

Rhode Island College

Music, Theatre, & Dance

Music Education 412

Practicum in Music Education I – General Music

Description:

Principles, programs, and practices in teaching music at both elementary and secondary grade levels are presented. Observation of classes and initial participation in teaching are included. The focus is on general music for students in preschool through grade eight. The theoretical framework providing the focus for the study is entitled "*The Reflective Practitioner*," and the model to implement this framework is the PAR model: Planning, Action, Reflection. Planning includes the development of appropriate strategies for transformation and presentation. Action implies the implementation of instructional decisions. Reflection emphasizes the critical understanding which informs the entire process.

Practicum in Music Education is a three-semester sequence that seeks to combine practical and theoretical elements. Throughout the three semesters, students will observe teaching at the elementary, junior high, and high school levels, and will teach lessons at all those levels. Discussions will include appropriate materials and teaching strategies to use. This course is the second in the Professional Sequence which leads ultimately to certification and professional employment. The attitudes and behaviors of professional teachers are expected.

Course Goals:

1. Prepare students for the art of teaching general music by developing students' excellence in education, musicianship, pedagogy, and scholarship.
Conceptual Framework (CF): Knowledge, Pedagogy, Diversity, Professionalism
Rhode Island Professional Teacher Standards (RIPTS): 1, 2, 3, 4, 8, 10, 11
National Association of Schools of Music (NASM): Desirable Attributes, Specialization Competency, Teaching Competency
2. To develop an understanding of the sequence of music learning.
CF: Knowledge, Pedagogy, Diversity
RIPTS: 1, 2, 3, 4, 5, 6, 9
NASM: Desirable Attributes, Music Competency, Specialization Competency, Teaching Competency
3. To develop an understanding of the requirements of an elementary music teaching position.
CF: Knowledge, Pedagogy
RIPTS: 1, 2, 3, 4, 5, 6, 8, 9, 10
NASM: Music Competency, Specialization Competency, Teaching Competency

4. To develop an understanding of developmental issues that determines age-appropriate musical activities for students of all ages and abilities.
CF: Knowledge, Pedagogy, Diversity
RIPTS: 1, 2, 3, 4, 5, 6
NASM: Desirable Attributes, Music Competency, Specialization Competency, Teaching Competency
5. To develop knowledge concerning instructional materials and resources for use in general music.
CF: Knowledge, Pedagogy
RIPTS: 1, 2, 3, 4, 5, 6
NASM: Music Competency, Specialization Competency, Teaching Competency
6. To become familiar with strategies for developing the child's singing voice.
CF: Knowledge, Pedagogy
RIPTS: 1, 2, 3, 4, 5, 6
NASM: Music Competency, Specialization Competency, Teaching Competency
7. To develop organizational, planning, and managerial skills necessary for establishing elementary and middle school general music programs (lesson plans; budgets; management skills; professional organizations; teacher evaluation; measuring and evaluating student achievement; etc.).
CF: Knowledge, Pedagogy, Diversity, Professionalism
RIPTS: 1, 2, 3, 4
NASM: Desirable Attributes, Music Competency, Specialization Competency, Teaching Competency
8. To develop an understanding of the music teacher's role in serving populations of students with diverse learning needs in inclusive settings.
CF: Knowledge, Pedagogy, Diversity
RIPTS: 1, 2, 3, 4, 5, 6
NASM: Desirable Attributes, Music Competency, Specialization Competency, Teaching Competency
9. To develop effective classroom management skills.
CF: Pedagogy
RIPTS: 3, 4, 6
NASM: Teaching Competency
10. To develop collegial and professional relationships within a school community.
CF: Knowledge, Professionalism
RIPTS: 7, 10, 11
NASM: Desirable Attributes
11. To develop collegial and professional relationships within the field of music education through membership and participation in professional organizations.
CF: Knowledge, Professionalism
RIPTS: 7, 10, 11
NASM: Desirable Attributes

Course Objectives:

