODS "FUNDAMENTALS" CHECKLIST***

- \_\_\_\_\_ 1. breathing fundamentals for producing a quality characteristic sound on the instrument
- \_\_\_\_\_ 2. hand position, holding position, playing position of all instruments being taught
- \_\_\_\_\_ 3. knowledge and understanding of accessories for each instrument
- \_\_\_\_\_ 4. basic repair issues and how to correct them
- \_\_\_\_\_ 5. instrument care and maintenance
- \_\_\_\_\_ 6. embouchure
- \_\_\_\_\_ 7. mechanics of fundamental articulation and problems inherent in teaching them
- \_\_\_\_\_ 8. fingerings of notes introduced at the beginning level of instrument instruction
- \_\_\_\_\_ 9. appropriate warm ups for each instrument
- \_\_\_\_\_ 10. methods and activities to incorporate appropriate warm ups into rehearsals so fundamentals are being reinforced
- \_\_\_\_\_ 11. characteristic playing problems specific to each instrument at beginning level
- \_\_\_\_\_ 12. characteristic playing problems specific to each instrument in full ensemble rehearsals
- \_\_\_\_\_ 13. knowledge of playing, fingering commonalities between winds/percussion

- \_\_\_\_\_ 14. knowledge of available counting systems and ability to utilize each in rehearsals
- \_\_\_\_\_ 15. understanding of logical sequence of learning in 1st, 2nd, 3rd, etc. year of study
- \_\_\_\_\_ 16. review and analysis of method book; procedure to selection
- \_\_\_\_\_ 17. understanding of National Standards and State Curriculum as they apply to wind literature
- \_\_\_\_\_ 18. resource book/band for future use in diagnosing/prescribing performance issues
- \_\_\_\_\_ 19. intonation tendencies of each instrument and full ensemble
- \_\_\_\_\_ 20. understanding of how to select literature as a means of teaching concepts vs. performance

**Class Instruction in Brass Instruments**  
**MUED 25402 Grade Summary**

NAME \_\_\_\_\_

**% Value / Area**

**Grade**

**Credit:**

**30% Class Participation (Verbal and Playing) / Weekly IPS Assignments /  
 Weekly Practice Records / Reading Reviews / Assigned Homework:**

On Time \_\_\_\_\_ Late \_\_\_\_\_ Missing \_\_\_\_\_ Total \_\_\_\_\_

**10% Brass Class eNotebook (must be submitted electronically):**

\_\_\_\_\_

**60% Playing Exam Grades (12% each):**

1) \_\_\_\_\_ 2) \_\_\_\_\_ 3) \_\_\_\_\_ 4) \_\_\_\_\_ 5) \_\_\_\_\_

\_\_\_\_\_

**100% (class content)**

\_\_\_\_\_

**TOTAL**

***Attendance:***

Tardy \_\_\_\_\_ Excused \_\_\_\_\_ Absent \_\_\_\_\_ Excused \_\_\_\_\_

Number of letter grade reductions due to attendance \_\_\_\_\_

***Final Letter Grade in MUED 25402***

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Semester Grade Equivalents:

**A = 91 to 100 / B = 81 to 90 / C = 71 to 80 / D = 60 to 70 / F = Below 60**



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<b>MUED 1371 Grading</b>	<b>Points</b>	<b>Due Date</b>	
Practice Assignment 1	30	Tuesday	9/3
Practice Assignment 2	30	Tuesday	9/10
Practice Assignment 3	30	Tuesday	9/17
Snare Drum Quiz	30	Thursday	9/19
Practice Assignment 4	30	Tuesday	9/24
Snare Drum Teaching Outline	50	Thursday	9/26
Snare Drum Playing Test	50	Thursday	10/3
Keyboard Quiz	30	Tuesday	10/1
Practice Assignment 5	30	Tuesday	10/8
Keyboard Teaching Outline	50	Thursday	10/10
Keyboard Playing Test	50	Tuesday	10/22
Keyboard Arranging Project	80	Tuesday	10/29
Timpani Quiz	30	Thursday	10/17
Practice Assignment 6	30	Thursday	10/24
Timpani Teaching Outline	50	Thursday	10/31
Timpani Playing Test	50	Tuesday	11/7
Concert Band Part Assignment Project	80	Tuesday	11/19
Rehearsal Observation Presentation	80	TBD	By 11/26
Final Teaching Project Lesson Plan	50	Tuesday	12/3
Final Teaching Project Presentation	150		12/3-10
<b>Total:</b>	<b>1010</b>		
<b>Grading Scale</b>			
<b>900-1010</b>		<b>A</b>	
<b>800-899</b>		<b>B</b>	
<b>700-799</b>		<b>C</b>	
<b>600-699</b>		<b>D</b>	

**Late Policy:** There will be a 10% penalty for every (business) day late on all assignments and quizzes, and playing tests unless otherwise approved by the instructor. NO LATE WORK WILL BE ACCEPTED TWO WEEKS PAST DUE unless approved PRIOR to the due date by the instructor.

Missed final presentations due to unexcused absence may be made up on further dates as time allows or as a recorded video presentation. This will incur a 50% penalty on the presentation grade. NOTE: Excused absences do not change due dates for class work unless otherwise approved by instructor.

## **Class Policies:**

**Attendance:** Class participation and the opportunity to observe your colleagues are very important to your development as a percussion educator. In line with that thinking, each student will be allowed a total of 2 unexcused absences; each absence beyond 2 will lower the total grade by 50 points. Class will be conducted face to face in Janzen Hall in the Epley Band Building unless otherwise instructed. If you are unable to attend class due to a positive Covid test or mandated quarantine and let me know in advance, I will do my best to try to record in class. However, it may not always work out. Students are responsible for all missed instruction.

To be counted present, a student must be on time, awake, alert, and involved, and have all necessary materials with them. This includes the proper sticks, textbook, and any necessary handouts (paper or on an electronic device such as a laptop or tablet – NOT a phone). This also includes having a snare drum/practice pad setup during the snare unit. Just as you will expect students to be in their seats, with their music and instrument ready to play. Please notify me if you have a class directly before this one that makes it difficult to arrive on time, and work it out with one of your classmates to set your drum up for you so that you can join in as soon as you arrive.

For an absence to be excused, you must email the instructor(s) BEFORE the missed class period (serious emergencies excluded). Sufficient documentation for the absence will also be required (such as an instructor letter or band excuse letter), however, I will not require a doctor's note for absence due to illness – an email (before class) letting me know you are ill will be sufficient.

IF YOU HAVE SYMPTOMS OF COVID-19, PLEASE DO NOT COME TO CLASS.

**Classroom etiquette:** Parts of this class will be very similar to a junior high percussion class experience. Please try to be set up and ready to play at the beginning of class time, including having your sticks and music with you – just as you will expect from your students as a teacher! If you are late, please get set up quickly and quietly without disrupting the class. Please do not talk or play while the instructor is talking. There is something unique about holding drumsticks in your hands that compels humans to tap on things constantly – resist this urge! We will discuss ways of working through this in class.

Throughout your career as an educator, you will interact with a wide variety of individuals, all of whom will have their own set of strengths, weaknesses, and needs. We are all here to learn, and this is a safe environment to make mistakes and grow. Please ensure that the way you choose to interact with your peers both in and out of the classroom contributes to a safe and positive learning environment and that everybody feels they are respected for who they are. In this class, every student will have opportunities to practice teaching and instructing the class and be asked to critique the instruction of their peers. Please be civil, respectful, and gentle in your critique or your classmates and try to be graceful in your reception of their critique.

Teaching in front of a class for the first time (and many times after that) can be uncomfortable – that is part of the learning process. Everyone in the class (instructors included) are learning from each and every time we teach a class and we are here to help each other get better. Any non-civil or disrespectful critique of another student will not be tolerated, nor will disrespectful



or disruptive behavior of any kind. The exception to this is when we role play as junior high students during mock teaching projects.

**Inclement Weather Policy:** If the University is closed due to weather, we will not have class in person. If we are shut down for multiple days (significant snow, pandemic outbreak, etc.) I will try to have class via zoom at the usual time or record a lecture to post on blackboard to make up for the missed class time. This will depend on the accessibility of internet and electricity.

Attendance will not be required, but students will be responsible for the missed material. Students will be notified of cancelled classes via email.

### **Discrimination and Harassment Reporting Syllabus Statement**

The University is committed to providing a safe learning environment for all students that is free from unlawful discrimination and harassment. Discrimination or harassment based on race, national origin, sex, gender, sexual orientation, gender identity, pregnancy, age, disability, religion, marital or parental status, protected veteran or military status, genetic information and any other protected characteristic under applicable federal and state laws is prohibited.

Any person may report allegations of discrimination and harassment online at [report.uark.edu](http://report.uark.edu), or may do so in person, by mail, by telephone, or by email.

Please be aware that faculty members (including graduate assistants and teaching assistants) are required to report information about suspected or alleged sexual harassment or other potential violations of the University's Title IX Policy to the Title IX Coordinator, and other forms of discrimination or harassment must be reported to OEOC. Additional information about reporting and resources are available at [titleix.uark.edu](http://titleix.uark.edu) or [oeoc.uark.edu](http://oeoc.uark.edu).

### **Overview of Class Assignments (more specific details will be posted on Blackboard):**

**1. Unit Quizzes:** During the Snare, Keyboard, and Timpani units, there will be videos for you to watch. There is no way we can teach you everything you need to know for this course in the time allotted, so it will be expected for you to compensate by doing some learning outside of class. The videos assigned for the day can be found on Blackboard under Vic Firth Percussion

101. You will watch videos from each of the units according to the class schedule and take the quiz on blackboard (Assignment Submissions) by the designated due date. You will have unlimited attempts to take the quiz before the due date to get the best possible score.

**2. Practice Assignments:** Throughout the Snare, Keyboard, and Timpani units, you will be given practice assignments. These will be done in class on the due date or recorded on your own time and submitted on Blackboard by the submission deadline. Each assignment will have 1-2 basic concepts that you will explain/teach/demonstrate (as if instructing a beginner) and 1-2 brief exercises that you will perform. The purpose of this is to check each student's progress in technique and allow the instructor(s) to give individual feedback. The grading is based on understanding of concepts, more than on technical performance.

**3. Instrument Teaching Outlines:** An instrument teaching outline will be due for the snare, keyboard, and timpani unit.

- a. Starter outlines will be posted on blackboard
- b. You must add a significant amount of information to this outline, though it does not have to be in complete sentences (graphics and links will also be helpful)
- c. The purpose of this assignment is to collect information to assist you in teaching
- d. It should serve as an information source as well as a list of resources you can use to further your skills as a percussion educator as you begin teaching

**4. Playing Tests:** You will have a playing test for the snare, keyboard, and timpani units which will be selected from the junior high percussion audition music in Arkansas. These etudes are from the Garwood Whaley "Audition Etudes" book. Your test will either be recorded and submitted on Blackboard or may be performed in person for the instructor by appointment scheduled in advance. This grade is based on performance – both accuracy and technical skill. Perfection is not expected, but demonstration of proper technique and preparation is.

**5. Rehearsal Observation Project:** You will observe a junior high or high school concert band (not marching band, or percussion only class please) rehearsal (you are responsible for scheduling and making arrangements for the observation). You will put together a five-minute presentation for the class discussing the positive and negative aspects of the rehearsal relating to the percussion section and what you might do differently as an educator.

Things to discuss might include:

- A. Are the percussionists involved in the warmups?
- B. When the director addresses the students, does he seem to address the whole band or just the winds?
- C. How often do you see percussionists sitting versus playing?
- D. How many percussionists don't have parts for the pieces rehearsed?
- E. Does the program have a percussion specialist?
- F. How does the director interact with the percussion section?

A detailed assignment sheet and rubric will be posted on Blackboard. The presentation during class time must be scheduled by emailing the instructor at least one week in advance. No more than two students may present during each class and Rehearsal Observation Presentations must be completed before we begin Final Teaching Presentations - please plan ahead!

**6. Keyboard Arranging Project:** To learn how to adapt wind/string parts for mallet percussion to increase student involvement in concert band/orchestra, you will be given a small piece of music that you have to prepare to be played by percussion students. You will be graded on proper use of range (including appropriate instrument choice), technical notation, mallet choice, and stickings. A detailed assignment sheet and rubric will be posted on Blackboard.

**7. Percussion Ensemble Participation:** You will participate in the Percussion Ensemble Concert, most likely taking place the evening of November 6th, 7:30pm in the FPAC, with a Dress Rehearsal November 5<sup>th</sup> in the FPAC (time TBD between 3 and 8pm, updated time will be announced in class and posted on Blackboard). We will rehearse a piece during class time. This performance and Dress Rehearsal count towards class attendance, following the same absence policy. If you have a conflict with either, please let me know before we assign parts.

**8. Part Assignment Project:** You will complete a project in which you take percussion parts to assigned JH or HS level band pieces and assign them to a given roster of players. The number of players you have to assign will not match the number of parts to the piece and will present some of the challenges we discuss in class. You must meaningfully engage all of your players in some way. You will also be asked to indicate the sticks and mallets each player will need and provide a setup diagram, so your students know how to set up for rehearsal. We will discuss ways in which you can divide or create parts to meet the number of players you have, or how to prioritize parts if you do not have enough players in class.

### **Final Teaching Project:**

As a final project, you will be asked to draw a subject out of a hat, prepare a lesson plan, and teach that topic in the final week of the course. This presentation is meant to be a “role play” of sorts where the presenter is the teacher and everyone else is a class of beginning percussionists. Approach this project like you are preparing a lesson for your beginners. You will be asked to prepare a lesson at the same caliber as if you were in the public schools. Participation of students is greatly encouraged and is necessary in your career for classroom discipline control. Topics may include (but not limited to):

- Snare
  - Set up, grip, basic stroke (series)
  - Upstrokes, Downstrokes
  - Multiple Bounce stroke, buzz roll
  - Double stroke roll
  - 5-stroke roll
  - Paradiddle
  - Flams
  - Drags
- Keyboard
  - Grip, basic stroke
  - Proper rolls and when to roll
  - Moving around the keyboard (ideo-kinetics)
- Timpani
  - Care & maintenance; Proper stroke
  - Tuning
  - Proper rolls
  - Muffling

A detailed assignment sheet and grading rubric will be posted on Blackboard.

### Other Resources:

- ï **Center for Learning and Student Success Class+:** The Center for Learning and Student Success (CLASS+) works with students to refine and strengthen the academic skills necessary for success at the University of Arkansas. Call 479.575.2885 or visit the office in Gregson Hall, or visit their [website](#).
- ï **Writing Center:** CLASS+ Writing Support provides one-on-one tutoring assistance. You can work with writing tutors in person or upload your paper for online feedback. Writing tutors help you learn revision strategies for developing your academic and professional writing skills. Schedule a free online or in-person appointment. Call 479-575-6747 or email [writcent@uark.edu](mailto:writcent@uark.edu). 315 Kimpel Hall, or visit their [website](#).
- ï **Center for Education Access:** The Center for Educational Access (CEA) serves as the central campus resource for the University community in regards to students with disabilities and accommodations to remove barriers to access. Call 479-575-3104 or email [ada@uark.edu](mailto:ada@uark.edu). 209 Arkansas Union, or visit their [website](#).
- ï **Counseling and Psychological Services:** The staff of Counseling and Psychological Services (CAPS) works with members of the University to help solve problems, understand themselves, grow personally, develop more satisfying relationships with friends and family and help with other mental health issues. Services are provided by licensed psychologists, counselors, and social workers. Call 479-575-5276 to make an appointment, or visit their [website](#). 24 hour emergency service available, Call (479) 575- 5276.
- ï **Research Librarians:** Ask a Librarian! Text: 479-385-0803, Call: 479-575-6645, email: [refer@uark.edu](mailto:refer@uark.edu), or live chat! Visit their [website](#).
- ï **Full Circle Pantry:** The Jane B. Gearhart Full Circle Food Pantry is available as a free grocery assistance center for all U of A students, staff, and faculty. Full Circle is located on the backside of Walton Residence Hall and is open Mondays from 11a-3p, Wednesdays from 3p-5p, and Thursdays from 10a-2p. If you need assistance outside of these hours, please email [pantry@uark.edu](mailto:pantry@uark.edu) to set up an alternate time. For more information visit [fullcircle.uark.edu](http://fullcircle.uark.edu) or email [pantry2@uark.edu](mailto:pantry2@uark.edu).

### Emergency Procedures

- ï The University of Arkansas is prepared for a wide range of emergencies. Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <http://emergency.uark.edu/>. See [\\_\\_\\_\\_\\_](#) also: [Emergency Procedures](#).

### Violence/Active Shooter (CADD)

- ï **CALL:** 9-1-1
- ï **AVOID:** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- ï **DENY:** Barricade the door with desk, chairs, bookcases, or any other items available in the space. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- ï **DEFEND:** Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

**University of  
Arkansas Music  
Education**

**MUED 25502-001/MUED  
25501-L001:  
Class Strings**



**Fall 2024**

Daniel Abrahams [abrahams@uark.edu](mailto:abrahams@uark.edu)

Cell: 402-212-3003 Office: 479-575-2559

Office hours: By appointment

X & Instagram: daniel\_abrahams

## Course Description

This course is intended for music majors working toward the Bachelor of Music in Music Education degree. The purpose of the course is (1) to provide you opportunities to develop proper performance techniques to produce a characteristic sound on two of the four orchestral bowed instruments (violin and cello) at a sufficient level so that you can provide a desirable aural model for beginning string students; (2) provide you opportunities to foster and develop broad pedagogical techniques for teaching within the beginning string classroom.

## Learning Goals

<b>Learning Goals</b>	<b>INTASC Standards</b>	<b>AR TESS Standards</b>	<b>AR Teaching Standards</b>	<b>AR Competencies Inst Music</b>
1. Students will perform basic repertoire on two bowed string instruments.	4, 5, 6	1a, 1d, 2b, 3a, 3c, 4d	4	1.1, 2.4, 5.1, 5.4, 10.1
2. Students will demonstrate proper posture and positions on two bowed string instruments.	4, 5, 6	1a, 1b, 2b, 2c, 3a, 3c, 4a	1,4	1.2, 2.4, 10.2
3. Students will demonstrate proper functional motions of the left and right hand.	4, 5, 6	1a, 1b, 3a, 3c, 4a	4,8	1.2, 2.4, 5.1, 10.2
4. Students will demonstrate proper functional bow motions of the right hand and arm.	4, 5, 6	1a, 1b, 2b, 3a, 4a	4,8	1.2, 2.4, 5.1, 10.2
5. Students will perform with a full characteristic sound, accurate intonation, accurate rhythm, tonality, and appropriate expression.	4, 5, 6	1a, 1b, 1e, 2b, 2d, 3a, 4a	4,6	2.4, 5.1, 5.4 10.1
6. Students will identify and recognize contemporary issues in music education.	9, 10	1d, 1f, 2b, 3b, 4e	5,9	2.1, 7.1, 8.8
7. Students will apply a personal philosophy concerning the value and function of instrumental music and consider how philosophy drives policy.	9, 10	1a, 1e, 2b, 3a, 3d, 4a, 4e	9,10	2.1, 6.1, 7.2 10.4
8. Students will select strategies for recruiting and program building.	9, 10	1e, 1f, 2b, 3a, 4d	7,10	2.1, 8.8 10.2
9. Students will develop a broad knowledge of pedagogical tools and techniques.	1, 4, 5	1a, 1d, 1e, 2b, 3a, 3d, 4e	4,7	1.1, 1.3, 2.1, 8.4 10.3
10. Students will evaluate appropriate school discipline procedures and a repertoire of classroom management techniques.	3, 5, 6	1e, 2c, 2d, 3a, 4d	3,10	2.1, 8.2, 8.8 10.4

Learning Goals	INTASC Standards	AR TESS Standards	AR Teaching Standards	AR Competencies Inst Music
11. Students will demonstrate aural and visual diagnostic skills, as well as general rehearsal techniques.	4, 6, 7	1a, 1c, 2b, 3a, 3d, 4a	4,8	3.1, 3.3, 5.1, 8.4 10.2
12. Students will demonstrate strategies for incorporating composition and improvisation in the beginning strings classroom.	4, 5, 7	1a, 1e, 2b, 3a, 3c, 4e	5,7	4.1, 4.2, 4.3
13. Students will evaluate and apply methods for teaching in diverse settings and for teaching exceptional children.	1, 2, 3	1b, 1e, 2b, 2d, 3a, 4d, 4e	2,3	2.2, 8.1, 8.2, 8.3, 8.7
14. Students will demonstrate communication, leadership, and other personal skills.	9, 10	1b, 2b, 3a, 4a,4e	10	3.3, 8.7, 10.3
15. Students will construct knowledge of secondary instruments.	4, 5, 6	1a, 1d, 2b, 3a, 3c, 4e	4	2.4
16. Students will assess beginning string instrument literature and materials.	4, 5, 6	1a, 1e, 2b, 3a, 3d, 4e	6,7	6.1, 7.1, 8.4
17. Students will develop or improve reflective practice.	9, 10	1a, 1f, 2b, 3e, 4a, 4e	9	8.6, 8.7, 10.3

### **What to Expect**

Since this is a course within a professional sequence of pre-service music education courses, I expect that you will commit to the course expectations and master the course content with a professional attitude. I expect that the work you submit will be your very best effort. I expect that you will meet deadlines and submit all work on time.

I recommend that you bring a laptop to each class and encourage you to take notes and/or record classes if that helps you learn. If you do record, you must inform everyone at the beginning of each class that you will be recording. I expect that you will not be on social networking sites or checking and sending email during the class. I further expect that you will not post anything on a social networking site such as Facebook or Twitter that relates to the course in ways that may be construed as inappropriate. While you may bring water into the classroom, I will expect that you do not eat during class.

You may expect that I will approach the course with the commitment of a professional. In that regard, you may expect that each class will be thoughtfully prepared; that the materials selected for your purchase were chosen carefully and are important to your success in this course and beyond; and that your individual and collective learning needs will be addressed as appropriate. You may also expect that the course content will be thoroughly covered and that your assignments and progress will be assessed fairly.

### **Required Text and Materials**

- String instruments (provided by SAIED of Fayetteville)
- Notebook or computer to take notes
- Access to Internet, notational software, Web Cam, and Blackboard
- Other course materials available via Blackboard
- Allen, M., Gillespie, R., & Hayes, P. (2002). *Essential Elements 2000 for Strings. Teachers Edition*. Hal

Leonard.

### **Assignment Overview**

Instrument #1 Assessment	20 pts.
Instrument #2 Assessment	20 pts.
Lesson Plan Assignment	10 pts
String Arrangement	10 pts.
Mini Teaching Lessons/Teaching PPTs	40 pts.

Playing Assessments - The required repertoire list will be provided approximately one week prior to each assessment. In addition, you will be provided with the measurement tool to be used in evaluating your performance. ***You must receive a passing grade for both instruments to receive an overall passing grade for the course.***

### **Attendance**

Class attendance is required. Consistently attending class is the only way you can successfully complete this or any course. Class members should view being a student as a job and should view regular class attendance as one of the required duties of that job. I expect you to notify me if you will be absent. ***Excessive absences may result in the lowering of your grade or failure of the course.***

Absences that may be excused (at my discretion): 1) serious illness or death of a member of the student's immediate family or other family crisis, 2) University- sponsored activities for which student's attendance is required by virtue of scholarship or leadership/participation responsibilities, 3) religious observances, 4) jury duty or subpoena for court appearance, 5) military duty.

### **Academic Integrity Statement**

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.

Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at [honesty.uark.edu/policy](http://honesty.uark.edu/policy). Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

### **Course Expectations**

1. Prompt completion of all assignments. All written work must conform to the guidelines for style as articulated in the appropriate style manual. It must be scholarly, well-written, and free of gender bias or jargon. Work that is poorly written will not be accepted and will significantly impact the final grade.
2. Purchase of all required materials.
3. That you will conquer the technology challenges on your own.
4. Your video presentations will reflect teaching of the highest quality, creativity, thought and care. Your presentation will be thorough and informative.
5. Frequent contributions to class discussion in thoughtful, positive and appropriate ways.



## **Connecting**

I post office hours outside my office. You may feel free to see me, with or without an appointment, during office hours. In addition, you may contact me anytime through text message, FaceTime, or email. My cell number is located on the title page of this syllabus. Generally, I am available in the evenings. My email is [abrahams@uark.edu](mailto:abrahams@uark.edu).

When sending attachments to Blackboard or email, save them as doc or .docx files. Include your name in the title of the file.

## **Meeting the Challenges of the Course**

Students who have a special need for accommodations or support to facilitate full inclusion of all aspects of the course should make an appointment with the instructor during the first week of the semester so that necessary classroom adjustments can be made. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. Please note, you must first verify your eligibility for these through the Center for Educational Access (call 575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

## **Available Support**

The Enhanced Learning Center (ELC) is a campus-wide academic support service for ALL students enrolled at the University of Arkansas. The ELC provides many services, including tutoring, academic success workshops, academic consultation, and supplemental instruction. All of their services are free. The ELC is located in Gregson Hall, garden level. Visit their facilities or their website at <http://elc.uark.edu> to learn more about their programs and services.

Also, the Counseling and Psychological Clinic (CAPS) offers a range of mental health services (575- 2277).

## **CEA**

Your experience in this class is important to me. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have already established accommodations with the Center for Educational Access (CEA), please request your accommodations letter early in the semester and contact me privately, so that we have adequate time to arrange your approved academic accommodations. If you have not yet established services through CEA, but have a documented disability and require accommodations (conditions include but not limited to: mental health, attention-related, learning, vision, hearing, physical, health or temporary impacts), contact CEA directly to set up an Access Plan. CEA facilitates the interactive process that establishes reasonable accommodations. For more information on CEA registration procedures contact 479–575–3104, [ada@uark.edu](mailto:ada@uark.edu) or visit [cea.uark.edu](http://cea.uark.edu).

## **Emergency Preparedness**

The University of Arkansas is prepared for a wide range of emergencies. Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <http://emergency.uark.edu/>. See also: Emergency Procedures.

## **Severe Weather (Tornado Warning)**

The campus has an inclement weather policy (link below), though faculty are encouraged to augment the policy to meet any unique needs of courses or students. In general, students need to know how and when they will be notified in the event that class is cancelled for weather-related reasons. <http://safety.uark.edu/inclement-weather/>

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building

- Stay in the center of the room, away from exterior walls, windows, and doors

**Violence / Active Shooter (CADD):**

- CALL- 9-1-1
- AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it’s safe.
- DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

**RazALERT**

The University of Arkansas has a campus-wide alert system for any hazardous conditions that may arise on campus. To learn more and to sign up: <http://safety.uark.edu/emergency-preparedness/emergency-notification-system/>

The 2020 University of Arkansas Department of Music online website contains the following information about Health and Wellness (<https://fulbright.uark.edu/departments/music/study-music/student-success.php>)

**Schedule – Subject to Change**

<b>Class #</b>	<b>Topic</b>
1	Introductions, assign instruments
2	Instrument parts, bow, retrieve instruments
3	Instrument care, posture, pizzicato
4	Tuning, instrument history
5	Finger patterns, rosin, bow hold and arco playing
6	Bow hold and history, tuning with pegs
7	Arco tuning, accessories
8	Bow exercises, arco playing, string ensemble traditions
9	Teaching Video 1 (videotaped)
10	Bow placement, bow management, instrument selection
11	Playing Exam #1
12	Rehearsal techniques

13	Collé bowing, classroom setup
14	Left-hand techniques, performance practices
15	Schools of bowing style, bow strokes and expression
16	Teaching Video 2 (videotaped)

17	Common technical problems
18	Studio teaching, teaching of individual stringed instruments
19	Pedagogy of stringed instruments, instrument rotation
20	Secondary-school string program observation presentation, legato playing
21	Shifting, vibrato, trills
22	Playing Examination (videotaped)
23	Discuss lesson 20
24	Left hand extension, heterogeneous method books
25	Repertoire selection, spiccato exercises.
26	First year teaching, writing a lesson plan
27	<b>No class</b>
28	<b>Pop Tart for Strings</b>
29	<b>Pop Tart for Strings</b>

30		<b>Final Playing Examination</b>
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## Appendix 1

### OBSERVATION PROTOCOL

You will be required to make 3 observations of area string teachers and their classes over the course of this class. For some of you, this will be the first time you enter a classroom as an official observer. You MUST follow the following protocol when requesting permission to observe a class and doing the actual observation. Specific guidelines for the observation write-up will be provided.

