

University of the Arts @ Villanova University Course Outline

I. Instructor

Name: Anne Sterner-Porreca

Phone: 610-633-5565

Email: sternea@lmsd.org

Contacting the Instructor:

Anne Sterner-Porreca: sternea@lmsd.org or cell phone: 610-633-5565

II. Course Information

Title: Creative Classroom Musicianship for Elementary General Music

Number: MMED751

Description: This course will focus on creative methods of teaching, planning, preparing, and implementing effective general music classroom strategies and rehearsal methods in the elementary general music program. Students will be immersed in diverse learning methods and studies to activate new approaches to teaching musicianship and readiness activities for children to fulfill their creative potential. Students will learn innovative methods of vocal music rehearsal during classroom instruction, and how to evolve a high quality vocal music concert from classroom to stage. Students will also learn about methods to develop a successful and thriving program supported by school administrators, community, and parents.

Anne Sterner-Porreca is the elementary general music and vocal music teacher at Cynwyd Elementary School in the Lower Merion School District and has presented sessions and training for graduate music education students on young voices vocal music repertoire and rehearsal strategies, for the Turnaround Arts Program of the President's Committee on the Arts and Humanities <http://turnaroundarts.pcah.gov>, and for the Delaware Music Educators' Association. She is the founding director of the Chester County Children's Choir.

III. Major Learning Objectives

The purpose of this course is to learn how to successfully implement activities within the elementary general music classroom to enrich and cultivate students' creativity and musical imagination. We will use research to discuss the real-world difficulties of using activities stressing the creative process as well as research-based ideas to create a classroom atmosphere conducive to fostering creativity and musical imagination. Participants will learn how to construct activities and plans which enable their own students to use higher order thinking skills and to develop creativity through music.

This course will also assist elementary vocal directors to further develop their choral programs to produce young musicians capable of true musical artistry in their performances. Participants will learn strategies that will enable their elementary vocal department to progress into a thriving successful program.

IV. Course Outcomes:

A. Knowledge Outcomes: Participants will develop an understanding of:

1. the main foundational studies on children's creative thinking in music as well as background information on the main pedagogies of Music Education: Dalcroze, Kodaly, Gordon, and Orff and their particular emphases on the creative process with children.
2. empirical studies of creative thinking including characteristics that studies have determined to be visible in creative musical products, characteristics of children's compositions, and characteristics of children's improvisation.
3. ideas for facilitating the cultivation of creativity in the music classroom including divergent thinking, exploration, creative response to music, improvisation, arranging, and composition.

B. Skill Outcomes: Participants will be able to:

1. scaffold current activities they use in their classrooms to include opportunities to foster creativity and develop divergent thinking skills
2. create activities, rubrics, think-aloud sessions, and/or a series of prompts/exit cards which promote metacognition and creativity in the classroom
3. design purposeful centers, differentiating instruction, and providing opportunities for student-led learning, creative musical opportunities, and metacognition within a specific focus

V. Required Materials: Vocal Octavos (supplied by U of Arts and distributed on Day 1 of class), Reading Assignments can be found on-line on University of the Arts pre-assignment website or will be distributed during the week. Handouts will also be distributed.

* Please also bring a laptop and/or iPad if possible.

VI. Assessment: Learning Task rubric for reading assignments and discussions, completion of successful projects- rubric + peer evaluation of project

VII. GRADING:

Written personal reflection pre-assignment-5 %
Successful Creative Activity- brought and shared 10 %
Reading Assignment # 1 w/Graphic organizer: 5 %
Reading Assignment # 2 w/ content chart: 5 %
Survey completion: 5 %
Metacognition Reading Assignment w/ graphic organizer: 5 %
Adding Creative Elements/Critical Thinking to Previous Lessons: 5 %
Metacognition group project: 10 %
Divergent Conductor article reflection: 5 %
Musical Passport Journal entries and other exit cards: 5 %
Choral Reading Sessions and Discussion/Analysis-10%
Participation in classroom activities, projects, and discussions- 10 %
Final Project: Development of Purposeful centers: 25 %