1. Students will create developmentally and musically appropriate lesson plans. (Goals 1, 2, 3, 4, 5, 7, 8, 9)
2. Students will demonstrate proficiency on the recorder and piano in their teaching. (Goals 1, 3, 5)
3. Students will differentiate instruction based on needs of students. (Goals 1, 2, 3, 4, 7, 8)
4. Students will choose appropriate materials and activities to develop specific musicianship skills. (Goal 5)
5. Students will integrate MENC National Standards, RI GSEs, and RIPTS into daily planning. (Goal 1)
6. Students will identify traits of successful general music teachers and begin to integrate those traits into their own teaching.
7. Students will demonstrate an understanding of music instruction for students with special needs. (Goals 1, 3, 4, 7, 8, 9)
 - a. List and describe the factors and legal mandates which serve as the basis for a free and appropriate education of students with disabilities within a continuum of alternative educational settings.
 - b. Identify the characteristics associated with specific disabilities.
 - c. Describe the concepts of mainstreaming, least restrictive environment, and inclusive education.
 - d. Describe the role of the general educator with regard to the process of referral, evaluation, identification, and individualized education program (IEP) development, implementation, and program evaluation.
 - e. Develop strategies for addressing the needs of culturally diverse learners with disabilities in inclusive settings.
 - f. Identify and describe strategies to address school and life survival needs of students with disabilities.
 - g. Identify principals of effective classroom management to establish learning environments which foster learning opportunity for all.
 - h. Demonstrate the ability to effectively plan for a broad range of learners with diverse needs and strengths.
8. To develop a collegial and professional relationship with administration, faculty, students, and staff in a school community. (Goals 1, 10)
9. Begin to read critically the basic professional literature in Music Education. (Goals 3, 5, 6, 8)
10. To demonstrate skills of a reflective practitioner and life-long learner (Goals 1, 3, 10, 11) by
 - a. developing good teaching habits (completing work on time; thoroughly preparing for rehearsals; identifying strengths and weaknesses and

- suggestions for change through video analysis) developing the ability to learn and make transferences into one's own teaching by observing excellent music teaching by experienced music teachers.
- b. critically reading, analyzing, and discussing research related to teaching choral music.
 - c. participating in conferences, in-services, professional music organizations, and contributing your services to the Rhode Island Music Education Association events.

Required Text:

Books you should already own –

Gordon, E. E. (2007). *Learning sequences in music: A contemporary music learning theory*. Chicago: GIA Publications. (On reserve in library)

Gordon, E. E. (1997). *Reference handbook for learning sequence activities*. Chicago: GIA Publications.

Gordon, E. E. (1984). *Learning sequence activities: Tonal register book 1*. Chicago: GIA Publications. .

Gordon, E. E. (1984). *Learning sequence activities: Rhythm register book 1*. Chicago: GIA Publications.

Taggart, C., Bolton, B., Reynolds, A., Valerio, W., & Gordon E. E. (1997). *Jump Right In: The General Music Curriculum* (Teacher's Guide – Grade 1). Chicago: GIA Publications. (On reserve in library)

Grunow, R., Gordon, E. E., & Azzara, C. (1993). *Jump right in: The instrumental series* (Soprano Recorder Book 1 and CD). Chicago: GIA Publications.

New Purchases –

Audea. (GIML Membership required – see www.giml.org)

General Music Today (MENC Membership required – see www.menc.org)

Music Educators Journal

Teaching Music

Update

Friend, M. & Bursuck, W. D. (2002). 3rd Ed. *Including students with special need: A practical guide for classroom teachers*. Boston: Allyn and Bacon.

Jones, Fredric (2007). *Tools for Teaching: Discipline, Instruction, Motivation*. Santa Cruz, CA: Fredric Jones and Associates, Inc.

Required Handout Readings

Suggested Material:

Audiation Assistant. B. Dalby. GIA Publications.

Clark, R. (2003). *The essential 55*. NY: Hyperion.

Grunow, R., Gordon, E. E., Azzara, C. (1999). *Creativity in improvisation (Book 1 and 2)*. Chicago: GIA.

Wong, H. K. & Wong, R. T. (2001). *How to be an effective teacher: The first days of school*. CA: Wong Publications, Inc.

Supplies:

Soprano Recorder
Mini DV tapes and DVD's

Dress:

Professional attire is mandatory when teaching at Henry Barnard School. Women – 1) if wearing a skirt/dress make sure it is long, 2) shirts should cover abdomen when reaching high above head and should completely cover cleavage, 2) wear flat (or low heel) comfortable shoes. Men – 1) dress pants and shirts (khaki okay), 2) ties required.

Jeans and t-shirts are unacceptable attire. You will not be allowed to teach if dressed inappropriately. This will result in a “zero” for the day. In the event you do not teach on that day you will still receive a “zero” for that day.