1. Always contact the teacher of record at least one week prior to anticipated visit/observation. You may do this by phone or email. Inform the teacher of the purpose of your visit. Contact the teacher by email the evening prior to your visit as a reminder and make sure school schedules have not changed.
2. Wear professional clothes. No jeans, no t-shirts, no sweatshirts, no tennis shoes. If you have any doubt as to what “professional clothes” are, please ask me.
3. Arrive for your observation at least 15-20 minutes prior to the start of their class.
4. Go directly to the front office and check-in upon arrival at the school even if you know the teacher or where the string class is located.
5. Wear your University ID badge in a badge holder clipped onto your clothing in the upper chest area. Some schools will do a background ID check so you must also have your Driver’s License with you. Sign in at the front desk and sign out upon leaving.
6. When entering the classroom, ask the teacher what preference they have for where you sit. Try and sit so that you can see the hands, body, and bowing of the students if possible. Ask the teacher if they mind for you to stand and move around during the class so you can change your perspective.
7. At the end of the class, thank the teacher for allowing you to observe and remember to sign out in the front office.
8. Send a thank you email to the teacher for allowing you access to their classroom.

NONE of the music education faculty or UARK administration want to receive calls from school administration regarding a University of Arkansas student NOT following correct protocol for school visits.

## **Pop tarts for Strings Arranging Project: Guidelines and Rubric**

**Real-World Application:** Your students keep asking why they only play music out of the book and not their music (music they listen to daily outside of school). How do we go about the process of arranging a pop song for your first year (beginning) string ensemble?

### I. Dates and Times

**Final Submission April 27, 2020 (on Blackboard)**

- 1. Arranging table**
- 2. Arrangement in .xml format**
- 3. MP4 of your Arrangement**

**Presentation (online): Wednesday 4/29**

### II. Project Description.

Brief Description: As a MUED 2552 Student, choose a pop song,<sup>1</sup> transcribe it, then arrange it for a first year (beginning) string ensemble (Violin, Viola, Cello, Bass).

Play your arrangement (Mp4) on ADD DATE and talk about why you made the choices you did.

Step-by-Step instructions:

#### **1. Bring in a song.**

Students will generate an idea of a song they'd like to arrange. Be able to play these for each other and discuss why you choose yours. (Wednesday, March 15)

#### **2. Transcribe the song.**

See below for a list of the four functional layers of most pieces of music. You must transcribe your song's primary melodic layer, functional bass layer and harmonic filler layer, or the actual instrument parts. Use an appropriate key signature, time signature, proper clefs and accurate rhythms for first year players. Rule of thumb: Could you play what you wrote by the end of this course.

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I'm happy for you to pick something we wouldn't normally call pop. The goal of the assignment is to transcribe something you hear and put it into musical notation yourself.

For a list of songs and their transcribed melody and chordal accompaniment, see

<https://www.hooktheory.com/theorytab> or <https://www.littlekidsrock.org/educators-free-resources/>

Music's four functional layers; examples from both pop and classical

Functional layer	Pop examples	Classical examples
primary melodic	voice lead guitar/lead synth	SATB: soprano string ensemble: violin
functional bass	electric bass piano left hand synth cello/bass	SATB: bass string ensemble: bass/cello
harmonic filler	electric/acoustic guitar chords piano chords choir/synth/string pads (whatever is playing chords)	SATB: tenor/alto string ensemble: violin /viola/ cello
explicit beat	drum set electronic/programed percussion vocal/body percussion	Rare in a beginning string ensemble

### 3. Make an arranging table.

Make a table of how each instrument in the original will map onto your ensemble. For example, here is a Sigur Rós song I arranged for string quartet. (suggested completion=Wednesday, April 22).



A sample arranging table for Sigur Rós's "Inní mér syngur vitleysingur"

Functional layer	Sigur Rós	Pod 3
primary melodic	lead vocal	violin 1
functional bass	bass	bass
harmonic filler	piano/pitched percussion	Viola and cello
explicit beat	drum set	kick drum

#### 4. Create a score.

Using a notation program (e.g. Finale, Sibelius, MuseScore, Flat.io, Noteflight), create a score for your arrangement. Write everything in an appropriate key signature for a beginning string class and appropriate clef for each instrument. Submit your score to Blackboard as a .xml file. This is a universal format for musical notation files. This will allow me to open and read your file no matter the notation program used. (Completion by Monday, April 27).

#### 5. Create a playback.<sup>5</sup>

If you've done your score in an electronic format, you already have a playback—just press play. Export your file as a .mp4 and submit with your .xml score file. You may also choose to play it live using something like the Acapella App. (Completion by Monday, April 27).

### III. Procedure

#### **Checking in:**

To make sure you are all on task and on time:

Log in to class every Wednesday and discuss what you accomplished this week, and what you need to accomplish in the coming week to stay on schedule.

**Presentation:**

Share your arrangement with the class. In just 5-7 minutes, discuss the arranging choices you made and why you made them (Wednesday, April 29).

**IV. RUBRIC.**

This project will serve as your final exam project for MUED 2552.

Grade	Broadcast	Length	Transcription Accuracy	Score/Notation
A	Student present and on time; Student submitted all Wednesday goal reflections.	arrangement was at least 32 measures	transcription accurately represents the original song with proper pitches and rhythm that can be performed by first year string students.	score is made of standard music notation, transcription, or improvisatory cues
B	Student was late Student submitted with Wednesday goal reflections once.	arrangement was an inappropriate length for the material (e.g., repeats way too long or does not develop)	transcription is occasionally off in either pitch or rhythm for performance by first year string students.	score does not relate to the arrangement in a meaningful way
C	Student was late Student submitted with Wednesday goal reflections more than once.	arrangement was more than 32 measures in length.	transcription is containing pitch and rhythms too difficult for first year string players.	there is some notation which is vaguely musical in nature
F	Student never submitted Wednesday goal	No arrangement submitted.	No arrangement submitted	there is no score

	reflections.			
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## “How to Video” Assignment for MUED 2552 Class Strings Course

### Scope and Goals:

Students research a beginning string-education concept and communicate the findings in a 4–7 minute video. The main objectives are to communicate clear and accurate information in an engaging manner for an audience of your peers.

*Note.* The project is evaluated on the basis of its accuracy, academic rigor, clarity, and ability to engage the viewers. The video is not assessed on the basis of its technical merits (i.e., you will not get extra points because the final product is visually impressive in a way that does not bear on effective communication). Note that sound is more important than video—if no one can hear it, no one will watch it.

### Deliverables:

There are three deliverables:

1. Log in to class every Wednesday and discuss what you accomplished this week, and what you need to accomplish in the coming week to stay on schedule.
2. The planning tools (storyboard and/or script) – **due by April 15**
3. The final video – **due April 27**
4. Present Video – **April 29**

### Required elements for the video:

1. **Length.** Your video should be 4–7 minutes in length, *plus* time for a “credit roll” to show your references.
2. **Style.** There are no restrictions on the style of the video (i.e., you may use a narrated slide show (Narrated PowerPoint), a recorded lecture, a digital whiteboard, a stop motion animation (Claymation), a sock puppet show, animated graphics, a scripted scene, filmed artist drawings on paper, “man on the street” interviews, Powtoon, Animoto, Flixtime, FligGrid, Screenr, a combination of the above, etc.) See <https://tips.uark.edu/copyright-and-fair-use/> for ideas.
3. **Title slide.** Your video should begin with a descriptive title, your name(s), the name of the course, and the year in which it was created.
4. **Original content.** Aim to create your own resources if possible. That means using your own drawings, pictures, music, animations, filmed scenes, and interviews. Where this is not possible (demonstrating proper string playing and technique) search YouTube and/or Google and insert string instrument videos that accurately demonstrate the concept being taught.

5. **References.** All artifacts (images, videos, music, sound effect, etc.) used in the video which you did not create yourself must be cited at the end. You do not need to use a complete reference; simply include a brief description of the item and a web address where the item was found (e.g., Picture of kitten [www.sPCA.com](http://www.sPCA.com)). Include a separate section where you credit the sources of information you used to research your video. This information should be cited using a complete reference.

6. **File format.** Your video must be submitted in one of the following file formats:  
.mov,

.mv4, mp4, .wmv. Note that these are *rendered* movies, that is, files that will play on someone else's computer. Be sure to test your finished product ahead of the deadline.

### How to Begin:

Your project will take place in three separate stages:

1. **Planning.** This is the phase where you research your topic and envision how your video will look and sound (using planning tools such as the script and/or storyboard).

2. **Production.** This means creating and collecting all the artifacts (e.g., images, videos, sounds, narration) you will need for the video.

3. **Editing.** This stage is done using video-editing software such as PowerPoint, iMovie, or Movie Maker, GarageBand where you stitch the artifacts together and sync then in time with a narration or other sounds.

**Resources:** The website [www.desktop-documentaries.com](http://www.desktop-documentaries.com) provides a wealth of information on possible storytelling techniques, basic video structure, scriptwriting advice, and more. If you are drawing a blank, consider structuring your video as you would an essay (hook, thesis statement, arguments that support your thesis, summary).

## Elements that make a video effective at communicating information

### Good quality audio

- Narration is clear.
- Music does not detract from or obscure narration (i.e., avoid music with singing, and the volume of the soundtrack should be low compared with the narration).
- If, for reasons that cannot be circumvented, the sound is unclear, subtitles may help viewers make sense of the scene and remain engaged.

### Pacing

- Slow enough to give viewers a chance to think about the information presented.
- Pause between sections of the video that present different concepts to indicate a break (it's like starting a new paragraph on paper).
- Show images for long enough that a viewer can make sense of them but change them periodically to ensure that viewers remain attentive.

### Relevant visuals

- Visuals match the narration.
- The narration orients the viewer to the image (e.g., the narrator says “in the left-hand corner of the circle there is a blue dot that represents. . .”).
- Include subheadings or tag lines to emphasize new vocabulary or to introduce someone.
- Avoids distractors such as fancy transitions, tangents, and audio-visual overstimulation.

### Appropriate for audience

- Targeted to an audience of peers; it is neither too technical nor too simplistic. It should help your peer learn something new.
- Go for depth rather than breadth.
- Video is respectful; it does not denigrate others, use offensive language or imagery, or inappropriate humor.

## Rubric for video project

The video project has two submission deadlines. Partway through the course, students submit their planning documents (script and/or storyboard). The purpose of this submission is to provide guidance and feedback to students, so it is graded on a pass/fail basis. Once they have received feedback, students work on their video and submit it at the end of the course. The video is graded based on its effectiveness in communicating new content, not on its technological merits.

### Planning Tools (Script and/or Storyboard) (40%)

Students prepare a script and/or storyboard as a way to plan their video and receive feedback. These documents are evaluated on a Pass/Fail basis. A Fail translates into a grade of 0%. A Pass receives the same grade as the final video project.

To receive a “Pass,” the following requirements must be met:

- Planning documents show evidence of extensive research that give students a good grasp of the topic. If students were examined on this topic, they would pass the test.
- The storyboard and/or script should be coherent and logical.  
Haphazardly assembled ideas will not receive a Pass.

Reading the script aloud takes roughly 3–6 minutes, indicating that there is sufficient material to support a 4–7 minute movie (adding visuals will add time to the video).

- Each part of the script is explicitly and clearly linked to a scene in the storyboard.
- The script and storyboard are described in sufficient details that if they were given to another student, this person could produce the video and achieve a product similar to the one originally envisioned.
- The documents are submitted in a professional manner. The pages are bound together, numbered, and organized; the names of the author is clearly indicated; the script is either typed or hand-written in clear penmanship; and while artistic talent is not a requirement for the sketches in the storyboard, the drawings should clearly show what the author envisions for the scene.

### Final Video (60%)

The videos are evaluated on the basis of the following criteria: accuracy, academic rigor, clarity, and ability to engage the viewer. These criteria are described below. Each has equal weight (i.e., each is worth a 20% of the final grade).

<b>Accuracy</b>	All of the information provided in the video is correct, as verified by trusted sources of information (these sources must be listed in the citations at the end of the video).
<b>Academic Rigor</b>	The authors of the video show good grasp of the information they are communicating. There is evidence of depth of research and viewers learn a reasonable amount of new information by watching the video. The information is challenging to peers but not incomprehensible.
<b>Clarity</b>	Information is communicated clearly and logically and is disclosed progressively to build on the previous foundation and provide a richer understanding. The organization of the video is coherent and flows from one part to the next into a seamless narrative.
<b>Ability to Engage the Viewer</b>	The video is interesting to watch. It elicits curiosity and a desire to know more. The video shows evidence of creative and original thinking in presenting the information.
<b>Completeness</b>	<p>The video meets the following submission criteria (instructors may wish to indicate the weight of each element on the final grade):</p> <ul style="list-style-type: none"> <li>■ Submitted by the deadline</li> <li>■ Submitted in the expected file format</li> <li>■ Complies with the 4–7 minutes length</li> <li>■ Includes the required components for the movie</li> </ul>



**Minimal requirement:** The minimal requirement for passing this assignment is the submission of a file in which there is audio (video may be missing or be of subpar quality). A

coherent audio file will allow the work to be assessed and graded, though some points will be lost for completeness.

# MUED 30201-001: Supervised Practicum for Instrumental<sup>1</sup> Music

Spring 2023

University of Arkansas Department of Music

Tuesday/Thursday 9:30-10:20 Janzen Hall

Office Hours Thursday 10:30-12:30, others by appointment or Zoom

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## Instructor:

Janet Knighten; 221 Music Building, 575-3934, (cell: 479-966-6389 - I accept text messages)

[jknighte@uark.edu](mailto:jknighte@uark.edu)

**Each student enrolled in the course is individually responsible for reading and understanding all expectations and requirements of this course, as stated in the syllabus. If you find any discrepancies in the following information, please notify the instructor as soon as possible.**

## Course Description and Objectives:

This course is designed as a pre-professional learning experience prior to music education students' senior year and student teaching. Demonstration of understanding the concepts presented in this course are crucial to development as a professional educator. Therefore, demonstration of the competencies of the Educator Dispositions (<https://teacher-education.uark.edu/support/index.php>) are the rubrics for passing this course. All activities and assignments are aligned with the INTASC standards ([https://www.ccsso.org/sites/default/files/2017-12/2013\\_INTASC\\_Learning\\_Progressions\\_for\\_Teachers.pdf](https://www.ccsso.org/sites/default/files/2017-12/2013_INTASC_Learning_Progressions_for_Teachers.pdf)). It is expected that all students taking this course will have completed at least one wind methods course (brass or woodwinds), and string methods to complete assignments at a high level of competence. All students should be familiar with information published at [www.teacher-education.uark.edu](http://www.teacher-education.uark.edu). **Students who do not meet competencies or demonstrate substandard work at any time during the course will receive notice from the UARK Teacher Candidate Support System through a Notification of Concerns (NOC) form. It is your responsibility to read this form prior to the beginning of this course so that you understand the procedures and outcomes of receiving this form.**

Students enrolled in this course will receive instruction in the fundamentals of effective teaching pedagogy with an emphasis in instrumental music. Topics discussed will include: learner characteristics, lesson planning, instructional sequencing, instructional strategies, conceptual transfer, monitoring and feedback, assessment as it applies to the instrumental music classroom. Teaching opportunities include peer group and individual teaching.

At the end of the course students will:

Learning Goals	Aspiring TESS Rubric	Connected AR Teacher Standards	Connected AR Competencies for Teachers -Instrumental Music
1. Demonstrate an understanding of the human learning process.	Domain 1: 1a, 1b; Domain 2: 2b, 2d; Domain 3: 3b, 3e; Domain 4: 4a, 4e; Standard #4: Content Knowledge	Standard #1: Learner Development; Standard #3: Learning Environments	8.2 Ability to understand child growth and development and an understanding of principles of learning as they relate to music
2. Demonstrate knowledge of the sources for curriculum and materials evaluation.	Domain 1: 1d, 1e, 1f; Domain 2: 2a, 2e; Domain 3: 3a, 3c; Domain 4: 4d, 4f; Standard #4: Content Knowledge	Standard #4: Content Knowledge; Standard #7: Planning for Instruction	2.1 Knowledge of content, methodologies, materials, and curriculum development in music education
3. Demonstrate effective planning of a lesson with integration of diverse learning strategies, appropriate instructional sequencing, opportunities for transfer of knowledge, and effective use of feedback to improve student learning.	Domain 1: 1a, 1c, 1e; Domain 2: 2a, 2b; Domain 3: 3c, 3d; Domain 4: 4a, 4e; Standard #4: Content Knowledge	Standard #7: Planning for Instruction; Standard #6: Assessment; Standard #8: Instructional Strategies	2.4 Knowledge and skills sufficient to teach students on instruments and/or in voice as appropriate
4. Demonstrate the pedagogic methods and methodologies (Orff, Dalcroze, Kodaly, Music Learning Theory) used to bridge musical knowledge between elementary music instruction and instrumental instruction.	Domain 1: 1a, 1b; Domain 2: 2b, 2e; Domain 3: 3a, 3c; Domain 4: 4e, 4f; Standard #4: Content Knowledge	Standard #4: Content Knowledge; Standard #5: Application of Content	2.1 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education
5. Demonstrate effective methods of teaching the language of music and rhythm.	Domain 1: 1a, 1c; Domain 2: 2b, 2d; Domain 3: 3a, 3c, 3d; Domain 4: 4a, 4d; Standard #4: Content Knowledge	Standard #4: Content Knowledge; Standard #2: Learning Differences; Standard #8: Instructional Strategies	2.5 Ability to lead performance-based instruction in a variety of settings
6. Demonstrate the purpose of score study in preparing lesson plans and rehearsal techniques procedures including the teaching of fundamentals, intonation, balance, and musical performance.	Domain 1: 1a, 1e, 1f; Domain 2: 2b, 2c; Domain 3: 3b, 3d; Domain 4: 4e, 4f; Standard #4: Content Knowledge	Standard #7: Planning for Instruction; Standard #4: Content Knowledge; Standard #6: Assessment	3.1 Knowledge of score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques

**Format of Class:**

The format of this class will include lectures, peer teaching, class activities, written assignments, formal lesson<sup>1</sup> plans, and 2 observations. Each student will have up to 4 teaching opportunities in the class with teacher, peer, and self evaluation. See below for grading of these assignments.

### **Format for written assignments:**

1. All submissions are typed in a Word document.
2. 12 pt Times New Roman or Calibri font.
3. Double spaced.
4. Running header with last name and page number on the upper left hand side.
5. Use APA 7<sup>th</sup> edition for all paper formatting and references.
6. Any paper submitted not meeting the above requirements will result in deduction of ½ of the possible points.

### **Materials:**

#### Required texts:

- *Intelligent Music Teaching*, Duke R., Learning and Behavior Resources, Austin, TX. 2005.
- *Winding It Back: Teaching to Individual Differences in Music Classroom & Ensemble Settings*, Hammel, A; Hickox, R.; Hourigan, R. (eds). . Oxford University Press. 2016.
- *Teaching Music To Students With Special Needs 2<sup>nd</sup> edition*, Hammel A. and Hourigan, R. Oxford University Press. 2017

#### Other Materials:

- Access to a copy of a beginning instrumental method book.
- Access to a secondary instrument.
- Computer with Word document capabilities.
- A conducting baton.

### **Attendance and Participation:**

As stated above, this is a preprofessional course and you are expected to meet the standards as stated in the Educator Disposition Assessment. Illness and family emergencies happen. You will be allowed 2 undesignated excused absences. You will earn 5 points for each attendance and 50 points for the MUSIC FIRST Conference, just as you earn your salary in a school system. Please refer to the posted course schedule in Blackboard for the course schedule. The course schedule is ALWAYS revised due to unforeseen circumstances. I will notify you at least one hour prior to the starting of class time if I cannot be in class. I would like for you to do the same, please.

If you have a scheduled absence due to a University commitment, please do the following:

1. Send me the letter of commitment from the appropriate organization AT LEAST one week prior to the absence.
2. Send me an email the DAY BEFORE the absence reminding me of the upcoming absence.
3. You will need to make arrangement for any missed material or work to be completed during your absence no later then TWO DAYS after your return.

## Grading and assignments:

1

15 graded written/demonstration assignments: 25 points/ea

Up to 4 teaching presentations: (observed, not graded)

Digital Portfolio: 150 points (50 pts 1/17, 50 pts 3/25, 50 points 5/6)

Participation/Attendance: 25 classes: 5 pts each

MUSIC FIRST conference: 50 points

Assignments are considered late if posted after the due date as indicated by submission time in Blackboard. Late submissions (after 24 hours will result in a 5 point deduction from total points possible.

## ***Digital Pre-Professional Portfolio***

**Purpose:** A repository of all your pre-professional work from the MUED and CIED courses taken during your preparation for teacher licensure. This portfolio will be refined during the Intern Seminar of your final semester of residency and used for job interviews and recruitment. Please refer to the directions you received in MUED 2012 (Intro to Music Education) or contact Dr. Abrahams for additional information.

The following tabs should be present in the portfolio:

- **Home screen**
  - Sub tabs for bio, resume
- **INSTASC Standards** (<https://ccsso.org/resource-library/intasc-model-core-teaching-standards-and-learning-progressions-teachers-10>)
  - Sub tab for each standard
- **National Standards for Music Education** <https://nafme.org/my-classroom/standards/core-music-standards/> Select the standard area you are most interested in teaching. Everyone should have K-5 General Music Standards listed. Some of you may have another list of standards as well. (instrumental, vocal, jazz, etc)
- **Activity/Lesson Plans/Written assignments for each MUED an CIED course taken**
- **Music Education Philosophy from MUED 2012**
- **Musicianship**
  - Sub tabs with video of you singing, playing piano, playing recorder, playing guitar or ukulele, using technology in creative and appropriate ways.

## Accommodations for Disabilities:

University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the professor privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Education Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

### **UARK AI and Academic Integrity Policy**

**Academic Integrity** <https://honesty.uark.edu/policy/>

#### **AI:**

<https://uark.libguides.com/c.php?g=1336583&p=9847560#:~:text=Academic%20Integrity%20FAQs&text=Students%20must%20receive%20permission%20in,for%20clarification%20before%20using%20it.>

Any assignment submitted that is found to be plagiarized or populated using AI will result in a total loss of points for the assignment and possible referral to the Student Academic Discipline Board.

It is the student's responsibility to be familiar with the above policies.

**Health and Wellness** (<https://fulbright.uark.edu/departments/music/study-music/student-success.php>).

#### **Emergency Procedures:**

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at [emergency.uark.edu](https://emergency.uark.edu).

#### **Severe Weather (Tornado Warning):**

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

#### **Violence / Active Shooter (CADD):**

- **CALL-** 9-1-1
- **AVOID-** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

- **DENY-** Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room<sup>1</sup> where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- **DEFEND-** Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.



## MUED 38303: Elementary Music Methods

Fall 2024

Janet Knighten

221 Music Department

[jknighte@uark.edu](mailto:jknighte@uark.edu)

Office: 575-3934

Cell: 479-966-6389

Class Meeting times: MWF 9:40-10:30, MB 115

Office Hours: MWF 10:30-12:30, others by appointment in person or Zoom

**Course Description:** This course is an elementary music education methods course which prepares pre-service teachers to teach students ages 5-12 the fundamental concepts and elements of music. Students will develop lesson plans and activities integral to teaching effective music lessons utilizing materials (print and electronic), various pedagogies, and curriculum design.

**Catalog Description:** Concepts of elementary music education; methods, materials, curriculum design, and supervision in elementary school music. Prerequisite: **MUED 2012 with a grade of C or better. Registration with College of Education.**

### Student Outcomes:

Upon completion of this course, students will be able to:

Learning Goals	Arkansas Teacher Standards	Aspiring TESS Rubric	Arkansas Competencies for Teachers (Vocal Music, K-12)
1. Develop a personal philosophy concerning the value and function of instrumental music.	Standard #1, #5, #10	Domain 1a, 1e, 4e	1.1, 2.1, 7.1, 8.8

Learning Goals	Arkansas Teacher Standards	Aspiring TESS Rubric	Arkansas Competencies for Teachers (Vocal Music, K-12)
2. Develop strategies for recruiting and program building.	Standard #3, #7	Domain 1e, 4f	8.1, 8.4, 7.1
3. Develop a broad knowledge of pedagogical tools and techniques.	Standard #4, #7, #8	Domain 1a, 1e	1.1, 2.1, 2.4, 8.5
4. Develop knowledge of appropriate school discipline procedures and classroom management techniques.	Standard #3, #10	Domain 2b, 2c	8.7, 8.8, 10.4
5. Develop aural and visual diagnostic skills, as well as general rehearsal techniques.	Standard #6, #8	Domain 3c, 3d	3.1, 6.2, 6.1
6. Develop strategies for incorporating composition and improvisation.	Standard #5, #8	Domain 3c, 1e	4.1, 4.3
7. Develop knowledge of physical, emotional, intellectual, and musical characteristics of students.	Standard #1, #2	Domain 1b, 2b	8.2, 10.2
8. Develop methods for teaching in diverse settings and exceptional children.	Standard #2, #7	Domain 2b, 2d	2.3, 8.3, 9.3
9. Develop communication, leadership, and personal skills.	Standard #10	Domain 4c, 4d	7.1, 10.3
10. Develop or improve knowledge of secondary instruments.	Standard #4, #5	Domain 1a	2.4, 3.1, 5.1
11. Improve knowledge of band and orchestral literature and materials.	Standard #4, #5	Domain 1a, 1d	6.1, 6.2, 2.1
12. Develop or improve reflective practice.	Standard #9	Domain 4a, 4e	8.6, 10.1

### Materials:

#### Textbook Information:

- **Required:**
  - Hammel, A. M.; Hickox, R. Y; Hourigan, R. M., (2016). *Winding it back: Teaching to individual differences in music classroom & ensemble settings*. Oxford.
  - Hammel, A. & Hourigan, R. *Teaching Music to Students With Special Needs: A Label-Free Approach*. 2<sup>nd</sup> ed. Oxford University Press. 2017. ISBN: 978-0-19-065469-6. **(You should already have this from MUED 2012.)**
- Tuning Fork – A=440

### Attendance:

The is a pre-professional class. You and only you know how committed you are to understanding the concepts you will need to be a teacher. And you have no idea, really, about what kind of job you will get. In the course of 15 weeks,

absences compromise the integrity of the class whether they are **excused or not**. The integrity threshold for this class is 90%. Attending less than 90% of the classes compromises your understanding of the concepts and therefore, will affect your grade.

