



**DIVISION OF ADULT LEARNING**

**SYLLABUS**

**MUED-505EC: LITERATURE, PEDAGOGY, AND PRACTICE IN EARLY  
CHILDHOOD AND ELEMENTARY GENERAL MUSIC EDUCATION**

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**University Mission Statement:**

Lee University is a Christian institution which offers liberal arts and professional education on both the baccalaureate and graduate levels through residential and distance programs. It seeks to provide education that integrates biblical truth as revealed in the Holy Scriptures with truth discovered through the study of arts and sciences and in the practice of various professions. A personal commitment to Jesus Christ as Savior is the controlling perspective from which the educational enterprise is carried out. The foundational purpose of all educational programs is to develop within the students knowledge, appreciation, understanding, ability and skills which will prepare them for responsible Christian living in a complex world.

**Health and Safety Statement:**

The Lee University School of Music values the health and safety of its students, faculty, and staff. Information related to vocal, hearing, and neuromusculoskeletal health for musicians, and injury prevention is available on Portico (<https://portico.leeuniversity.edu/universityservices/Resources/schoolofmusic/Pages/default.aspx>). In addition, the university provides counseling services, health services, and security services to students, faculty, and staff through the Student Development Sector.

**Catalog Description:**

This course for practitioners in music education, is an exploration of the interdependence between repertoire selection, instructional strategies, and methodological practice for music teachers. Grounded in classroom practice, this course endeavors to strengthen teachers' planning and practice through research, reflection, and analysis.

**Required Text(s) and/or Supporting Resources:****Required Text:**

Abril, C. R., & Gault, B. M. (2016). *Teaching general music: Approaches, issues, and viewpoints*. New York, NY: Oxford University Press. ISBN: 9780199328109.

**Suggested Text:**

Erdei, P. (Ed.). (2004). *150 American folk songs to sing, read, and play*. New York, NY: Boosey & Hawkes Publications. ISBN: 9780913932049.

**Additional Supporting Resources:**

Resources included in the Learning Management System (LMS).

**Optional Supporting Resources:**

Andress, B. (1998). *Music for young children*. Orlando: FL. Harcourt, Brace, & Company.  
Bluestein, E. (2000). *The ways children learn music: An introduction and practical guide to music learning theory*. Chicago, IL: GIA Publications.  
Boshkoff, R. & Sorensen, K. (Eds.). (1995). *Multicultural songs, games, and dances*. Fargo, ND: Organization of American Kodály Educators.

- Erdei, I., Knowles, F., and Bacon, D. (Eds.). (2000). *My Singing Bird: 150 folk songs from the Anglo-American, African-American, English, Scottish and Irish traditions*. Chicago, IL: Boosey & Hawkes.
- Glover, J., & Young, S. (2002). *Music in the early years*. Taylor & Francis e-Library.  
<https://books.google.com/books?id=gUGRAgAAQBAJ>
- Jones, B. & Hawes, B.L. (1972). *Step it down: Games, plays, songs & stories from the Afro-American Heritage*. Athens, GA: University of Georgia Press.
- Locke, E. (2004). *Sail away: 155 American folk songs to sing, read, and play*. Chicago, IL: Boosey & Hawkes.
- Orozco, J.L. (1994). *De colores and other Latin-American folk songs for children*. New York, NY: Dutton Children's Books.
- Sams, R. & Hepburn, B. (2012). *Purposeful Pathways: Possibilities for the elementary music classroom*. Cleveland, OH: Music is Elementary.
- Valerio, W.H., Reynolds, A.M., Bolton, B.M., Taggart, C.C., & Gordon, E.E. *Music play – The early childhood music curriculum guide for parents, teachers and caregivers*. Chicago, IL: GIA Publications.

