

MMED638/PMED638 Introduction to Dalcroze, Summer 2018

Instructor

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Pre-Assignment

1. View the following videos of Dalcroze classes with elementary students and reflect by answering the following questions for each video:

- A. What stands out to you in this video?
- B. What do you think are the goals of this lesson?
- C. What is the main musical subject?
- D. What are some questions that you have about this lesson?

Mireille Weber-Balmas (FIER):

1. <https://www.youtube.com/watch?v=hX2QRoGdtlc>

2. <https://www.youtube.com/watch?v=TZwyX-jg12Y>

Anne Farber:

3. <https://www.youtube.com/watch?v=EOEditUWK54>

2. Describe one highlight of your experience teaching music thus far. What made the experience significant?

3. What are some questions that you have about using Dalcroze Eurhythmics in your teaching?

Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Design, employ and deliver quality instructional, curriculum and assessment approaches to learning and student growth
- Utilize effective pedagogical methods to support student musicianship
- Evolve as creative and innovative musicians who share these musical strengths with their learners through teaching

Course Description

Introduction to Dalcroze. This course is an introduction to the philosophy, principles and practice of Dalcroze Eurhythmics: musicianship training through body movement, and its applications in the classroom. The essence of eurhythmics is training the body to spontaneously respond to and realize music that is heard, and then, in turn, enhance musicality in performance on an instrument, in composition, conducting, etc. In the primary and secondary music classroom eurhythmics is a holistic, integrative practice that can be applied in general music, ensembles and choir. In this course, we will: (1) introduce the three components of eurhythmics: movement, solfege and improvisation, (2) learn and practice a selection of Dalcroze exercises and tools, and (3) apply them to our specific classroom settings.

Student Learning Outcomes

Students will...

- Demonstrate the three components of eurhythmics (movement, solfege and improvisation) through kinesthetic, singing, and listening skills
- Create unique Dalcroze exercises and tools in the application of instructional practice
- Construct learning that applies Dalcroze pedagogy to written lesson plans

Course Outline

Dalcroze eurhythmics is traditionally made up of three elements: eurythmic movement, solfege and improvisation. We have separated them out here for our purposes, but they will overlap considerably. In other words, during movement and eurhythmics we will be listening and using our solfege skills, in solfege we will use our eurhythmics and movement skills, etc. In addition, in the classroom many musical activities will incorporate all three in one lesson.

Throughout the day we will learn activities, songs, games that you can use and adapt for your classes. We will work with live and recorded music. We will work together to create a list of repertoire of recorded music for student choreography, or “plastique anime.”

The earlier part of the week will address lower elementary and the later part of the week will address upper elementary and secondary levels.

Students should come prepared to move: wear loose, comfortable clothing, shoes that can be removed or soft-soled shoes or slippers that allow for foot articulation. Students may bring their primary and secondary instruments for improvisation.

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The [Grading Policy](#) can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on [Academic Integrity](#) may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend ***Introduction to Research and Documentation*** available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

Policies on Technology may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Educational Accessibility

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at [215-717-6616](tel:215-717-6616) or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable.

Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Notice of Nondiscrimination

The University of the Arts is a supportive community committed to individual and artistic integrity and inclusion. We promote and respect self-expression, a wide range of ideas, and diversity in all of its forms. We are committed to creating an inclusive environment in which University community members are able to access academic, social, recreational programs and services, as well as opportunities for admissions and employment on an equitable and nondiscriminatory basis.

The University expressly prohibits any form of discrimination and harassment on the basis of any protected classification, including race, color, religion, sex, gender identity, national origin, age, mental or physical disability, veteran status, genetic information, the use of a guide or support animal because of the blindness, deafness or physical handicap of any individual or independent contractor, possession of a GED instead of a high school diploma and military status as defined by Pennsylvania law, sexual orientation, marital status, familial status and domestic/sexual violence victim status, in accordance with federal, state, and local non-discrimination and equal opportunity laws. The University also prohibits acts of retaliation against those who report acts of harassment discrimination or who cooperate with the investigative process.

Sexual violence, sexual harassment, intimate partner/dating violence, and other forms of sexual misconduct are considered forms of sex-based discrimination and are prohibited by University policy and by law.

The University will promptly and equitably respond to all reports of discrimination and harassment based on protected classifications. Complaints of discrimination, harassment, and retaliation may be directed to the University's Title IX

Coordinator and Diversity Administrator, Lexi Morrison, at lmorrison@uarts.edu or (215) 717-6362. Complaint procedures can be found in Appendix A of the faculty, staff, and student handbooks.

Note: All faculty and professional staff at the University must report any incidents of sexual misconduct to the University's Title IX Coordinator. To make a report, e-mail titleix@uarts.edu or file a report through the Title IX Resource Page: www.uarts.edu/titleix.

	Day 1	Day 2	Day 3	Day 4	Day 5
8:30 – 10:00am	Introductions and overview; Movement: body part isolations and integration, kinesphere	Movement: space/spatial pathways, locomotor and non-locomotor movement; action drives	Movement: activities for movement in small spaces; Tai Chi; mirroring and active listening	Movement: Shape games; negative-positive space; plastique anime	Movement: plastique anime
break					
10:15am-12:00pm	Eurhythmics: eurhythmia, arrhythmia and eurhythmia; beat and subdivision	Eurhythmics: lead steady beat with voice; movement-music storytelling; canon	Eurhythmics: duple and triple meter; unequal beats; complementary rhythm	Eurhythmics: Compound ternary	Eurhythmics: groupings of notes-meter
lunch					
1:00-2:30pm	Solfege: "bodyfege," pentatonic scale;do-do scale	Solfege:do-do scales, dichords	Solfege:do-do scales; trichords; half and whole step games with hula hoops; Improvisation: modes; play for gesture;unequal beats	Solfege: numbers and syllables; trichords' species; Improvisation: songs and structures for improvisation; blues	Solfege: species; Improvisation: chord progressions; using simple piano pieces as inspiration for improvisation
break					
2:45-4:30pm	Improvisation and Pedagogy Improvisation: body percussion; conversations; antecedent-consequent phrase; four-bar phrases Pedagogy	Improvisation and Pedagogy Improvisation: ostinato; ABA form; play for locomotion; movement stories	Improvisation and Pedagogy Student presentations of 15-minute eurhythmics lessons	Improvisation and Pedagogy Student presentations of 15-minute eurhythmics lessons	Improvisation and Pedagogy Student presentations of 15-minute eurhythmics lessons