MMED/PMED 657 Foundations of Teaching Strings for Music Educators

SUMMER 2016

**Instructor**

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- email @ uarts.edu

**Required Texts/Materials**

- Additional readings and articles from string literature, available from instructor after registration for the course.

**PLEASE NOTE THAT THESE BOOKS WILL BE SUPPLIED ON THE FIRST DAY OF THE COURSE**

**Materials:**

Binder, Flash Drive

**PRE-ASSIGNMENT**

Submit all assignments as a PDF, by 8am of the due-date to: bmaliszewski@gmail.com

- **Readings:**
  - Read the following articles/books. For each reading, summarize the main points of the article in a one page outline; at the end of the outline, identify the aspect(s) of the article that is most applicable to your interests/teaching situation. Be able to discuss and defend your summary.
    - Rolland, Paul. Basic Principles of Violin Playing. due date Wednesday, July 6

- **Essay (2-3 pages):** due date Friday, July 8
  - Description and critique of your district’s string curriculum. Review at least five positive and negative points; give detailed examples of what works, and how you would improve what doesn’t.

- **Lesson Plan:** due date Thursday, July 7
  - Write out your go-to, pulled out for observations, best thing you ever taught string lesson plan, using district approved lesson plan template. Bring copies to share with the class.

- **Binder containing all of the above materials, plus:** due date Tuesday, July 5
  - Prior to the first class, assemble a binder that contains the following: your district string curriculum, lesson plan samples/templates, building and level string scheduling, string rubrics, string benchmark and exit testing by level, and ample string winter and spring concert programs by level. The binder will be used and added to over the duration of the course.
Program Objectives
Students completing graduate music education coursework through The University of the Arts...

- Understand the essential tenets of music education
- Understand the importance of standards-based education, quality design and assessment strategies, and foundational teaching methods
- Demonstrate an understanding and application of the four domains of professional practice through quality teaching and musicianship
- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description
This course will focus on foundational methods of teaching, learning and assessing in the beginner and young strings classrooms. Rehearsal strategies, pedagogical necessities for developing correct playing habits, and the teaching and learning process for young string musicians are the integral elements of the course. Exploration of various string methods, including the Suzuki method and more modern methods, will be explored. Repertoire for beginner strings ensembles and young string ensembles and orchestras will complete the foundations of this course. Students will be required to play a stringed instrument during this course.

Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- explore and learn about foundational methods for high quality instructional practices in the young strings classroom
- learn new rehearsal strategies, pedagogy, and methodologies to support the development of young string players
- explore and discover new methods and repertoire for young string players and ensembles

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.

Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.

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<thead>
<tr>
<th></th>
<th>Basic</th>
<th>Average</th>
<th>Superior</th>
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<tbody>
<tr>
<td>Pre-assignment</td>
<td>Provides basic/unsatisfactory content and concepts in preparation for this course.</td>
<td>Accurately identifies content and concepts relevant to this course.</td>
<td>Demonstrates a deep understanding and preparation of content and concepts relevant to this course.</td>
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<tr>
<td>During class</td>
<td>Fails to actively engage in course content, application, and engagement of daily coursework.</td>
<td>Engages actively in course content and application of concepts in daily coursework.</td>
<td>Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.</td>
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<td>Formative assessments</td>
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<tr>
<td>Final/Post-assignment</td>
<td>Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.</td>
<td>Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.</td>
<td>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.</td>
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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:2157176616) or [access@uarts.edu](mailto: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.

COURSE OUTLINE BEGINS ON NEXT PAGE
Course Outline

All syllabus are subject to change.

Monday, July 4, 2016  Due: Hamann and Misha articles

Tuesday, July 5, 2016  Due: Binder, Starr article

8:30 am - 10:00 am: String Instructional Strategies

- First Lessons
- Right Hand/Left Hand Beginnings
- SmartMusic

10:15 am - 12:00 pm: Class Discussion

- History of String Education in US
- Method Book Review

1:00 - 2:30 pm: String Pedagogues

- Shinichi Suzuki

2:45 pm - 4:30 pm: Rehearsal Strategies/Repertoire Overview

- Beginning Ensembles
- Method Book Arrangements

Wednesday, July 6, 2016  Due: Rolland article

8:30 am - 10:00 am: String Instructional Strategies

- Emerging Players
- SmartMusic

10:15 am - 12:00 pm: Class Discussion

- String Program Set-up and Organization
- Recruiting and Retention
- Diversity in the String Classroom

1:00 - 2:30 pm: String Pedagogues

- Paul Rolland

2:45 pm - 4:30 pm: Rehearsal Strategies/Repertoire Overview

- Beginning String Arrangements
- Publisher Grading Criteria
Thursday, July 7, 2016  Due: Lesson plan

8:30 am - 10:00 am: String Instructional Strategies
  • Tuning and Intonation Development
  • Scale sequence and progression
  • SmartMusic

10:15 am - 12:00 pm: Class Discussion
  • Assessment in the String Classroom
  • Rubrics/Benchmarks/SGOs
  • Lesson plans

1:00 - 2:30 pm: String Pedagogues
  • Samuel Applebaum

2:45 pm - 4:30 pm: Rehearsal Strategies/Repertoire Overview
  • String Orchestra Arrangements
  • “Old Favorite” Composers

Friday, July 8, 2016  Due: Curriculum essay

8:30 am - 10:00 am String Instructional Strategies
  • Differentiation in String Classroom
  • SmartMusic

10:15 am - 12:00 pm Class Discussion
  • Curriculum Part I
  • Objectives/Standards

1:00 - 2:30 pm String Pedagogues
  • String Classroom Research

2:45 pm - 4:30 pm Rehearsal Strategies/Repertoire Overview
  • String Orchestra Arrangements
  • Effective Programming
  • Current Composers, part I
Saturday July 9, 2016

8:30 am - 10:00 am: String Instructional Strategies

• Middle School Transition
• Advanced Right/Left Hand Technique
• SmartMusic

10:15 am - 12:00 pm: Class Discussion

• Curriculum Part II
• Teacher Evaluation Models

1:00 - 2:30 pm: String Pedagogues

• 21st Century Names

2:45 pm - 4:30 pm: Rehearsal Strategies/Repertoire Overview

• String Orchestra Arrangements
• Current Composers, part II

POST-ASSIGNMENT

All post-assignments are to be completed and submitted to the instructor online as PDF files by Xxxxxxxxxxx.

• String Curriculum Unit
  o Using your district’s string curriculum and lesson plan samples/templates, assemble a unit and corresponding lesson plans for your specific fall string teaching assignment, reflecting the integration of selected topics and techniques discussed during the class. Viable assessments and exit benchmarks should be determined for the completion of the unit.

• Special Pedagogy Interest
  o Based on course content, students will identify pedagogical topics of special interest that apply to their teaching situation. Students will compile a list of method books, orchestra arrangements, websites, articles (3) and research based studies (3) that inform the topic. An outline and summary of each article/study will accompany the list.