### Grading and Assignments:

For a complete breakdown of assignments and grading policies, see the course/assignment schedule in the menu on Blackboard. All assignments are to be submitted online. Assignments will consist of:

Attendance

Activity plans

Peer teaching

3 Observations

Digital Portfolio

Final Exam

Spontaneous quizzes

### **Assignments:** (please see rubrics posted on Blackboard)

- **Activity Plans:** 15 points per submission. You are in the process of learning how to write instructional planning. It begins in this course but does not end with this course. Activity plans are short (less than 5 minutes) activities that occur in a classroom. Most lessons are comprised of 4-8 activities at the elementary level. Submission of an activity plan is required prior to peer teaching. (3 x 15 pts)
- **Peer Teaching:** 15 points per demonstration. Peer teaching is based on how well you implement what you have written in your activity plan. Activity plans are not to be used during teaching. You will have 3 teaching demonstrations. (3 x 15)
- **Observations:** 25 points per observation. You will need to observe three elementary general music classes: 1 for K-1, 1 for 2-3, and 1 for 4-5. (3 x 25 pts)
- **Digital Portfolio:** 50 points. Portfolios will be checked randomly
  - Material to be included in the Digital Portfolio **for this class:**
    - 3 activity plans with revisions and notes
    - 3 teaching videos of each of the presented activity plans
    - A copy of all three of your observations
- **Final Written Exam:** 100 points.

### **Grades:**

A= outstanding achievement and demonstrated work on all submissions, prompt attendance at all class meetings.

**B**= above average achievement and demonstrated work on all submissions, regular attendance at 95% of all classes.

**C** = adequate achievement and demonstrated work on all submissions, regular attendance at 90% of all classes.

**F** = adequate achievement and demonstrated work not attained, attendance at less than 90% of all classes.

*Changes in course assignments or schedule are at the discretion of the instructor as needed to meet course requirements.*

### **Course Schedule:**

Please see “MUED 3833 Class Schedule” in the Administration folder for this class on Blackboard. We will adhere to the schedule as close as possible. Any adjustments will be announced within 24 hours of a postponed class or change in schedule.

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**Academic Integrity:** Fulbright College of Arts and Science and the University of Arkansas takes the issue of academic integrity very seriously. To see the University’s policy, go to the following website:

<http://provost.uark.edu/245.php> and <http://provost.uark.edu/246.php>

### **Accommodations for Disabilities:**

Your experience in this class is important to me. University of Arkansas [Academic Policy Series 1520.10](#) requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have already established accommodations with the Center for Educational Access (CEA), please request your accommodations letter early in the semester and contact me privately, so that we have adequate time to arrange your approved academic accommodations.

If you have **not** yet established services through CEA, but have a documented disability and require accommodations (*conditions include but not limited to: mental health, attention-related, learning, vision, hearing, physical, health or temporary impacts*), contact CEA directly to set up an Access Plan. CEA facilitates the interactive process that establishes reasonable accommodations. For more information on CEA registration procedures contact 479–575–3104, [ada@uark.edu](mailto:ada@uark.edu) or visit [cea.uark.edu](http://cea.uark.edu).

### **Emergency Procedures:**

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at [emergency.uark.edu](http://emergency.uark.edu).

**Severe Weather (Tornado Warning):**

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

**Violence / Active Shooter (CADD):**

- **CALL-** 9-1-1
- **AVOID-** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- **DENY-** Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- **DEFEND-** Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

**Inclement Weather Policy:**

In the event the **Fayetteville Public Schools** are **closed** due to inclement weather, this class **will not** meet. *(If you are uncertain about class meetings check your email for my confirmation.)*

# MUED 39101

## Classroom Instruments

\*\*\*\*\* Semester: Fall 2024  
 Class: TR 9:30 - 10:20  
 Instructor: Dr. Dale Misenhelter Phone: 5-5746  
 Office Hours: TR 10:30 - 11:30 Office: 107 Music  
 \*\*\*\*\*

### Catalog Description:

A course focusing on the use of common instruments employed in classrooms. Employing a critical analysis of methodology and materials, the course will also provide peer teaching experiences representative of public school music classrooms.

### Goals and Objectives:

To emulate appropriate music teaching practices that are derived from informed pedagogical analysis; students will be expected to demonstrate, through in-class participation and prepared assignments, a clear understanding of *basic instrumental techniques*.

**Specifically**, students will:

a. Demonstrate a basic ability to describe, analyze, and criticize teaching processes (historically, conceptually, and behaviorally) through their own development of some value orientation, via written assignments, group projects, and in-class teaching activities.

b. Demonstrate a deeper technical understanding (building upon previous coursework) of transfer, sequencing, and appropriate use and teaching of :

- ï the Orff Instrumentarium
- ï Guitar
- ï Recorder
- ï Ukulele
- ï Unpitched Percussion
- ï "World" Drums

c. Demonstrate an ability to recognize and emulate characteristics of appropriate teaching techniques.

### MATERIALS:

**Required:** A soprano recorder. Widely available, about \$10

Recommended text: 150 American Folk Songs – Peter Erdei. Boosey & Hawkes. Widely available, ~ \$25

Recommended: A personal guitar, "classical" style strongly advised. Widely available, from about \$100 Recommended:

A personal ukulele, "pineapple" concert size advised. Widely available, from about \$ 50 **Other Required Materials:**

Class Notebook – course notes (will be checked) and daily writing assignments.

USB memory stick for video analyses, or a recording device (phone, etc) of your own



Week of 18 Nov	Thanksgiving break	
Week of 25 Nov	Ukulele	exploring available play-alongs
Week of 2 Dec	Combined activities	Arranging for mixed instrument



Learning Goals	INTASC Standards	Aspiring Teacher Rubric	AR Teacher Standards	AR Competencies Inst Music
1. Students will identify and recognize contemporary issues in music education.	9, 10	1a, 1d, 1e, 2b, 3b, 4e	5	2.1, 8.8 9.3, 10.2
2. Students will apply a personal philosophy concerning the value and function of instrumental music and consider how philosophy drives policy.	9, 10	1a, 1c, 1e, 2a, 2b, 3a, 3d, 4a, 4d	4,9	2.1, 8.4, 8.5
3. Students will develop a broad knowledge of pedagogical tools and techniques.	1, 4, 5	1a, 1d, 1e, 2c, 2d, 3c, 3e, 4b	4,8	2.1, 8.1, 8.4
4. Students will evaluate appropriate school discipline procedures and a repertoire of classroom management techniques.	3, 5, 6	1a, 1d, 2c, 2d, 3a, 3d, 4a,	3,7	8.2, 8.6
5. Students will demonstrate aural and visual diagnostic skills, as well as general classroom techniques.	4, 6, 7	1a, 1b, 1e, 2c, 2d, 4b, 3c, 4a, 4e	8	3.1, 8.6, 6.2
6. Students will demonstrate strategies for incorporating composition and improvisation in the elementary and secondary classrooms.	4, 5, 7	1a, 1c, 1e, 2b, 2e, 3c, 3d, 4a, 4e	5,7	4.1, 4.3
7. Students will evaluate and apply methods for teaching in diverse settings and for teaching exceptional children.	1, 2, 3	1b, 1e, 1f, 2a, 2b, 3b, 3e, 4a, 4e	2,9	8.2, 8.3, 8.5
8. Students will demonstrate communication, leadership, and other personal skills.	9, 10	1a, 1d, 1e, 2a, 2b, 3a, 3b, 4c, 4d, 4e	10	3.2, 8.7
9. Students will construct knowledge of elementary and secondary classroom instruments.	4, 5, 6	1a, 1d, 2a, 3c, 4a	4	1.1, 2.4, 8.4

10. Students will develop or improve reflective practice.	9, 10	1c, 1e, 1f, 2b, 3e, 4a	9	8.5, 8.7
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**University of Arkansas  
Music Education**

**MUED 40301: Seminar for Professional Entry into Music Education**



**Fall 2024**

Daniel Abrahams  
abrahams@uark.edu  
Cell: 402-212-3003 Office: 479-575-2559  
Music Building 325  
Office hours: By appointment  
X & Instagram: daniel\_abrahams

### **Course Description**

A seminar offered during the Residency II semester to prepare the student for the role of a professional educator. Content includes professional ethics and conduct, classroom management, evaluation and grading, and application for employment. (Typically offered: Fall and Spring).

### **Seminar Overview**

Student Internship Seminar meets weekly at 4:30 PM. The purpose of this seminar is to support your student internship experience. It is an opportunity to discuss and share issues related to your teaching. Specific details relative to the Intern experience can be found in the Music Internship Handbook on Blackboard or at: <https://fulbright.uark.edu/departments/music/current-students/InternshipHandbook.pdf>.

This seminar supports your internship placement in four ways:

- (1) By providing a time and space where you can talk about issues affecting your student internship experience.
- (2) By providing focused thematic seminars allowing investigation on a chosen topic.
- (3) To support the development of your e-portfolio.
- (4) To share with peers and provide/obtain support during your semester of student internship.

### National Association for Music Education (NAfME)

The National Association for Music Education (NAfME) is among the world's largest arts education organization, is the only association that addresses all aspects of music education. NAfME advocates at the local, state, and national levels; provides resources for teachers and community partners and hosts professional development events. If you ever sang or played in a district, regional or all-state ensemble, it was because your teacher was a member of NAfME. We have music in schools due primarily to the lobbying efforts of NAfME in Washington, D.C. Regular reading of the *Music Educators Journal* and the other NAfME publications and resources ensure that your teaching is current and that you are up to date with the issues of the profession. NAfME released revised national standards in 2014. They embrace *Understanding by Design* by Wiggins and McTighe (2005) as well as the Danielson (2013) frameworks. You have an ethical responsibility to your students to know these and be able to implement them into your teaching. To join NAfME, go to <http://musiced.nafme.org/join/>

### Learning Goals

Learning Goals	INTASC Standards	AR ASPIRE Standards	AR Teaching Standards	AR ADE Content Competencies for Instrumental Music K-12
1. To know, understand, and be able to teach lessons and conduct rehearsals that are "value-added."	1, 4, 5, 7	1a,1e, 2b, 3c, 4a	4,7,8	3.1,6.2,8.1
2. To know, understand, and be able to apply the content of previous coursework and your past experiences to inform decisions as a student intern.	1, 2, 4, 5, 9	1a, 1f, 2c, 3d, 4f	1,9,10	1.1,2.1,8.4

<b>Learning Goals</b>	<b>INTASC Standards</b>	<b>AR ASPIRE Standards</b>	<b>AR Teaching Standards</b>	<b>AR ADE Content Competencies for Instrumental Music K-12</b>
3. To refine and hone your teaching disposition.	9, 10	1b, 1c, 2a, 3e, 4d	2,9,10	8.7,10.2
4. To write focusing (essential) musical objectives in their correct formats and ensure lesson/rehearsal content answers the focusing question and meets the objectives.	7	1c, 1e, 1f, 2b, 3a, 4a	4,7,6	6.1,7.2
5. To integrate technology in meaningful, purposeful, and creative ways as appropriate.	8	1d, 1e, 2e, 3c, 4e	5,8	1.1,2.2,9.3
6. To integrate formative, summative, and integrative assessments as appropriate.	6	1f, 2d, 3d, 4b	6,7	8.3,8.6
7. To demonstrate the ability to speak and write using proper English that is free from slang, colloquialisms, and gender bias.	9	1c, 2a, 3a, 4f	3, 9	9.3
8. To be an informed and articulate advocate for music education that is empowering and transformational.	9, 10	1a, 1d, 2c, 3e, 4a	4,10	7.1,8.8
9. To meet INTASC standards.	1-10	1a, 1f, 2a, 3d, 4f	9, 10	8.1,8.3,9.1

Learning Goals	INTASC Standards	AR ASPIRE Standards	AR Teaching Standards	AR ADE Content Competencies for Instrumental Music K-12
10. To demonstrate mastery of the “Gradual Release of Responsibility” and “Reciprocal Teaching” models.	1, 2, 3	1e, 2c, 3b, 4a	1,7,8	8.5,10.1

### Enduring Understandings

1. Special Education laws.
2. FERPA.
3. The value and importance of developing appropriate and challenging Student Growth or Learning Objectives and Outcomes.
4. The value and importance of assessment.
5. The value and importance of student-centered teaching.
6. The political nature of schooling.
7. The 2014 National Standards for Music Education.
8. The value and importance of belonging to NAfME.
9. Social media and the ethics of teaching.

### Experiences

1. Aligning teaching to the expectations of teacher evaluation.
2. Taking the PRAXIS exams.
3. Applying for Arkansas Teacher Certification.
4. Create a professional website, resume and cover letter
5. Meeting the expectations of teacher evaluation and associated standards.
6. Becoming the citizen of a school community.

### Dispositions/Habits of Mind

1. Teaching and learning are a partnership—teachers WITH students and students WITH teachers.
2. Students come to the classroom with a wealth of knowledge about music gleaned from their engagements outside of school.
3. It is hard to find anyone who doesn't love music. It is easy to find many who do not love music in school.
4. Teaching involves ongoing professional development including membership in the National Association for Music Education (NAfME).
5. Assessment is not separate from instruction.
6. Students and teachers possess individual learning styles and teaching styles.

7. The purpose of music education is to nurture a students' musicianship, foster the development of musical people, add provide engagements with music that adds value to students' lives and in the process transforms both students' and their teacher.
8. To read, reflect upon, and integrate the most current research and literature into your teaching.
9. Remember that you are a musician first. Engaging in musical experiences that are acknowledged by you and the students to be meaningful is one way to renew your own musicianship.
10. Stay current with and connect to what students are listening to outside of school. Remember that students live in the 21<sup>st</sup> century now and beyond.

Successful teachers are proactive and plan instruction thoughtfully!

### **Capstone Project: e-Portfolio & Philosophy Essay**

This capstone project meets the following University of Arkansas General Core Curriculum requirements:

GOAL 6: Gain the ability to synthesize, integrate, and apply knowledge developed throughout the undergraduate years.

Learning Outcome 6.1: Upon reaching this goal, students will be able to reflect upon and explain how they use the skills and abilities embodied in Goals 1 through 5 in completing an integrative project in their major during their junior or senior year.

Learning Indicators for this capstone project include:

(a) to produce a significant written paper, as defined by his or her major, or an equivalent project incorporating performance and/or multi-modal text and/or images; and

(b) to explain in an additional document of at least 1250 words the degree to which the completed assignment involves at least three of the following sets of skills and abilities:

- a. Written, oral, and/or multimodal communication abilities
- d. Diversity awareness and/or intercultural competency
- e. Critical thinking and/or ethical reasoning

#### 1. e-Portfolio:

Students will maintain an e-portfolio during their student internship experience.

To create a Personal Website (e-portfolio)—Use *Weebly*, *Wix* or any other free site to create your professional teaching website. You will need a website service that allows you to **Password protect pages** for your classroom videos. You are to make continuous

entries onto your website as appropriate. *DO NOT WAIT UNTIL THE LAST WEEK TO UPDATE YOUR WEBSITE.*

I will make spot checks weekly to view and assess. Post your best examples of lesson plans (written and video). You must post your 2 required lesson plans that utilize the UARK Music Education lesson plan format. The entire website must be completed by the final seminar class. Include the following in the order listed.

- Home screen
  - Sub tabs for bio, resume
- INSTASC Standards
  - Sub tab for each standard
- Lesson/rehearsal plans (must have 2 in the UARK Music Education format. All others may be in a format of your choice and in consultation with your cooperating teacher), sample videos, your assessments of student work, teaching evaluations, Praxis scores.
- Music Education Philosophy (see below)
- Musicianship
  - Sub tabs with video of you singing, playing piano, playing recorder, playing guitar, using technology in creative and appropriate ways.

## 2. Music Education Philosophy Paper (at least 1250 words):

- Revise your current philosophy of music education.
  - Make it personal, avoid clichés. (“I love music, and I love sharing my knowledge and skills with others”)
  - Explain your ethical stance toward teaching and learning (duty, consequentialist, or virtue ethics).
  - Explain why you are passionate about teaching music. Describe the enjoyment and fulfillment you receive from watching your students develop as musicians and persons.
  - Include any prominent education and music education theorists.
  - Discuss what you learned from studying with former or current teachers, and from taking master classes with distinguished pedagogues.
  - Emphasize any specific training that you’ve had in music teaching methods, such as Orff, Kodaly, Suzuki, etc.
  - Your statement should reflect deep thinking about the teaching profession.
  - Describe what you emphasize most in your teaching; what are the three most important values (consistency, perseverance and development of strong fundamentals) in your approach to working with students? What are the hallmarks of your teaching style?

**Weekly Reflective Journal on Blackboard**—You will keep a weekly reflective journal of your internship experiences. Journals should be updated at the conclusion of each week of teaching. Note: Do not mention your school or cooperating teacher or University Liaison by name. Do not mention students by name. The first entry should set the scene by describing the community, the school, the demographics, the music program, and so forth. Aim for thick and rich description for this entry. Include your own personal goals for student internship. Be reflective,



articulate (avoid passive voice, use topic sentences, and connect to all you have learned in the music education). A good reflective journal entry is approximately 500 words.

**Professional Development Requirements**—Arkansas Licensure requires documentation of completion of the following professional development modules which are be obtained through the Arkansas IDEAS Portal:

- Child maltreatment training – Due Week 1
- Family and Community Engagement – Due Week 3
- Teen suicide awareness and prevention – Due Week 5
- Bullying prevention – Due Week 7
- Human trafficking awareness – Due Week 9
- Code of Ethics training – Due week 11

Review the quick start guide provided on Blackboard to set-up your account in the IDEAS Portal and get started. Please note that you are responsible for providing documentation of completion (PDF certificate) by submitting it to the form on the Licensure Checklist website and our Blackboard course site.

**Praxis Exams** - Even if you plan to teach in another state, you must apply for Arkansas licensure and take the appropriate Praxis Music Content Knowledge test. Please go to [www.ets.org](http://www.ets.org) for more information on registration and testing locations.

- To be certified in all areas K-12 - Music Content Knowledge #5113.
- To be certified in K-12 Vocal and General Music Knowledge Only - Music Content Knowledge #5116.
- To be certified in K-12 Instrumental and General Music Knowledge Only - Music Content Knowledge #5115.

Residents must complete a cover letter and resume.

Residents should acquire at least three letters of reference.

### **Academic Integrity Statement**

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.

Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/>. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

### **Meeting the Challenges of the Course**

Students who have a special need for accommodations or support to facilitate full inclusion of

all aspects of the course should make an appointment with the instructor during the first week of the semester so that necessary classroom adjustments can be made. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. Please note, you must first verify your eligibility for these through the Center for Educational Access (call 575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

#### Available Support

The Enhanced Learning Center (ELC) is a campus-wide academic support service for ALL students enrolled at the University of Arkansas. The ELC provides many services, including tutoring, academic success workshops, academic consultation, and supplemental instruction. All of their services are free. The ELC is located in Gregson Hall, garden level. Visit their facilities or their website at <http://elc.uark.edu> to learn more about their programs and services.

Also, the Counseling and Psychological Clinic (CAPS) offers a range of mental health services (575- 2277).

## CEA

Your experience in this class is important to me. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have already established accommodations with the Center for Educational Access (CEA), please request your accommodations letter early in the semester and contact me privately, so that we have adequate time to arrange your approved academic accommodations.

If you have not yet established services through CEA, but have a documented disability and require accommodations (conditions include but not limited to: mental health, attention-related, learning, vision, hearing, physical, health or temporary impacts), contact CEA directly to set up an Access Plan. CEA facilitates the interactive process that establishes reasonable accommodations. For more information on CEA registration procedures contact 479-575-3104, [ada@uark.edu](mailto:ada@uark.edu) or visit [cea.uark.edu](http://cea.uark.edu).

## Music Health and Student Success

In addition to classroom instruction for major and non-major musicians, the Department of Music seeks to develop best practices for student success of all students involved in our programs. From health and wellness to time management, this page pulls together resources from across campus and from outside sources to help music students succeed at the University of Arkansas.

<https://fulbright.uark.edu/departments/music/current-students/student-success.php>

**Covid-19 Information:** <https://health.uark.edu/coronavirus/>

### Emergency Preparedness

The University of Arkansas is prepared for a wide range of emergencies. Many types of emergencies can occur on campus; instructions for specific emergencies

such severe weather, active shooter, or fire can be found at <http://emergency.uark.edu/>. See also: Emergency Procedures.

### **Severe Weather (Tornado Warning)**

The campus has an inclement weather policy (link below), though faculty are encouraged to augment the policy to meet any unique needs of courses or students. In general, students need to know how and when they will be notified in the event that class is cancelled for weather-related reasons. <http://safety.uark.edu/inclement-weather/>

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

### **Violence / Active Shooter (CADD):**

- CALL- 9-1-1
- AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

### **RazALERT**

The University of Arkansas has a campus-wide alert system for any hazardous conditions that may arise on campus. To learn more and to sign up: <http://safety.uark.edu/emergency-preparedness/emergency-notification-system/>

### **Seminar Topics will include: (Subject to change)**

- Arkansas Professional Teaching Standards (ARKPTS)
- Lesson/Rehearsal Plan Review - Navigating different formats
- National Core Arts Standards and ARK Music Standards
- Different Planning Models
- Culturally Responsive Teaching
- Digital Portfolios
- Praxis Exam Preparation
- Preparing Job Search Materials (cover letters and resume)
- application and interview process
- philosophy of music education and music teaching

### **Grades**

Grading is the culmination of the evaluation process. A judgment is made concerning the degree to which a student has met specified goals and objectives, and the degree of attainment of both the generic and teaching field competencies. Although a grade for the experience is important, it is not the only indicator of the student's ability to teach, but grades do give a general indication of the quality of the student's performance. In assigning a grade, the following statements may be helpful:

- **A** Represents superior teaching signifying excellence. This signifies that the candidate exhibits teaching competencies in a continuous and spontaneous manner. Student teachers who are rated A have achieved a "higher level" of competency. These students can be expected to develop into outstanding teachers.
- **B** Represents good teaching. A student teacher receiving a B has achieved a "moderate level" of competency. The candidate should be expected to maintain that level of performance and perhaps even approach excellence as he/she gains experience and is mentored to facilitate continued growth.
- **C** Represents minimally acceptable teaching. A student teacher rated a C has achieved a "low level" of competency. The student teacher is eligible for certification but may not carry a recommendation of professional competence. In a competitive market, the student may find it difficult to obtain a teaching position.
- **D** Represents inadequate teaching skills indicated by not achieving the majority of competencies listed on the evaluation form. The student teacher WILL NOT be certified.
- **F** Represents failure. No credit will be given.

While not required, we STRONGLY recommend and urge you to join NAFME during the year that you student intern. While we hope that you belong every year of your studies in the Department, it is especially important that you affiliate and support the professional association of music teachers as you enter the job market and begin your career. It is necessary that you stay current on the changes, research, and updates in the field by reading the NAFME publications, subscribing to the listservs, and attending the conferences.

### **Suggested Reading Materials**

The following are texts you may wish to own and use during your student internship experience.

Planning Instruction in Music: Writing Objectives, Assessments, and Lesson Plans to Engage Artistic Processes by Abrahams & John (GIA -8861; ISBN 978-1-62277-124-0)

Danielson, C. (2013) Enhancing professional practice: A framework for teaching (2nd ed.). Alexandria, VA: ASCD. (Highly recommended)

McCarthy, B. (2000). About teaching: 4MAT in the classroom. Wauconda, IL: About Learning.

Wiggins, G., & McTighe, J. (2005). *Understanding by design*. (2nd ed.). Alexandria, VA: ASCD (available in hard copy and as an e-book) (Highly recommended)

Wink, J. (2011). *Critical pedagogy: Notes from the real world*. (4th ed.). Boston: Pearson Education.

# MUED 41102

## Pedagogy in Music Education

\*\*\*\*\*

Semester: Fall 2024  
 8:00 - 8:50  
 Instructor: Dr. Dale Misenhelter  
 e: 5-5746 Office Hours: TR 10:30 - 11:30  
 : 107 Music

Class: TR  
 Phon  
 Office

\*\*\*\*\*

### Catalog Description:

This course focuses on values in orienting oneself to classroom music teaching through concepts, materials, and essential specific teaching behaviors. Emphasis will be on providing 1) a brief historical and social background on the teaching profession, 2) a critical analysis of conceptual teaching processes, and 3) providing peer teaching experiences representative of public school classrooms. Students will explore and experience the pedagogical environment via interaction with and analysis of effective techniques of instruction, management, and assessment – of self and student. The in-class discussions will address issues of contemporary issues, practices, and curricula.

### Objectives:

Students will be able to demonstrate, through discussion, daily writings, in-class micro-teaching, and prepared assignments, a developing understanding of basic pedagogical issues and techniques required of teachers in music education classrooms.

### Goal:

To recognize, critique, and emulate appropriate music teaching practices that are derived from informed pedagogical analysis.

**Specifically**, students will:

- d. Demonstrate a basic ability to describe, analyze, and criticize the teaching process (historically, conceptually, and behaviorally) through their own development of some personal value orientation, via written assignments, group projects and in-class teaching activities.
- e. Demonstrate a deeper understanding (building upon previous coursework) of transfer, sequencing, and appropriate teaching of musical elements, including but not limited to:
  - ï concept hierarchy
  - ï imitative techniques
  - ï memory, rote, and literacy
  - ï inner hearing
  - ï rhythmic counting systems  
(ex: Eastman, Gordon, "standard" numerical, Kodaly, phonetic, etc)
  - ï pitch notation systems
  - ï improvisation
  - ï appropriate rehearsal analysis and directives

- f. Demonstrate an ability to recognize and emulate characteristics of good teaching:
  - ī observing and experiencing current pedagogical approaches in music
  - ī identifying and practicing behavioral techniques of effective teachers
  - ī becoming aware of professional organizations and valuable resources

**There is no required text. Many handouts and assigned readings will be utilized.**

**Required Materials:**

• Notebook – course notes (will be checked) and daily writing assignments. A  
• Piano Recorder

• USB memory stick for video analyses, or a recording device (phone, etc) of your own

**Final Paper (Fulbright Writing Requirement) draft 10% final 30 %**

• Class writings 10%

• Participation & attendance 10% \*

**Note: unreasonable absences will result in loss of 10 points.**

The *Fulbright College writing requirement* is met through the completion of this course. The paper is a major portion of the grade for the course, and you cannot pass the course without successfully completing the paper.

## **Tentative Weekly Overview of Major Academic Areas**

Week of 19 Aug What is "Pedagogy?" Why are we here?

Week of 26 Aug Phenomenological & Pedagogical. What really is "effective

teaching?" Week of 2 Sep Historical and sociological rationales for (music)  
education.

