### COURSE DESCRIPTION
An examination of the Ministry of Education and Training guidelines along with the methods and techniques used in teaching music at the primary/junior level.

### FOUNDATIONS OF PROFESSIONAL PRACTICE
A commitment to a clear vision of what it means to be a teacher is at the core of teacher professionalism. The principles of the Ontario College of Teachers’ (OCT) Professional Standards have been embedded in the learning expectations for this course. Visit http://www.oct.ca/public/professional-standards

### LEARNING OUTCOMES
The objective is to assist future teachers in developing the musical skills needed to offer classroom music programs that will capture their classroom students’ interests and prepare them for a lifetime of enjoyment and personal satisfaction. Using activities that address diverse learning styles, the course will:

- Develop and practise music skills- singing, performing, composing, creating and listening
- Acquire a knowledge of the materials of music appropriate for the primary/junior classroom
- Integrate and evaluate curriculum guidelines in music as provided by the Ministry of Education and Training.

Over the nine-week period of study, we will explore music-in-education through the following:

- How do we integrate music with other aspects of the curriculum in order to deepen our understanding of different subject areas, including music itself?
- How do we provide embodied musical experiences that offer both “windows and mirrors” for our students?
- How do we provide framework for students to experience and understand the creative process in the context of music creation?
- How do we teach about elements of music in ways that build on diverse forms of prior knowledge while facilitating growth in depth and breadth of both technical and cultural knowledge?
- Music is experienced through our minds, bodies, and emotions. It is both deeply personal and reflective of larger forms of social meaning-making. How do we become open to multiple forms of musical experience while also developing the capacity to deconstruct our repertoires of internalized musical associations?
- How do we raise our awareness of the different roles of cultural expression within relations of power and how is music taken up by different people within different communities?
- How do we develop an understanding of different music as it reflects and produces social relations, i.e., individual and collective identities?

### MUSIC TEACHING PHILOSOPHY
As demonstrated by the topics, this course will focus on the materials of music and age-appropriate strategies. Creativity and pedagogical flexibility will be emphasized. I believe that teachers should build on their strengths and use music classes as opportunities to learn, together with their students, more about how music, as culture, both reflects and produces social meanings. Furthermore, as much as music education has the potential to provide enormous creative and expressive opportunities for students, it also has the potential to crush souls and impose conformity. With this in mind, I see music education as intrinsically linked to social justice. My conception of social justice is the work of undoing structures that produce raced and gendered oppressions and systemic poverty as well as the work of challenging discourses that rationalize these structures. Doing this work involves: considering the positionalities and experiences that all students bring to the classroom; emphasizing the importance of every voice in the class; and building a program that is relevant to students.

### TEACHING APPROACH
Each individual will build on the level of skill that they bring to the class. All students will be encouraged to stretch their abilities in new directions. Beginning music students will be encouraged to recognize their strengths and find resources that allow them to use music to support learning in multiple subject areas. Musically advanced students will be encouraged to challenge themselves beyond the limitations of extant music education method books.
REQUIRED TEXTS and MATERIALS

- Additional readings will be assigned and available on the course webpage
- **Learning Music Theory**: The concepts are simple if you do a few exercises as homework each week. If you don’t stay on top of each week’s new concepts, however, you will find theory difficult. **YOU ARE RESPONSIBLE FOR DOING PRACTICE EXERCISES ON YOUR OWN TIME.** If you are struggling with a concept, bring it to my attention next class. I will also offer tutorials for those who want help. **On our website** you will find two documents that you should use in order to learn and practice music theory: “*Music Theory Practice Exercises*” and “*Music Theory Practice Exercises – Answer Book*”.

TOPICS

- Comprehension of the Elements of Music: Rhythm (metre, note and rest duration values), Melody, (shape and direction, phrases, treble clef and note names, major scales and key signatures), Form (binary, ternary, rondo), Harmony (performing in parts, creating accompaniments), Time, (sound exploration, musical instruments), and Expressive Qualities (dynamics, tempo, texture).
- Characteristics of the child voice; Performance and teaching strategies for songs, rounds and part-songs.
- Exploring the expressive qualities of music through listening, performance, improvisation and composition.
- Learning to play the Recorder to provide opportunities for individual development of reading skills and personal expression.
- Approaches to exploring non-western musics, especially First Nations musics.
- Developing critical thinking skills, especially as regards the materials you may choose to use with your own students.
- Music, culture and colonization.