Attendance:

Attendance is required at all classes, laboratories, and lectures at RIC and Henry Barnard School. Punctuality, appropriate dress and demeanor, and all other attributes of professionalism are expected. In the event of an emergency or severe illness that will keep you from attending class or being on time, you must contact Dr. Guilbault immediately. If notification is not received at least an hour prior to class you will receive a zero for that day. Unexcused absences will result in a zero for the day as well. **More than one unexcused absence will result in an “F” for the course.** I will still need lesson plans (even when you cannot be at class) by 8:00AM or it will be a “zero” for the day.

Long Term Assignments and Grading:

All written assignments are to be typed, double-spaced, and are due on the due date. Submit assignments electronically unless it is not possible to do so. When submitting electronically please include your name at the beginning of the file name along with descriptor of assignment (ex: guilbault journal article 1.doc). I do not accept late assignments (this includes performance assignments as well as written assignments). A late assignment is one that is not in my hands or mailbox by the end of class (this includes absence due to illness as well – ask someone to drop it off or send as an email attachment before 11AM). Vocal performances may be sent as an audio attachment in the event of an absence. Late rough draft lesson plans will result in the student “observing” that lesson(s) (receives a “0” for teaching grade) and receiving a “0” for the lesson plan grade.

- A. The most important assignments are the lessons you will teach at Henry Barnard School. For each teaching opportunity, you will: 1) write a detailed lesson plan, 2) send email attachment to instructors two days prior to teaching for review, 3) revise lesson as needed, 4) prepare the lesson, 5) teach the lesson, 6) view your video tape and have a post-teaching interview with the instructor(s), and 7) write a paragraph reflecting on the teaching experience. These lessons will constitute 60% of the course grade (40%=teaching; 20%=lesson plans). (Objectives 1, 3, 4, 5, 6, 7, 9)
- B. Review of Journal Articles (4 total – teaching music to students with special needs, **due February 9**; acquisition of the singing voice/changing male voice, **due March 9**; teaching notation reading, **due March 30**; teaching middle school general music, **due April 13**): Write two typewritten, double-spaced pages reviewing a journal article, two must be from a peer reviewed research journal (JRME, CRME, *Update*, etc.), and the others may be from a professional journal (*Audea*, *General Music Today*, *Teaching Music*, etc.). A copy of each article must be attached to the assignment that is handed in. The header for this assignment must include a reference for the article in APA format. All citations within the document must be in APA format. Articles must have been published after 2000, but exceptions will be considered by the instructor if suggested a week prior to the due date. The 1-2 page written report on the article must include the following:
- 150-200 word summary of the article
 - How can this information inform your teaching?
 - How did the ideas in this article conform to or defy your expectations?
 - How might you apply the ideas from this article into your teaching?
 - Did the article leave you with any “wonderments” or questions?
 - How has the article piqued your interest for further study (research)?

Your demonstrated ability to write clearly, cogently, at a professional level of skill, is important. Skill in written communication is requisite to continued participation in the Music Education program. **Email your review on or before the due date to all other members of the class (including instructors).** This will help all of us build a reference list of readings. (Objective 9)

- C. Class Portfolio/Reflection Paper:
Your class notebook is a collection and compilation of all documents and information that you have developed, written, and/or been given. This should be organized in a meaningful way into a 3-ring binder with protruding tabs to identify each section. I will also accept portfolios on a CD as long as folders/files are clearly marked and well organized. If you do not have access to a scanner you may need to also include some of the materials in a binder.

Include: 1) all lesson plans (original and revisions) and accompanying song notation, 2) self-reflection for each lesson taught, 3) peer evaluations for each lesson taught, 4) instructor evaluations for each lesson taught, 5) article reviews (yours and class mates), 6) professional workshop handout and review, 7) music technology in the classroom ideas, 8) K-8 budget plan, 9) listening lessons, 10) Orff arrangement, 11) evidence of professional memberships (GIML, MENC, others), 12) evidence of attendance at required functions (RIMEA Spring In-Service; Dr. Taggart's Sessions), 13) handouts/notes or any other relevant material, 14) "stolen" ideas, and 15) reflection paper (you will receive specific guidelines later in the semester). **Due May 5** (Objective 9)