Week of 9 Sep Pedagogical activities and

approaches Week of 16 Sep Classroom

management

Week of 23 Sep Tools for teaching: Imitation

Week of 30 Sep Transfer: Recorders

Week of 7 Oct Developmentally Appropriate

Practices Week of 14 Oct Solfege review and

practical application Week of 21 Oct Variable Pitch

and Rhythm systems Week of 28 Nov Visuals and

Manipulatives

Week of 4 Nov Diagnostic and Prescriptive

functions Week of 11 Nov Instructional Planning

Week of 18 Nov Standards and Assessment

Week of 25 Nov Thanksgiving break





Learning Goals	INTASC Standards	Aspiring Teacher Rubric	AR Teacher Standards	AR Competencies Inst Music
1. Students will identify and recognize contemporary issues in music education.	9, 10	1a, 1d, 1e, 2b, 3b, 4e	5	2.1, 8.8 9.3, 10.2
2. Students will apply a personal philosophy concerning the value and function of instrumental music and consider how philosophy drives policy.	9, 10	1a, 1c, 1e, 2a, 2b, 3a, 3d, 4a, 4d	4,9	2.1, 8.4, 8.5
3. Students will develop a broad knowledge of pedagogical tools and techniques.	1, 4, 5	1a, 1d, 1e, 2c, 2d, 3c, 3e, 4b	4,8	2.1, 8.1, 8.4
4. Students will evaluate appropriate school discipline procedures and a repertoire of classroom management techniques.	3, 5, 6	1a, 1d, 2c, 2d, 3a, 3d, 4a,	3,7	8.2, 8.6
5. Students will demonstrate aural and visual diagnostic skills, as well as general classroom techniques.	4, 6, 7	1a, 1b, 1e, 2c, 2d, 4b, 3c, 4a, 4e	8	3.1, 8.6, 6.2
6. Students will demonstrate strategies for incorporating composition and improvisation in the elementary and secondary classrooms.	4, 5, 7	1a, 1c, 1e, 2b, 2e, 3c, 3d, 4a, 4e	5,7	4.1, 4.3
7. Students will evaluate and apply methods for teaching in diverse settings and for teaching exceptional children.	1, 2, 3	1b, 1e, 1f, 2a, 2b, 3b, 3e, 4a, 4e	2,9	8.2, 8.3, 8.5
8. Students will demonstrate communication, leadership, and other personal skills.	9, 10	1a, 1d, 1e, 2a, 2b, 3a, 3b, 4c, 4d, 4e	10	3.2, 8.7
9. Students will construct knowledge of elementary and secondary classroom instruments.	4, 5, 6	1a, 1d, 2a, 3c, 4a	4	1.1, 2.4, 8.4

10. Students will develop or improve reflective practice.	9, 10	1c, 1e, 1f, 2b, 3e, 4a	9	8.5, 8.7
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*University of Arkansas - Department of Music*  
***MUED 42703 String Methods***

Instructor: Daniel Abrahams  
 Office: Rm. 325  
 Phone: 402-212-3003 (cell)  
 e-mail: abrahams@uark.edu

Office Hours: by appt.  
 Class Time: MW/F 8:35-9:25 AM  
 Location: Room 115  
 Twitter/Instagram: daniel\_abrahams

### **Course Description**

This course introduces methods and materials for students preparing to teach orchestral instruments and ensembles in the public schools. In addition, the course prepares one to teach for musical understanding in the instrumental music classroom. This is an opportunity for students to develop the musical, teaching, leadership, and personal skills that will aid in becoming the best possible orchestral music educator. This course will focus on developing strategies for functioning successfully in school orchestra settings. A wide range of topics will allow one to build on present skills. Students will be provided numerous opportunities to try out teaching ideas and approaches.

### **Learning Goals**

<b>Learning Goal</b>	<b>Aspiring Teaching Rubric</b>	<b>AR ADE Content Competencies for Instrumental Music K-12</b>	<b>AR Teaching Standards</b>
Students will develop a personal philosophy concerning the value and function of instrumental music	1,3	2.1,8.7,10.2	4
Students will develop strategies for recruiting and program building.	1,3,4	2.4,8.3,10.3	1, 4
Students will develop a broad knowledge of pedagogical tools and techniques.	1,3,4	1.1,8.4	4,8
Students will develop knowledge of appropriate school discipline procedures and a repertoire of classroom management techniques.	1,3,4	8.5,10.1	4,8

<b>Learning Goal</b>	<b>Aspiring Teaching Rubric</b>	<b>AR ADE Content Competencies for Instrumental Music K-12</b>	<b>AR Teaching Standards</b>
Students will develop or improve aural and visual diagnostic skills, as well as general rehearsal techniques.	1,3,4	3.1,6.1	4,6
Students will develop or improve strategies for incorporating composition and improvisation in the instrumental classroom.	1,3,4	4.3,4.1	5,9
Students will develop knowledge of the physical, emotional, intellectual, and musical characteristics of elementary, middle school, and secondary school students.	1,3,4	8.2,10.2	9,10
Students will develop knowledge of methods for teaching in diverse settings and for teaching exceptional children.	1,3,4	8.1,8.3	7,10
Students will develop and improve communication, leadership, and other personal skills.	1,3,4	3.3, 7.2, 10.3	4,7
Students will develop or improve knowledge of secondary instruments.	1,2,3,4	2.4, 5.1	3,10
Students will improve knowledge of band and orchestral literature and materials.	1,3,4	2.6, 7.1	4,8
Students will develop or improve reflective practice.	1,3,4	8.6, 10.1	5,7

## **What to Expect**

Since this is a course within a professional sequence of pre-service music education courses, I expect that you will commit to the course expectations and master the course content with a professional attitude. I expect that the work you submit will be your very best effort. I expect that you will meet deadlines and submit all work on time.

I recommend that you bring a laptop to each class and encourage you to record classes if that helps you learn. If you do record, you must inform everyone at the beginning of each class that you will be recording. I expect that you will not be on social networking sites or checking and sending email during the class. I further expect that you will not post anything on a social networking site such as Facebook or Twitter that relates to the course in ways that may be construed as inappropriate. While you may bring something to drink, I will expect that you do not eat during class.

You may expect that I will approach the course with the commitment of a professional. In that regard, you may expect that each class will be thoughtfully prepared; that the materials selected for your purchase were chosen carefully and are important to your success in this course and beyond; and that your individual and collective learning needs will be addressed as appropriate. You may also expect that the course content will be thoroughly covered and that your assignments and progress will be assessed fairly.

## **Required Text and Materials**

- Primary and secondary instruments
- Notebook
- Access to Internet, notational software, and QuickTime for teaching videos
- Other course materials available via D2L
- Scores
- Contzius & Feldman (2021). *Instrumental Music Education: Teaching with the musical and practical in harmony*. third edition. Routledge.

## **Technology Requirements**

- A computer with a dependable internet connection
- Webcam and Mic
- Dropbox/Google Drive/OneDrive Account
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## **Assignment Overview**

Festival Project	300 points
Class participation/discussions	50 points
Homework/other assignments	80 points

*As the Instructor of Record for this course, only grades submitted by Dr. Abrahams will be acceptable for credit.*

### **Plagiarism**

As you complete your assignments, take special care to differentiate your original thoughts and ideas from those of others. Cite the work of others properly. As you cut and paste research from the Internet or download excerpts from the library on-line resources, be careful to keep track of what is yours and what is not. In the unfortunate instance of plagiarism, the professor will follow the procedures outlined by the University.

### **Course Expectations**

6. Prompt completion of all assignments. All written work must conform to the guidelines for style as articulated in the appropriate style manual. It must be scholarly, well-written, and free of gender bias or jargon. Work that is poorly written will not be accepted and will significantly impact the final grade.
7. Purchase of all required materials.
8. That you will conquer the technology challenges on your own.
9. Your video presentations will reflect teaching of the highest quality, creativity, thought and care. Your presentation will be thorough and informative.
10. Frequent contributions to class discussion in thoughtful, positive, and appropriate ways.

### **Connecting**

I post office hours outside my office. You may feel free to see me, with or without an appointment, during office hours. In addition, you may contact me anytime through text message, FaceTime, or email. My cell number is located on the title page of this syllabus. Generally, I am available later in the evening. My e-mail is **abrahams@uark.edu**.

When sending attachments to Blackboard or email, save them as doc or .docx files. Include your name in the title of the file.

### **Meeting the Challenges of the Course**

Students who have a special need for accommodations or support to facilitate full inclusion of all aspects of the course should make an appointment with the instructor during the first week of the semester so that necessary classroom adjustments can be made. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. Please note, you must first verify your eligibility for these through the Center for Educational Access (call 575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

#### Available Support

The Enhanced Learning Center (ELC) is a campus-wide academic support service for ALL

students enrolled at the University of Arkansas. The ELC provides many services, including tutoring, academic success workshops, academic consultation, and supplemental instruction. All of their services are free. The ELC is located in Gregson Hall, garden level. Visit their facilities or their website at <http://elc.uark.edu> to learn more about their programs and services.

Also, the Counseling and Psychological Clinic (CAPS) offers a range of mental health services (575- 2277).

### **Emergency Preparedness**

The University of Arkansas is prepared for a wide range of emergencies. Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <http://emergency.uark.edu/>. See also: Emergency Procedures.

### **Inclement Weather**

Each faculty member should include an inclement weather policy and plan on the course syllabus. The campus has an inclement weather policy (link below), though faculty are encouraged to augment the policy to meet any unique needs of courses or students. In general, students need to know how and when they will be notified in the event that class is cancelled for weather-related reasons. <http://safety.uark.edu/inclement-weather/>

### **RazALERT**

The University of Arkansas has a campus-wide alert system for any hazardous conditions that may arise on campus. To learn more and to sign up: <http://safety.uark.edu/emergency-preparedness/emergency-notification-system/>



**Assignments (May change throughout the semester)**

<b>Week 1</b>	<b>Course Overview, Teacher Characteristics, Recruiting, Developing Musicianship</b>
<b>Week 2</b>	<b>Developing Musicianship, Exploring Learning Approaches, Intro to Literature</b>
<b>Week 3</b>	<b>Rehearsal Techniques, Method Books, Classroom Environment, Teaching Music Reading</b>
<b>Week 4</b>	<b>Planning for Learning, Developing Arrangements</b>
<b>Week 5</b>	<b>Curriculum and Assessment and Creativity in the Inst. Classroom</b>
<b>Week 6</b>	<b>Secondary Orchestral Literature/Ensemble Ped (Tone/Intonation), Improvising and Composing</b>
<b>Week 7</b>	<b>Informal Music learning project, /Ensemble Ped (Technique/Time), Classroom Management, Ensemble Ped (Ensemble) Chamber Music</b>
<b>Week 8</b>	<b>Secondary Orchestra Music Curriculum</b>
<b>Week 9</b>	<b>Curriculum Assessment</b>
<b>Week 11</b>	<b>Secondary Orchestra Music Administration/Non-Traditional Ensembles</b>
<b>Week 10</b>	<b>Program Admin – Motivation,</b>
<b>Week 12</b>	<b>Our History and Our Future – moving beyond School Orchestra</b>

**Week 13**      **Improvising and Composing, Our History and our Future**

**Week 14**      **Moving into the Profession, Course Wrap-up**



# UNIVERSITY OF ARKANSAS®

## **Instrumental “Senior” Methods**

**Music Education (MUED) 42903-001 - Fall  
Semester 2024**

**Monday, Wednesday, and Friday – 9:40-10:30am  
Janzen Rehearsal Hall of the Epley Band Building  
Instructor: W. Dale Warren, Professor of Music**

## INSTRUCTOR

**W. DALE WARREN - PROFESSOR OF MUSIC**

**e-mail - wdwarren@uark.edu**

**OFFICE # 205 - LEWIS E. EPLEY, JR. BAND BUILDING**

**UNIVERSITY OF ARKANSAS**

**FAYETTEVILLE, ARKANSAS 72701**

**OFFICE 479-575-5863 FAX 479-575-5212**

**BAND OFFICE HOURS: MONDAY - FRIDAY 8:00 AM - 4:30 PM**

### TEXT

*"The Band Director's Survival Guide: Planning And Conducting The Successful School Band Program"* by Eldon Janzen and the *"Instrumental Methods Marching Band Unit III Text"* compiled by W. Dale Warren are available through the Professor's Assistance Copying Program in the UA Bookstore. Both of these textbooks are required purchases for this course. Please have the Janzen text, *"The Band Director's Survival Guide"* (latest revision) no later than the first day of classes (Monday, August 19, 2024). Please do not worry about acquiring the *"Instrumental Methods Marching Band Unit III Text"* as yet. More information to follow about this material.

### COURSE OBJECTIVES

**Welcome to class!** We are structured to provide a sampling of what band/orchestra directors are expected to do and how they should conduct their professional lives. This is the final music methods course in preparation for student teaching (interning) and subsequent employment as a professional in the field of music education. Although all of you will not necessarily enter the profession immediately, you will have the exposure and knowledge to get you started when the time arrives.

Some of the requirements of the course may seem more stringent than other courses you have taken. For example, the requirements for attendance do not provide for unexcused absences

without grade penalty. The purpose in this requirement is to provide, as nearly as possible, the atmosphere of regular employment in our field. A teacher or band/orchestra director must always "be there" in order for the program to move forward. As a teacher, there will be days when you may not feel like fulfilling your job requirements but will do so because you realize that many other people are depending upon your leadership. From your experience you know that every person in a band or orchestra has a specific role upon which other members of the group must depend. This is a principle we must teach by example and it is as important as notes, rhythm, pitch, and all of the other aspects of music making.

Try to be as open minded as possible about accepting ideas. The ones which will be presented in class may differ from those you learned in high school, but they are worth consideration. You cannot actually make a rational decision about methodology until you have tried and experienced it. Don't automatically revert to doing things the way your high school band or orchestra director did them. You must be your own person. You are expected and encouraged to participate in class discussion. Five percent of your grade will be based on the quality of class participation.

In real life verbal communication is paramount to your success. If you characterize yourself as "the quiet type" or one who feels uncomfortable initiating conversation, this class should provide an opportunity to practice communication. Many comments in class are solicited as pure opinion ... hence there is no right or wrong answer. Discussion based on material from the text is easy to prepare and can be presented along with your opinion or questions and comments about its effectiveness.

Likewise, written communication is important. Formalize your thinking before you put it in writing. Learn to memorize certain information that may be required on exams/tests. Learn to be specific, concise, and complete without rambling on. Analyze your writing to put forth facts and ideas. Try not to write sentences that do not contribute to the effectiveness of the paragraph.

### OFFICE HOURS

Unless I am conducting or teaching a class/lesson, I am available for student consultation at almost any regular office hour by appointment. Don't hesitate to ask to see me if you are in need of assistance. Connie Vick can schedule a meeting at your convenience. A faculty member's job includes helping students through a wide range of problems, which may or may not be related to this course. Advising need not be limited to a brief encounter during the first week of class.

### GRADING

Grading procedure is detailed on the attached sheet. Each unexcused absence reduces the final grade by one letter. Excused absences could also affect the grade, depending on the nature of the absence. Students wishing to have an absence considered excusable should communicate their reason in writing to Professor Warren. Students who are habitually tardy will not be considered for a final grade of "A". Two (2) tardies (defined as arriving 15 minutes or less after the beginning

of class) will count as one (1) absence in determining the final grade. Anyone arriving later than 9:55am will be considered absent.

### SUPPLEMENTAL READING MATERIALS

Supplemental reading materials are in the Mullins Library, Fine Arts Library, the Band Library, and the Band Resource Areas. In addition to the attached list, the periodical list includes the:

Instrumentalist, MENC Journal, School Musician, Band World Magazine, Music Performance Resource, BBC Music Magazine, and BDG (Band Director's Guide) Magazine.

Outside reading reports and homework projects are required during the semester (you remember Junior Practicum, I'm sure). These reading reports must be on the specific subject of the unit being studied. Each report will be summarized in a stand-alone document (**I insist on typed! Please never turn-in handwritten work!**). Reading reports and homework projects are due at the beginning of class and will not receive full credit if turned in late. Reading reports more than three (3) days late are not acceptable for credit.

### TERM PAPER

A term paper is required. For consideration of a grade of "A" it must be at least 12 typewritten double-spaced pages in length, not counting charts, illustrations, bibliography, etc. Good form, content, grammar, and spelling will be considered in arriving at the final grade. The following topics are suggested and others may be approved on submission of an outline:

- a. Present an organized approach to band/orchestra ensemble tuning problems and solutions. This would include a study of why musicians and instruments play out of tune and exactly what the teacher/conductor would do on a daily basis to cause the group to play better in tune.
- b. Instrument Repair: Band/Orchestra instrument repair procedures that could be performed by the band/orchestra director with limited supplies and equipment.
- c. Rhythm: Present an organized approach to teaching rhythm in band/orchestra classes from beginning through advanced levels.
- d. Analyze an actual band/orchestra program, providing enrollment statistics in all grade levels for a three (3) year period. Draw some conclusions about causes for attrition/dropout.
- e. Review and analyze five (5) concert band/orchestra selections taken from the Arkansas contest list from each grade, I through V; a total of 25 titles.
- f. Discipline, Motivation, and Grading. Prepare a practical and useful guide and policy

statement based on an in-depth study.

**Cell phones, smart phones, or other mobile communication devices policy:**

The use of cell phones, smart phones, or other mobile communication devices are disruptive and discourage concentration, focus, and attentiveness....and are therefore prohibited at all times during class. Students are allowed/encouraged to use stand-alone tuners during class.

**INCLEMENT WEATHER POLICIES**

Here is the UA inclement weather policy:

<https://vcfa.uark.edu/policies/fayetteville/vcfa/2100.php>

If winter weather becomes an issue at any time this semester, the following guidelines will be used: There will be no class if the university cancels classes. If Professor Warren needs to miss class because of an emergency, an e-mail will be sent to the class UA Connect roster.

**ACADEMIC INTEGRITY POLICY**

Here is the academic Integrity policy: [https://provost.uark.edu/academic\\_initiatives.php](https://provost.uark.edu/academic_initiatives.php)

**EMERGENCY PROCEDURES / SEVERE WEATHER / VIOLENCE**

Emergency Procedures – Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at:

<https://safety.uark.edu/emergency-preparedness/>

*Severe Weather (Tornado Warning):*

Follow the directions of the instructor or emergency personnel

Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside

If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building

Stay in the center of the room, away from exterior walls, windows, and doors

*Violence / Active Shooter (CADD):*

CALL- 9-1-1

- AVOID-** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY-** Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- DEFEND-** Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack

### **ACCOMMODATIONS FOR DISABILITIES**

University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the professor privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Education Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

### **UNIVERSITY MASK MANDATE IS NOW AT VOLUNTEER STATUS**

*If you require accommodations due to a disability, please contact the*  
*[Center for Educational Access](#)*

**The University of Arkansas Department of Music online website contains the following information about Health and Wellness:**

<https://fulbright.uark.edu/departments/music/index.php>

The University of Arkansas website for the [Pat Walker Health Center](#)

### **PREREQUISITES FOR MUED 42903**

**MUAC 1221 - Class Piano I and Class Piano II**

**MUAC 1371 - Class Instruction in Teaching the Beginning Percussionist (Percussion Class)**

**MUED 2012 - Introduction to Music Education**

**MUED 2532 - Class Instruction in Flute, Oboe, Bassoon, Clarinet, & Saxophone (Woodwind Class)**

**MUED 2542 - Class Instruction in Horn, Trumpet, Trombone, Euphonium, & Tuba (Brass Class)**

**MUED 2552 - Class Instruction In Violin and Viola (Strings Class)**

**MUED 2552 - Class Instruction in Violoncello and String Bass (Strings Class)**



**MUED 3021 - Supervised (Junior) Practicum in Teaching Musical Skills****RECOMMENDED PREREQUISITES FOR MUED 42903****MUAC 1381 - Class Instruction in Voice****The Arkansas Teaching Standards**

The Arkansas Department of Education has adopted the 2011 Model Core Teaching Standards developed by Interstate Teacher Assessment and Support Consortium (InTASC) to replace the Arkansas Standards for Beginning Teachers (1995). InTASC is a program of the Council of Chief State School Officers (CCSSO). These new Arkansas Teaching Standards are to be used in identifying competencies for all teachers and for advising teacher preparation programs in all Arkansas colleges and universities.

The standards have been grouped into four general categories to help users organize their thinking about the standards (Model Core Teaching Standards: A Resource for State Dialog, InTASC, 2011):

**The Learner and Learning**

Teaching begins with the learner. To ensure that each student learns new knowledge and skills, teachers must understand that learning and developmental patterns vary among individuals, that learners bring unique individual differences to the learning process, and that learners need supportive and safe learning environments to thrive. Effective teachers have high expectations for each and every learner and implement developmentally appropriate, challenging learning experiences within a variety of learning environments that help all learners meet high standards and reach their full potential. Teachers do this by combining a base of professional knowledge, including an understanding of how cognitive, linguistic, social, emotional, and physical development occurs, with the recognition that learners are individuals who bring differing personal and family backgrounds, skills, abilities, perspectives, talents and interests. Teachers collaborate with learners, colleagues, school leaders, families, members of the learners' communities, and community organizations to better understand their students and maximize their learning. Teachers promote learners' acceptance of responsibility for their own learning and collaborate with them to ensure the effective design and implementation of both self-directed and collaborative learning.

Standard #1: Learner Development. The teacher understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.

Standard #2: Learning Differences. The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner

to meet high standards.

Standard #3: Learning Environments. The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.

#### Content

Teachers must have a deep and flexible understanding of their content areas and be able to draw upon content knowledge as they work with learners to access information, apply knowledge in real world settings, and address meaningful issues to assure learner mastery of the content.

Today's teachers make content knowledge accessible to learners by using multiple means of communication, including digital media and information technology. They integrate cross-disciplinary skills (e.g., critical thinking, problem solving, creativity, communication) to help learners use content to propose solutions, forge new understandings, solve problems, and imagine possibilities. Finally, teachers make content knowledge relevant to learners by connecting it to local, state, national, and global issues.

Standard #4: Content Knowledge. The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make the discipline accessible and meaningful for learners to assure mastery of the content.

Standard #5: Application of Content. The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

#### Instructional Practice

Effective instructional practice requires that teachers understand and integrate assessment, planning, and instructional strategies in coordinated and engaging ways. Beginning with their end or goal, teachers first identify student learning objectives and content standards and align assessments to those objectives. Teachers understand how to design, implement and interpret results from a range of formative and summative assessments. This knowledge is integrated into instructional practice so that teachers have access to information that can be used to provide immediate feedback to reinforce student learning and to modify instruction. Planning focuses on using a variety of appropriate and targeted instructional strategies to address diverse ways of learning, to incorporate new technologies to maximize and individualize learning, and to allow learners to take charge of their own learning and do it in creative ways.

Standard #6: Assessment. The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher's and learner's decision making.

Standard #7: Planning for Instruction. The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.

Standard #8: Instructional Strategies. The teacher understands and uses a variety of instructional

strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

### Professional Responsibility

Creating and supporting safe, productive learning environments that result in learners achieving at the highest levels is a teacher's primary responsibility. To do this well, teachers must engage in meaningful and intensive professional learning and self-renewal by regularly examining practice through ongoing study, self-reflection, and collaboration. A cycle of continuous self-improvement is enhanced by leadership, collegial support, and collaboration. Active engagement in professional learning and collaboration results in the discovery and implementation of better practice for the purpose of improved teaching and learning. Teachers also contribute to improving instructional practices that meet learners' needs and accomplish their school's mission and goals. Teachers benefit from and participate in collaboration with learners, families, colleagues, other school professionals, and community members. Teachers demonstrate leadership by modeling ethical behavior, contributing to positive changes in practice, and advancing their profession.

Standard #9: Professional Learning and Ethical Practice. The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals, and the community), and adapts practice to meet the needs of each learner.

Standard #10: Leadership and Collaboration. The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.

## **Arkansas Teaching Standards Learning Goals**

Learning Goals	Aspiring Teaching Rubric	AR Teaching Standards	AR ADE Content Competencies for Instrumental Music K-12
1. Students will be aware of basic repertoire for band and orchestra conductors.	1,3	4	2.1,8.7,10.2
2. Students will identify proper pedagogy for the woodwind, brass, and percussion instruments.	1,3,4	7,8	2.4,8.3,10.3
3. Students will demonstrate proper functional hand positions for all the band and orchestra instruments.	1,3,4	3,4,7	1.1,8.4
4. Students will demonstrate proper functional articulations for all the band/orchestra instruments.	1,3,4	4,7	8.5,10.1
5. Students will be able to identify a full characteristic sound, accurate intonation, accurate rhythm, tonality, and appropriate expression.	1,3,4	1,4	3.1,6.1
6. Students will identify and recognize contemporary issues in music education.	1,3,4	5	4.3,4.1
7. Students will apply a personal philosophy concerning the value and function of instrumental music and consider how philosophy drives policy.	1,3,4	5,9	8.2,10.2
8. Students will select strategies for recruiting and program building.	1,3,4	10	8.1,8.3
9. Students will develop a broad knowledge of pedagogical tools and techniques.	1,3,4	4,8	3.3, 7.2, 10.3
10. Students will evaluate appropriate school discipline procedures and a	1,2,3,4	3,7	2.4, 5.1

Learning Goals	Aspiring Teaching Rubric	AR Teaching Standards	AR ADE Content Competencies for Instrumental Music K-12
repertoire of classroom management techniques.			
11. Students will demonstrate aural and visual diagnostic skills, as well as general rehearsal techniques.	1,3,4	6,8	2.6, 7.1
12. Students will demonstrate strategies for incorporating composition and improvisation in the beginning instruments classroom.	1,3,4	5,8	8.6, 10.1
13. Students will evaluate and apply methods for teaching in diverse settings and for teaching exceptional children.	1,2,3,4	2,8	
14. Students will demonstrate communication, leadership, and other personal skills.	1,2,3,4	10	
15. Students will construct knowledge of secondary instruments.	1,3,4	4	
16. Students will assess beginning band/orchestra instrument literature and materials.	1,3,4	4,7	
17. Students will develop or improve reflective practice.	1,3,4	9	

## INSTRUMENTAL METHODS

### MUSIC EDUCATION (MUED) 42903-001

# Instructional Outline Fall Semester 2024 (Revised 8/22/24)

<b>DATE</b>	<b>SUBJECT</b>	<b>ASSIGNMENT</b>
<b>AUG 19-M</b>	Methods Intro/Lecture	Read Chapter 1 / Write "your" philosophy of Music Ed (1 page minimum)
<b>21-W</b>	Chapter 1 - Your Role in Music Education I	Prepare homework for Chapter 1 Turn in your Philosophy of Music Education
<b>23-F</b>	Chapter 1 - Your Role in Music Education II	Read Chapter 2
<b>26-M</b>	Chapter 2 Budget Planning/ Admin I	Prepare homework for Chapter 2
<b>28-W</b>	Chapter 2 Budget Planning/ Admin II	Study for Unit Test I
<b>30-F</b>	<b>UNIT TEST I</b>	<b>Exam over Chapters 1 &amp; 2</b> Read Chapter 3
<b>SEPT 02-M</b>	<b>LABOR DAY</b>	<b>NO CLASS / NO HOMEWORK!!!</b>
<b>04-W</b>	Chapter 3	

	Starting Beginners I	Prepare homework for Chapter 3
<b>06-F</b>	Chapter 3 Starting Beginners II	Prepare homework for Chapter 3
<b>9-M</b>	Chapter 3 Starting Beginners III	Read Chapter 4
<b>11-W</b>	<b>Special Guest Lecturer-Jeremy Ford</b>	<b>Handouts will be provided</b>
<b>13-F</b>	<b>Special Guest Lecturer-Caleb Pond</b>	<b>Handouts will be provided</b>
<b>16-M</b>	<b>Special Guest Lecturer</b> Chapter 4 The Master Plan I	<b>Handouts will be provided</b>  Prepare homework for Chapter 4
<b>18-W</b>	<b>Special Guest Lecturer</b> Chapter 4 The Master Plan II	<b>Handouts will be provided</b>  Read Chapter 5
<b>20-F</b>	<b>Special Guest Lecturer</b> Chapter 5 Teaching Materials I	<b>Handouts will be provided</b>  Prepare homework for Chapter 5
<b>DATE</b>	<b>SUBJECT</b>	<b>ASSIGNMENT</b>
<hr/>		
<b>SEPT</b>	<b>23-M</b>	<b>Special Guest Lecturer</b>
		Chapter 5 Impulse/Rhythm
		Teaching Materials II
		<b>Handouts will be provided</b>
		Read/prepare handouts on Breath
		Study for Unit Test II

**25-W UNIT TEST II**

**Exam over Chapters 3, 4, and 5**

Read Chapter 12 / Unit III Text

Prepare homework for Chapter 12

**27-F RMB to Arlington for the Texas A&M Game - NO CLASS / NO HOMEWORK!!!**

**30-M** Chapter 12 / Unit III Text

Prepare homework for Chapter 12

The Marching Band 1

**OCT 02-W** Chapter 12 / Unit III Text

Prepare homework for Chapter 12

The Marching Band 2

**04-F Special Guest Lecturer-Julie Huffman Handouts will be provided**

**07-M** Chapter 12 / Unit III Text

Prepare homework for Chapter 12

The Marching Band 3

**09-W** Chapter 12 / Unit III Text

Prepare homework for Chapter 12

The Marching Band 4

**11-F**

**14-M FALL BREAK HOLIDAY**

**NO CLASS / NO HOMEWORK!!!**

**16-W** Chapter 12 / Unit III Text

Study for Unit Test III

The Marching Band 5

**18-F** Chapter 12 / Unit III Text

Study for Unit Test III

The Marching Band 6



<b>21-M</b>	<b>UNIT TEST III</b>	<b>Exam over Marching Band Unit</b> Read Chapter 6
<b>23-W</b>	Chapter 6 The Stage for Learning I	Prepare homework on Chapter 6
<b>25-F</b>	Chapter 6 The Stage for Learning II	Prepare homework on Chapter 6
<b>28-M</b>	Chapter 6 The Stage for Learning III	Read Chapter 7
<b>30-W</b>	Chapter 7 Analyzing Sound I	Prepare homework on Chapter 7
<b>NOV 01-F</b>	Chapter 7 Analyzing Sound II	Prepare homework on Chapter 7
<b>04-M</b>	Chapter 7 Analyzing Sound III	Read Chapter 8 <b>Turn in Unit III Final Project</b>

<b>DATE</b>	<b>SUBJECT</b>	<b>ASSIGNMENT</b>
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<b>NOV 06-W</b>	Chapter 8 Concert Band Sound I	Prepare homework on Chapter 8 <b>Turn in Term Paper Outline</b>
<b>08-F</b>	Chapter 8 Concert Band Sound II	Prepare homework on Chapter 8

<b>11-M</b>	Chapter 8 Concert Band Sound III	Study for Unit Test IV
<b>13-W</b>	<b>UNIT TEST IV</b>	<b>Exam over Chapters 6, 7, and 8</b> Read Chapter 9
<b>15-F</b>	Chapter 9 The Tuning Process I	Bring your instrument to class Prepare homework on Chapter 9
<b>18-M</b>	Chapter 9 The Tuning Process II	Bring your instrument to class Read Chapter 10
<b>20-W</b>	Chapter 10 Musical Expression I	Prepare homework on Chapter 10
<b>22-F</b>	Chapter 10 Musical Expression II	Read Chapter 11
<b>25-M</b>	Chapter 11 Evaluation Performance I	Prepare homework on Chapter 11
<b>27-W</b>	<b>THANKSGIVING HOLIDAY</b>	<b>NO CLASS / NO HOMEWORK!!!</b>
<b>29-F</b>	<b>THANKSGIVING HOLIDAY</b>	<b>NO CLASS / NO HOMEWORK!!!</b>
<b>DEC 02-M</b>	Chapter 11 Evaluation Performance II	Study for Unit Test V
<b>04-W</b>	<b>UNIT TEST V</b>	<b>Exam over Chapters 9, 10, and 11</b> Work on your Term Paper

06-F READING DAY (aka DEAD DAY) NO CLASS / NO HOMEWORK!!!  
(cst) Term Paper Due no later than 9:40am

# MUED 42903-001 INSTRUMENTAL METHODS

## Our Class Philosophy

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“To develop the clear-thinking, well integrated, responsible, American (World) citizen through music.”

