

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-32f	App 1/14/03	App 4/29/03

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Dr. Susan Wheatley	Email Address wheatley@iup.edu
Proposing Department/Unit Music	Phone 72390

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

MUSC 331 Elementary Methods

<i>Current Course prefix, number and full title</i>	<i>Proposed course prefix, number and full title, if changing</i>

2. Additional Course Designations: check if appropriate

This course is also proposed as a Liberal Studies Course. Other: (e.g., Women's Studies, Pan-African)
 This course is also proposed as an Honors College Course.

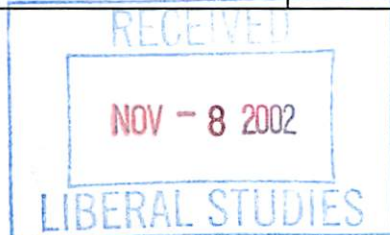
3. Program Proposals

New Degree Program Program Title Change Program Revision
 New Minor Program New Track Other

Bachelor of Science in Music Education

<i>Current program name</i>	<i>Proposed program name, if changing</i>

4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>Jack Stamp</i>	<i>11/6/02</i>
Department Chair(s)	<i>Susan Wheatley</i> <i>Louise P. Wilson</i>	<i>11-6-02</i> <i>10/31/02</i>
College Curriculum Committee Chair	<i>Thomas Haley</i>	<i>11/7/02</i>
College Dean	<i>Therese Stoe</i>	<i>11/7/02</i>
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Sedquist</i>	<i>1/14/03</i>



Description of the Curriculum Change

1. New Syllabus of Record

I. Catalog Description

MUSC 331 Elementary Methods

2 class hours

1 lab hour

Prerequisites: MUSC 111, 112, 211, 212

2 semester hours

(2c-11-2sh)

This course familiarizes students with contemporary music education methods for the elementary general music classroom. Includes teaching and learning strategies for developing singing, moving, listening, creating, and playing classroom percussion, recorders, and guitar. Specific focus on child development, characteristics of special learners, curriculum planning, and diverse musical materials. Includes three classroom observations in the field.

II. Course Objectives

Students will be able to

1. Demonstrate skills and strategies to create rhythmic, melodic, and harmonic activities with Orff-Schulwerk instruments through singing, playing, and moving;
2. Demonstrate skills to use solfege, hand signs, and rhythmic syllable systems to develop music reading skills;
3. Demonstrate skills to accompany songs with appropriate chord changes on piano & guitar (guitar chords: Em, C, G7, G, D7);
4. Demonstrate skills to play an octave+ range on soprano recorder and others in a variety of ranges;
5. Demonstrate skills to lead movement activities and folk dances;
6. Develop a personal rationale for teaching music;
7. Demonstrate knowledge of music education philosophies, texts, & materials, especially in Orff-Schulwerk;
8. Demonstrate skills to lead songs and chants with good intonation;
9. Demonstrate skills and strategies to implement lesson plans and music curricula to meet National Music Standards with elementary students;
10. Demonstrate skills in using computer music notation programs and other computer applications to create instrumental and vocal arrangements and classroom listening materials.

III. Course Outline

A. Music Education Methodology Knowledge and Skills (8 hours)

1. Introduction to sing, play, and move with Orff-Schulwerk
2. Philosophies for music education; create a rationale for music education
3. National standards for music education
4. Using the guitar in the general classroom
5. Create a song accompaniment on Orff-Schulwerk instruments.

Teaching Presentation 1. Lesson Plan Focus: Teach a rote song (3 hours)

Exam 1 (1 hour)

B. Teaching Strategies for Primary Grades K-3 (5 hours)

1. Guide to observing a primary lesson in the field
2. Developmentally appropriate goals and objectives for primary-aged music students
3. Strategies for developing the singing voice
4. Reading notation through rhythm and movement
5. Beginning the soprano recorder in Grade 3
6. Create an Orff-Schulwerk accompaniment for primary grades
7. Individual and group assessment; special needs

Teaching Presentation 2. Lesson Plan Focus: Teach a primary rhythm reading lesson (3 hours)
Exam 2 (1 hour)

