

MMED674/PMED674
Strings for Non-Strings Player
Summer 2018

Instructor

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Texts/Materials:

The following materials will be provided the first day of class:

- Dabczynski, A. (2007). Basic Fiddlers Philharmonic: Old Time Fiddle. Conductor Book Van Nuys, CA: Alfred Publishing Company.
- Allen, M. (1999) Daily Warm-ups for String Orchestra, score. Milwaukee: Hal Leonard Corporation.
- Nunez, C. (2016). Unitunes, Full Conductor's Score. San Diego: Neil A. Kjos Music Company

The following materials are NOT provided. Please acquire/purchase the following text(s) prior to the start of the course:
Any teacher's manual of your district's current string method book (if available, bring more than one series manual)

Suggestions:

- Essential Elements for Strings
- Sound Innovations
- New Directions for Strings
- All for Strings
- Measures of Success
- Orchestra Expression
- Strictly Strings
- String Builder
- Anything else you use!

Please bring a laptop/ipad for use during the course

PRE-ASSIGNMENT: *Please compile a **BINDER** with the following materials for your school/district and bring with you to the first day of class:*

- Student's district string curriculum
- Lesson plan samples/templates
- Building and level string scheduling
- String rubrics
- String benchmark and exit testing by level
- Ample String Orchestra Winter and Spring concert programs by level

Pre-assignment

- Complete the Google Form prior to class; topics will include background, current/future assignments, playing level and experience on each string instrument, contact info, etc. Students will be granted access to the form upon registration of the course. **Google Classroom Code: 4t3hji9**

- 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.
- Collect and bring representative string method books, from each level, currently used in district. Make a list, organized by level, outlining the currently used materials. Bring 15 copies of the list for distribution to the class.
- Reflect on the Teacher Evaluation Model used in your district, and be able to discuss the model's impact on the string program.
- Create an event timeline of a recent concert. The timeline should begin with initial music selection, list highpoints/pitfalls of rehearsals and outside factors that changed or shaped the program, and conclude with the audience, administration, and personal opinion of the concert. Include an analysis of the experience that provides recommendations for future concerts.

Program Objectives

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

- 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

Strings for the Non-String Player is an in-depth examination of the playing and teaching of string instruments in today's classroom environment. Designed for the teacher with minimal string playing experience, the course will provide students with the theoretical and practical knowledge required for teaching elementary and secondary strings. The course will be organized into daily sessions of class lessons, in-depth discussions, instrument specific technique programs, and ensemble training. Topics discussed will include: String Program Set-up and Organization; Lesson Implementation; Assessment; Method Book /Orchestral Literature Review; Rehearsal Techniques; Tuning and Intonation Development, and Advanced Right and Left Hand Technique for the secondary level player. Students will exit the class playing a string instrument, with knowledge of string teaching methods, techniques and literature, and lesson plans to apply string pedagogy to their specific teaching situations. What to bring: Please bring a violin, a viola, and a cello. Bases will be supplied.

Student Learning Outcomes

At the conclusion of this graduate music education course, students will:

- Understand and evidence a theoretical and practical knowledge and pedagogy to teach emerging strings players
- Understand, identify and use appropriate methodology and techniques to effectively play and teach strings
- Understand and select appropriate repertoire and methodology that is age and developmentally appropriate

- Understand and plan effectively for teaching the foundations of strings pedagogy and techniques for varied string instruments

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.

Course Outline

All syllabus are subject to change.

Monday June 25, 2018 - Friday June 29, 2018

The day will be organized into four sessions:

8:30 am – 10:00 am

Large group lesson, everyone on violin, working to improve basic string playing technique

9:40am – lunchtime

Afternoon sessions ending at 4:30pm

Special Topics

Monday June 25, 2018 - Beginning Strings

- String Program Set-up and Organization
- Recruiting and Retention
- Beginning lessons
- Lesson Implementation
- Instrument Set-up and Sizing
- Basic Maintenance

Tuesday June 26, 2018 - Emerging Players

- Tuning and Intonation Development

- Scale sequence and progression
- Method Book Review
- Rehearsal Techniques

Wednesday June 27, 2018 Curriculum and Development

- String Curriculum
- Assessment Rubrics Benchmarks
- Teacher Evaluation Models

Thursday June 28, 2018- Instructional Strategies

- String Instructional Strategies
- Differentiation in String Classroom
- Study Guides

Friday June 29, 2018 - Secondary Strings

- Middle School Transition
- Orchestral Techniques
- Advanced Right/Left Hand Technique

Outside of Class work (pre/post-course)

Pre-assignment

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Post-Class Assignment

All assignments are to be completed and submitted to the instructor through Google Classroom by

- 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.

- Develop a tentative concert program for one of your upcoming concerts. Discuss the selection process, teaching strategies, string techniques used, and suitability of the music to your group. A String Arrangement Review Sheet should be completed for each selection.
- Create a method book comparison spreadsheet of all method books discussed in class. If you were writing your own book, what aspects of each book would you choose? Choices of technique, pitch direction, note values, note names, enrichments, and music, etc. will be defended in a written paper to be submitted with the spreadsheet.