### Prerequisite Skills and Knowledge:

- Knowledge of developmentally appropriate practice and child development birth to age 12
- Familiarity with national and state standards in music education
- Familiarity and competency with musical instruments appropriate to young musicians such as soprano recorder, guitar, ukulele, Boomwhackers, Orff instrumentarium

### Course Goals and Learning Outcomes:

#### PURPOSE

The purpose of this course is to strengthen teachers' planning and practice in music education through research, reflection, and analysis. Through the selection and analysis of developmentally appropriate literature students develop instructional strategies and align pedagogical practices to build competencies in classroom practices for music education.

#### General Learning Objectives (*Course Goals*):

*This course seeks to:*

1. Develop processes and criteria for the analysis and evaluation of a wide variety of musical repertoire appropriate for young musicians
2. Introduce state and national standards in music education as a framework for planning and instruction for young musicians
3. Build criteria for the effective instruction and programming of appropriate literature for young musicians

#### Specific Behavioral Objectives (*Learning Outcomes*):

*As a result of the activities and study in this course, the student will:*

1. Analyze, evaluate, and select appropriate repertoire for specific student populations (age/grade levels)
2. Understand and utilize state and national music standards to select and evaluate repertoire, plan and evaluate instruction, and develop a balanced approach to music education
3. Design and deliver sequential, scaffolded instruction that leads to student success

**Major Topics:**

- A. Repertoire analysis and selection
- B. Standards as a guide for repertoire selection, lesson planning and delivery
- C. Design, delivery, analysis, and evaluation of teaching practice

**Course Assessments:**

- A. **Text/Media.** All text/media is evaluated in the threaded discussions and assignments.
- B. **Threaded Discussions.** The threaded discussions are an opportunity for students to demonstrate their knowledge of the course material and interact with fellow students. Just doing an initial post and/or response will not guarantee any point value. Discussions will be evaluated as follows: a) on the depth of engagement with the discussion topic and/or issue; b) on the depth of understanding of the topic and/or issue; and c) on the depth of interaction with the other students. An initial post is required (evaluation of “a” and “b” above) and then response posts interacting to other students’ initial posts (evaluation of “c” above). Once the discussion deadline is reached, there will be no further opportunity to attain points for that discussion. If you have further questions on how these are evaluated, please contact your instructor.
  - 1. Conceptually framed weekly discussions offer students opportunity to question, analyze, and reflect on suitable repertoire. Peer-to-peer engagement is essential. A weekly repertoire model will be posted for initial discussion; students post one additional work to illuminate the concept and provide annotations/analysis that align with their own work in their classrooms. (6 pieces; 12 postings minimum.) Rubric provided.
- C. **Unit Assignment (Musical Analysis).** Students follow modeled procedures to analyze music selected for instruction and/or performance. (6 pieces minimum.) Rubric provided.
- D. **Unit Assignments (Teaching Practice).** Students capture and upload two to three 5-8-minute video excerpts of their teaching practice for peer and instructor evaluation. Video clips exemplify repertoire studied and are accompanied by narrative annotations evidencing the instruction and reflection process. Rubric provided.
- E. **Course Project.** Students select and analyze 6-8 works for instruction and/or performance. Musical analysis and standards alignment will guide the process. An instructional plan will identify strategies guiding student understanding through Bloom’s Taxonomy. Rubric provided.

**Evaluation:**

A. Threaded Discussions	290
B. Unit Assignment	400
C. Course Project	310

**Grading Scale:**

The standardized grading scale provides a uniform foundation from which to assess your performance.

Grade	Quality Points per Credit	Score
A	4.0	930 - 1000
A-	3.7	900 - 929
B+	3.3	870 - 899

B	3.0	830 – 869
B-	2.7	800 – 829
C+	2.3	770 – 799
C	2.0	730 – 769
F	.0	0 - 729

**Letter Grade Equivalencies:**

**A** = Clearly stands out as excellent performance. Has unusually sharp insights into material and initiates thoughtful questions. Sees many sides of an issue. Articulates well and writes logically and clearly. Integrates ideas previously learned from this and other disciplines. Anticipates next steps in progression of ideas. Example "A" work should be of such nature that it could be put on reserve for all cohort members to review and emulate. The "A" cohort member is, in fact, an example for others to follow.