D. Reading Responses:

For each reading assignment, you will be required to write 1) a brief synopsis, 2) at least two questions from the reading, and 3) how the reading informed your teaching. Write the response for each chapter or section on a separate paper and clearly mark with the title of the book and chapter/page numbers. See the course outline for due dates. (Objective 9)

E. Curriculum Guide:

Develop a curriculum guide/summary that is parent friendly. Can include your 150-200 word philosophy of music education, highlights of your music program and description of the developmental differences between grade levels. **Due May 5 with portfolio** (Objectives, 4, 5, 6)

F. Develop two listening lessons (one must utilize PowerPoint) with visual and/or kinesthetic aspects focusing on, but not excluded to:

- a. Form
- b. Instrumentation
- c. Tempo
- d. Mood
- e. Composer Background
- f. Historical Period
- g. Phrasing
- h. Harmony/Texture
- i. Melodic Direction
- j. Rhythm

Due April 22 (Objectives 1, 4, 5)

G. Arranging Proficiency:

Arrange two simple folk songs (not found in *Jump Right In*) using Orff instruments, recorder, and simple percussion instruments. One arrangement must be appropriate for early elementary and one must be appropriate for late elementary. **Due April 20** (Objectives 1, 4, 5)

H. Recorder Proficiencies:

Students are required to demonstrate proficiency on soprano recorder. On recorder, you must be able to play melodies taken from any fourth-

grade level song series, manipulate songs, and improvise. You will receive more detailed guidelines. **Due March 24** (Objectives 1, 2, 4, 5)

- I. **Piano Proficiency:**
Students are required to demonstrate proficiency at accompanying students' song performance on piano. You must pick two of the assigned songs and perform accompaniment. The songs may not be from the piano proficiency exam. The piano proficiency must be demonstrated before the end of semester. (Objectives 1, 2, 4, 5)

- J. **Budget Plan:**
Develop a budget plan for a K-8 elementary general music program. Determine what you would like to have in the ideal music classroom setting (teacher resource books, student books, aptitude tests, instruments, stereo, piano, music, posters, professional organization dues, workshops, etc). Research prices and quantities needed for each item. Budgets are completed in many different ways. Determine what makes the most sense to you. Talk to other teachers about the procedure for his or her district. **Due May 5 with portfolio** (Objective 6)

- K. **Additional assignments – Attendance Required:**
RIMEA Spring In-Service March 19-20 (Objective 7, 8)
Dr. Cynthia Taggart Workshop April 2 (4:00PM – 6:00PM) & 3 (9:00 AM – 5:00PM; CMENC members dinner w/ Dr. Taggart) (Objective 7, 8)
RIMEA Solo & Ensemble May 8 (Objective 7, 8)

For two of the RIMEA In-Service workshop sessions and Dr. Taggart's workshops: write a review of the workshops (no more than a page) and include the review and any handouts your class portfolio. **Due May 5 with portfolio**

Grading Policy:

Teaching	40%
Lesson Plans	20%
Proficiencies	10%
Assignments/Midterm	20%

A = 95% - 100%	A- = 90% - 94%	B+ = 86% - 89%	B = 83% - 85%
B- = 80% - 82%	C+ = 76% - 79%	C = 73% - 75%	C- = 70% - 72%
D+ = 66% - 69%	D = 63% - 65%	D- = 60% - 62%	F = 0% - 59%

******* You must receive a final grade of B- or higher to enroll in MUSE 413 *******

Cell Phones, Pagers, and Laptops must be turned off during class. You will receive a "zero" for the day in the event this policy is ignored.

Academic Dishonesty: (*Council of Rhode Island College – 11/07/08*)

Academic integrity is the foundation of the academic community. Students who violate College rules on academic dishonesty are subject to disciplinary penalties, including the

possibility of failure or removal from a course, disciplinary probation, and/or dismissal from the College. Individual schools may have additional standards and policies related to academic honesty.