C. Teaching Strategies for Intermediate and Middle Grades 4-6 (5 hours)

1. Guide to observing an intermediate lesson in the field
2. Developmentally appropriate goals and objectives for music students in grades 4-6
3. Strategies for developing music skills through Orff-Schulwerk
4. Continuing with recorder in grades 4-6; developing recorder ensembles
5. Strategies for using world music and folk dance
6. Create an Orff-Schulwerk accompaniment for intermediate grades
7. Individual and group assessment; special needs

Teaching Presentation 3. Lesson Plan Focus: Song with instrumental accompaniment (3 hours)
Exam 3 (1 hour)

D. Materials for Listening and Performing (8 hours)

1. Guide to observing an elementary chorus rehearsal in the field
2. Strategies for selecting choral music literature
3. Create a choral arrangement for an elementary chorus
4. Strategies for developing listening lessons with music technology
5. Create a listening lesson on PowerPoint

Teaching Presentation 4. Unit Plan Focus: Chorus Rehearsal and Listening Lesson (4 hours)
Final Exam - During Final Exam Week (2 hours)

IV. Evaluation Methods

The final grade will be determined as follows:

- 10% Compositions
- 10% Written assignments (rationale and observation summaries)
- 40% Teaching Presentations and Class Participation
- 40% Exams.

Grading Scale: A: $\geq 90\%$ B: 80-89% C: 70-79% D: 60-69% F: $< 60\%$

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. (See undergraduate catalog for Undergraduate Course Attendance Policy.)

VI. Required textbooks, supplemental books and readings

Campbell, Patricia Shehan and Carol Scott-Kassner (2002). *Music in Childhood*, 2nd Edition. NJ: Prentice-Hall.

AOSA (1989). *Music for Children, Orff-Schulwerk American Edition*, Vol. 2, Schott.

Susan Wheatley (2002). *Music for Elementary Grades*. Course pack. Copies Now.

VII. Special requirements

Purchase of a soprano recorder is required. Students will observe three lessons in an elementary music classroom.

VIII. Bibliography

American Orff-Schulwerk Association (1995). *Guidelines for Orff-Schulwerk Training Courses, 3rd Revision*. Cleveland: AOSA.

Andress, Barbara and Linda Miller Walker, Editors (1992). *Readings in Early Childhood Music Education*. Reston, VA: Music Educators National Conference.

Bergethon, Bjornar; Eunice Boardman; Janet Montgomery. (1997) *Musical Growth in the Elementary School*, 6th Edition. NJ: Prentice-Hall.

Birkenshaw-Fleming, Lois (2000). *Come on Everybody, Let's Sing*. New York: Prentice-Hall.

Carder, Polly, Ed. (1990). *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff*. Reston, VA: Music Educators National Conference.

Choksy, Lois; Robert M. Abramson, et. al. (2001). *Teaching Music in the Twenty-First Century*, 2nd Edition. NJ: Prentice-Hall

Frazer, Jane (1987). *Discovering Orff*. NY: Schott.

Mambo, Marjorie and Wheatley, Susan. (1993). *Curriculum Design: Whole Language through Music and Art*. Bethesda, MD: ERIC Document Reproduction Service, ED 351-263.

The Music Connection Grades K-8. (2000). Jane Beethoven, Patricia Campbell, Jennifer Davidson, Mary Hoffman, Hunter March, Marvelene Moore, Catherine Nadon-Gabrion, Mary Palmer, et.al., program authors. Morristown, NJ: Silver Burdett Ginn.

National Standards for Arts Education: Dance, Music, Theatre, Visual Arts (1994). Reston, VA: Music Educators National Conference.

Saliba, Konnie. (1991). *Accent on ORFF: An Introductory Approach*. NJ: Prentice Hall

Share the Music. Grades K-8 (2000). New York: Macmillan McGraw-Hill.

Steen, Arvida.(1992) *Exploring Orff*. NY: Schott.

Titon, Jeff Todd (2002). *Worlds of Music: An Introduction to Music of the World's Peoples*, 4th Edition. NJ: Prentice-Hall.

Warner, Brigitte (1991). *Orff-Schulwerk Applications for the Classroom*. Englewood Cliffs, NJ: Prentice Hall.

Weikart, Phyllis (1997). *Teaching Movement and Dance*. Ypsilanti, MI: High Scope Press.

Susan Wheatley, Editor (2000). *ARIN Music Standards and Lesson Plans, 2000*. ARIN Intermediate Unit.

