



Faculty of Education 2013-2014

## CURR 393

### The Arts: Music

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### Course Description

An introduction to music in the elementary grades. Focuses on the integrative aspects of music in the classroom and in the curriculum, and introduces effective strategies and materials. Through experiential learning, participants develop their own musical skills and confidence. Various topics relating to arts advocacy, technology and music, music in the early and middle years, instrumental and vocal music, and composition and notation will be addressed. Two thirds of the course hours will focus primarily on music, with the remaining one third focusing on all four art forms (music, art, dance, and drama).

### Copyright

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## Overall Expectations

The expectations for this course align with the Ontario College of Teachers Standards of Practice: *“Together, the ethical standards and the standards of practice provide the foundation for pre-service and in-service teacher education. These principles of practice are based on the premise that personal and professional growth is a developmental process. Teacher candidates in a pre-service teacher education program pursue professional learning consistent with the standards at an appropriate level for beginning teachers.”*

### OCT Standards

### Expectations for CURR 393

#### Teacher candidates will demonstrate...

<p><b>Commitment to Students and Student Learning</b>  <i>Members are dedicated in their care and commitment to students. They treat students equitably and with respect and are sensitive to factors that influence individual student learning. Members facilitate the development of students as contributing citizens of Canadian society.</i></p>	<p>i) the ability to create arts-based learning environments conducive to the intellectual, social, and emotional developmental growth of students            ii) awareness of the equity and social justice issues that form part of the planning and implementation of music lessons and units as well as the selection of musical repertoire and integration with related arts forms (dance, drama, visual arts)</p>
<p><b>Leadership in Learning Communities</b>  <i>Members promote and participate in the creation of collaborative, safe and supportive learning communities. They recognize their shared responsibilities and their leadership roles in order to facilitate student success. Members maintain and uphold the principles of the ethical standards in these learning communities.</i></p>	<p>iii) the ability to develop appropriate accommodations and modifications for individual student needs in music-making and listening            iv) an awareness of the importance of student motivation in musical engagement and growth</p>
<p><b>Ongoing Professional Learning</b>  <i>Members recognize that a commitment to ongoing professional learning is integral to effective practice and to student learning. Professional practice and self-directed learning are informed by experience, research, collaboration and knowledge.</i></p>	<p>v) an understanding of the theoretical foundations necessary to design, implement, and assess music programs for students            vi) the ability to critically examine music pedagogy through reflection, active engagement, and collaboration in conjunction with the other art forms (dance, drama, visual art)</p>
<p><b>Professional Knowledge</b>  <i>Members strive to be current in their professional knowledge and recognize its relationship to practice. They understand and reflect on student development, learning theory, pedagogy, curriculum, ethics, educational research and related policies and legislation to inform professional judgment in practice.</i></p>	<p>vii) an understanding of the music teaching and learning expectations outlined in the Ministry of Education Arts curriculum document            viii) knowledge and understanding of current best practices for music instruction and integrated arts instruction            ix) awareness of the evolving nature of research findings that support current best practices in music instruction</p>
<p><b>Professional Practice</b>  <i>Members apply professional knowledge and experience to promote student learning. They use appropriate pedagogy, assessment and evaluation, resources and technology in planning for and responding to the needs of individual students and learning communities. Members refine their professional practice through ongoing inquiry, dialogue and reflection.</i></p>	<p>x) the ability to plan and implement appropriate strategies and assessment practices based on the developmental needs of the students in the music context            xi) the ability to integrate information and communication technology into planning, teaching and assessment in music and other arts forms (i.e., drama, dance, visual arts) as well as other curricular subjects (e.g., language arts, mathematics, science, social studies, etc.)</p>

**Texts:**

**Recommended:** (see Campus Bookstore and/or Education Library Reserve)

Cornett, C. E., & Smithrim, K. L. (2001). *The arts as meaning makers: Integrating the arts and literature throughout the curriculum*. Toronto: Prentice Hall.

This text helps teachers integrate literature, art, drama, dance, and music throughout the curriculum by providing an underlying arts knowledge base, clear reasons for integration, and specific arts integration principles. Many elementary teachers are scared about teaching any of the arts because they lack confidence and experience in the arts. This book, in combination with the activities we undertake in class, offer practical strategies and conceptual reasons for teaching about and through the arts, both as content and as methodology. The book contains the “what,” “why,” and “how” of teaching the arts.

Birkenshaw, L. (1974). *Music for Fun, Music for Learning*. Toronto: Holt, Rinehart & Winston.

Choksy, L. & Brummitt, D. (1987). *120 Singing games and dances for elementary schools*. Toronto: Prentice-Hall.

Dunleavy, D. (2001). *The Kids Can Book Press Jumbo Book of Music*. Toronto: Kids Can Press.

Gagné, D. (1997). *Musicplay*. (Teachers' Guides Grades 1-5, Student Books Grades 2-5). Red Deer, B: Themes and Variations.

