MMED720/PMED720 Designing and Implementing Alternative Rehearsal Techniques

Summer 2015

Instructor

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Required Texts/Materials

The Creative Director: Conductor, Teacher, Leader by Edward S. Lisk
Meredith Music Publ.

*Students must purchase text prior to course start date

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

This course is rooted in the Alternative Rehearsal Techniques methodology for concert band founded by Edward S. Lisk. Students will experience and learn about the methodology through a concert band ensemble setting while gaining an understanding of the major components of the Alternative Rehearsal Techniques method. Students will learn how to design for the application of the methodology with bands of all levels, and how to transfer the methodology into repertoire rehearsal.

Student Learning Outcomes

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

- Understand the foundational tenets of Alternative Rehearsal Techniques
- Understand and employ the pedagogical and methodological foundations of A.R.T in ensemble settings to meet the needs of diverse ensembles
- Use A.R.T in age and developmentally appropriate means to support student musical growth through individual and ensemble playing and performance

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.
<table>
<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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<td>During class formative assessments</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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<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 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.

The “Creative Director” text will serve as a framework for the week for introducing the methodology developed by Edward Lisk.

I. Introduction
   a. Ice/Breaker/Prior Knowledge
   b. Defining A.R.T/Socratic Method of Learning
   c. The Role of the Conductor in the Learning Process

II. The Teacher/Introduction and Practice of the A.R.T Process
   a. The Circle of 4ths/Beginner’s Row
      i. Group Assignments
      ii. Chord Progressions
      iii. Scale Knowledge
      iv. Grand Master Scale
      v. Technical facility
      vi. Digital patterns
   b. Internal Pulse
   c. Teaching Dynamics
   d. Ruler of Time
   e. Mysterious World of In-Tune Playing
      i. 6 step tuning process
      ii. Straight line tuning
      iii. Tuning Exercises
      iv. Law of Sound/Physics of Balance
   f. Musical Expression
      i. In Search of Beauty
      ii. Creating Meaning
      iii. Filling the Gap
      iv. Low Searches for High; High Searches for Low
      v. Short Looks for Long

III. Leader and Advocate
   a. Leading the Way
   b. Advocacy Strategies

Supplemental related units shall be interspersed throughout the teaching of the methodology, including:

I. The aforementioned exercises/units will serve as warm-ups to set-up application to a variety of band literature, grades 2-4/5 thoughout the daily sessions.

II. Teaching the March as a foundation of band literature
   b. Resource: using the March to Develop Every Aspect of Musicianship, John Whitwell, 9Midwest Clinic, 2013)

III. Guest presenter: Elementary Applications
IV. Guest Presenter: High School Literature
V. Alternative approaches/application of A.R.T
   a. Jazz Circle of 4ths
   b. Chromatic Pyramid
VI. Skype Q & A Session with Ed Lisk
**POST ASSIGNMENT**

There are (3) parts to the Post/Final assignment for this course. Much of this will occur during the course of the week, and the Culminating Project will be due at the end of the class.

1. **Reading Organizer Daily Updates**
   Throughout the week, notate clarifications and additions made upon skills and knowledge, into the organizer that was completed as a pre-assignment.

2. **Specific Questions for the Q & A Session with Ed Lisk**
   In preparation for the Q & A session with Ed, create a list of questions/inquiries regarding specific exercises, theories, philosophies, etc.

3. **Culminating Project**
   This is due on the last day of class and worked on throughout the week. Opportunity will be provided at the end of each day for discussion and reflection. Create an outline/plan for implementation of the ART methodology and strategies to be implemented in teaching. Include the following:
   - Create strategies for all three aspects of the Creative Director: Conductor, Teacher, Leader.
     - For each of the three, indicate strategies to be implemented in the first year, and also goals to be implemented over a three year period.
     - In considering specific teaching strategies from the “Teacher” chapter, consider creating a detailed sequence of exercises, etc.
   - List of any repertoire from the session that identifies the repertoire list studied during the week that will be utilized once back in their home schools.
     - Indicate why you identify these pieces as being appropriate to the musical learning, maturation and development of your students.