Wheatley, Susan (1994). "School Music Texts and Women Composers," *International League of Women Composers Journal* (October): 26-28.

Wheatley, Susan and Marjorie Mambo (1994). "Whole Language and Arts Education," *General Music Today* 7 (Spring): 10-14.

Summary of the Proposed Revisions

The course revision for MUSC 331 accompanies those submitted also for MUSC 333 & 337. All three of these music methods courses have been reduced from 3 to 2 semester hours by reassigning the distribution of hours from 3 class hours per week to 2 class hours and 1 lab hour per week. This redistribution will allow students to demonstrate their teaching skills once a week to their peers during a lab hour class meeting.

Justification/rationale for the revision

A recent 10-year review of the Department of Music by the National Accreditation of Schools of Music (NASM) resulted in the recommendation that all three methods courses should be required in the B.S. in Music Education degree program in order to offer a comprehensive core in music pedagogy. In order to accomplish this goal without increasing the program credit load, the existing courses have been revised to reflect the content of 2-credit courses.

Old Syllabus of Record

I. Catalog Description

MUSC 331 Elementary Methods

3 class hours

0 lab hour

Prerequisites: MUSC 111, 112, 211, 212

3 semester hours

(3c-0l-3sh)

Includes analytical study of texts, recordings, equipment, instruments, and other materials suitable to musical development of elementary pupils; proper treatment of child voice; selection, use, and teaching of rote songs; rhythmic activities and development; music reading; part singing; planning and organization; guided observations; and evaluation techniques.

II. Course Objectives

Students will be able to

1. Develop a personal rationale for teaching music
2. Write a music lesson plan
3. Gain knowledge of music education philosophies and methodologies
4. Lead a song with good intonation
5. Use solfege hand signs
6. Use a rhythmic syllable system
7. Complete four classroom teaching experiences at the University School
8. Accompany songs with the piano and with the guitar (chords on the guitar: Em, C, G7, G, D7)
9. Play 11 pitches on the soprano recorder (c, d, e, f, f#, g, a, b, c², d², e²)
10. Play an octave range on the alto recorder
11. Teach rhythmic, melodic, and harmonic patterns on keyboard percussion instruments
12. Develop instrumental and vocal arrangements for the general music classroom
13. Develop a teaching portfolio.

III. Course Outline

A. Music Education History and Philosophy (12 hours)

1. Developing a Rationale for Music Education
2. Philosophies of Kodály, Froseth/Gordon
3. Philosophies of Dalcroze, Orff, Keetman

Exam: Music Education Philosophies (1 hour)

B. Teaching and Learning Skills and Preparation (24 hours)

1. Skills Vocabulary: Solfege syllables/hand signs; Rhythm syllables; *Schulwerk* terms
2. Skills: Percussion, Guitar, Recorder, *Schulwerk* Process
3. Skills: Recorder Fingerings, Guitar (e, C, G7, G, D7), Percussion

4. Fingerings for Recorder Ensemble: Soprano, Alto, Tenor, Bass
5. Grade-level objectives
6. Planning for Orff-Schulwerk lessons
7. Unit Plans in General Music
8. Preparing a Teaching Portfolio

Exam: Teaching and learning skills and curriculum planning (1 hour)

C. Teaching Presentations in Class and Field Experiences (4 hours)

Prepare in class; teach at the University Lab School

1. Project 1: Lesson Sequence for a Rote Song
2. Project 2 Lesson Sequence for Music Literacy Unit
3. Project 3: Lesson Sequence for Teaching an Orff- Schulwerk Arrangement
4. Project 4: Lesson Sequence with Listening and Recorder Ensemble Repertoire

Final Exam: Teaching Portfolio Assessment (2 hours)

IV. Evaluation Methods

The final grade will be determined as follows:

- 20% Written assignments (rationale and lesson plans)
- 50% Teaching Presentations and Class Participation
- 30% Exams.

Grading Scale: A: $\geq 90\%$ B: 80-89% C: 70-79% D: 60-69% F: $< 60\%$

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. (See undergraduate catalog for Undergraduate Course Attendance Policy.)

VI. Required textbooks, supplemental books and readings

Frazee, Jane (1987). *Discovering Orff*. NY: Schott.