**B** = Demonstrates a solid comprehension of the subject matter and always accomplishes all course requirements. Serves as an active participant and listener. Communicates orally and in writing at an acceptable level for a cohort member. Work shows intuition and creativity. Example "B" work indicates good quality of performance and is given in recognition for solid work; a "B" should be considered a good grade and awarded to those who submit assignments of quality less than the exemplary work described above.

**C** = Quality and quantity of work is average. Has average comprehension, communication skills, or initiative. Requirements of the assignments are addressed at least minimally.

**F** = Quality and quantity of work is unacceptable and does not qualify the student to progress to a more advanced level of work.

**Unit and Time Distribution:**

The time to complete each unit is approximately 17 hours per week on average for a three hour course. Actual assignment completion times will vary. A more detailed breakdown of each assignment can be found within the course.

**POLICIES****Attendance Policy:**

At Lee University, student success is directly related to the student actively attending and engaging in the course. Online courses are no different from classroom courses in this regard; however, participation must be defined in a different manner.

Online courses will have weekly mechanisms for student participation, which can be documented by submission/completion of assignments, participation in threaded discussions, and/or specific communication with the instructor as outlined within the syllabus.

**Academic Honesty Policy/Information:**

Cheating is defined as the use or attempted use of unauthorized materials or receiving unauthorized assistance or communication during any academic exercise.

Examples of cheating include:

- Submitting work for academic evaluation that is not the your own.
- Receiving assistance from another person during an examination.
- Using prepared notes or materials during an examination.
- Permitting another student to copy your work.
- Plagiarism.

- Falsification.
- Other misrepresentations of academic achievement submitted for evaluation or a grade.

As stated in the LEE UNIVERSITY Catalog, plagiarism is presenting as your own work the words, ideas, opinions, theories, or thoughts which are not common knowledge. Students who present others' words or ideas as their own without fair attribution (documentation) are guilty of plagiarizing. Unfair attribution includes, but is not limited to, a direct quotation of all or part of another's words without appropriately identifying the source. It is also unfair attribution to have included a source within a Works Cited page without having carefully cited the source within the text of the document.

Plagiarism also includes, but is not limited to, the following acts when performed without fair attribution:

- a. directly quoting all or part of another person's words without quotation marks, as appropriate to the discipline.
- b. paraphrasing all or part of another person's words without documentation.
- c. stating an idea, theory, or formula as your own when it actually originated with another person.
- d. purchasing (or receiving in any other manner) a term paper or other assignment, which is the work of another person, and submitting that work as if it were one's own.

#### Late Policy:

- No credit is available for postings of any kind made in the **Threaded Discussions** after a given unit ends.
- If your faculty approves your submission of late assignments, each assignment score will be penalized 10% per day up to five days late. After the fifth day, late assignments will not be accepted. (Note: An assignment is a paper, a project, a team presentation, etc., **not** a discussion.)
- No late assignments will be accepted after the close of the final unit.

## EXPECTATIONS

#### Faculty Expectations of Students:

- Have consistent access to a computer and possess baseline computer and information skills prior to taking online courses.
- Log into their courses within 24 hours of the beginning of the session to confirm their participation. (Students who register after the session has begun will be responsible for any assignments or material already covered.)
- Take an active role in each unit, participating fully in discussions, assignments and other activities throughout the entire session. If some event interferes with that participation, the student is responsible for notifying the instructor in advance.
- Review the course syllabus and other preliminary course materials thoroughly as early as possible during the first few days of the course.
- Be responsible for raising any questions or seeking clarification about these materials, if necessary, within the first week of the session.
- Frequently check the course calendar for due dates.

- Submit assignments and papers on time, and take tests by the posted dates. Acceptance of late work and any penalties for late submissions are up to the discretion of the instructor, based on the expectations outlined in the course syllabus.
- Contribute meaningful, timely comments to online discussions according to guidelines provided.
- Contribute substantively to group assignments (if required in course).
- Check for University announcements each time you log onto the LMS. These postings are critical.
- Use Lee email address.
- Complete the "Student Survey of Instruction" for each course to evaluate the instructor and the course.