Examples of Academic Dishonesty include (but are not limited to):

- **Cheating:** intentionally using or attempting to use unauthorized materials, information or study aids in any academic exercise.
- **Fabrication:** intentional and unauthorized falsification or invention of any information or citation in an academic exercise.
- **Plagiarism:** intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise. The following are examples of plagiarism:
 - i.* Word-for-word plagiarism: This includes (a) the submission of another student's work as one's own; (b) the submission of work from any source whatever (print or electronic) without proper acknowledgement by footnote or reference within the text of the paper; (c) the submission of any part of another's work without proper use of quotation marks.
 - ii.* Patchwork plagiarism: This consists of a piecing together of unacknowledged phrases and sentences quoted verbatim (or nearly verbatim) from a variety of sources. The mere reshuffling of other people's words does not constitute original work.
 - iii.* Unacknowledged paraphrase: It is perfectly legitimate to set forth another author's facts or ideas in one's own words, but if one is genuinely indebted to the other author for these facts or ideas, the debt must be acknowledged by footnote or reference within the text of the paper (e.g., the above paragraphs are based largely on Sears, Harbrace *Guide to the Library and Research Paper*, p. 39). Many facts, ideas, and expressions are considered to be in the public domain or general knowledge and need not be acknowledged (e.g., the fact that the Declaration of Independence was signed in 1776; the idea that universal public education is essential to the survival of democratic institutions; such proverbial expressions as "A rolling stone gathers no moss," or "New York is a great place to visit, but I wouldn't want to live there,") but as a general rule, when one is in doubt, it is best to acknowledge the source.
- **Collusion:** facilitating academic dishonesty intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.
- **Deception:** Providing false information to an instructor concerning a formal academic exercise, e.g. giving a false excuse for missing a deadline or falsely claiming to have submitted work.
- **Sabotage:** Acting to prevent others from completing their work. This includes cutting pages out of library books or willfully disrupting the experiments of others.
- **Multiple Submissions:** Submitting for credit, when a student has not been given permission to do so, any work that is the same or substantially the same as work that has been submitted for credit in another course. Many professors allow re-working or building on prior work; however, multiple submissions are permitted only with the prior permission of the instructor(s), and only when the student acknowledges the multiple submissions in the work itself.

A faculty member may take action up to and including failing a student accused of academic dishonesty. Some often-used penalties include:

- i.* A low or failing grade on the assignment in which the offense occurred.
- ii.* An additional assignment.
- iii.* Reduction of the final grade up to and including failure.
- iv.* Any combination of the above.

In all cases, a report describing the nature of the dishonesty and the subsequent action taken by the faculty member shall be filed with the Vice President for Academic Affairs.

Additionally, the faculty member may recommend that the Board of College Discipline recommend further action.

Student Support Services Available:

Rhode Island College supports a variety of student success programs to help you connect with the College and achieve academic success. These programs include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Academic Support and Information Services (OASIS) through the website at: <http://www.ric.edu/oasis/>

E-Culture Policy:

Rhode Island College has adopted the College email address as an official means of communication with students. Through the use of email, RIC is able to provide students with relevant and timely information, designed to facilitate student success. In particular, important information concerning registration, financial aid, payment of bills, and graduation may be sent to students through email.

All students are assigned an email account and information about activating and using it is available at http://www.ric.edu/uss/nAccounts_students.phpail. There is no additional charge to students for using this account, and it remains active as long as a student is enrolled at RIC. All correspondence for MUSE 412 must be done through your RIC email. I will not answer emails from personal accounts. FYI - You can have RIC email forwarded to your personal account. Students are responsible for checking their email regularly.

MUSE 412 - Practicum I in Music Education
Teaching General Music
Course Outline

Date	Event	Reading Assignments * Due On Day Listed	8:00 – 9:20	9:25 – 10:25	10:30 – 11:30
Tuesday 1/26	@ RIC		<p style="text-align: center;">Topics</p> <p>Course Overview; Review of How We Learn Music; Music Aptitude VS Music Achievement; Early Childhood Music; Developmental Types and Stages of Informal Music Learning; Readiness for Formal Music Instruction; The Role of Singing and Chanting; Vocal Ranges; Appropriate Songs and Chants for Young Children; Teaching a Rote Song</p> <p>Assignment: Using Rote Song Procedure, prepare to teach a song (with and without words) from <i>JRI</i> or <i>Songs and Chants</i> to the class in a tonality other than major or harmonic minor. You must also be able to sing the root melody of the song you choose. Prepare to teach a chant (without words) for the class in each of the following meters: Duple, Triple, and one other meter of your choice. Be certain that the songs/chants you choose are appropriate for elementary students.</p> <p>Write three activities that can be used to help a child find his or her singing voice. Be prepared to peer teach one of your activities.</p>		