Richards, M. H. (1985). *Let's do it again! The songs of ETM*. Richards Institute of Music Education and Research, 149 Corter Madera Road, Portola Valley, California 94025

Schafer, R. M. (1992). *A sound education*. Indian River, ON: Arcana Editions.

Wood, D. (1982). *Move, Sing, Listen, Play*. Toronto: Gordon V. Thompson.

**Ministry Document:**

The Ontario Curriculum, Grades 1-8: The Arts, 2009 (revised). Available online at [www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf](http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf)

## CURR 393 Assessment Components and Assignments

*(more detailed descriptions will be posted at [benbolden.ca/teaching/pj-music](http://benbolden.ca/teaching/pj-music))*

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### **Assignment 1. Body Mapping – Examining Personal Music Experiences**

*Worth 10% of final mark. Due Class Two*

Visually represent aspects of your personal music experiences (detailed instructions provided in class) and write a one-page reflection discussing what the activity tells you about 1) your relationship with music 2) how you might go about teaching music.

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### **Assignment 2. You have 3 options.**

*Worth 40% of final mark. Due first week of February*

#### **Option 1: Cross-curricular learning activity**

Create a music-based learning activity to be used during your upcoming practicum placement that integrates music with at least one other art and, ideally, other curricular areas also. Your learning activity can be one single activity, or it can be a series of integrated activities.

The learning activity design (lesson plan) must include the following details:

- grade level (s)
- curricular expectations addressed (from at least two curriculum areas)
- materials needed (instruments, handouts, etc.)
- outline of activity
- assessment/evaluation strategies
- possible accommodations/modifications
- a brief (one paragraph) explanation of why this particular activity/lesson is appropriate for YOU to teach

#### **Option 2: Podcast—My Story with Music**

Use digital audio technology such as Garage Band or Audacity to produce a 3-4 minute podcast in which you combine personally significant pieces of music—or pieces that represent personally significant interactions with music—with commentary reflecting on your relationship with music at various points in your life. (Like a radio documentary.)

#### **Option 3: Music Teacher Interview**

Interview a music educator that you think you can learn something useful from and report your findings (approx. 1500 words). The report will include:

- *Background:* Introduce the teacher. Provide the context for the information you are about to share—what is the nature of his/her music-teaching experience? Facts but also your personal perceptions/stories of this person are appropriate.
- *Findings:* Communicate your findings. Do NOT copy and paste the interview transcript. Instead, synthesize key aspects of the educator's knowledge, quoting from the interview where appropriate to provide evidence of key aspects of the teacher's knowledge) that you have identified.
- *Implications for Practice:* Discuss how you or other music educators might use what you have learned and described here to inform teaching practices.

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### **Assignment 3. Performance-based Group Assignment**

*Worth 30% of final mark. Due Class Nine \* note that the final class for the Wednesday group (section 001) is actually scheduled for Monday, April 28, 10:50-12:50*

This is a performance-based group assignment that includes a teaching component. Groups can be from 3 to 4 teacher candidates. You will perform a musical piece for the class. The piece may be from a resource

book, a musical score, from a recording, or it can be one that you compose. You can use any instrument(s) in the music room or you can build your own instruments, or you can use your voices.

After the performance, you will:

- describe the sequence of steps needed to learn the piece as well as list the prior knowledge students may need to perform it (in other words, identify how you would help a class of young people to learn, rehearse, and perform the piece as you did)
- hand in a written-up version of the sequence of steps described above, along with a list of the curricular expectations (from the Arts as well as other subject areas—choose a grade) that your preparation and performance of the piece addresses

### **Self-Assessment of Positive Participation**

*Worth 10% of final mark*

*Candidates have the professional responsibility to participate positively in class. This is demonstrated by*

- Being present for the entire class time
- Respecting the learning environment for Teacher Candidates in the class
- Participating fully and positively in any demonstrations, discussions, and collaborative activities

### **Attendance**

*Worth 10% of final mark.*

Teacher candidates are expected to attend all sessions. Candidates who miss one session will not incur a marks penalty. Candidates are expected to complete a makeup activity for all missed classes, with the work submitted within two weeks of the missed class or as agreed by instructor and candidate.

### **Assignment for Missed Class- Choose one from the following options:**

- Describe and evaluate a music or arts resource (e.g. website, textbook, music education teacher's guide) and explain how you might make use of the resource with a specified grade level. Identify specific music or arts learning expectations addressed by these activities; or
- Interview a primary or junior age student about their musical interests and experience. Reflect on this interview and describe how you might use this information to support the development of your music program. Design one specific music activity that capitalizes on the student interest. Include specific music or other arts learning expectations addressed by this activity.