#### Students' Expectations of Faculty:

- The opportunity to be active participants in a stimulating and challenging education that is global in scope, interactive in process and diverse in content and approach.
- A friendly, respectful, open, and encouraging learning environment.
- A course outline or syllabus that clearly provides information regarding course content, teaching methods, course objectives, grading, attendance/participation policies, due dates, and student assessment guidelines.
- Instructors who are responsive and available to discuss within 48 hours students' progress, course content, assignments, etc. at mutually convenient times from the first day of the session through the last day of the session. (Check the faculty contact information regarding weekends and holidays.)
- Individual instructor's contact information, schedules, availability, and procedural details are located within the course.
- To have access to instructor feedback and grading on projects, exams, papers, quizzes, etc., within ten (10) days of assignment due date so students are able to determine where they have made errors or need additional work.
- Final grade/feedback provided within ten (10) days after the last date of course.

### IMPORTANT STUDENT INFORMATION

#### Special Needs:

Lee University, in conjunction with the Academic Support Office, works to ensure students with documented disabilities have access to educational opportunities. Students who need accommodations based on a disability should visit the Academic Support Office, call (423) 614-8181, or email [academicsupport@leeuniversity.edu](mailto:academicsupport@leeuniversity.edu). It is the student's responsibility to share the Accommodations Form with the instructor in order to initiate the accommodations.

**BIBLIOGRAPHY****Knowledge Base/Working Bibliography (Reading List):**

- Apfelstadt, H. (2000). First thing first: Selecting repertoire. *Music Educators Journal*, 87(1), 19-23.
- Bennett, P. D. and Bartholomew, D. R. (1997). *Songworks I: Singing in the education of children*. Belmont, CA: Wadsworth Publishing.
- Campbell, P.S., & Scott-Kassner, C. (2014). *Music in childhood*. Boston, MA: Schirmer Cengage Learning.
- Goetze, M. (1984). *Simply sung – Folk songs arranged in three parts for young singers*. New York, NY: Schott Music.
- Goetze, M., Broeker, A., & Boshkoff, R. (2016). *Educating young singers: A choral resource for teachers / conductors*. Chicago, IL: GIA Publications.
- Hendricks, K., Smith, T., & Stanuch, J. (2014). Creating safe spaces for music learning. *Music Educators Journal*, 101(1), 35-40. DOI:10.1177/0027432114540337.
- Laskey sequence of concepts <http://www.hnu.edu/about/programs-centers/kodaly-summer-institute/program-information/about-kodaly/teaching-resources/laskey-sequence-concepts>
- McRae, Shirley W. (1991). *Directing the children's choir: a comprehensive resource*. New York, NY: Schirmer Books.
- National Association for Music Education <https://nafme.org/membership/>
- Persellin, D. (2000). The importance of high-quality literature. *Music Educators Journal*, 87(1), 17- 19.
- Rutowski, J. (1988). The problem singer: What does research suggest? Part II: Song materials and remediation strategies. *General Music Today*, 2(4), 24-29.
- Standerfer, S. (2011). Differentiation in the music classroom. *Music Educators Journal*, 97(4), 43-48. DOI:10.1177/0027432111404078.
- Stauffer, S. (1999). Beginning assessment in elementary general music: Short assessment trials can help elementary general music teachers discover how to record and report student's progress in ways that will promote their continued musical growth. *Music Educators Journal*, 86(2), 25-30. DOI: 10.2307/3399586
- State Education Agencies Directors of Arts Education (SEADAE). (2014). *National core arts standards*. Dover, DE: SEADAE. <http://www.nationalartsstandards.org/>
- Vaillancourt, J. (2013). Music teaching at the elementary level: Selecting a song repertoire. ***The Phenomenon of Singing*, 7**, 131-138. Retrieved from <http://journals.library.mun.ca/ojs/index.php/singing/article/view/906/784>