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"Music education is for the cultural and moral enrichment of the student. A valuable outgrowth of the program is the development of organizations which render outstanding school and community service."

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Culture in Music Education implies Knowledge, Skill, and Appreciation.

A person who knows and appreciates the best of that which is available and in existence for the particular art form in question is a "cultured person."

The most cultured person knows more about the entire realm of knowledge relative to that art.

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Instruction in instrumental music should be provide in the public schools because:

1. It is a skill or appreciation considered essential to our broad social objectives.
2. The acquisition of that skill or appreciation is not normally available to each student equally outside of the school.
3. It teaches discrimination.
4. It teaches a skill through which the student can express himself/herself and develop creativity.

5. It provides for a large variety of concomitant values which are socially desirable and are thought to contribute to both physical and emotional development, i.e. discipline, group participation, competition, exercise of physical and motor skills.

## **NBA AND MUSIC EDUCATION A PHILOSOPHICAL STATEMENT**

Editors Note: The National Band Association has developed a philosophical statement regarding the association's position on music education. The statement is being sent to all colleges and universities who are members of the National Association of Schools of Music and to editors of all national and state publications. Do share this statement with your administrators.

NBA wishes to express their deepest gratitude to Past President James Moody, Director of the University of South Carolina School of Music, for developing and writing the statement.

The National Band Association urges school administrators to evaluate instrumental music programs in terms of educationally justifiable objectives. Such an evaluation is needed so that administrators can refute criticism by those for whom the arts are not "basic," and redirect programs that overemphasize competition and service activities.

Education in instrumental music is similar in purpose to education in English; in both subjects, understanding and self-expression are the desired outcomes. The emphasis is on individual progress rather than on the accomplishments of a class or musical ensemble. The basic objective of instrumental music education is for students to learn performance skills in order to understand the musical language and to experience the joys of recreating music in the expressive medium of their choice.

The most profound emotions of the human condition are expressed through the symbolic language of music. In 1983, the College Entrance Examination Board wrote that, "Works of art often involve subtle meanings and complex systems of expression. Fully appreciating such works requires the careful reasoning and sustained study that lead to informed insight. Moreover, as thorough understanding of science requires laboratory or field work, so fully understanding the arts involves firsthand work in them." To accomplish these ends, an instrumental program should offer a broad range of musical experiences. There is an extensive solo and chamber music repertory that provides subtle opportunities for nuance and complex systems of expression. The school jazz ensemble stresses rhythmic precision, understanding of harmonic progression and creative improvisation. The core of the program, however, is the school orchestra and concert band, where our musical heritage is transmitted through inspirational compositions by the most creative composers.

Service activities such as marching band are often important to the school and community; there are social, educational and musical values gained through participation. Evaluation competition can raise standards and motivate progress. The National Band Association strongly supports these activities and recommends that all bands participate in festivals or contests sponsored by their district and state professional education organizations. Nevertheless, the integrity of the instructional program is threatened by a disproportionate emphasis on competitions and service related performances. Marching band activities that require extra rehearsals and travel time should be scheduled with concern for the many responsibilities that students have in addition to their musical studies, and must never be the focus of the instrumental music program.

Pluralism is one of this country's strengths. Our nation is indeed at risk if we neglect aesthetic education in an effort to emphasize science and technology. Students who elect instrumental music do so for a variety of reasons: as an outlet for creativity, as a source of enjoyment which enhances the quality of life, as a possible career choice, for gratification that comes from recognition by responsive audiences, for the development of social skills learned through cooperative efforts in musical organizations, for the self-discipline learned from study and practice, to give service to school and community.

The arts provide unique forms of knowledge, present a basic means of communication, and produce lasting works that are the hallmarks of a civilization. The United States is a land of opportunity when the schools develop individual talent, whether it is in music or other areas of interest. Students who are encouraged to develop their own talents and interests participate in a continuous regeneration of democratic ideals.

## **UNIT I: GENERAL ORIENTATION TO YOUR PLACE IN MUSIC EDUCATION - MUED 42903-001**

A. Prospects for the Conditions of Employment

1. DIRECTOR OF BANDS: The main person in charge of a large program grades 9-12; conducts one or more of several bands; has a full or part time assistant; has responsibility of administration and budget preparation.
2. ASSISTANT: Is the second person in above described program; conducts 2nd or 3rd band; usually has and teaches an applied specialty; assists in every phase of band activity.
3. THE SCHOOL BAND DIRECTOR: The only instrumental teacher in the school system; starts beginners, conducts senior and junior performing units; has all administrative responsibilities; is responsible for complete direction of the program.
4. HIGH SCHOOL BAND DIRECTOR: Only person in the secondary program has responsibility for one performing unit (possibly two); offers "theory" course/jazz band, etc. Optional involvement in Jr. High or feeder schools; has all administrative responsibilities; may or may not have control of total direction of the program
5. SCHOOL MUSIC TEACHER: Directs all music activities in the school; starts beginners and conducts performing units; teaches orchestra, stage band, classroom music, choral music, etc.; has total control of direction of program and administration, but not much time to devote to it.
6. JR. HIGH DIRECTOR OF BANDS: The main person in charge of a large program grades 7-8-9. Conducts one or more bands; starts beginners, has full or part time help; complete administrative responsibility. Usually works under authority of Director of Bands or Music Supervisor.
7. JUNIOR HIGH SCHOOL BAND DIRECTOR: An only person in charge of total Junior High band program; conducts performing units; teaches beginners.
8. ASSISTANT JUNIOR HIGH SCHOOL BAND DIRECTOR: Assists with larger Junior High band program; conducts a second group, teaches beginners in the area of his applied specialty as well as others
9. APPLIED TEACHER: Teaches specialized area or on a private basis. Has limited contact with performing unit. Usually not employed by the school, but may be paid through the

school and works under the total control of the Band Director or supervisor. Usually teaches in the school building, but will travel to several schools during a week or day. No retirement or medical benefits.

## B. Discovering Opportunities for Employment

1. Information about job openings comes from many sources:

- a. word of mouth
- b. professional meetings
- c. placement bureaus; professional journals

2. Follow up leads immediately and aggressively by:

- a. Telephone call
- b. Letter / e-mail
- c. Personal Visit

If you know the opening exists, determine if it has been made public, Inquire: "I heard you might be looking for a Junior High Band Director; I will be in your town and would like to drop by your office."

3. The Interview

a. Be prepared to say something: "I like your town, your school, your football team, etc." "I want to go to work, I want to teach." Be polite, get down to business, and represent yourself.

b. The problem of inexperience:

Everyone wants to hire an "experienced teacher."

Some substitutes for "experience":



1. Enthusiasm
2. Maturity
3. Church Group Experience
4. Camp Counseling
5. Any Kind of Group Experience
6. Playing/Performing Experience
7. Travel Experience
8. Present your college training and practice teaching as a positive experience.

c. Some questions to ask and information to seek:

1. Size of the city and school (see classification) and conference for music and athletic competition.
2. Kind of program in existence; is it characteristic?
3. Size of the faculty: old, young, progressive, conservative.
4. Type of community and size of school district; can they afford to pay taxes to support the schools.
5. Reputation and work load of the last person to hold the -position.
6. Salary of last person; projected salary for next person.

d. Interviewing bodies/individuals.

1. Superintendent
2. Principal
3. Director of Personnel
4. Music Supervisor
5. Board Member
6. Committee of the above.

e. What they are looking for:

1. A person who can maintain control of the group

2. A person who fits into the school and community
3. A person who will satisfy the ensemble needs of the school/ community
4. A person who appears to know the job.
5. If you have not had experience, have some opinions about:
  - a. What a community needs from a music program.
  - b. Why a school needs a music program
  - c. Discipline and how to achieve it.
  - d. How much/little a good band/orchestra/choral program should cost and some ideas about how to get the money.

#### 4. School Competition Classification according to enrollment ARKANSAS

AAAAA	Senior High 10-12	1200 and over
AAAA	Senior High 10-12	800 to 1199
AAA	Senior High 10-12	425 to 799
AA	Senior High 10-12	225 to 424
A	Senior High 10-12	0 to 224
DD	Bands/Orchestras as chosen by competitive auditions.	
D	Bands/Orchestras with students in their first year of training.	
EEEE	Junior High	450 and above
EEE	Junior High	300 to 449

EE	Junior High	150 to 299
E	Junior High	149 and below

Junior High Classification is determined by Average of the Total school enrollment of all grades used in the Band or Orchestra.

#### TEXAS

AAAAA	Senior High	9-12	1310 and over
AAAA	Senior High	9-12	615 to 1309
AAA	Senior High	9-12	265 to 614
AA	Senior High	9-12	135 to 264
A	Senior High	9-12	134 or less

Second and third groups compete in same class as parent organizations, but usually with all other similar groups.

CCC	Junior High 7-8-9	650 or more
CC	Junior High 7-8-9	200 to 649
		or intermediate schools with 650 or more 7-8 grade.
C	Junior High 7-8-9	199 or less
		or intermediate schools with 649 or less 7-8 grade.

## ARKANSAS SCHOOL BAND AND ORCHESTRA ASSOCIATION JUNIOR HIGH SCHOOL / MIDDLE SCHOOL CLASSIFICATION FORM

DEADLINE FOR RETURN - SEPTEMBER 30 ----- USE ENROLLMENT OF MAY 1 OF PREVIOUS YEAR.

1. Classification number (7-8-9) is determined by the highest grade used in the band or orchestra.
2. Classification letter (E-EE-EEE-EEEE) is determined by the AVERAGE OF THE TOTAL ENROLLMENT of all grades used in the band or orchestra. (Does not apply to N1, N2, N3)

CLASS E	149 and below See Music List for music
CLASS EE	150 to 299 grade requirements.
CLASS EEE	300 to 449
CLASS EEEE	450 and above
CLASS DD	Second bands as chosen by competitive auditions.
CLASS D	Bands whose members have had 365 days, or less, of training.
CLASS N-1, N2, N3	For new schools - in existence 3 years or less. Please circle the proper number. (Added to the classification 1989.)

### CLASSIFICATION CERTIFICATION

NAME OF BAND/ORCHESTRA \_\_\_\_\_ CITY \_\_\_\_\_

DIRECTOR \_\_\_\_\_

Give TOTAL ENROLLMENT of ALL GRADES USED IN THE ORGANIZATION 1/4 This refers to school enrollment - not just the number in the organization.

Total School Enrollment; grade 9 \_\_\_\_\_

Total School Enrollment, grade 8 \_\_\_\_\_

Total School Enrollment, grade 7 \_\_\_\_\_

Total school enrollment of ALL GRADES USED \_\_\_\_\_

Average enrollment ----- \_\_\_\_\_

Classification ----- \_\_\_\_\_

I hereby certify that the enrollment figures are correct, and that the average and classification conform to the standards and provisions of the ASBOA.

Date \_\_\_\_\_ Principal \_\_\_\_\_ Band/Orchestra Director \_\_\_\_\_

Send one copy to the ASBOA Office, and one to your Region Chairman.

FOR SURVEY PURPOSES: Indicate here the total number of students enrolled in your band/orchestra program this year. Number \_\_\_\_\_

# ARKANSAS SCHOOL BAND AND ORCHESTRA ASSOCIATION SENIOR HIGH SCHOOL CLASSIFICATION

## DEADLINE FOR RETURN

September 30 ----- USE ENROLLMENT OF MAY 1 OF PREVIOUS YEAR.

CLASS	* ENROLLMENT	MUSIC REQUIREMENTS
AAAA	800 and Above	One selection from grade IV, one from grade III, or above, and a march.
AAA	425-799	One selection from grade III, or above, one from grade II, or above, and a march.
AA	225-424	One selection from grade II, or above, one from grade I, or above, and a march.
A	0- 224	Two selections from grade I, or above, and a march.
10DD; 11DD; 12DD	By enrollment classification	One selection from grade II, or above, one from grade I, or above, and a march.
D	Bands/Orchestras in their first year of training - / students who have been playing their instruments 365 days, or less.	Two selections from grade I, or above, and a march.
DD	Bands or orchestras as chosen by competitive auditions.	
N-1, N-2, N-3	For N~J band/orchestra programs that have been in existence three years or	

less.

PLEASE CIRCLE PROPER NUMBER FOR YOUR SCHOOL.

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\*NOTE: You include only grades 10, 11 and 12 to determine the classification even though you may use 7th, 8th and 9th graders in your band - if your school has no junior high school as such.

Place here the total school enrollment for grade 10\_\_\_\_\_

Place here the total school enrollment for grade 11\_\_\_\_\_

Place here the total school-enrollment for grade 12\_\_\_\_\_

Total enrollment, grades 10, 11, 12\_\_\_\_\_

School Classification as determined by the total\_\_\_\_\_

NAME OF BAND/ORCHESTRA\_\_\_\_\_Region No.\_\_\_\_\_

I hereby certify that the enrollment is correct, and that the classification conforms to the standards and provisions of ASBOA.

\_\_\_\_\_  
Principal's Signature

\_\_\_\_\_  
Director's Signature

NOTE: Send one copy to the ASBOA Office, and one to your Region Chairman. Do not send to the AAA Office.

FOR SURVEY PURPOSES: Indicate here the number of students enrolled in your band/orchestra program this year.

CODE OF ETHICS  
for the  
ARKANSAS SCHOOL BAND AND ORCHESTRA ASSOCIATION  
STATEMENT OF PHILOSOPHY

Education in music is a vital part of the complete education of our students. To implement this philosophy, the Arkansas School Band and Orchestra Association has outlined in their Constitution the following:

ARTICLE II. PURPOSE

The purpose of this organization shall be:

- (1) To stimulate interest in instrumental music,
- (2) To promote leisure time interests which may be continued beyond school years,
- (3) To encourage good fellowship and sportsmanship between member bands and orchestras through the promotion of tournament activities,
- (4) To bring before education authorities the work of the Association in order that the value of instrumental music study and training may be clearly recognized,
- (5) To develop a desire for good music.

We are able to see from this statement of purpose that the foundation on which the Association is formed is basically sound.

CODE OF ETHICS

We, the members of the Arkansas School Band and Orchestra Association, do hereby subscribe to the following code of ethics.

TEACHER AND ADMINISTRATION

The music teacher should maintain the standards of conduct that have become established over the years. In so doing, the music teacher should:

- (1) Conduct professional business through the proper administrative channels.
- (2) Refrain from discussing confidential and official information concerning the school with unauthorized persons.
- (3) Cooperate in the establishment of school policy; and be responsible for this policy in the locality in which they teach.



- (4) Seek employment in a professional manner and not be indiscriminate in the distribution of his applications for employment. Application should not be made for a position that is already occupied. An application for a position which has been created through unethical behavior, or is the center of conflict within a community should be considered with extreme reservation.
- (5) Fulfill the obligations of their contract with a school system and to give sufficient notice before changing positions.
- (6) Engage only in such gainful supplementary employment as they are able to handle without effecting adversely their work as teachers.
- (7) Not accept compensation for providing advice to local individuals or the school administration in regard to the purchase of instructional materials and supplies.
- (8) Refrain from using the "bargaining process;" as a means of obtaining a salary increase.

#### TEACHER AND OTHER TEACHERS

The music teacher must be fair in recommending the work of another teacher and should not disparage or discredit a fellow teacher. In working with other teachers the music teacher should:

- (1) Develop a spirit of cooperation based upon common interests.
- (2) Maintain a courteous, just and professional attitude.

#### TEACHER AND PUPILS

The music teacher should be fair and just in his dealings with each individual student and should not let any form of prejudice effect this relationship. In working with pupils the music teacher should:

- (1) Recognize the individual differences and needs of pupils and make adequate provisions for those differences.
- (2) Keep to himself all confidential information which is provided regarding the pupil.
- (3) Aid the pupil in establishing high goals of attainment.
- (4) Develop the pupil's understanding and appreciation of the ideals of our American way of life.
- (5) Not accept payment for the tutoring of pupils except in accordance with the policies of the local school board.
- (6) Refrain from participating in discussions with students which might tend to undermine the pupils respect for fellow teachers.
- (7) Conduct himself in a manner which will command respect for himself, his professional behavior and leadership, and demand the highest standard of behavior on the part of all students.

### TEACHER AND PARENT

Since the successful accomplishment of his duties is important, the music teacher should maintain close contact with the community in which he teaches. So that this contact will be effective, the music teacher should:

- (1) Identify himself with the community in which he works and take an active part in the community's civic clubs, churches, and social events.
- (2) Provide the parents with information that will aid them in rearing their children, maintaining a professional manner in discussing all confidential information.
- (3) Maintain a friendly and cooperative atmosphere with the pupils' parents.
- (4) Present to the community the best example in financial and moral matters, displaying the worth and value of an educated citizen.

### TEACHER AND PROFESSION

The music teacher should fulfill all of his obligations to the profession of which he is a member. In his actions in regard to the profession he should:

- (1) Be a member of the professional organizations and take an active part in them.
- (2) Insure his own professional growth through study, travel, clinics and conferences, and participation in professional meetings.
- (3) Conduct himself, at all times in a manner which will bring credit to the profession and to the professional organizations of which he is a member.
- (4) Make the teaching profession attractive in ideals and practice in order to induce capable and sincere young people to enter the profession.

### TEACHER AND PROFESSIONAL MUSICIANS

The music teacher should exercise extreme caution so that his school organization's performances do not detract from the livelihood of the professional musician. In his dealings, with the professional musician he should:

- (1) Make sure the guidelines for performance that will not conflict with the work of the professional musician are made, and clearly understood by the school board, community civic groups, and local charitable groups.
- (2) Limit performances of the school organizations to those functions that are a part of the school's activities.
- (3) Participate in civic events only in such a way that will neither detract from nor eliminate completely the professional musician. Details of such appearances should be worked out, in advance, by the local teacher and a representative of the professional musicians.

### TEACHER AND MUSIC MERCHANT

The music teacher should leave all merchandising of musical equipment to the music merchant, while the music merchant should avoid all activity within the sphere of the activity of the music teacher. In his dealings with the music merchant the music teacher should:

- (1) Test and examine all musical instruments or merchandise purchases by the school or by individuals and notify

the music merchant of any defects in quality.

- (2) Notify the music merchant of any innovations that will improve the local music situation with which the music merchant may not be familiar.
- (3) Not enter into a business relationship with the music merchant whereby the music teacher receives a commission or fee for recommending a particular brand of instrument for pupil or school use.

#### TEACHER AND PRIVATE MUSIC TEACHERS

Any discussion with pupil or parent of another teacher's work that injures a teacher's reputation is unethical. In his dealings with private music teachers the music teacher should:

- (1) Not claim sole credit for the development of a pupil when the achievement of the pupil is the direct result of the efforts of both the music teacher and the private music teacher.
- (2) Establish definite objectives in the development of pupils which will be followed by both the music teacher and the private music teacher.

#### SUMMARY

The Code of Ethics should be regarded by all as the pattern of behavior best suited to the music teacher. It is designed to support all the inherent qualities of the purpose of the Arkansas School Band and Orchestra Association as stated in Article II, of our Constitution.

This code will only be as strong as the members want it to be. Complete understanding and cooperation of all the members will be necessary for these ethical standards to have real meaning.

Should it become necessary to take action against an offending member, "as a result of direct violation of this code," this action shall be taken by the Executive Board in a meeting with the member who has acted in violation of the code. Such action, if necessary, should be taken in such a way so that pupils in the music program of the violating member are not involved.

## REAL BAND DIRECTORS

by Barbara Prentice (WBDNA)

Real Band Directors grade tryout tapes on buses, during commercials, in assemblies and faculty meetings.

Real Band Directors give fund raising candy samples to the custodians.

Real Band Directors whoop for joy when they discover that April I does not fall on a school day.

Real Band Directors don't expect praise or thanks for good teaching ever.

Real Band Directors don't wash chalkboards.

Real Band Directors never have "an extra pencil."

Real Band Directors didn't become Real Band Directors by accident.

Real Band Directors don't hear P.A. announcements.

Real Band Directors volunteer for bus duty on days when faculty meetings are scheduled.

Real Band Directors never get sick.

Real Band Directors have disjointed necks from years of writing rhythms on the chalkboard without turning their backs on the band

Real Band Directors are written up in medical journals for the size and elasticity of their kidneys and bladders.

Some Real Band Directors have been timed a full lunch to 2 minutes, 31 seconds; less experienced Real Directors require up to 2 minutes, 46 seconds.

Real Band Directors aren't capable of walking past a sidewalk full of rowdy kids waiting for the Saturday matinee without quieting them down and straightening up the line.

Real Band Directors can't listen to elevator music without silently critiquing it.

Real Band Directors can spot gum chewers at a hundred paces.

Real Band Directors are "really surprised" by surprise parties.

Real Band Directors are never too busy to listen.

Real Band Directors are not expendable.

## **SURVIVAL SKILLS FOR BAND DIRECTORS OR THINGS I DIDN'T LEARN IN COLLEGE**

- 1) You have to be a fund raiser.
- 2) You have to be an accountant.
- 3) You have to be a repairman (we recommend the Valentino emergency kit, ca. \$300.00 or higher).
- 4) You have to be a grounds keeper (mark and measure practice field).
- 5) You have to know and coordinate appropriate solos/ensembles for all instruments, including

finding/paying accompanists.

- 6) You have to know how to pick contest tunes that will emphasize your band's strengths rather than its weaknesses.
- 7) You have to be effective at student recruitment.
- 8) You have to be a salesman, of your ideas and of the program in general.
- 9) You have to be an entertainer as well as an educator.
- 10) You must prepare yourself to be underpaid vs. hours worked (rewards = non-monetary).
- 11 ) Your spouse must understand the above.
- 12) You must have organizational skills and be able to use a computer and all of the current software.
- 13) You must acquire immediately a state manual and read it carefully for deadlines and procedures; otherwise you may jeopardize your group's eligibility.
- 14) You must contact and become active in your state professional organizations, ie: (ASBOA, OMEA, TMEA, etc.).
- 15) You should acquire a mentor, either official or unofficial, to be completely effective.
- 16) You will often be expected to drive a bus (CDL license required).
- 17) You must learn about block scheduling (latest administrative fad) and the potential impact it may have on your program.
- 18) You must make friends with the janitor and the secretary who does your purchase orders.
- 19) You will have to DISCIPLINE your students effectively.
- 20) You must PERSEVERE in order to be successful.

# MUED 42903-001 – Senior Instrumental Methods

## Fall Semester 2024 - Video Presentations

Team Teaching Criteria/Critique Sheet from Professor Warren

Name of Teacher\_\_\_\_\_

Date\_\_\_\_\_

Lesson Plan / Handout

Opening of Presentation

Eye Contact (did the presenter make eye contact with you several times during the presentation?)

Vocal Presentation (Clarity/Strength of Voice)

Visual Presentation (Body Language / Animation / Enthusiasm)

Time on Task (Time Management/Pacing)

Were the lesson/presentation goals clearly defined:      Yes                      No

If Yes, what were the goals?

How were the lesson/presentation goals accomplished?

Positive - vs - Negative Reinforcement of Materials

Closure to Presentation

Overall Impressions / Constructive Criticism



# 2024 INSTRUMENTAL METHODS

## MUSIC EDUCATION 42903-001

### MARCHING BAND TECHNIQUES

#### FINAL PROJECT (UNIT III)

The final project will consist of the following:

- 1) Charted field show entrance for high school marching band.
- 2) Musical Analysis for the musical selection.  
(You may use the same music that you used for your homework assignment.)  
**PLEASE INCLUDE MUSICAL FULL SCORE!**

- 3) Must be charted using hand drawn charts, using dots as the primary positions.

- 4) The show must be charted for the following instrumentation:

FLUTES	12	TUBA	04
CLARINETS	12	SNARES	04
SAXOPHONES	08	TENORS	02
TRUMPETS	12	BASSES	04
F. HORNS	06	CYMBALS	02
TROMBONES	08	FLAGS	16
EUPHONIUMS	02	PIT	06 (No Drill)

- 5) The musical program must consist of one selection - The entrance.

You must choose from the musical selections in the band music library, Mr. Warren's personal library located in the band resource room, your alma mater's library, or from your own music library.

The entrance selection should be 1:30 to 2:30 minutes in length. (Two minutes would be perfect.)

- 6) Each chart must be numbered and ALL individuals (dots) labeled and numbered.