## **Course Evaluation/Grading Policy**

The grades for all courses or components of the BEd and DipEd programs are:

<i>Letter Grade</i>	<i>Grade Point</i>	<i>Descriptor</i>	<i>Percentage</i>
A+	4.3	Outstanding	90-100
A	4.0	Excellent	80-89
B	3.0	Very Good	70-79
C	2.0	Adequate	60-69
D	1.0	Marginal	50-59
F	0	Unsatisfactory/Failure	0-49
P		Pass; no grade assigned. Reserved for Practica courses only or as approved by the Dean	

Requirements for Graduation: To be eligible for the Bachelor of Education or Diploma in Education the student must have passing grades in all the required courses or components of the program, and a minimum cumulative GPA of 2.0. This CGPA is calculated using only Faculty of Education courses.

From: [http://www.queensu.ca/calendars/education/Grading\\_System.html](http://www.queensu.ca/calendars/education/Grading_System.html)

*“Our vision of the graduate of Queen's University Faculty of Education is that of a critically reflective professional. Graduates are expected to integrate theoretical, practical, and experiential knowledge in the understanding and resolution of professional issues. We see the beginning teacher as an active agent in the development of a socially inclusive pedagogy aimed at social justice. In our vision, the critically reflective teacher is the one who asks questions that go beyond immediate pressures of daily practice, and who has a disposition to work in collaboration with other members of the profession and with all those involved in the education and development of all learners.”*

# Teacher Candidates' Roles/Responsibilities for the Academic Year 2013-2014

## Professionalism

The education provided by teachers is the foundation for the advancement of knowledge, democratic principles, ethical behaviour, and personal fulfillment. Teachers' professional responsibilities require that they are expert in the disciplines in which they teach and accomplished in the field of pedagogy. They are answerable for their competencies in the discharge of these dual responsibilities which, in turn, carry the imperative to ensure the academic achievement, emotional well-being, and personal safety of the pupils in their care. The importance of these responsibilities requires that teachers maintain the highest levels of academic knowledge, teaching skills, and ethical conduct.

Teachers are expected to lead by example by promoting scholarship, maintaining the integrity of the profession, and contributing to the public good. In furtherance of these expectations society has granted teachers the right to professional organization through the Teaching Profession Act and professional self-regulation through the Ontario College of Teachers Act.

As associate members of the Ontario Teachers' Federation, all teacher candidates are bound by the ethical and professional standards of the Teaching Profession Act. Teacher candidates and all practicing professional teachers in Ontario are bound by the Ontario College of Teachers *Foundations of Professional Practice*.

## Professional Conduct

All teacher candidates in the Bachelor of Education and Diploma in Education programs are expected to develop and demonstrate the attributes and behaviours of a professional teacher. These attributes and behaviours are expressed in the following documents:

- Foundations of Professional Practice Member's Handbook (Ontario College of Teachers, 2010);
- Education Act (Revised Statutes of Ontario, as amended);
- Regulation 298, Operation of Schools-General (Revised Regulations of Ontario, as amended);
- Regulation Under the Teaching Profession Act, Sections 13 through 18.

## Attendance, Course Work and Conduct

([http://www.queensu.ca/calendars/education/Attendance\\_Course\\_Work\\_and\\_Conduct.html](http://www.queensu.ca/calendars/education/Attendance_Course_Work_and_Conduct.html))

Students must be registered in a course(s) to be eligible to attend or otherwise participate in lectures, tutorials, assignments, tests, and examinations associated with the course(s). Students are expected to be and, at the discretion of the instructor, may be required to be present at all lectures, tutorials, tests, and examinations in their courses and to submit assignments at the prescribed times. Student conduct in lectures, laboratories, tutorials, tests and examinations must conform to the University's Code of Conduct.

A student who claims illness or compassionate grounds as reason for missing lectures, tutorials, assignments, tests, or examinations is responsible for making alternative arrangements with the instructors concerned. In most cases, this should not require medical or other documentation. If there is a significant effect on attendance or academic performance the student must provide documentation with any request for accommodation and appeal directly to the instructor in a timely manner.

At the discretion of the instructor, an assigned alternate learning activity may be expected to be completed within a mutually convenient time frame if a class is missed. It is a matter of your professional responsibility to be prepared for class and be on time.

## Academic Integrity

All breaches of academic integrity are considered serious offences within the University community and a student who commits such an offence runs the risk of a range of sanctions including a failure in the course or a requirement to withdraw from the University. Departure from academic integrity includes plagiarism which means presenting work done (in whole or in part) by someone else as if it were one's own. For complete details, please see [http://www.queensu.ca/calendars/education/Academic\\_Dishonesty.html](http://www.queensu.ca/calendars/education/Academic_Dishonesty.html)

## Disability

Faculty and students share responsibility for the successful accommodation of students with disabilities. Accordingly *Queen's Policy Concerning Students with Disabilities* (approved by Senate, November 21, 1996) "affirms students' right to receive appropriate accommodation for a disability as well as their responsibility to request such accommodation. It also affirms community members' obligation to provide appropriate accommodation when requested." See <http://www.queensu.ca/hcnds/ds/index.html> for Disability Services' Guide about the rights, roles and responsibilities of various parties as well as guidelines about disabilities and typical corresponding accommodations.