<p>Wednesday 1/27</p>	<p>@ RIC (2PM)</p>	<p>Gordon (Chapter 1) <i>Developing Reflective Practitioners</i> (Handout)* RIPTS Brochure (Handout)* www.menc.org (search for music standards)* RI GREs (Handout)* *Reading response not required</p>	<p>Topics Peer Teaching; National Music Standards; GSEs; FSEHD Conceptual Framework PAR; Rhode Island Professional Teaching Standards; Professionalism; Teacher Disposition; Music Learning Theory; Tonal and Rhythm Solfege; Teaching a Rote Song with Flair; Importance of Root Melody</p> <p>Assignment: Familiarize yourself with PAR, RIPTS, RI GREs, and National Music Standards. Write a two-page paper (typed & double-spaced) that explains your thoughts on how these standards will guide you as you develop your teaching skills. Use specific examples of PAR, RIPTS, and National Music Standards throughout your paper. Due 2/2</p> <p>Create a rote-song-procedure-like activity for your first attempt at teaching a song to children (2/9). Be prepared to peer teach your activity tomorrow.</p>
<p>Thursday 1/28</p>	<p>@ RIC</p>	<p>Gordon (Chapter 10) Guilbault, <i>Lesson Plan Guidelines</i> (Handout)* Guilbault, <i>Expressive Movement</i> (Handout)* Jones (Chapters 1-4)</p>	<p>Topics Peer Teach Rote Song Procedure; The Role of Movement in Rhythm Development; Laban Effort Elements; How to Develop and Write a Lesson Plan; Measurement and Evaluation (overview – more in practicum II); Positive Behavioral Intervention and Support (PBIS)</p> <p>Assignment: Write a movement activity designed for use with young children focused on each of the following: 1) body awareness, 2) space awareness, 3) Flow: bound and free extremes, 4) Weight: strong and light extremes, 5) Space: direct and flexible extremes, 6) Time: sudden and sustained extremes.</p> <p>You will have a total of 10 activities to turn in to me. These activities may or may not include music. Be prepared to peer teach at least one of your activities. Include some of your movement activities in future lesson plans with the children. Due on 2/3</p>

Tuesday 2/2	Observation	Gordon (Chapter 3) Jones (Chapters 5-8)	<u>4-Roberts</u>	<u>5-Fennessey</u>	<u>1-Borges</u>
Wednesday 2/3	@ RIC (2PM)	Gordon (Chapter 2) Jones (Chapters 9-10) Lange, <i>Beginning Recorder</i> (Handout)*	Topics Peer Teaching – Instrument Demonstration; Peer Teaching – Movement Activities; PBIS; Recorder Basics		
Thursday 2/4	Instrument Demonstrations	Jones (Chapters 11-12)	<u>4-Thompson</u> Quinn daSilva Trial	K-Sloyer Braman Cotter Daggett Patton	<u>2-Capraro</u> Brunner Pratt Poirier Brown
Tuesday 2/9	Teaching 10 Minutes	Gordon (Chapter 4) Jones (Chapters 13-15)	<u>4-Roberts</u> Braman Brown Brunner Cotter Daggett	<u>5-Fennessey</u> Patton Poirier Pratt Quinn daSilva	<u>1-Borges</u> Trial Braman daSilva Daggett Brown
Wednesday 2/10	@ RIC (2PM)	Gordon (Chapter 5) Jones (Chapters 16-17) <i>Reference Handbook for LSA</i> (pp. 39-40; 120-121)	Topics Reflection on Teaching; PBIS; Skill Learning Sequence; Pattern Instruction – Aural/Oral; Aural/Oral Skill Level Assignment: Create an activity at the aural/oral skill level for your lesson plan for Thursday. Prepare to peer teach LSA Tonal Register Unit 1 and LSA Rhythm Register Unit 1 for next Tuesday. Include teaching this unit in a future lesson plan at HBS.		