**\*Include or attach labeling codes for instrumentation on page #1.**

- 7) All drill instructions must appear on each drill chart - be consistent with terminology, ie: Trumpets - float 16, Flags - follow-the-leader 12, Percussion - flex 8, etc.
- 8) Each student should turn-in a minimum of 7 and a maximum of 10 drill charts. The opening set does not contain movement instructions. All other drill charts will contain movement instructions.
- 9) Each drill chart will contain the intervals of each element, ie: Flutes - 3, Tubas - 4, Flags - 6.5, etc.
- 10) **The project must be turned in to Professor Warren on or before Monday, November 4, 2024 at 9:40am (CST). Late projects will not be accepted....early projects will be!!!**

**GOOD LUCK AND HAPPY DESIGNING!!!**

**2024 Instrumental Methods – MUED 42903-  
001**

# Grade Summary

NAME \_\_\_\_\_

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<u>% Value / Area</u>	<u>Grade</u>
<u>Credit:</u>	

**5% Class Participation:**

Excellent \_\_\_\_\_ Good \_\_\_\_\_ Fair \_\_\_\_\_ None \_\_\_\_\_

**25% Reading Reports / Homework / Assignments:**

On Time \_\_\_\_\_ Late \_\_\_\_\_ Missing \_\_\_\_\_ Total \_\_\_\_\_

**10% UNIT III Final Project:**

\_\_\_\_\_

**50% Unit Tests Grades (10% each):**

1) \_\_\_\_\_ 2) \_\_\_\_\_ 3) \_\_\_\_\_ 4) \_\_\_\_\_ 5) \_\_\_\_\_

**10% Term Paper:**

\_\_\_\_\_

**100% (class content)**

**TOTAL** \_\_\_\_\_

Attendance:

Tardy \_\_\_\_\_ Excused \_\_\_\_\_ Absent \_\_\_\_\_ Excused \_\_\_\_\_

Number of letter grade reductions due to attendance \_\_\_\_\_

*Final Letter Grade in MUED 42903-001* \_\_\_\_\_

Semester Grade Equivalents:

**A = 91 to 100 / B = 81 to 90 / C = 71 to 80 / D = 60 to 70 / F = Below 60**

**Special Topic: Vocal Pedagogy I**

MUPD 47702, Spring 2024 (2 credit-hour)

Professor: Dr. Moon-Sook Park

Tuesday, 3:30 PM – 5:00 PM, classroom MUSC 114

Office: MUSC 220, Telephone: 479-575-4199, Email: mspark@uark.edu

Office hours: By appointment

**Course Description:**

This course introduces students to the fundamental concepts of vocal technique and vocal health. Emphasis is placed on understanding the vocal anatomy and physiology related to singing, including the respiration, phonation, resonance, and registration and articulation. The curriculum also covers principles of vocal health and hygiene, essential for maintaining a healthy and sustainable singing voice. The course will briefly explore complementary techniques such as the Alexander Technique and the Feldenkrais Method, which contribute to a well-rounded understanding of vocal performance.

**Learning Goals:**

Learning Goals	AR Teacher Standards	Aspire Teacher Standards	AR Vocal Music Competencies
1. Students will understand the basic anatomy and physiology related to the singing voice, with a focus on the respiratory, phonatory and articulatory systems.	4,7	1a, 3c, 4	1.1, 8.2, 8.3, 10
2. Students will learn essential principles of voice training that lay the foundation for effective vocal technique.	5,8	1b, 1e, 2b	1.2, 2.3, 5.1, 8.1, 8.4, 10
3. Students will gain knowledge in primary voice care, including strategies for maintaining vocal health and an overview of common vocal disorders.	6,9	1d, 2a, 4f	1.2, 8.3, 8.6, 9.1, 10
4. Students will develop the ability to evaluate singing voices, enhancing skills in teaching, self-assessment,	1,3,10	1f, 3d, 4a	1.3, 8.6, 9.3, 6.1, 10

and ongoing learning in vocal pedagogy.			
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### Required Materials:

Textbook:

*Your Voice: An Inside View* by Scott McCoy, Inside View Press; Third Edition

Additional Reading:

*The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for*

*Choir Directors* by McKinney, James C, Nashville, Genevox Music Group (1994)

*Vocal Technique: A Guide to Classical and Contemporary Styles for Conductors, Teachers,*

*and Singers* by Julia Davis and Stephen LaTour, 2<sup>nd</sup> Edition, Waveland Press (2020)

### Assessments:

Grading in this course will be based on the following components:

- |                                  |     |
|----------------------------------|-----|
| 1. Attendance and Participation: | 20% |
| 2. Mid-term Examination:         | 20% |
| 3. Assignments:                  | 30% |
| 3. Final examination:            | 30% |

Grading Scale:

A (90-100%): Exceptional preparation and progress with consistent attendance.

B (80-89%): Good preparation and progress with regular attendance.

C (70-79%): Satisfactory work with adequate attendance.

D (60-69%): Insufficient work with minimal attendance.

F (Below 60%): Unacceptable progress and attendance.

### Assessment Overview:

Midterm and Final Exam Format:

1. Components: Both exams include written and oral sections
2. Midterm Exam:
  - Focus Areas: Larynx, respiratory system, vocal tract, phonation, and resonance.
3. Final Exam:
  - Scope: Comprehensive, covering all course topics.
  - Emphasis: Demonstrates in-depth understanding and application of learned concepts.
4. Preparation Tips: Regularly review course materials, practice oral explanations, and participate in group study sessions.

**Attendance Policy:**

Attendance is essential for success in this course. More than two unexcused absences will result in a one-letter grade reduction. Students must notify the instructor promptly of any absences, providing a doctor's note for medical reasons or appropriate documentation for emergencies. Students are responsible for catching up on missed class materials. Arriving more than ten minutes late counts as a tardy; three tardies equal one absence.

**Tentative Class Schedule:**

Week One (January 16):

Class Introduction: Syllabus, Assignment

Lecture: History of Vocal Pedagogy (PPT)

Week Two (January 23):

Topic: Physical alignment and Posture (Chapters 6)

Media: *DVD: The Singer's Voice: Human Voice I*

Week Three (January 30):

Assignment 1: Larynx Project (due February 20)

Media:

*DVD: The Singer's Voice: Human Voice II (25 min)*

*DVD: The Singer's Voice: Vocal Folds I (27 min)*

*DVD: The Singer's Voice: Vocal Folds II (Fiberoptic view of the vocal folds)*

Week Four (February 6):

Topic: Anatomy of the Respiratory System (Chapter 7)

Focus on the Diaphragm  
Anatomy of the Larynx

Lecture: Larynx II – How the Larynx Produces Sound

Week Five (February 13):

Media:

*DVD: The Singer's Voice – Breath* (Reading and student-led discussion)

*DVD: The Singer's Voice: Vocal Tract*

Week Six (February 20):

Activity: Model Larynx Project Presentations

Lecture: Phonation (Chapter 8)

Week Seven (February 27):

Assignment 2: Synopsis Paper on Breathing and Support (McKinney, Chapter 4)

Media:

*DVD: The Singer's Voice: Resonance I*

*DVD: The Singer's Voice: Resonance II, Resonance*

Lecture: Resonance (Chapter 3)

Week Eight (March 5):

**Mid-term Exam: Written Exam** on Larynx, Respiratory System, Vocal Tract, Phonation,  
and Resonation

Week Nine (March 12):

Activity: Group Warm-up Practice (Refer to Julia Davis, Chapter 16; pp. 281–296)

Lecture: Articulation I (Chapter 11)



Week Ten (March 19): **Spring Break**

Week Eleven (March 26):

Assignment 3: Synopsis Paper on Voice Classification (McKinney, Chapter 7)

Lecture:

Articulation I (McKinney, Chapter 9; pp. 143-158)

Registration (Chapter 10)

Coordination I & II (McKinney, pp. 178-195)

Week Twelve (April 2):

Lecture:

Vocal Health (Chapter 9)

Vocal Hygiene, Voice Disorders

Alexander, and Feldenkrais Method

Vibrato, Wobble, and Straight Tone (McKinney, pp. 196-200)

Week Thirteen (April 9):

Activity: Mock Master Class

Participants: Graduate Students leading undergraduate students' singing sessions  
(10 minutes each)

Discussion: Student-led review and discussion

Week Fourteen (April 16):

Activity: Mock Jury Assessment I + Class Discussion (with available YouTube links)

Week Fifteen (April 23):

Activity: Mock Jury Assessment II + Class Discussion (with available YouTube links)

## Week Sixteen (April 30)

### Assignment 4: Synopsis Paper on Vocal Faults (McKinney)

Related to Posture (pp. 40-45), Breathing and Support (pp. 56-64), Phonation (pp. 82-92), Resonation (pp. 134-142), Articulation (pp. 160-165), and Common speech Faults (pp. 173-177)

### Review & Class Discussion:

Vocal Health & Hygiene, Voice Disorders, Articulation etc.

Larynx, Respiratory System, Vocal Tract, Phonation, and Resonation etc.

## **Final Exam May 7: Tuesday, 3:00 PM – 5:00 PM (Written & Oral Exam)**

### **Academic Integrity:**

Each University of Arkansas student is required to be familiar with and abide by the University's "Academic Integrity Policy" which may be found at <http://provost.uark.edu/245.php> Students with questions about how these policies apply to a particular course or assignment would immediately contact their instructor.

### **Disclaimer:**

This syllabus is intended to reflect accurately the course description, content outline, course objectives, grading criteria, activities to be evaluated, and other information necessary for students to appraise the course. However, the professor reserves the right to modify any portion of this syllabus as may appear necessary because of events and circumstances that change during the semester.

### **Inclement Weather Policies:**

Should the University remain open, I will be available for your voice lesson in my office. However, if you are traveling from out of town and feel that coming to your lesson risks your safety, please prioritize your well-being and do not come. Instead, inform me about your situation through a phone call.

<https://safety.uark.edu/inclement-weather/>

### **Disability Related Accommodation Statement:**

"University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify

your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit [cea.uark.edu](http://cea.uark.edu) for more information on registration procedures).” From CEA Syllabus Statement.

### **Diversity, Equity, and Inclusion Statement:**

In this course, we are committed to creating an inclusive and equitable learning environment that values and celebrates all students' diverse perspectives, experiences, and backgrounds. A diverse learning environment enhances the quality of our discussions, broadens our understanding of the subject matter, and fosters critical thinking skills.

The course policies and practices support an environment where all students feel respected, valued, and empowered to share their unique insights and ideas. We seek to foster a classroom culture in which students:

- Treat each other with respect and dignity, recognizing every person's inherent value regardless of race, ethnicity, national origin, religion, gender, sexual orientation, age, physical abilities, socioeconomic background, or other characteristics.
- Engage in open-minded, respectful dialogue, seeking to understand and appreciate the perspectives and experiences of others.
- Recognize and challenge their biases and assumptions, cultivating a willingness to learn from others.

If at any point during this course you feel uncomfortable, marginalized, or excluded, or if you have concerns or suggestions regarding the course's inclusivity and equity, please feel free to share them with the instructor. You can do this in person or via confidential email. Your input is crucial in our efforts to foster a learning environment that is supportive, respectful, and inclusive for every student.

### **Selected Bibliography:**

Alba, Lois. *Vocal Rescue: Rediscover the Beauty, Power, and Freedom in Your Singing*.

Norwich, NY: William Andrew Publishing, 2005.

Alderson, Richard. *Complete Handbook of Voice Training*. West Nyack, NY: Parker Publishing, Inc. 1979.

Appleman, Ralph. *The Science of Vocal Pedagogy*. Boston: Carl Fischer, Inc. 1963.

Benninger Michael S., and Thomas Murry. *The Performer's Voice*. San Diego: Plural Publishing, 2006.

Blades-Zeller, Elizabeth. *A spectrum of voices: prominent American voice teachers discuss the teaching of singing Lanham*. Md.: Scarecrow Press.

Bunch, Meribeth. *Dynamics of the Singing Voice*. New York: Springer-Verlag, 1982.

Bunch Dayme, Meribeth. *The Performer's Voice: Realizing Your Vocal Potential*. New York:

W. W. Norton, 2005.

Caldwell, Robert. *Excellence in singing: multilevel learning and multilevel teaching*, WA:

Caldwell Pub., 2001.

- Chapman Janice L. *Singing and Teaching Singing: A Holistic Approach to Classical Voice*. San Diego: Plural Publishing, 2005.
- Coffin, Berton. *Overtones of Bel Canto: Phonetic Basis of Artistic Singing with 100 Chromatic Vowel- Chart Exercises*. Metuchen, NJ: Scarecrow Press, 1980.
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- Davis, Richard. *A Beginning Singer's Guide*. Lanham, MD: Scarecrow Press, 1998.
- Emmons, Shirlee, and Alma Thomas. *Power Performance for Singers*. New York, NY: Oxford University Press, 1998.
- Hammer, Russell. *Singing - An Extension of Speech*. New Jersey: The Scarecrow Press, Inc. 1978.
- Heirich, Jane. *Voice and the Alexander Technique*. Berkeley, CA: Mornum Time Press, 2005.
- Hemsley, Thomas. *Singing and Imagination: A Human Approach to a Great Musical Tradition*. New York: Oxford University Press, 1998.
- Hines, Jerome. *Great Singers on Great Singing*. New York: Limelight Editions, 1982.
- Jacocks, Kendrick. *Anatomy of Bel Canto: Stroke of the Mask, Chest Support, and Proof for the Ancient Method*. Bloomington, IN; Authorhouse, 2007.
- Lamperti, Giovanni. *Vocal Wisdom*. NY.: Taplinger, 1957.
- Large, John W. *Vocal Registers in Singing*. The Hague: Mouton, 1973.
- Marchesi, Mathilde. *Bel Canto: A Theoretical and Practical Vocal Method*. (1903). Reprint: New York: Dover, 1970.
- McCloskey, David, *Your Voice at its Best*. Boston: The Boston Music Co. 1978.
- McCoy, Scott. *Your Voice: An Inside View*. Princeton: Inside View Press. 2004.
- Miller, Richard. *English, French, German and Italian Techniques of Singing*. New Jersey: The Scarecrow Press, 1977.
- \_\_\_\_\_. *The Structure of Singing*. NY: Schirmer Books, 1986.
- \_\_\_\_\_. *Training Tenor Voices*. NY: Schirmer Books, 1993.
- \_\_\_\_\_. *Training soprano voices*. New York: Oxford University Press, 2000.
- \_\_\_\_\_. *Solutions for Singers: Tools for Performers and Teachers*. New York: Oxford University Press, 2004.
- Nair, Garyth. *The Craft of Singing*. San Diego: Plural Publishing, 2007.
- Proctor, Donald F. *Breathing, Speech, and Song*. New York: Springer-Verlag, 1980.
- Reid, Cornelius. *Bel Canto: Principles and Practices*. NY: Patelson Music House, 1974.
- \_\_\_\_\_. *The Free Voice*. New York: Coleman-Ross, 1965.
- \_\_\_\_\_. *Voice: Psyche and Soma*. New York: Joseph Patelson Music House, 1975.
- Sable, Barbara, *The Vocal Sound*. Englewood, NJ; Prentice-Hall, 1982.
- Sataloff, Robert Thayer. *Vocal Health and Pedagogy: Science and Assessment*. San Diego, Singular Publishing, 1998.

Sataloff, Robert Thayer and Deborah Caputo Rosen. *Psychology of voice disorders*. San Diego: Singular Pub. Group, 1997.

Sataloff, Robert Thayer. *Vocal Health and Pedagogy: Advanced Assessment and Practice*. San Diego: Plural Publishing, 2006.

Schotz, Aksel. *The Singer and His Art*. New York: Harper and Row 1970.

Sundberg, Johan. *The Science of the Singing Voice*. Dekalb: Northern Illinois University Press, 1987.

Titze, Ingo. *Principles of Voice Production*. Englewood Cliffs, NJ: Prentice Hall 1994.

Tomatis, Alfred A. *The Ear and the Voice*. Lanham, Maryland: The Scarecrow Press 2005.

Vennard, William. *Singing, the Mechanism and the Technic*. Boston: Carl Fischer 1967.

Ware, Clifton. *Basics of Vocal Pedagogy*. Minneapolis: University of Minnesota Press, 1998.

Whitlock, Weldon. *Profiles in Vocal Pedagogy: A Textbook for Singing Teachers*. Ann Arbor, MI: Clifton Press, 1975.

### **Books on Vocal Health and Disorders:**

Brown, Oren Discover your voice, *How to develop healthy voice habits*. San Diego: Singular Pub. Group, Inc. 1996.

Brown, William, *Organic Voice Disorders, Assessment and Treatment*. Vinson Betsy San Diego; Singular Publishing Group Inc, 1996.

Crary, Michael and Sataloff, Robert, *Professional Voice, the science and art of clinical care*, New York: Raven Press, 1991.

### **Anatomy and Physiology of the Larynx Tutorial:**

<http://www.getbodysmart.com/ap/respiratorysystem/larynx/menu/menu.html>

<http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/>

(The Voice Foundation)

<https://www.youtube.com/watch?v=xSCSIKMTdU4> (3D Back Muscles)

[https://www.youtube.com/watch?v=LpXstUTg\\_Rc](https://www.youtube.com/watch?v=LpXstUTg_Rc) (3D Diaphragm Demo)

<https://www.youtube.com/watch?v=hp-gCvW8PRY> (3D view of Diaphragm)

<https://www.youtube.com/watch?v=Z3S2dD9BrSY> (3D Larynx)

<https://www.youtube.com/watch?v=mxOajxO8mX0> (Muscles of the anterior abdominal wall)

<http://www.ncvs.org/ncvs/tutorials/voiceprod/tutorial/index.html> (National Center for Voice and Speech)

### **Useful websites:**

<http://www.entnet.org/content/about-your-voice> (American Academy of Otolaryngology – Head and Neck surgery)

<http://www.voiceteacher.com/mathis2.html> (Exercise for the Voice)

<http://www.physicsclassroom.com/Class/sound/> (Soundwaves & Music)

<http://newt.phys.unsw.edu.au/jw/soprane.html> (Soprano Resonance Tuning and Vowel Changes)

<http://www.vocevista.com> (Voce Vista: tools to analyze vocal signals)

<http://nyulangone.org/locations/voice-center> (NYU Langone Medical Center, Voice Center)

<https://www.alexandertechniqueinternational.com> (Alexander Technique International)

<http://www.feldenkrais.com> (Feldenkrais Method)

<http://www.mcclosky.org> (McClosky Method)

**Recommended Reading:**

<https://www.singers.com/vocal-technique/?page=2>

**University of Arkansas, Speech and Hearing Clinic:**

<https://cdis.uark.edu/speech-hearing-clinic/index.php>



**College of Education and Health Professions  
Department of Curriculum and Instruction**

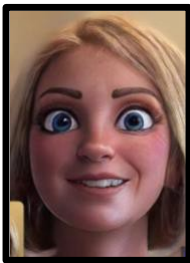
***Course Syllabus for CIED 30303: Classroom Learning  
Theory Fall 2024 Online Asynchronous***

*Dr. Angela Elsass, Associate Professor of Teaching*  
Office: 208 Peabody Hall  
[aelsass@uark.edu](mailto:aelsass@uark.edu)  
(479) 575-5492 office/ (479) 601-2722 cell

***Greetings!***

*I am excited to share this semester with you in our course, CIED 30303 (902-12341): Classroom Learning Theory. I have enjoyed being part of the Childhood Education Teacher Preparation Program (Grades K-6) at the University of Arkansas since 2010. I welcome you to this journey of discovering more about the understanding of child and adolescent development with a special emphasis within the K-12 educational setting. This course is designed to introduce you to the learning process, and subsequent implications for teaching learners more effectively. I invite you to communicate with me about your insights from learning and any challenges that you may experience during this asynchronous, online course during the semester.*

*Welcome... I hope you have a wonderful semester!*



**Dr. Angela Elsass**  
[aelsass@uark.edu](mailto:aelsass@uark.edu)

#### COURSE DESCRIPTION:

**CIED 30303. Classroom Learning Theory. 3 Credit Hours.** This course presents a survey of major theories of human development and learning with special emphasis on implications for the K-12 educational setting. This is a core course for several educational licensure programs. It is designed to introduce students who are interested in becoming classroom teachers to the learner, learning process, and subsequent implications for teaching more effectively

Developmental and learning theories, their cultural and sociopolitical influences, and the implications of these theories and their influences for education are explored. Students will also discover that effective teaching practices are guided by theories of how people learn. You will also learn about yourself as a learner, your effective and/or ineffective study habits, and how to make learning experiences more engaging and accessible for others.

**Program Affiliation:** Educational Studies (EDST) and Curriculum & Instruction (CIED)

**Field Experience:** No field experience component is required for this course.

Instructor: Dr. Angela Elsass, Associate Professor of Teaching

Office: 208 Peabody Hall

Office Phone: (479) 575-5492

Cell Phone: (479) 601-2722 (This is generally the best way to contact me.)

Email: [aelsass@uark.edu](mailto:aelsass@uark.edu)

Office Hours: Office hours and visits are by appointment only, and we can choose to have an in-person meeting, Zoom, or use Microsoft Teams to discuss any questions/concerns. You are welcome to email, text, or call my cell phone, if you



have any questions or need clarification related to this course. If you leave a message or text, please professionally identify yourself as a student in this course. I check my email and messages at least twice per day, yet keep in mind that I teach off-campus on-site in NWA public schools and I am not in my office consistently. You can expect a response within a reasonable wait time, between 8 am- 8 pm on weekdays. Responses on weekends are generally within 24 hours, but are entirely at my personal discretion. Email or my cell phone are the preferred ways to communicate with me throughout the semester, as I usually check email at least once a day during the week and at least once over the weekend (usually on Sunday). However; if you have an emergency or need an immediate response, you should send a text to my cell phone. I welcome and encourage you to use my cell phone number for texts, calls, and voice mail. If you contact me, please include your name and the fact that you are in the online Classroom Learning Theory course. You would be surprised at how many students (I teach 4 classes per semester) who do not include this information, which makes it challenging to determine how to respond to the call, as I teach so many students each semester!

Begin to focus on professional conversations and please word emails professionally (please do not begin with "Hey", "Yo" or "Umm"). It is respectful to address an instructor as Dr. Elsass (pronounced L-SAW) unless directed otherwise. You can expect an email or text response within a reasonable wait time between 8 am – 8 pm on weekdays as I usually respond within 24 hours. Any emails/texts after such time or on the weekends are entirely at my personal discretion. If you require a faster response, please send a text and I will try to respond quickly. I am happy to support you in any way if you communicate your needs with me appropriately!

- g. Text Messages: 479.601.2722
- h. Email: [aelsass@uark.edu](mailto:aelsass@uark.edu)
- i. Office: Peabody Hall 208 (by appointment)

#### THE PURPOSE OF THIS COURSE:

##### **Course Focus:**

This is a core course for degree programs in elementary education, secondary education, and educational studies. It is designed to introduce the preservice teacher to the learner and the learning process as negotiated within classrooms serving students in grades kindergarten to twelve. The role of educators and students in the learning process and the impact of the classroom structure on learning are examined. Theories of development (physical, cognitive, and psychosocial) which impact learning, their cultural and sociopolitical influences, implications, and influences for education are reviewed.

##### **Course Competencies & Alignment to the Arkansas TESS Aspiring Teacher Rubric**

Upon completion of CIED 3033, students/teacher candidates will be able to:

- c. Connect current research from *Charlotte Danielson's Framework for Teaching*, with the *Arkansas TESS Aspiring Teacher Rubric* (Domains One: Planning & Preparation; Domain Two: Classroom Environment; Domain Three: Instruction; and Domain Four: Professional Responsibilities) to understand the teaching and learning process.
- d. Explain the interactions of students, teachers, and materials in classrooms and the implications of these interactions for classroom environments (Domains 1-4).
- e. Describe contemporary learners (kindergarten to twelfth grades) along a continuum of characteristics (i.e., socioeconomic status, ethnicity, gender, language, diversity of learning,

etc.) and discuss the implications of these characteristics for instruction in the contemporary classroom and for preparing students for college and career readiness (Domain 1).

- f. Compare and contrast major theoretical positions about development and the learning process (Domain 1 & 2).
- g. Identify social (e.g., family structure and socioeconomic status) and cultural (ethnicity, language, and gender) factors that influence cognitive and emotional development, and gain knowledge about diversity and responsiveness for effective and equitable classroom practices (Domain 1 & 3).
- h. Recognize and articulate how the personal philosophies of educators and student preferences for learning influence educational practices (Domains 1 & 4).

### **ARKANSAS TESS Aspiring Teacher Rubric**

Using the recommendations of Charlotte Danielson's research (2022) in *A Framework for Teaching*, the following content comprises expectations for effectiveness of Arkansas teachers: [https://dese.ade.arkansas.gov/Files/Aspiring\\_TESS\\_Rubric\\_2023\\_November\\_EEF.pdf](https://dese.ade.arkansas.gov/Files/Aspiring_TESS_Rubric_2023_November_EEF.pdf)

#### **Domain 1: Planning and Preparation**

9. Demonstrating knowledge of content and pedagogy
10. Demonstrating knowledge of students
11. Setting instructional outcomes
12. Demonstrating knowledge of resources
13. Designing coherent instruction
14. Designing student assessment

#### **Domain 2: The Classroom Environment**

- G. Creating an environment of respect and rapport
- H. Establishing a culture for learning
- I. Managing classroom procedures
- J. Managing student behavior
- K. Organizing physical space

#### **Domain 3: Instruction**

- Communicating with students
- Using questioning and discussion techniques
- Engaging students in learning
- Using assessment in instruction
- Demonstrating flexibility and responsiveness

#### **Domain 4: Professional Responsibilities**

- ī Reflecting on teaching
- ī Maintaining accurate records
- ī Communicating with families
- ī Participating in professional community
- ī Growing and developing professionally
- ī Showing professionalism

### **Areas Addressed in this Course**

- i Cognitive and affective dimensions of the K-12 classroom environments
- i Physical, cognitive, and psychosocial development of early childhood/adolescence
- i Behavioral and cognitive theories on teaching and learning, as well as differences in perception and practice
- i The application of research and theory to best practices in education
- i Understanding diverse, contemporary learners and their differences (cultural, physical, and cognitive); influences (media, technology, etc.); and evolving familial structures (environments, patterns, realities, etc.)
- i Varying theoretical positions on teaching and learning, (i.e., constructivism, complex cognitive processes, motivation, supportive learning environments, preferences for learning, intelligence, etc.) and their relevance and implications for learners
- i Implications of motivation for positive learning environments, classroom practices, and to successfully meet the diverse needs learners

### Course Objectives

At the conclusion of this course, students will have demonstrated knowledge of and skills/abilities to do the following:

- Demonstrate knowledge of the major learning and instructional theories relevant to K-12 education
- Compare and contrast different theoretical positions on teaching and learning
- Describe contemporary learners along a continuum of characteristics (e.g. socioeconomic status, ethnicity, language, gender, ability levels, etc.) and discuss the implications of these characteristics for teaching and learning
- Identify the diverse factors (social and emotional, cultural, contextual, biological, physical, familial, etc.) that affect learning, and discuss the implications of these factors on educational practices
- Recognize and articulate how personal philosophies and preferences for learning influence educational practices
- Recognize the social context of the classroom environment and the effects on learning and the construction of knowledge
- Explain how environmental and societal influences impact student development and achievement
- Discern the components of an inclusive learning environment for diverse learners.
- Understand theories of motivation and intelligence and their application in K-12 education
- Develop your own personal philosophy of teaching and learning that will influence your personal effectiveness as an educator
- Demonstrate understanding of the basic principles of human learning and development including areas relevant to pupils, with typical, as well as special needs
- i Differentiate important educational processes (e.g., lesson plans, instructional strategies, approaches to assessment, discipline policies, etc.) and their implications for academic and personal success for diverse learners

### INSTRUCTOR POLICIES & EXPECTATIONS:

A constructivist approach to learning is expected in this class, whereby you are expected to conduct yourself professionally during this course by consistent and appropriate preparation, and timely submission of all learning experiences. Professionalism includes consistent preparation, participation, and communication with your professor and in posts/responses to peers, as well as

employing professional dispositions, with a positive demeanor. A variety of learning approaches are used within the class for you to gain knowledge and understanding through interpretation and analysis of the course material. To maximize learning, you are expected to complete each weekly assignment in a timely manner, be prepared by completing required readings, participate by sharing ideas and opinions through responses and posts, and make connections to theory and practice during the required readings and class assignments. Inconsistent submission of assignments, lack of preparation, and failure to participate as required may negatively impact your final course grade.