This is a class based on collaborative discourse as well as a performance art. As such, being prepared to participate in discussions and activities is a course requirement. This entails having read, annotated, and thought about assignments carefully before class starts as well as active participation in singing, moving, notating music, writing, designing of activities, working collaboratively with others, etc. Since we will be engaged in closely examining readings and determining the successfulness of certain musical activities, your participation is the key to the success of the class. Ask questions. Be curious. You are more than welcome to have a different interpretation of a text or a musical activity; just be sure to share your perspective in a productive and supportive manner. Since the course will be conducted as a seminar-and not a series of lectures-the substance of our class meetings will primarily consist of musical activities and your responses to the course readings (such as general questions, impressionistic responses, suggestions, or interpretations) as well as my engagement with your responses. Your thoughts and questions will provide the starting point for our discussions. Your active participation will be consequently factored into your final grade for the course. If you're reluctant to speak up, please talk to me and we'll figure out a way for you to participate in the discussion aspect of the course.

Course Outline: Please note that plan is subject to change depending on discussion, focus, and needs of particular participants in course session.

- **CLASS 1**
- Personal philosophies and reasons for taking the course (pre-assignment: Written response)
- The children's voice: pitching matching activities
- Assessment/charting progress in children's vocal journey
- Audiation development
- Class experience: Participants experience pitch matching and audiation activities

- Class discussion: audiation, assessment and pitch matching
- Discussion: personal teaching experiences stressing creativity/discussion about reading pre-assignment (Pros/cons of each phase and why it's difficult to implement)
- Creativity experiences in phases: (Pre-class Reading assignment)
 1. Exploratory
 2. problem solving/identifying
 3. rehearsal
 4. finishing
- Process vs. product
- Sharing creative activities brought by class (pre-assignment)
- Class experience: Choice time centers (exploration phase)
- Connecting Movement to Music learning: Discrete Movement and continuous fluid movement to experience /teach Music
- Advocacy: Projects ideas that go above and beyond
- Choral Reading Session: Performance, Strategies, teaching techniques, & Reflection
- Student analysis of vocal reading session Focus: pitch, phrasing, audiation opportunities, movement
- *Becoming a Divergent Conductor* by Dr. Jason Thoms – article, faction analysis/reflection and discussion

○ **CLASS 2**

- Unlocking creativity: benefits, motivation, process, traits of creatives, fears/obstacles, laying the groundwork, jumpstarting your creative journey, innovative thinking techniques, creative teamwork/synergy, and developing a creative culture in your classroom
- The Elements of Music and beyond: Form, Timbre, dynamics, tempo
- Scaffolding to include creativity
- Arranging music by playing with the elements of music
- "The Mind's Ear"-development of audiation and internal musical imagination
- Creative props and manipulatives to engage students in process of creativity
- Development of divergent thinking opportunities
- Using Technology to facilitate learning: Pitch matching, & audiation
- Choral Reading Session: Performance, Strategies, teaching techniques, & Reflection
- Student analysis of vocal reading session Focus: Elements connections and Technology
- Homework: Metacognition reading-article / graphic organizer note taking

○ **CLASS 3**

- Composing: voice, rhythm percussion, recorders, boomwhackers, Orff instruments
- Purposeful Centers in the Gen. Music Classroom and opportunities for Differentiated Instruction
- Brainstorming session: Purposeful centers goals and examples
- Using Technology to facilitate learning: Composition and/or Centers
- Beyond pitch matching: energy in the phrasing, singing with conviction. Tips for students
- Cross-curricular creative thinking opportunities: creating art, writing stories, writing lyrics, choreographing movement)
- Class discussion/feedback: centers experience Pros/cons-improvements and suggestions
- Improvisation opportunities
- Choral Reading Session: Performance, Strategies, teaching techniques, & Reflection
- Student analysis of vocal reading session Focus: DI in choral setting
- Homework assignment: Design an activity/teaching strategy to implement with Metacognition opportunities for students

○ **CLASS 4**

- Metacognition: Student self-assessment/self-realization:
 1. self reflective writing
 2. self-reflective activities where students identify strengths & weaknesses/evaluate their own progress
 3. think-aloud sessions where students share learning strategies with partners
- Student-led discussion/design of metacognition opportunities: Sharing from assignment of homework assignment, collaborative enhancing of these techniques
- Teacher and Student Personality types: Our “colors” and how they affect teaching and participation in creative activities
- Choral Reading Session: Performance Strategies, teaching techniques, & Reflection
- Student analysis of vocal reading session Focus: Metacognition and connecting General Music with Choral Music curricula
- Time to work on Project: Purposeful centers to cultivate creativity