Thursday 2/11	Teaching 10 Minutes	Jones (Chapters 18-19)	<u>4-Thompson</u> Trial Quinn Pratt Poirier Patton	<u>K-Sloyer</u> Brunner Cotter Quinn Trial Braman	<u>2-Capraro</u> Patton Cotter Daggett Pratt daSilva
Tuesday 2/16	@ RIC	Gordon (Chapter 6) Jones (Chapters 20-23) <i>Reference Handbook for LSA</i> (pp. vi; 1-3; 6-22; 41-43; 121-124)	<p style="text-align: center;">Topics</p> Reflection on Teaching; PBIS; Peer Teach LSA; Pattern Instruction – Verbal Association; Verbal Association Skill Level; Differentiating Instruction; Recorder		
			<p>Assignment:</p> Prepare to peer teach LSA Tonal Register Unit 2 and LSA Rhythm Register Unit 2 for tomorrow.		
			Create an activity at the verbal association skill level skill level for your lesson plan for next Tuesday.		
Wednesday 2/17	@ RIC (2PM)	Gordon (Chapter 13) Jones (Chapters 24-25) <i>Reference Handbook for LSA</i> (pp. 25-30; 31-38; 109-120)	<p style="text-align: center;">Topics</p> PBIS; Peer Teach LSA Unit 2; Pattern Instruction – Creativity/Improvisation; Creativity/Improvisation Skill Level; Application to Recorder/Instruments		
			<p>Assignment:</p> Prepare to peer teach LSA Tonal Register Unit 3 and LSA Rhythm Register Unit 7 for tomorrow.		
			Create an activity at the creativity or improvisation skill level for your lesson plan for next Thursday.		

Thursday 2/18	@ RIC	<i>Reference Handbook for LSA</i> (pp. 43-45; 48-49; 130-131; 132-133)	<p>Topics Peer Teach LSA; Pattern Instruction – Partial Synthesis; Partial Synthesis Skill Level; Recorder</p> <p>Assignment: Prepare to peer teach LSA Tonal Register Unit 6 and LSA Rhythm Register Unit 6 for Wednesday.</p> <p>Create an activity at the partial synthesis skill level for a future lesson plan where appropriate. Be prepared to peer teach the activity next Wednesday.</p>		
Tuesday 2/23	Teaching 15 Minutes	Gordon (Chapter 7)	<u>4-Roberts</u> Brown – 10 min Poirier – 10 min Brunner – 10 min Cotter – 15 min daSilva – 15 min	<u>5-Fennessey</u> Trial Brown Patton Braman	<u>1-Borges</u> Quinn Daggett Poirier Pratt
Wednesday 2/24	@ RIC (2PM)	Gordon (Chapter 8) <i>Reference Handbook for LSA</i> (pp. 52-54; 128-130)	<p>Topics Reflection on Teaching; Peer Teach LSA; Pattern Instruction – Generalization; Generalization Skill Level; Recorder</p> <p>Assignment: Prepare to peer teach LSA Tonal Register Unit 9 and LSA Rhythm Register Unit 5 for Wednesday.</p> <p>Create an activity at the generalization skill level for a future lesson plan where appropriate. Be prepared to peer teach the activity next Wednesday.</p>		
Thursday 2/25	Teaching 15 Minutes		<u>4-Thompson</u> Brunner Braman Patton Cotter	<u>K-Sloyer</u> daSilva Quinn Trial Poirier	<u>2-Capraro</u> Brunner Brown Daggett Pratt

Tuesday 3/2	Teaching 15 Minutes	Gordon (Chapter 9)	<u>4-Roberts</u> Brunner Brown Trial Quinn	<u>5-Fennessey</u> Daggett Braman Patton Pratt	<u>1-Borges</u> Cotter daSilva Poirier Brown
Wednesday 3/3	@ RIC (2PM)	Gordon (Chapter 11)	<p style="text-align: center;">Topics</p> <p style="text-align: center;">Symbolic Association Skill Level; Composite Synthesis Skill Level; Teaching Composition</p> <p>Assignment: Create an activity at the symbolic association skill level and the composite synthesis skill level for a future lesson plan where appropriate. Be prepared to peer teach the activity next Wednesday.</p>		
Thursday 3/4	Teaching 15 Minutes	Gordon (Chapter 12)	<u>4-Thompson</u> daSilva Poirier Quinn Trial	K-Sloyer Pratt Patton Cotter Brunner	<u>2-Capraro</u> Braman Daggett Pratt daSilva
Tuesday 3/9	Teaching 15 Minutes	Gordon (Chapter 15)	<u>4-Roberts</u> Patton Cotter Daggett Braman	<u>5-Fennessey</u> Brown Quinn Brunner Poirier	<u>1-Borges</u> Trial daSilva Brown Poirier
Wednesday 3/10	@ RIC (2PM)		MIDTERM EXAMINATION		
Thursday 3/11	Teaching 15 Minutes		<u>4-Thompson</u> Brunner Pratt Patton Cotter	K-Sloyer Daggett Quinn Trial Braman	<u>2-Capraro</u> Patton Daggett Pratt Brown