AOSA (1989). *Music for Children, Orff-Schulwerk American Edition*, Vol. 2, Schott.

Susan Wheatley.(2000). *Music for Elementary Grades*. Course pack. Copies Now.

VII. Special requirements

Purchase of a soprano recorder is required. Students will observe, participate, and/or teach lessons at the University Lab School one-half hour per week.

VIII. Bibliography

American Orff-Schulwerk Association (1995). *Guidelines for Orff-Schulwerk Training Courses, 3rd Revision*. Cleveland: AOSA.

Andress, Barbara and Linda Miller Walker, Editors (1992). *Readings in Early Childhood Music Education*. Reston, VA: Music Educators National Conference.

Bergethon, Bjornar; Eunice Boardman; Janet Montgomery. (1997) *Musical Growth in the Elementary School*, 6th Edition. NJ: Prentice-Hall.

Birkenshaw-Fleming, Lois (2000). *Come on Everybody, Let's Sing*. New York: Prentice-Hall.

Carder, Polly, Ed. (1990). *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff*. Reston, VA: Music Educators National Conference.

- Choksy, Lois; Robert M. Abramson, *et. al.* (2001). *Teaching Music in the Twenty-First Century*, 2nd Edition. NJ: Prentice-Hall
- Fraee, Jane (1987). *Discovering Orff*. NY: Schott.
- Mambo, Marjorie and Wheatley, Susan. (1993). *Curriculum Design: Whole Language through Music and Art*. Bethesda, MD: ERIC Document Reproduction Service, ED 351-263.
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- National Standards for Arts Education: Dance, Music, Theatre, Visual Arts* (1994). Reston, VA: Music Educators National Conference.
- Saliba, Konnie. (1991). *Accent on ORFF: An Introductory Approach*. NJ: Prentice Hall
- Share the Music*. Grades K-8 (2000). New York: Macmillan McGraw-Hill.
- Steen, Arvida. (1992) *Exploring Orff*. NY: Schott.
- Warner, Brigitte (1991). *Orff-Schulwerk Applications for the Classroom*. Englewood Cliffs, NJ: Prentice Hall.
- Weikart, Phyllis (1997). *Teaching Movement and Dance*. Ypsilanti, MI: High Scope Press.
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- Wheatley, Susan and Marjorie Mambo (1994). "Whole Language and Arts Education," *General Music Today* 7 (Spring): 10-14.

5. Liberal Studies course approval form and checklist – N/A

6. Supportive Documentation

COURSES: MUSC 331/333/337 Music for Elementary, Instrumental, and General/Choral Methods
RELEVANCE: Similar Courses Required at Other Universities

Music Education students are certified K-12 and must be competently prepared to teach students of all ages in various musical disciplines. Music Education students currently are required to take two method courses (MUSC 331, Elementary Methods and MUSC 333, Secondary Methods) for three semester hours each. A third method course (MUSC 337, General Music in Middle Schools) is offered as an elective at three semester hours; However, few students elect to take this course, leaving a large portion of the music education students without method coursework preparing them for teaching at the middle school level.

A change in the structure and content of required method courses is proposed for music education students. It is proposed that three (3) method courses at two (2) semester hours be required for all music education students. MUSC 331:Elementary Methods would undergo a change of semester hours from three(3) to two (2). It is proposed that MUSC 333: Secondary Methods be renamed and restructured as MUSC 333: Instrumental Methods and undergo a change of semester hours from three(3) to two (2). It is also proposed that MUSC 337:General Music in Middle Schools be renamed and restructured as, MUSC 337: General/Choral Methods, offered at two (2) semester hours. MUSC 337 would also have a change in status from elective to required coursework.

The three required methods class paradigm is one that historically had been in place at IUP until the mid-1970's. This three-tiered method coursework is firmly in place in many other institutions of higher education as

well, insuring that their students will be competently prepared to teach in all levels and areas of music for which they are certified.

Selected universities requiring 3 method courses for music education

Clarion University of Pennsylvania

Lambuth University

Northern Illinois University

Western Michigan University

West Virginia University

Winona State University

Belmont College

University of Kansas

Illinois State University

Florida State University

Indiana University at Bloomington

Luther College

Selected universities requiring more than three method classes

Youngstown State University: 4 classes required

Duquesne University: 4 classes required

Western Washington University: 5 classes required