MMED739/PMED739 Orff Level 2
Summer 2015

Instructor
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Required Texts/Materials
*Orff text/materials will be provided to course participants on the first day of class.

PRE-ASSIGNMENT
Submit a short essay, via email address above, describing your background, your current teaching situation, and what you hope to gain from your Level II studies.

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
Level II will be a continuation and refinement of Level I content and will explore the aspects of complex rhythms and meter, movement accompaniment, transposed pentatonic, hexatonic, and other modal melodies including: Dorian, Phrygian, Aeolian, Ionian, Lydian and Mixolydian. Movement: form-based choreography and traditional folk dance will be used. The alto recorder will be used throughout and the wider ranges of the soprano recorder will be explored, with an emphasis on modal repertoire and improvisation. Music for Children Murray Volumes II & IV will be the foundation of the course.

Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- Continue to refine the foundational tenets of Orff Schulwerk
- Understand, plan and actively use modes, choreography, and folk dance to create an active music curriculum in the school setting
- Deepen recorder proficiency skills in through study and immersion in modal repertoire and 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.
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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<tr>
<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>
</tr>
</tbody>
</table>

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](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**

All syllabus are subject to change.

**Pre-assignment** – Submit a short essay describing your background, your current teaching situation, and what you hope to gain from your Level II studies.

**Day One** –
- Review of *do* and *la* pentatonic in C, G, F, D, and Bb
- Introduction to rhythmic building blocks in simple duple meter
- Simple forms
- Review of media: Speech, movement, body percussion, unpitched percussion, melodic percussion
- Analysis in Vol. 1, *Music for Children*
- Composition, arranging and improvisation in above listed pentatonics

**Day Two** –
- *Re* pentatonic in multiple media
- Syncopation
- Analysis in *Discovering Keetman*
- Composition, arranging and improvisation in *re* pentatonic

**Day Three** –
- *Sol* and *mi* pentatonic
- Building blocks in duple and triple meter
- Further analysis in *Discovering Keetman*
- Composition, arranging and improvisation in *sol* and *mi* pentatonic

**Day Four** –
- Hexatonic over a single moving drone
- Meters of 5 & 7
- Analysis and work in *Music for Children, Murray, Vol. 2*
- Composition, arranging and improvisation in hexatonic and odd meters

**Day Five – Pirate Day**
- Hexatonic over a double moving drone
- Shifting triads: I-ii, i-VII
- Continued work in *Music for Children, Murray, Vol. 2*
- Composition, arranging and improvisation in hexatonic over shifting triad

**Day Six** –
- Ionian and Dorian mode
- Melodic ostinato
- Shifting and irregular meter
- Analysis and work in *Music for Children, Murray, Vol. 4*
- Composition, arranging, and improvisation in Dorian mode
Day Seven –
- Aeolian mode
- Analysis and work in *Music for Children, Murray, Vol. 4*
- Composition, arranging, and improvisation in Aeolian mode

Day Eight –
- Phrygian mode
- Analysis and work in *Music for Children, Murray, Vol. 4*
- Composition, arranging, and improvisation in Phrygian mode

Day Nine –
- Mixolydian and Lydian mode
- Composition, arranging, and improvisation in Mixolydian and Lydian mode
- Modal fun time

Day Ten –
- Review and final reflection