SPRING BREAK – ENJOY

Tuesday 3/23	Teaching 30 Minutes		<u>4-Roberts</u> Brunner Trial	<u>5-Fennessey</u> Braman Cotter	<u>1-Borges</u> daSilva Poirier
Wednesday 3/24	@ RIC (2PM)		Recorder Proficiency		
Thursday 3/25	Teaching 30 Minutes		<u>4-Thompson</u> Quinn Braman	K-Sloyer Brunner Trial	<u>2-Capraro</u> Brown Daggett
Tuesday 3/30	Teaching 30 Minutes		<u>4-Roberts</u> Cotter Quinn	<u>5-Fennessey</u> Patton Poirier	<u>1-Borges</u> Pratt daSilva
Wednesday 3/31	@ RIC (2PM)		Topics Reflection on Teaching; Beat Coordination; Folk Dance		
Thursday 4/1	Teaching 30 Minutes		<u>4-Thompson</u> Trial Pratt	K-Sloyer Quinn Patton	<u>2-Capraro</u> Poirier daSilva
Tuesday 4/6	Teaching 30 Minutes		<u>4-Roberts</u> Braman Cotter	<u>5-Fennessey</u> Brown Brunner	<u>1-Borges</u> Daggett Brown
Wednesday 4/7	@ RIC (2PM)		Topics Reflection on Teaching; Class Instruments; Orff		
Thursday 4/8	Teaching 30 Minutes		<u>4-Thompson</u> daSilva Brunner	K-Sloyer Braman Cotter	<u>2-Capraro</u> Pratt Poirier
Tuesday 4/13	Teaching 30 Minutes		<u>4-Roberts</u> Patton Trial	<u>5-Fennessey</u> Daggett Quinn	<u>1-Borges</u> daSilva Daggett

Wednesday 4/14	@ RIC (2PM)		Topics Reflection on Teaching; Orff (cont); Creating Orff Arrangements		
Thursday 4/15	Teaching 30 Minutes	Friends & Bursuck (Chapter 1 & 2)	<u>4-Thompson</u> Cotter Braman	K-Sloyer Brunner Trial	<u>2-Capraro</u> Brown Pratt
Tuesday 4/20	@ RIC	Friends & Bursuck (Chapter 3 & 5)	Topics Reflection on Teaching; Peer Teach Orff Arrangements; Critical Listening, Analyzing, Describing and Evaluating Music; Listening Maps		
Wednesday 4/21	@ RIC (2PM)	Friends & Bursuck (Chapters 6 & 7)	Topics Origins of Special Education Services; Who Receives Special Education; Developmental Differences – Elementary & Middle School Students with and without Special Needs		
Thursday 4/22	@ RIC	Friends & Bursuck (8 & 9)	Topics Using Informal Guidance with Young Children and Children with Special Needs; Making Accommodations for All Learners; Differentiating Instruction for All Learners		
Tuesday 4/27	Teaching One Hour		<u>4-Roberts</u> 9 Quinn – 20 min 10 Poirier – 20 min 11 Patton – 20 min	<u>5-Fennessey</u> Braman	<u>1-Borges</u> daSilva
Wednesday 4/28	@ RIC (2PM)		Topics Reflection on Teaching; Working with the Classroom Teacher; Designing and Budgeting for Your Classroom; Technology in the General Music Classroom		
Thursday 4/29	Teaching One Hour		<u>4-Thompson</u> Pratt	K-Sloyer Cotter	<u>2-Capraro</u> Daggett
Tuesday 5/4	Teaching One Hour		<u>4-Roberts</u> Trial	<u>5-Fennessey</u> Brunner	<u>1-Borges</u> Brown
Wednesday 5/5	@ RIC (2PM)		Topics Reflection on Teaching; General Music Method Book Review; Planning for the Long Haul; Curriculum Development		

Thursday 5/6	Teaching One Hour		<u>4-Thompson</u> Patton	K-Sloyer Quinn	<u>2-Capraro</u> Poirier
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