COURSE EXPECTATIONS

- demonstrate an understanding of basic musical theory
- demonstrate an understanding of the principles of effective music instruction.
- understand the role of learners in their own musical development.
- demonstrate knowledge of the Ontario Ministry of Education Arts Curriculum (Music).
- demonstrate skills in the selection, planning, implementation, and evaluation of learning experiences which promote musical development.
- demonstrate the ability to integrate core subjects and technology with Music.
- inquire into classroom practice through reflection, active engagement and collaboration.
- be an active and supportive colleague / participant in our Music classroom learning community.
- Bring texts and recorder to each class.

COURSE REQUIREMENTS

- All assignments will be discussed in class. Criteria for evaluation of assignments will be reviewed when the assignments are discussed.
- **Assignments should be submitted electronically on D2L by midnight of the due date.**
- Students are expected to complete all assigned readings from the course text and other related literature.
- Students are expected to punctually attend all classes and participate in class activities and discussions. Success in this class improves with participation in the active learning portions of the program. **Missing two classes is sufficient reason to fail the course.**
- Students are expected to contact the instructor well in advance of any absence (via e-mail). Penalties will be waived upon receipt of proof of emergency (for example: doctor’s note, documentation of attendance at funeral etc.)
- Students are expected to behave in a manner consistent with the teaching profession and in a manner that augments all forms of communication.
- Students are responsible for determining well in advance of presentations that multi-media equipment and programs are available, booked, functional and compatible.

ASSIGNMENTS AND EVALUATION WEIGHT

1) **Weekly reflections on learning** 5%

2) **CROSS-CURRICULAR LESSON PLAN, Done in pairs.** Due Date: Week V, by midnight - submitted electronically 30%

Design a lesson plan (or mini-unit) that integrates music with another curriculum area. You can focus on a particular theme, for example, “contemporary aboriginal realities”, “rocks and minerals”, “medieval civilizations”, math, geography, social studies or any other area of interest related to the curriculum. Be imaginative and have fun exploring the possibilities.
Provide an outline with objectives and a bibliography of the specific materials you would like to use. See course website for Lesson Plan Template for Integrated Music Lesson. Please approach your subject area with the goal of connecting with the needs of students from diverse backgrounds. Include a statement explaining what each person contributed to the assignment.

3) **MUSICAL PRESENTATION/LESSON, during Weeks 7 & 8, (Group sizes and times tba):**

You will prepare a group presentation that uses voice and boomwhackers. Other instruments may also be employed, for example, guitar, piano, rhythm instruments, autoharp, recorder, homemade or found instruments but all students must demonstrate competence teaching voice and boomwhackers at some point during the lesson. Each member of the group should demonstrate their learning in the required areas. You will be evaluated on your learning and approach to teaching, not on your “talent.”

**Materials:**

a) You will require a set of boomwhackers which will be loaned by the instructor. Assign a “Materials Manager” for your group who will take responsibility for the boomwhackers for your group. As such, the materials manager will be responsible for returning the boomwhackers in good condition after your presentation.

b) Each group will be assigned an 8 note diatonic set and a 5 note chromatic set of boomwhackers.

**Preparation:**

a) Select a verse or chorus of a song suitable for a specific grade level and suitable for teaching notation; the tune should be in a key and within a range that fits the available boomwhackers and is suitable for the age group of the selected grade. (One source: MusicPlay is a graded series available in the library. Recordings of all the songs are also available in the library.)

b) The song should contain a variety of note values (quarter note, eighth note, half note etc.) and have lyrics.

c) If possible, utilize all the notes in the octave.

d) You can use the boomwhackers to play the melody OR you can use the boomwhackers to provide an accompaniment to a melody that the class will sing. (Some melodies are too complex to play on boomwhackers. If in doubt, ask me for guidance!)

**Lesson Procedure:**

a) First, teach us to sing the song. Make sure that you are able to model singing the song in tune and in a range suitable for children’s voices. Use a recording if you need support.

b) Display the score for the class to follow (overhead, power point, handouts).

c) Display the notation.

d) Explain where doh is located and how you determined the key.

e) Explain the metre of the song and teach the rhythm of the song using Kodaly rhythmic syllables. Using one pitch of the boomwhackers, have the class speak the rhythm syllables and play the rhythm.

f) Play the song on boomwhackers as a group and sing the song. You may do both at the same time or sing the song separately. You may augment your presentation in any way you wish. A conductor might be appointed. Other instruments might be incorporated. A theme may be established.

g) Your presentation should be 10 – 15 minutes long.