## UNIVERSITY OF ARKANSAS CONCEPTUAL FRAMEWORK

- The Conceptual Framework for the University of Arkansas Educator Preparation Provider (EPP) is derived from the mission of the University and College of Education and Health Professions (COEHP) and from professional literature and represents the views of numerous constituencies, including EPP faculty, public school teachers, administrators, and candidates. The Conceptual Framework serves to establish a “shared vision for ... efforts in preparing educators to work effectively in P-12 schools.” In so doing, it provides guidance regarding factors “likely to have the strongest effects” on outcomes for students (U. S. Department of Education, 2013).
- The goal of the EPP, preparing professional educators to be scholar-practitioners, is fully congruent with broader state and institutional mission and goals. The Scholar- Practitioner Model forms the basis for preparing teachers, administrators, and other school professionals. This preparation occurs at the basic and advanced levels and ties directly into the COEHP mission of enhancing the quality of life of citizens of Arkansas and the nation. Teachers, administrators, counselors, and other school professionals play a significant role in the quality of life for all of our citizens.
- University of Arkansas graduates are prepared to become knowledgeable, skillful, supportive, and professional scholar-practitioners in diverse educational settings who can balance the needs and aspirations of each learner with the expectations of an increasingly complex and technological society. Scholar-practitioners are teachers, administrators, counselors, and other school professionals who value theory and research, understand that theory and practice are complementary and mutually reinforcing, and are committed to the enhancement of teaching, learning, and professional practice.
- The overarching goal of the EPP is to offer effective, academically-rigorous preparatory programs for future educators as scholar-practitioners who advocate for the learning of all children. Professional educators are prepared for teaching, administration, counseling, and other school professions. The scholar-practitioner reflects a professional who is knowledgeable about subject matter and pedagogy; skillful in teaching and managing classrooms and schools; caring and supportive of students, families, school staff and the community; and a professional who continues to learn and who embodies ethical behavior.
- Knowledgeable. Professional educators must possess general knowledge, content knowledge, pedagogical knowledge, and professional knowledge to be effective. They must know how to access, use and generate knowledge. In order to be current, they must be inquiring and up to date on new knowledge in their content, pedagogy, and school systems.

- Skillful. This includes the pedagogy required to be an effective teacher, administrator, or other school professional. Aspects of a skillful teacher are planning, implementing, and modeling best practices including best technology practices.
- Caring. Creating a caring learning environment for all students and communicating that the educator is there to support student learning is another vital aspect of our graduates. This includes being caring, supportive, and responsive to the diverse backgrounds our students bring to the classroom and school. The ability to communicate and collaborate with groups of colleagues and others who contribute to the student's education such as families and communities is also essential.
- Professional. As scholars, candidates are expected to continue to inquire and seek to improve their practice. Candidates also participate in professional communities. This involves staying current with educational research and working with appropriate professional organizations to better the professions. The professional candidates demonstrates ethical behavior in all aspects of their multi-faceted career.
- Graduates from the University of Arkansas are expected to be scholar-practitioners who advocate for the learning of all children in diverse settings. Proficiencies reflect the knowledge, skills, and dispositions identified by specialized professional associations (SPAs), CAEP, INTASC, and criteria found in the Teacher Excellence & Support System based on the Danielson framework designed by Arkansas Department of Education. The outcomes of the University of Arkansas EPP focus on the preparation of professional educators who will be scholar-practitioners. They will assume leadership roles in education that will enable them to enhance the quality of life of citizens in Arkansas, the nation and the world.

U. S. Department of Education. (2013). *For each and every child—a strategy for education equity and excellence*, p. 12. <https://cied.uark.edu/accreditation/conceptual-framework.php>

### **Professional Dispositions**

It is assumed that you have chosen this course due to your interest in becoming a future teacher or plan to work with children and/or adolescents; therefore, you should engage in continual reflection

of your weekly assignments in relation to the learning process and teaching effectiveness. Teaching is a profession that requires potential candidates to be individuals of integrity. Prospective teachers must be able to demonstrate that they are professionals who can make mature decisions for themselves and for the students whom they will teach. Teachers are responsible for the education, safety, and well-being of anyone in their charge. The College of Education and Health Professions prepares future teachers to demonstrate professionalism and the ability to act responsibly inside and outside the classroom. These individuals must serve as representatives of the College and the University and demonstrate the personal and professional dispositions of the teaching profession.

*Professional teaching dispositions are defined as “the habits of professional action and moral commitments that underlie an educator’s performance” (InTASC Model Core Teaching Standards). “Professional attitudes, values, and beliefs demonstrated through both verbal and non-verbal behaviors as educators interact with students, families, colleagues, and communities. These positive behaviors support student learning and development” (NCATE).*

Effective and caring teachers possess a number of professional dispositions to guide their practices, decisions, and behaviors. Pre-service teacher candidates are expected to demonstrate professional dispositions that align with the Conceptual Framework of the College of Education & Health Professions.

Unprofessional behaviors of teacher candidates which demonstrate conduct and patterns of behavior inconsistent with the personal and professional dispositions expected in the teaching profession shall be sufficient grounds for (1) denial of admission to or enrollment in and/or (2) dismissal or removal from the professional education program, courses, clinical experiences, or student teaching that leads to teacher licensure. Patterns of inappropriate professional behaviors may be established by any credible means including persistent concerns of faculty, staff and/or cooperating teachers from observations in courses and field experiences.

Candidates who exhibit inappropriate behaviors may be referred for a conference with the Department Head, Program Coordinator, and other relevant faculty/academic staff. The purpose of the conference is to formally identify the unprofessional behaviors, recommend corrective action(s), and determine the candidate’s suitability for continuing in the teacher preparation program.

In accordance with the state and national standards, teacher candidates are assessed on their knowledge, disposition, and performance. Dispositions are separate from scholarship or achievement criteria. The following should be considered when growing professionally as a highly effective teacher (The Educator Disposition Assessment (EDA), 2018): [https://teacher-education.uark.edu/resources/pdf/support/EDA\\_Rubric\\_5-9-2018.pdf](https://teacher-education.uark.edu/resources/pdf/support/EDA_Rubric_5-9-2018.pdf)

### **Educator Disposition Assessment (EDA) Components**

1. Demonstrate effective oral communication skills
2. Demonstrate effective written communication skills
3. Demonstrate professionalism
4. Demonstrates a positive and enthusiastic attitude
5. Demonstrate preparedness in teaching and learning
6. Exhibit an appreciation of and value for cultural and academic diversity
7. Collaborate effectively with stakeholders
8. Demonstrate self-regulated learner behaviors/takes initiative
9. Exhibit the social and emotional intelligence to promote personal and educational goals/stability

## ***Expectations for Preparation, Participation, and Communication for this Asynchronous, Online Course***

### **Preparation**

Appropriate preparation for class assignments includes carefully reading course materials and completing assignments, noting areas where concepts are not fully understood, raising questions, making observations in alignment to educational learning theory and application, and asking for clarification about misconceptions during class discussions. Assigned readings are intended to build your background knowledge for contributions to class discussions. The focus for this class is on your interpretation, synthesis, application of course materials and reading assignments. The goal is for you to develop perspective and multiple dimensions aligned with our weekly topics related to classroom learning theory.

Assignments should be well-developed and professionally written using correct grammar, mechanics, and word usage. All assignments should be submitted on the due date unless you have prior approval. For additional support in the writing process, please refer to the UA resource, **CLASS +**, which is included in this course syllabus. Please use the APA 7<sup>th</sup> edition for all professional writing assignments.

### **Participation**

Participation includes being organized and prepared with materials requested by the instructor, which includes completion of assignments. Candidates are expected to respond regularly and appropriately to class discussion boards and respond to required activities.

In order to honor and support your personal growth and understanding as a learner, and that of your peers, the following “professional standards” serve as a guide for your accountability:

- ⇒ “Speak” only for yourself; have consideration, respect, and empathy for the perspectives of others
- ⇒ Make yourself available to learn; participate in this online class utilizing a growth mindset
- ⇒ Balance your individual goals and needs with course requirements; consider your time management skills and the expectations of this online course
- ⇒ Cooperate and collaborate with your peers and the professor through posts/responses to accomplish class goals
- ⇒ Be respectful and have a growth mindset for your learning and that of others in this class

Intentional and continuous use of inappropriate humor or offensive remarks and responses is not professional and will not be tolerated.

### **Communication**

Effective communication skills are one of the most important aspects for fostering successful relationships and gaining employment in any field! Please communicate with me throughout the semester so that I can help you with any issues that may arise. If you inform me of personal challenges, we can make accommodations to support you in this course. I am available to meet with you during office hours or by appointment. You may contact me in person, by phone (leave a message), text, or through email.

Ask for clarification on course requirements well in advance of assignment due dates. All work submitted for review and evaluation should be well-developed, professional in appearance, and submitted on the due date. Typed papers are to be properly formatted and presented in a legible 11-12 pt. font. If required, citations and bibliographic references are to adhere to the American

Psychological Association [APA] 7<sup>th</sup> edition style of writing. Numerous spelling and grammatical errors, “scratch-outs”, and/or mistakes that hinder reading and understanding of the content will affect the grade of the assignment. I reserve the right to refuse work that does not follow the required format and/or specifications. Please make additional copies of all assignments that are submitted for credit until after the semester has ended, as there is always a possibility for error with electronic submissions.

*You are responsible for checking your U of A email account and Blackboard daily.* I will send out information, announcements, and updates via UA email and/or Blackboard. Thorough utilization of Blackboard in this course will be required, as this will give you continual access to all components of the course. Please read and promptly respond to emails from me, as well as you peers, in a timely manner.

### **Opportunity for Student Equity and Excellence**

It is my intent that students from diverse backgrounds and perspectives will be well-served by this course, that your learning needs are addressed within this course and on our campus, and the diversity that you bring to our class is viewed as a resource, strength, and a benefit to your learning success. It is my goal to present materials and activities that are inclusive of diversity, which include gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let me know of ways to improve the effectiveness of this course, for you personally, or for other student groups. In addition, if any of our course conflicts with your religious events, please inform me so alternative arrangements can be made for you.

If you feel that your performance in this course is impacted by your experiences outside of class, please do not hesitate to discuss this with me. It is my goal to serve as a resource for you. As we continue to learn about diverse perspectives and identities, we must focus on respect, appreciation, and inclusive practices for the differences that make us unique. If you were made to feel uncomfortable about something that has been discussed in class, please feel free to discuss this with me so we can continue in our quest for respect and understanding. Adapted from Brown University, <https://www.brown.edu/sheridan/teaching-learning-resources/inclusive-teaching/statements> The Student Success Center (CORD- Cordia Harrington Center for Excellence) is a source of information and opportunities for students. It is located at 470 North Campus Walk. <https://success.uark.edu> (479) 575-3174

### **Policy on Inclement Weather and Class Cancellation**

You should maintain awareness of inclement weather each day of the Fall 2024 semester. Inclement weather includes any kind of extreme weather, usually snow or ice, which creates hazardous driving conditions or significantly impair normal operations at the University of Arkansas. This also includes severe thunderstorm activity, tornadoes, flooding, or other natural perils. Since this course is only offered on-line, as an asynchronous model, inclement weather should not be an issue. Possible exceptions might include an extended power outage due to weather. In this case, please make contact with me, as I may not be aware of your personal challenges related to inclement weather.

University and school district closing announcements are made through various media channels, such as Razor Alert, KAUF Radio 91.3, local radio and television stations. All *on-campus* classes are cancelled when the UA is closed. Classes taught online will continue as scheduled. You will also be notified by your professor of any cancellations. Please check your email and/or Blackboard for any announcements regarding the cancellation of class due to inclement weather. Assignments due on inclement weather days should be submitted via Blackboard or email, as specified.



## University Course Policies and Procedures:

### U of A Statement of Academic Integrity

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University's "Academic Integrity Policy" which may be found at <https://honesty.uark.edu/policy/academic-integrity-policy-as-of-12-6-23.pdf> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor at (479) 575-2151.

### U of A Policy on Artificial Intelligence (AI)

UARK faculty have discretion over whether generative artificial intelligence tools (e.g., ChatGPT) can be used by students in their courses. Faculty are encouraged to communicate clear expectations regarding how these resources can be used in their courses, if at all. The statements below provide verbiage faculty are encouraged to consider including in their syllabus. The statements below were approved by the Faculty Senate's Academic Integrity & Student Conduct Code Committee, Academic Integrity Monitors, All University Academic Integrity Board members, and the Provost's Office.

**Prohibited:** The use of generative artificial intelligence tools in any capacity while completing academic work that is submitted for credit, independently or collaboratively, will be considered academic dishonesty in this course and reported to the Office of Academic Initiatives and Integrity.

**Restricted:** Specific permissions will be provided to students regarding the use of generative artificial intelligence tools on certain graded activities in this course. In these instances, I will communicate explicit permission as well as expectations and any pertinent limitations for use and attribution. Without this permission, the use of generative artificial intelligence tools in any capacity while completing academic work submitted for credit, independently or collaboratively, will be considered academic dishonesty and reported to the Office of Academic Initiatives and Integrity.

**Unrestricted:** Students have permission to use generative artificial intelligence tools in any capacity to complete academic work in this course. Please be aware of the limitations of such tools and verify the accuracy of the content generated before submitting any work for credit. Additionally, you are expected to properly attribute any content generated by artificial intelligence tools using [INSERT STYLE] format. Please refer to the examples/guidance provided by this University of Arkansas Library Research Guide on AI and Academic Integrity for more information. The use of content generated by artificial intelligence, without proper citation, will be considered academic dishonesty and reported to the Office of Academic Initiatives and Integrity.

### U of A Attendance Policy

"Education at the university level requires active involvement in the learning process. Therefore, students have the responsibility to attend classes and to actively engage in all learning assignments or opportunities provided in their coursework. Instructors have the responsibility to provide a written policy on student attendance that is tied to course objectives and included in a course syllabus. There may be times, however, when illness, family crisis, or university-sponsored

activities make full attendance or participation impossible. In these situations, students are responsible for making timely arrangements with the instructor to make up work missed. Such arrangements should be made in writing and prior to the absence when possible.”

“Examples of absences that should be considered excusable include those resulting from the following: 1) illness of the student, 2) serious illness or death of a member of the student’s immediate family or other family crisis, 3) University-sponsored activities for which the student’s attendance is required by virtue of scholarship or leadership/participation responsibilities, 4) religious observances (see Students’ Religious Observances policy below), 5) jury duty or subpoena for court appearance, and 6) military duty. The “instructor has the right to require that the student provide appropriate documentation for any absence for which the student wishes to be excused” from Attendance Policy in the Faculty Handbook, Attendance Policy 2.3 for Students. <https://provost.uark.edu/faculty-handbook/2-academic-responsibilities/03.php> (479) 575.2151

### **U of A Class Cancellation Policy**

It is the responsibility of the instructor to provide written instructions in the syllabus for each on-campus course to inform students of the procedures for learning continuity when a class has been cancelled. Instructors should choose appropriate procedures in determining their policy for informing students of class cancellation at times other than when there is an inclement weather-related delay/closure or when the university officially closes. The notification procedures should be tested to determine their usefulness before an emergency arises. The procedures should work not only in response to overnight events but also in response to events that occur during the day. Included in the procedures should be a notification to the main department office of any class cancellation.

Instructors are expected to ensure that course content is not materially affected by any cancelled classes. To ensure compliance with the federal definition of the credit hour (APS 1200.40), instructors are expected to make up missed class time using recorded lectures, assignments, readings, instructional materials, or other alternative forms of instruction.

In the event of an inclement weather delay, early dismissal, or closure, instructors may conduct classes designated as on-campus through synchronous distance instruction while the campus where the course is normally taught at is closed for inclement weather but shall not require a student to attend synchronously. Any class designated as on-campus taught through synchronous distance instruction while the campus is closed for inclement weather must be recorded and made available to all students in the class in the approved campus Learning Management System. An instructor must provide students the opportunity to make up work due while the University is closed for inclement weather without penalty. No examinations for courses designated as on-campus shall be administered while the campus is closed for inclement weather. If the campus is open but inclement weather prevents a student from safely attending class, an instructor should provide the opportunity to make up work without penalty.

In the event the campus is closed for reasons other than inclement weather, the Office of the Provost (479) 575-2151 will provide guidance for instructors on learning continuity (revision of policy 1858.10 on 11.21.22) <https://provost.uark.edu/policies/185810.php>

### **U of A Center for Educational Access for Students with Disabilities (CEA)**

U of A Academic Policy 1520.10 requires students with disabilities to provide reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, contact the course instructor privately at the beginning of the semester to make arrangements with the professor for necessary classroom adjustments. Please

note, you must follow the registration procedures, verify eligibility, and notify your professor if you require accommodations and are eligible through the Center for Educational Access. For questions and information, contact the CEA Office at (479) 575-3104 or visit <http://cea.uark.edu>

***CEA Authorization for Registered Notetakers: Statement Regarding Recording, Selling or Distribution of Notes and Lectures***

Persons authorized to take notes for the Center for Educational Access, for the benefit of students registered with CEA, will be permitted to do so, but such use is limited to personal, non-commercial use. Similarly, any student is permitted to reproduce notes for another student in this class who has missed class due to authorized travel, absence due to illness, etc. However, for clarification, class notes must not be sold or made available for commercial use, such as sorority/fraternity files.

Tape-recording and/or any other form of electronic capturing of lectures is expressly forbidden without permission. State common law and federal copyright law protect my course syllabus and lectures. You are authorized to take notes in class; thereby, creating a derivative work from my lecture, the authorization extends only to making one set of notes for your own personal use and no other use. Selling my notes to any commercial service is a violation of my intellectual property rights and/or copyright law, and a violation of the U of A Academic Integrity Policy. Continued enrollment in this class signifies intent to abide by the policy. Any violation will be reported to the Office of Academic Initiatives and Integrity. You are not authorized to record my lectures, to provide your notes to anyone else or to make any commercial use of them without express prior permission from me.

**Unauthorized Use of Technology for a Quiz or Examination**

Students are not permitted to collaborate on any quiz or examination without specific permission from the professor in advance. This includes collaboration through GroupMe, WhatsApp, or any other form of technology to exchange information associated with a quiz or examination. The following is not all inclusive of what is considered academic misconduct for quizzes or examinations. These examples show how the use of technology can be considered academic misconduct and could result in the same penalties as cheating in a face-to-face (in person) class:

- i Taking a screen shot of an online quiz or exam question, posting it to GroupMe or WhatsApp, and asking for assistance is considered academic misconduct.
- i Answering an online quiz or exam question posted to GroupMe or WhatsApp is considered academic misconduct.
- i Giving advice, assistance, or suggestions on how to complete a question associated with a quiz or examination is considered academic misconduct.
- i The use of online websites (Quizlet, Chegg) or search engines (Google) when exam instructions indicate these are not allowed is considered academic misconduct.
- i Gathering to take an online quiz or exam with others and sharing answers in the process is considered academic misconduct.

**Please note:** If a student or group of students are found to be exchanging material associated with a quiz or examination through any form of technology (GroupMe, WhatsApp, etc.) or using any unauthorized resources (Googling answers, use of websites such as Quizlet, Course Hero, Chegg, etc.), I am required to report this matter per the University of Arkansas Academic Integrity Policy.

### ***Recording of Class Lectures***

By attending this class, please understand that I have the option to record lectures for personal courses or official university educational purposes. Be aware that incidental recording may also occur before and after official class times.

### ***Unauthorized Recording by Student***

Recording, or transmission of a recording, of all or any portion of a class is prohibited unless the recording is necessary for educational accommodation as expressly authorized and documented through the Center for Educational Access with proper advance notice to the professor.

Unauthorized recordings may violate federal law, state law, and university policies. Student-made recordings are subject to the same restrictions as instructor-made recordings. Failure to comply with this provision will result in a referral to the Office of Student Standards and Conduct for potential charges under the Code of Student Life. In situations where the recordings are used to gain an academic advantage, it may also be considered a violation of the University of Arkansas' academic integrity policy.

### ***Unauthorized Use of Class Recordings***

Furthermore, some professors may record class and make class available to students through Blackboard. **These recordings may be used by students ONLY for the purposes of the class.** Furthermore, students may not download, store, copy, alter, post, share, or distribute in any manner all or any portion of the class recording, e.g. a 5-second clip of a class recording sent as a private message to one person is a violation of this provision. This provision may protect the following interests (as well as other interests not listed): faculty and university copyright; FERPA rights; and other privacy interests protected under state and/or federal law. Failure to comply with this provision will result in a referral to the Office of Student Standards and Conduct for potential charges under the Code of Student Life. In situations where the recordings are used to gain an academic advantage, it may also be considered a violation of the Academic Integrity Policy.

## **University of Arkansas Resources:**

### ***Do you need help? Here are UA supports available for YOU!***

**U of A Center for Student Success** <https://success.uark.edu>

The Student Success Center facilitates a variety of courses designed to help students at any stage in the learning process elevate their excellence. These courses can help students enhance their academic success and persistence at the University of Arkansas. Courses are taught by instructors who value the educational process and work with students to harness skills that are useful in succeeding in college. The University of Arkansas supports equal opportunity, access, and a culture of belonging for all students and employees, which are critical to our land-grant mission and university values. The ultimate goal on the UA campus is "student success and student excellence in all mediums, for all students, of all backgrounds, races, creeds, and color" (Chancellor Robinson, 2023). We strive to make this vision a reality by reinforcing inclusive excellence and consistently incorporating behaviors and practices that support an environment of belonging. Students are encouraged to take advantage of the U of A Student Success Center programs. If at any time a student needs tutoring, additional instruction, or writing assistance, help through Student Success is available. Appointments can be scheduled online, and [Tutoring Drop-in](#) hours are also available at the Learning Commons in the CORD, 2nd floor and in the [Writing Studio](#) in CORD 209. For information or resources to promote your success on campus, call [\(479\) 575-3174](tel:479-575-3174) or visit the

Student Success Center (CORD- Cordia Harrington Center for Excellence) at 470 N. Campus Walk.

### **CLASS+ Center for Learning and Student Success**

The Center for Learning and Student Success (CLASS+) is a one-stop academic support office for students. CLASS+ is an integration of the Office of Academic Success and the Quality Writing Center. Students may contact them by email at <https://success.uark.edu/academic-initiatives/tutoring.php> or call the CLASS+ in Gregson Hall at (479) 575-2885.

The **Writing Studio** is another great source of help for improving essays, papers, and other writing assignments for editing, corrections, etc. They offer several programs for assisting students. They have on-line and face-to-face tutoring available. You can work with writing tutors in person or upload your paper for online feedback. Writing tutors help you learn revision strategies for developing your academic and professional writing skills. Schedule a free online or in-person appointment. You may view the website. call them to schedule an appointment at (479) 575-6747 or email them at <https://success.uark.edu/academic-initiatives/writing-studio.php> They are located in Kimpel Hall 315 and they have a satellite location in Mullins Library near the entrance to the Periodicals Room, with peer tutors available Sunday-Thursday.

The Career Studio is a great resource for helping you to edit your professional resume., cover letter, and prepare for interviews. You can also find dates for events related to your future career selection and job fairs. The Career Studio offers **limited** phone and video appointments for students who are unable to drop-in to the Studio in person. Students can make these appointments on [Handshake](#). Click [here](#) for instructions on how to make an appointment with the Career Studio.

### **U of A Counseling and Psychological Services (CAPS)**

The staff of Counseling and Psychological Services (CAPS) works with members of the University to help solve problems, understand themselves, grow personally, develop more satisfying relationships with friends and family and help with other mental health issues. Services are provided by licensed psychologists, counselors, and social workers. Call (479) 575-5276 to make an appointment or visit their website <https://health.uark.edu/mental-health/index.php> Access to 24 hour emergency service is available.

### **Pat Walker Health Center**

The Health Center is located on 525 N. Garland Avenue and is the University of Arkansas' on-campus health & wellness center. The center provides integrated health care programs and services for U of A students. You may contact the health center to schedule and appointment at (479) 575.4451. <https://health.uark.edu/>

### **Research Librarians**

The COEHP Education Librarian is Megan York. [mayork@uark.edu](mailto:mayork@uark.edu) or you can *Ask a Librarian!* Text: (479) 385-0803 or Call: (479) 575-6645, email: [refer@uark.edu](mailto:refer@uark.edu) or live chat! Visit the Mullins Library website for information <https://libraries.uark.edu>

### **Food Pantry**

The Jane B. Gearhart Full Circle Food Pantry is available as a free grocery assistance center for all U of A students, staff, and faculty. Full Circle is located on the backside of Walton Residence Hall and is open Mondays from 11a-3p, Wednesdays from 3p-5p, and Thursdays from 10a-2p. If you need assistance outside of these hours, please email [pantry@uark.edu](mailto:pantry@uark.edu) to set up an alternate time. For more information visit [fullcircle.uark.edu](http://fullcircle.uark.edu) or email [pantry2@uark.edu](mailto:pantry2@uark.edu).

## UA CARES

By providing referrals, resources, and other information to students in need we seek to empower students to take advantage of the offices and services that exist on the University of Arkansas campus and in the local community in a manner that allows them to achieve their full potential. If you or someone you know may benefit from this service, please report a concern through our online reporting system (available 24 hours), or via phone or email (checked during business hours, with the exception of holidays or inclement weather). For non-immediate threats call the University of Arkansas Police Department at (479) 575-2222. UA CARES can also be of assistance with technology needs and wi-fi assistance! <https://uofacares.uark.edu/>

## U of A POLICE DEPARTMENT (UAPD) EMERGENCY SUPPORT SERVICES AND PROCEDURES

The University of Arkansas Police Department has the primary responsibility for safety and preventing violence on campus. The UAPD is a nationally accredited, professional law enforcement agency, with the mission of protecting and serving the University of Arkansas community. The University of Arkansas is prepared for a wide range of emergencies. Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <http://emergency.uark.edu/> or contact UAPD at (479) 575.2222 or (888) 278.2090. <https://uapd.uark.edu>

The University of Arkansas Police Department is located on 155 South Razorback Road, 479. 575.2222. and offers numerous services to

### *Violence/Active Shooter (CADD)*

**CALL: 9-1-1** **AVOID:** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers. **DENY:** Barricade the door with desk, chairs, bookcases, or any other items available in the space. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe. **DEFEND:** Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

## PROGRAMS PROMOTING SAFETY AND SUPPORT

### *Safe Ride*

The Associated Student Government funds the [Safe Ride](#) program through Razorback Transit, offering students safe and free transportation from an uncomfortable or potentially dangerous situation.

### *No Woman Left Behind*

This is a bystander intervention program established by the Housing Office to students in residence halls about sexual assault and encourage bystander action to prevent sexual assault.

### ***R.E.S.P.E.C.T.***

**R.E.S.P.E.C.T.** is a group of trained peer educators working from the Pat Walker Health Center who provide rape awareness and risk reduction education on campus, while advocating for victims of sexual assault.