○ **CLASS 5**

- Ear Training, Rhythm Detectives, popsicle sticks, and other rhythmic activities to train students’ ears
- Melodic Ear Training ideas: Solfege Dots
- Multicultural infusion with musical elements: Creative listening: Musical Passport Journals Class experience/ discussion: Musical

passport journals

- Video: Students doing ear training and creative listening and Clips/examples of musical passport journals with discussion
- Class experience: Rhythm detectives with partners and dots
- Choral Reading Session: Performance, Strategies, teaching techniques, & Reflection
- Student analysis of vocal reading session Focus: Ear training and Multicultural Music
- Presentation of Projects
- Student analysis of class- pros/cons, takeaways

Pre-Class Preparation:

1. Written reflection to be submitted on Day # 1:

Consider the following:

- What constitutes creativity in music class?
- What are the benefits of developing creativity in the music classroom and ensembles?
- How do you want your students to grow creatively? What activities and questioning leads best to cultivating creativity?
- Which philosophy/ies and pedagogy/ies influence your current teaching practices? (Ex. Orff, Kodaly, Gordon, Dalcroze, etc.)
- What guides your choice of repertoire and activities within your classroom and choral settings?
- What type of creative process is the easiest kind of activity for you to plan and/or implement within your classroom? (composing, exploration, arranging, improvising, etc.) Why is it easier than other creative activities for you?
- What type of creative process is the most difficult kind of creative activity to plan and/or implement within your classroom? Why is it difficult?

Assessment: *Learning Task Rubric using written work and discussion

2. Successful Creative Activity to be submitted on Day 1: What was the most successful creative activity you have implemented within your classroom (or have read about)? What contributed to its success? On Day One, please bring a copy of the most successful creative activity you have implemented within your classroom thus far. If you do not have an activity that you have done, please research, ask some colleagues, look on-line, and bring an activity with which someone else has found success or that you feel could be successful. Please bring a copy of any song, paperwork, manipulatives, etc. involved with the activity. We will be sharing this activity with your classmates.

Assessment: *Learning Task Rubric using written work and discussion

3. Read the Introduction and Chapter 1 of Creative Thinking in Elementary General Music: a Survey of Reachers' Perceptions and Practices by Sarah Mae

Fairfield (University of Iowa)- on VU pre-assignment website. Please take notes using either of the two **graphic organizers** attached.

Assessment: *Learning Task Rubric using written work and discussion

4. Read Chapter 2 of Creative Thinking in Elementary General Music: a Survey of Reachers' Perceptions and Practices by Sarah Mae Fairfield (University of Iowa.)

Take notes, use attached **content chart** of big ideas and concepts, or highlight concepts that are important, paragraphs that really speak to you or you feel are important as well as sections that you find confusing, unclear, or with which you disagree. If you highlight, write notes in margins with personal reactions, opinions, etc.

Assessment: *Learning Task Rubric using written work and discussion

5. Fill out the "Creativity Survey" which will assist us in seeing individual's experience, comfort level, areas of expertise, and preferences in various pedagogies as well as activities the participants currently do which promote creativity in the music classroom.

Assignments during the week:

1. Revise a currently used musical activity to scaffold integrating higher order thinking skills/enhancing creativity opportunity
2. Read the article, Promoting Metacognition in Music Classes by Carol W. Benton from MEJ, and take notes using graphic organizer. Be prepared to share during class.
3. With your group/partner, design an activity, rubric, think-aloud session, or series of prompts/exit cards which will promote metacognition in your classroom
4. Read the article, Becoming a Divergent Conductor, by Dr. Jason Thoms, self-analysis and reflection
4. Edwin Gordon-creativity article-read and discuss in groups

- o Other activities to be completed during class time include: discussion, "the mind's ear" imagination activities, participation in wide variety of activities, singing, analysis of activities and suggestions to promote creativity and differentiate instruction, journal entries, playing instruments, composing, brainstorming and designing activities etc.
- o Final project: Design purposeful centers, differentiating instruction, and providing opportunities for student-led learning, divergent thinking, creative musical opportunities, and metacognition within a specific area. All directions for each center, as well as supplies

needed, will be specified. How each center cultivates creativity will be indicated. We will compile these projects and share for use in each others' classrooms.