**Written Lesson Plan:**

a) Submit a written lesson plan on your group presentation before the end of term. See course website for Lesson Plan Template for Group Lesson.

b) The written version of your lesson should outline the presentation, i.e. using the template. Include a copy of the song (or a link to the song), a bibliography, rationale and reflection on your presentation. You lesson plan can be based on your in-class mini-lesson or it can describe what you would do if you had a full period in which to teach your lesson. (This is your choice.)

c) A statement explaining what each person contributed to the presentation and written submission must be included.

d) Submit electronically on d2l.

4) **CONTENT EXAM:** Music theory, questions on readings and course content, in class, Week IX

N.B. A Practice Quiz will take place during class in Week IV. This will not be graded.
## EDUC4017 - FB - PJ MUSIC - Assignment Schedule

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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Task</th>
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<tbody>
<tr>
<td>I</td>
<td>Sept. 8</td>
<td>Write and Hand in weekly reflection</td>
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<tr>
<td>II</td>
<td>Sept. 15</td>
<td></td>
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<tr>
<td>III</td>
<td>Sept. 22</td>
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<tr>
<td>IV</td>
<td>Sept. 29</td>
<td>Practice Quiz, in class, no grade, marked in class</td>
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<tr>
<td>V</td>
<td>Oct. 6</td>
<td>Cross-Curricular Lesson Plan is due by Midnight. Submit electronically</td>
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<td>VI</td>
<td>Oct. 20</td>
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<tr>
<td>VII</td>
<td>Oct. 27</td>
<td>Group Presentations I</td>
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<tr>
<td>VIII</td>
<td>Nov. 3</td>
<td>Group Presentations II</td>
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<tr>
<td>IX</td>
<td>Nov. 5</td>
<td>Content Exam - in class</td>
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<tr>
<td>X</td>
<td></td>
<td>Submit written lesson plan, plus reflection, from your group presentation. Upload to D2L</td>
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### ASSESSMENT

Assignments will be “leveled” using rubric. Level 3 assignments are those that have accurately met all the stated requirements. Level 3 will result in a grade of 75%. It is necessary to go beyond the basic requirements and insight to obtain a higher grade. When assignments are levelled, the rubrics represent an analysis of the marking by criteria. The overall mark is assigned based on the Faculty of Education Assessment Rubric (appended). The following conversion for levelled marks will apply:

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<td>5-</td>
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**Timely Feedback** (University Regulation XII)


- 25% feedback for term courses
- 30% feedback for year courses
  - Fall term = October 10
  - Winter term = February 13
  - Yearlong = January 23
INCOMPLETE STANDING (University Regulation, V Standing)

ACADEMIC HONESTY POLICY
I anticipate that our interactions in this course are based on mutual trust and integrity. While group work is permitted, and, in fact encouraged for some of the assignments, you are required to do your own work in the class assignments and papers. In preparation of papers, books, reports, essays, compositions and speeches, you will generally utilize information gained from others. It is absolutely necessary for you to acknowledge this help and information. The Library and the University Bookstore carry manuals of instruction in the style of preparing reports and papers. Such manuals as the *Publication Manual of the American Psychological Association* (APA) contain extensive information on proper ways of avoiding academic dishonesty. It is your responsibility to learn and apply general and specific guidelines. If you are in doubt as to whether some act constitutes a violation of the honesty policy, please ask me. See the following link:

ACADEMIC MISCONDUCT (University Regulation, IX Academic Misconduct)

THE FACULTY OF EDUCATION ASSESSMENT RUBRIC

EDUCATION ACADEMIC REGULATIONS

Advisement: CELL PHONES, PDAs etc. [inclusion optional]
The Faculty of Education cautions Professional Year Candidates that the use of cell phones, personal digital assistants (PDAs), handholds, etc., in class for personal communications (whether checking voice mail, reading or sending text messages, or making conventional telephone calls) is professionally unacceptable in the context of a class or while a formal presentation is in progress. Moreover, since digital image capturing devices in cameras, cell phones, and PDAs have the potential to be used in a manner that violates the privacy of instructors and students, the Faculty of Education requests that such devices be used only with the prior permission of the person(s) to be photographed.

Most Canadian schools require that cell phones, etc. not be used during hours of instruction. The Faculty of Education requests that students power off or mute their PDAs during classes, presentations, tests and exams, and that, while on practicum, teacher candidates not use them in a way that contravenes the school’s or board’s protocols.