### **Sexual & Relationship Violence Center (SRVC)**

The Sexual and Relationship Violence Center (SRVC) is a department within Student Life, [Division of Student Affairs](#). Located at 640 N Garland, Suite 113 (Garland Garage Retail and Office Space), the SRVC provides victim advocacy and education services related to sexual and relationship violence. The SRVC recognizes that sexual and relationship violence can happen to anyone and openly



welcomes all victims/survivors for advocacy services. All services are at no cost, focused on students, and confidential. <https://studentaffairs.uark.edu/srvc/index.php>

### ***Behavioral Intervention and Threat Assessment Team (BIT-TAT)***

The [Behavioral Intervention and Threat Assessment Team](#) has been developed as part of the Campus Violence Prevention Plan. It uses an early identification and response strategy to assess, evaluate and review campus violence issues and incidents.

### ***RazorCAT***

RazorCAT regularly brings together representatives from select campus departments to review and discuss specific behavioral issues involving students. It is a “problem solving” team reviewing reports of behavioral incidents and pressing concerns affecting students, including, but not limited to conduct issues and physical/mental health concerns. The purpose of the team is to identify and respond to individual issues before they escalate.

### ***SafeZone***

SafeZone is a free phone app that turns a cell phone into a personal safety device.

- i The app can also be used for Check-in/Check-Out Timer - Walking Alone? Working out or studying late? Share your position with UAPD for your personal safety.
- i The app connects you directly to the University of Arkansas Police Department (UAPD) when there is an emergency on campus, 24 hours a day, seven days a week.
- i Once you activate the app on your phone and request help, your location will be shown on a map for police officers to provide assistance.
- i SafeZone only shares your location when you ask for help or check-in. The app requires certain permissions to run, such as Location Sharing and Notifications. To find out more or to see a complete list of FAQs, visit [SafeZone FAQs](#). Get it on GOOGLE PLAY or the APP Store.

### ***Preventing Sexual Assault***

All forms of sexual assault are violent criminal acts. All of the university's resources and services designed to create a safe environment and protect against criminal violence are also intended to protect against sexual assault. In addition, there are services directly related to preventing sexual assault.

### ***Title IX Office***

Title IX is a federal law prohibiting any form of gender discrimination, including all types of sexual assault or misconduct. The University of Arkansas [Title IX compliance](#) officer works across campus to enforce U of A policies, with the goal of creating a campus community that is free of sexual violence.

As part of this effort the Title IX coordinator's sexual violence prevention and awareness programming initiative has adopted **Haven**, an online interactive course that addresses the critical issues of sexual assault, relationship violence, and stalking. All incoming students are required to complete the Haven course, and all members of the campus community are encouraged to take it as well.

## UAPD SERVICES AND RESOURCES

### ***Crime Prevention***

The University of Arkansas Police Department is committed to pro-active crime prevention. In other words, we take action to prevent the crime before it occurs. Therefore, the department regularly presents programs covering the following crime prevention topics. If you do not see the program you need listed, contact the UAPD's <https://uapd.uark.edu> at 575-7412.

### ***Training and Education***

To schedule training, call [UAPD](tel:479-575-2222) at 479-575-2222. UAPD provides training courses in the following:

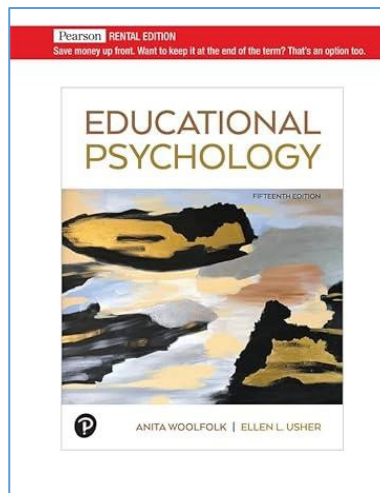
- i General Campus Safety
- i General Self Defense
- i Women's Self Defense
- i Razorback Patrol
- i Sexual Assault Awareness and Prevention
- i Rape Aggression Defense Course
- i Alcohol Education-for students
- i Drug Education

## **Course Resources & Technology Support:**

### ***Required Textbook***

The required readings are from the following text. Please make sure that you have either a paper or electronic copy and have access to it for successful completion of class assignments.

Woolfolk, Anita. (2023). *Educational Psychology* (15<sup>th</sup> Ed.). Pearson Education Inc.; Boston.  
ISBN 978-0134774329

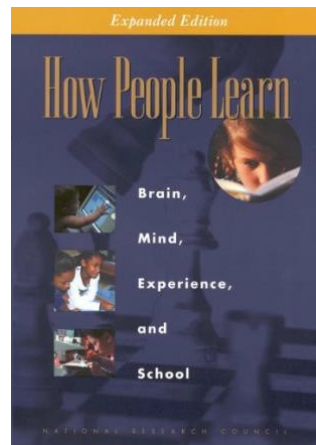


### ***Additional Professional Resources for Teacher Candidates***

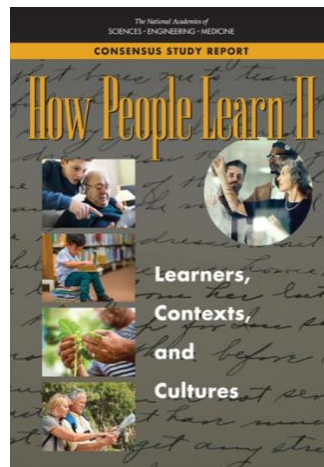
The following are two excellent free publications that include research about how people learn from the National Research Council. These will be excellent resources to support your weekly assignments.



National Research Council. (2000). *How People Learn: Brain, Mind, Experience, and School: Expanded Edition*. Washington, DC: The National Academies Press. <https://doi.org/10.17226/9853>



National Research Council. (2018). *How people learn II: Learners, contexts, and cultures*. The National Academy Press. <https://doi.org/10.17226/24783>



- A. University Libraries (Megan York, COEHP Education Librarian) [mayork@uark.edu](mailto:mayork@uark.edu)
- B. Professional journals and books
- C. Public libraries
- D. Internet sources
- E. Professors
- F. Media and appropriate articles

Any additional readings (i.e., articles, websites, etc.) will be made accessible through your course Blackboard platform.

### **Minimum Technology Standards for Students**

All students in Remote and Hybrid Courses must have a device (laptop, desktop or tablet – not Chromebook) that:

- i uses Windows 10, MacOS 10.12 or iOS 11
- i has a 5th generation or later processor (I-3 or better) 2.1 GHz or better
- i 8 Gigabytes of RAM
- i 64 Gigabytes of internal storage and 256 Gigabytes of total storage (cloud based or internal storage)
- i Wi-Fi connectivity using 802.11 ac or later standard
- i an internal or external webcam that supports both video and audio
- i A browser supported by Blackboard, can run Respondus Monitor and Respondus LockDown Browser
- i Access to a reliable internet connection that provides a minimum of 10 Mbps internet speed for both upload and download.

Note: When taking exams using Respondus LockDown Browser and Respondus Monitor, it is recommended that a wired Ethernet connection of at least 10 Mbps be used to avoid issues of lost internet connections.

### **Technology/Software Requirements**

All students will be required to use Office 365 products for assignment turn in (ie Microsoft Word). Assignments may not be submitted in any format other than .docx format. Assignments submitted via PDF will be asked once for immediate resubmission; failure to resubmit within 4 hours will result in a zero. Students are provided access to Office 365 products via their student fees.

### **Blackboard Learning System:** <https://learn.uark.edu>

In an effort to support sustainability, this course will be managed through the University of Arkansas' Blackboard Learning System. Professors and students will use this tool to help facilitate a blended web-based educational environment. Students will use this site for work submission, communication, collaboration, as well as grade management. The course syllabus, class notes, detailed assignment descriptions, rubrics, and supplemental materials will be published via the Blackboard Learning System.

### *Blackboard Resources:*

Blackboard On Demand: <http://ondemand.blackboard.com/students.htm>

Blackboard Help: <http://help.blackboard.com/student/index.htm>

Blackboard Help Desk: (479) 575-6804; Monday - Thursday: 8am-5pm & 8pm-10pm; Friday: 8am - 5pm; Sunday: 4pm - 11pm

### **Technology Statement/Course Management Software**

The course is supported by Blackboard course management system. Blackboard provides the home base for this course. I will use Blackboard to communicate with you, to provide you with course materials, including course syllabus, links to articles, handouts, assignments, and other materials as necessary. Blackboard also provides you with a meeting place to work as a group if you need to meet online. Every student will receive a Blackboard login and password (same as your US login and password) with which you can access this course. The Blackboard URL is <https://learn.uark.edu/>. You should access this page regularly for the latest announcement and course activities.

Students are required to have access to all hardware (computer), software, and reliable access to the Internet for the course. All written work will be turned in **using WORD only**. Some other applications do not open correctly in Blackboard or may not retain their original formatting.

## Course Evaluation

### Lesson Availability

Each weekly online lesson will be available Monday and continue through Sunday evening. **All assignment submissions, posts, and responses are due before Sunday at 11:59 pm, as the submission link will close at that time.** Please note the importance of submitting your assignments in a timely manner for successful completion of this course.

### Class Activities

To facilitate interaction and the exchange of ideas, a variety of activities/exercises will be expected for completion by students. Using Discussion Board, VoiceThread, Kaltura, and other tools within Blackboard, students may be asked to respond to and/or reflect on class material throughout the semester. These activities/exercises are based on the content studied within each weekly topic and are an integral part of the class and are designed to further your learning and understanding of the course content.

### Building our Classroom Community

It is expected that we become a community of learners, studying and discussing ideas and issues related to the learning of the course content. This can often be difficult to achieve through an asynchronous, online course; however, through responses and posts held via a discussion board format, you will be able to share your personal ideas and discover the thoughts of your classmates. All responses and posts should be professional in nature and honor the diverse opinion and thoughts of others.

### COURSE ASSIGNMENTS

Specific details regarding individual assignments and official due dates will be posted on Blackboard under each weekly lesson. A brief overview of each category of assignment follows:

#### **Comparison of Teaching and Learning (50 points)**

You will explore your initial ideas related to teaching and learning by developing a graphic organizer and explaining it through Kaltura Capture. At a later point in the semester you will refer back to these initial thoughts and reflect on how you have developed your ideas over the course of the semester.

#### **Discussion Boards (4 @ 25 points each)**

Throughout the semester, you will post a personal response to the Discussion Board and respond to other students' posts. This is a way to encourage collaboration and interaction in our online community, while also discussing aspects of the course.

#### **Journals (10 @ 20 points each)**

Periodically throughout the semester, you will complete a journal response related to the weekly required readings, videos, or other instructional activities.

#### **Case Studies (3 @ 50 points each)**

You will be asked to provide feedback on (3) case studies, each focusing on a different aspect of teaching and learning. For each case, you will prepare an analysis, giving your opinion and citing evidence from the case, while also connecting to theoretical perspectives discovered in the course.

Each analysis will be no more than (2-3) pages long, double-spaced, 11-12 point font, using 7<sup>th</sup> edition APA format.

### **Developmental Profile** (100 points)

For this assignment, two developmental profiles are constructed: a personal, reflective, developmental profile of yourself and the influences of your school years; and a second profile of a contemporary student in a grade from kindergarten to twelfth grade. Development and its context for teaching and learning (family, community, school, etc.) should be discussed/analyzed. The paper should be a maximum of (10) pages, typed and double-spaced, using 7<sup>th</sup> edition APA format.

### **Personal Philosophy of Teaching and Learning** (100 points)

Students will develop an individual philosophy of teaching and learning, in alignment with the content they have learned about classroom learning theory and the implications for personal and academic success. Often these ideas change and grow over time and with classroom experience. You will summarize your beliefs about teaching and learning in relation to theoretical perspectives into a concise (2-3) page philosophy statement. Papers should be double-spaced, 11-12 point font, using 7<sup>th</sup> edition APA format.

### **Classroom Design & Environment Analysis** (100 points)

This assignment embodies the intersection of developmental theory and how to establish and cultivate effective learning environments. Students will provide a definition of teaching and learning; articulate beliefs regarding what constitutes a developmentally appropriate classroom; and design a classroom setting that maximizes academic and social success. The submission should be a maximum of (5) pages, typed and double-spaced, using 7<sup>th</sup> edition APA format.

### **Weekly Reading Quiz** (13 @ 10 points each)

At the conclusion of each week, there will be a reading quiz consisting of 5 questions related to the weekly chapter and topic. These reading quizzes serve 2 purposes: 1) to encourage regular review of current material and 2) to prepare you for the major exams. Exam questions will be similar in format and content to those on the weekly reading quizzes. These have a value of 10 points, and are relatively low stake, but will help you learn the course material. You may use your textbook and course materials for these quizzes. **Quizzes must be completed by Sunday at 11:59PM each week and there is no time limit. Quizzes will not be available after the deadline.** There will not be a quiz on the weeks that exams are scheduled.

### **Exams** (3 @ 100 points each)

There will be three exams administered during the semester. All exams are open book/open resources with a 90-minute time limit and should be viewed as an opportunity to review the material rather than a high-stakes grade. The exam experience is intended to be a learning tool that provides students a better understanding of the course material and how learning occurs. Students are expected to adhere to the University Academic Integrity Policy when taking the exams and work independently on course exam completion (UA Academic Integrity Policy).

<b>Assignment</b>	<b>Points Possible</b>	<b>Total Points</b>	<b>% of Total Grade</b>
Discussion Boards	4 @ 25 points each	100	8%
Journals	10 @ 20 points each	200	16%
Case Studies	3 @ 50 points each	150	12%
Comparison of Teaching & Learning	50	50	4%
Developmental Profile	100	100	8%

Classroom Design & Environment Analysis	100	100	8%
Philosophy of Teaching & Learning	100	100	8%
Weekly Reading Quiz	13 @ 10 points each	130	11%
Exams	3 @ 100 points each	300	25%
<b>Total Points</b>		<b>1230</b>	<b>100%</b>

### Course Evaluation

A = 90% - 100%	1230-1107 pts.	<i>Outstanding achievement</i>
B = 80% - 89.9%	1106-984 pts.	<i>Good achievement</i>
C = 70% - 79.9%	983-861 pts.	<i>Average achievement</i>
D = 60% - 69.9%	860-738 pts.	<i>Poor, but passing work</i>
F = 59.99% or below	737-0 pts.	<i>Failure, unsatisfactory work</i>
XF		<i>Failure, academic dishonesty</i>
I		<i>Incomplete course requirements</i>

### Expectations:

All work submitted for this course should be professional in its appearance as well as in its content. The papers are to be typed in WORD, double-spaced, and with 1" margins. Please use only WORD since some of the other programs do not maintain their format when opened on Blackboard or cannot be opened at all. Use APA citation format, 7<sup>th</sup> edition.

### Late Work Policy

Projects/Papers are subject to a 10% automatic deduction for each week (or partial week) that they are late. *You must communicate with me in order to submit late work!*

Exams will be given via Blackboard due to their timed nature. Each exam will have a generous 90 minute window for completion. Missing the exam deadline will result in a zero for that exam unless there are extenuating circumstances.

### Changes to the Syllabus

A syllabus is a tool to help you plan your time. Every effort is made to outline the syllabus as complete as possible, but there may be occasions when changes are required, including changes in the grading components and/or assignments. The instructor will announce any deviations from this syllabus to the class. If you have read this far in the syllabus – congratulations! You have just earned the opportunity for 10 bonus points. To receive these points, you should email me ([aelsass@uark.edu](mailto:aelsass@uark.edu)) a picture of you (friends and loved ones may be included) doing something special this summer! Please provide a description of your summer activity.



# UNIVERSITY OF ARKANSAS®

## **Agreement**

**for Educator Preparation Programs' Observation, Practicum, and Full-Time Internship Placements between the**

**University of Arkansas**

**And School District Name**

**Effective October 2023**

# AGREEMENT

Board of Trustees of the University of Arkansas, acting for and on behalf of the University of Arkansas, Fayetteville -- Educator Preparation Programs (“University”), and Springdale Public Schools (“District”) agree to a collaboration in field experience for pre-service teacher candidates. Placements in this district may include student teacher candidates of all grade levels and subject areas, full-time internship experiences, practicum assignments with varying degrees of student interaction, and general course observations.

## **Term of Agreement**

This agreement shall be in effect for a period of one year, beginning July 1 of the calendar year executed through June 30 of the following year. The parties shall discuss any desired changes to the Agreement that UA or District may propose. This Agreement shall automatically renew unless one party notifies the other of the intent not to renew by April 30. Further, either party may terminate this Agreement at any time, provided that the parties will use their best efforts to allow any students to complete existing placements, subject to all other terms and conditions of this Agreement.

## **Full-Time Internship Placements**

### **1. The University will:**

- a. Provide district with the following information no less than ten (10) days before the internship begins:
  - i. Name and contact information of the student(s)
  - ii. Dates and hours of the assignment(s)
  - iii. Each student’s academic class designation
  - iv. Philosophy, purpose, and learning objectives
- b. Ensure all interns have completed any and all background checks required by District prior to beginning the internship.
- c. Prepare and make available to interns and placements sites a handbook which includes all policies and procedures of the internship program(s).
- d. Name a contact person who is responsible for carrying out the requirements of this agreement [with respect to interns from each degree program].
- e. Maintain communication with district, administration, and mentor teachers as appropriate, including providing a primary contact for any concerns or issues regarding placements.
- f. Provide training to mentor teachers prior to the beginning of the school year.
- g. Provide each intern a set number of observations by a University-appointed supervisor as agreed upon by the University and District.
- h. Ensure written feedback is provided to the intern by the University-appointed supervisor after any and all observations.

### **2. District will:**

- a. Provide a list of potential mentor teachers to the University when requested.
- b. Provide each intern with an orientation to the school and its policies and procedures upon arrival.
- c. Provide classroom space, staffing, materials and necessary access to facilities for the completion of the intern’s educational experiences.

- d. Provide each intern with a mentor teacher who holds appropriate credentials and has accepted the responsibility of serving as a mentor.
- e. Name a contact person who is responsible for carrying out the requirements of this agreement.
- f. Return this MOU to the Director of Field Placement, Peabody 109, University of Arkansas, Fayetteville, AR 72701.

**3. Shared Expectations of UA and District Regarding Full-Time Internships:**

- a. Mentor teachers will provide continuing verbal and written feedback to interns.
- b. Mentor teachers will allow a minimum of one student-designed unit to be implemented during the rotation.

**Practicum and Observation Placements**

**1. The University will:**

- a. Contact the designated placement coordinator prior to the beginning of each semester to request practicum/observation placements in their district or at their school. .
- b. Require all students to successfully complete a background check through the Arkansas Department of Education prior to beginning Practicums.
- c. Require students to request placements through the Office of Teacher Education instead of contacting schools individually.

**2. District will:**

- a. Permit pre-service teacher candidates to conduct observations/practicums in their schools.
- b. Provide a list of potential host teachers for observations/practicums when contacted.

**3. Shared Expectations of UA and District Regarding Practicums and Observations:**

- a. Host teachers are willing to have pre-service teacher candidates observe their classroom.
- b. Host teachers will provide verbal and/or written feedback when requested.
- c. Pre-service teacher candidates can complete observations required for specific course assignments as long as they do not disturb the educational environment in the classroom or school.

**Shared Expectations for All Student Placements**

- 1. UA and District agree to work together to make changes, when possible, when the initial match is not satisfactory to the mentor or the intern, however, such modifications are intended to be limited.
- 2. UA and District shall notify each other and discuss concerns with any placement that may arise; when possible, they will seek to develop mutually acceptable solutions that will allow participating students to continue and complete placements. However, both UA and District reserve the right to terminate a placement at any time if deemed necessary in the best interest of UA, District or the participating student, including, but not limited to, where the student's achievement, competence, progress, or adjustment, does not warrant continuation in the placement, or the student's behavior fails to conform with the applicable policies of UA or District.



3. Students in placements are not employees of either party and are not entitled to workers compensation coverage.

### **Aspiring Teacher Permit Applicants**

#### **1. The University will:**

- a. Provide a University instructional supervisor who will serve as the official liaison to the designated building and ensure that the requirements of the internship are met for graduation.

#### **2. The University instructional supervisor will:**

- a. Clarify the internship procedures and expectations to the intern and the mentor teacher.
- b. Establish and maintain correspondence and regular visits with designated building.
- c. Visit the designated building at least twice.
- d. Time the visits to designated building to provide the greatest feedback.
- e. Solicit regular feedback from the mentor teacher and the intern regarding the success of the internship.
- f. Keep records of weekly and final evaluations and lesson plans for the internship.
- g. Be responsible for filing paperwork with the University upon completion of the internship.

#### **3. Springdale Public Schools will:**

- a. Provide a mentor teacher/lead teacher who meets the mentorship and training qualifications for the Aspiring Teacher Permit.
- b. Recommend Aspiring Teacher Permit Applicant for employment as the teacher of record in the appropriate licensure area.
- c. Provide regular support and mentorship to the Aspiring Teacher Permit Applicant.
- d. Provide the Aspiring Teacher Permit Applicant the opportunity to observe teaching practices and teach at both the 6<sup>th</sup> – 8<sup>th</sup> and 9<sup>th</sup> – 12<sup>th</sup> grade levels.
- e. Provide the Aspiring Teacher Permit Applicant the opportunity to co-teach with the mentor teacher/lead teacher.
- f. Communicate regularly with the University instructional supervisor regarding the progress and success of the Aspiring Teacher Permit Applicant.
- g. Allow the University instructional supervisor to complete the required number of observations required by the University.
- h. Immediately communicate with the University instructional supervisor of any issues that arise.
- i. Recognize that the Aspiring Teacher Candidate Applicant is being hired as the teacher of record in the designated building and is not an employee of the University, and all obligations of employment including employment supervision, compensation, tax compliance, and liability related to employment shall the sole responsibility of Springdale Public Schools.

**4. The mentor teacher/lead teacher will:**

- a. Complete all training required to serve in the lead teacher role as outlined by the requirements of the Aspiring Teacher Permit.
- b. Review the internship manual and other paperwork from the University.
- c. Create a regular meeting schedule with the Aspiring Teacher Permit Applicant and the University instructional supervisor.
- d. Share knowledge about the classroom environment to assist the Aspiring Teacher Permit Applicant in preparing the appropriate teaching strategies.
- e. Communicate daily progress and suggestions for improvement to the Aspiring Teacher Permit Applicant.
- f. Complete weekly performance ratings and forward them to the University instructional supervisor.
- g. Explain teaching methods and why they are used.
- h. Immediately communicate any problems or concerns to the University instructional supervisor.
- i. Complete final formative and summative evaluation of the Aspiring Teacher Permit Applicant and discuss the evaluations prior to sending them to the University instructional supervisor.
- j. Forward the formative and summative evaluations to the University instructional supervisor immediately following the final day of the internship.

**Mentor Teacher Compensation**

**1. The University will:**

- a. When applicable to a given program, collect a fee from UA student interns with the express purpose of the district using the fee money to provide stipends to mentor teachers mentoring those interns, and for the district to cover costs directly associated with the internship program (administrative overhead, tax withholdings, intern name tags, intern professional development, supplies, etc.)
- b. Send a list of mentor teachers detailing the amount owed to them based on mentoring activities conducted during the academic year, as well as the amount to be used for purposes directly related to the internship program. This will be sent to the district office by June 1 at the conclusion of each school year.
- c. Send a check accompanying the list of mentor teachers to cover the cost of directly compensating mentor teachers, as well as costs directly related to the internship program.

**2. District will:**

- a. Deposit the check and disburse to mentor teachers in the amounts indicated on the provided list, less any required tax withholdings.
- b. Use the remaining amounts for purposes directly related to the internship program (see examples above).
- c. Account for and remit any tax withholdings as required by law.

**Substitute Teaching**

1. A teacher candidate shall only be used as a substitute teacher if that candidate has demonstrated the ability to successfully assume full teaching responsibilities, as determined by both the mentor and the university faculty liaison/supervisor.

2. A teacher candidate shall be authorized to substitute only for his/her currently assigned mentor teacher. Any exception to this must be pre-approved by the University Office of Teacher Education and the District.
3. The teacher candidate shall not serve as a long-term substitute during the internship period, unless pre-approved by the student's academic program and the University Office of Teacher Education.
4. While substituting, the teacher candidate is not serving in an internship capacity. Hours spent substitute teaching do not count toward the state-required 420 internship hours. The school district, and/or the district's contractor, shall assume full responsibility for directing the work of the teacher candidate(s), consistent with district policies and arrangements concerning substitute teachers.
5. When employed as a substitute teacher, the teacher candidate shall be paid at the appropriate substitute teacher rate.

### **Sexual Harassment**

District agrees to promptly address any reports of sexual harassment, sexual assault, domestic violence, dating violence or stalking committed by or against Students or University Faculty. District shall promptly notify University of any such reports and shall cooperate with any review of such matters conducted by the University.

### **Additional obligations of District:**

District shall provide or obtain emergency treatment in the event of accident or illness to students while at a placement site participating in a placement under this Agreement, such care to be provided at students' expense.

### **General Provisions**

1. The parties acknowledge that student educational records are protected by the Family Educational Rights and Privacy Act ("FERPA"), 20 U.S.C. § 1232, 34 CFR Part 99, and that generally student permission must be obtained before releasing student-specific data to anyone other than the University.
2. This Agreement shall be executed by authorized representatives of UA and District. This Agreement may be executed in one or more counterparts, each of which shall be an original. This Agreement may be executed by facsimile or e-mail attachment.
3. The relationship of UA and District is that of independent contractors, and nothing in this Agreement should be construed to create any agency, joint venture, or partnership relationship between them.
4. In the event of litigation against either party connection with a student placement, the parties agree to cooperate in the investigation of such claims and provide such information as required in the defense of any claims.
5. University and District agree that District is not responsible for any Workers' Compensation

or disability claim filed by a student or by a University faculty member. Students are not employees of University or District and are not covered by Workers' Compensation. Supervising faculty from the University are employees of UA and are covered accordingly under Workers' Compensation.

6. The parties agree to comply with all applicable federal, state, local, and university laws, ordinances and rules, and specifically agree not to unlawfully discriminate against any individual on the basis of race, color, religion, sex, age, disability, sexual orientation, gender identity, veteran's status, national origin or any other basis protected under Federal or state law.
7. This Agreement is solely between UA and District and shall not create any rights in any third party.
8. This Agreement shall be governed by the laws of the State of Arkansas.

**IN WITNESS WHEREOF**, this Agreement is hereby agreed to as the date last signed by authorized representatives of District and University.

**UNIVERSITY:**

**DISTRICT:**

Acknowledged by:

Approved and Accepted by:

BOARD OF TRUSTEES OF THE  
UNIVERSITY OF ARKANSAS ACTING  
FOR AND ON BEHALF OF THE  
UNIVERSITY OF ARKANSAS,  
FAYETTEVILLE

by \_\_\_\_\_  
(Signature)

by \_\_\_\_\_  
(Signature)

**JL Jennings**  
\_\_\_\_\_  
(Printed Name)

\_\_\_\_\_  
(Printed Name)

**Director of Field Placement**  
\_\_\_\_\_  
(Title)

\_\_\_\_\_  
(Title)

\_\_\_\_\_  
(Date)

\_\_\_\_\_  
(Date)

by \_\_\_\_\_  
Associate Dean for Administration  
College of Education and Health Professions  
University of Arkansas

\_\_\_\_\_  
(Date)

**Approved by:**

by \_\_\_\_\_  
Provost and Executive Vice Chancellor for  
Academic Affairs  
University of Arkansas

\_\_\_\_\_  
(Date)

**Please name the contact person responsible for carrying out this agreement for the District:**

Name: \_\_\_\_\_

Position: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_