INTRODUCTION TO MHL 350

Welcome, Everyone!

Each of you has dedicated your future to educating children, one of the finest career aspirations one can have. You may have already envisioned your dream teaching job, but you never really know where you will end up until that job offer is extended to you. Most of you will work in schools where music specialists are responsible for the music education of the children; however, you may be responsible for teaching the music curriculum if you take a job with a district that does not have music specialists. This course will prepare you to handle that situation; it will also provide you general educators with powerful musical tools to enliven your lessons.

The main goal of this course is to help you think musically about your curriculum. So much of what children need to learn to be successful at reading, writing, mathematics, science, and social studies is, by its very nature, musical.

This semester you will develop abilities and skills to create music in ways you have not previously thought about. You may or may not consider yourself a musical person. That really does not matter! You will have to get over yourself and step outside of your comfort zone for some of our activities, but it will be well worth it. You will learn to create your own innovative solutions to pedagogical problems, instead of learning a set of stock strategies involving music.

When you complete this course, you will have the knowledge and skills to create music from any subject, any topic, any idea given to you by a child. It's empowering for you. You, in turn, will have the skills to empower your students with dynamic, inspiring curriculum that gets them excited about learning!

I look forward to working with you throughout the semester!

In harmony,

Dr. Shepherd
COURSE DESCRIPTION

A study of materials, literature, and developmental concepts appropriate for musical maturation.

COURSE GOALS

1. Become comfortable with your own innate musical talents.
2. Become completely familiar with the musical properties of rhythm, melody, expressive elements, and form, so that you can hear and experience music more deeply (in the cognitive/analytical sense of the word).
3. Become comfortable with using movement as an important learning tool.
4. Incorporate those skills into your lesson plans.
5. Develop your audio technology skills to enhance your instruction.
6. Develop a music toolbox to aid your instruction.
COURSE OBJECTIVES

To assist you in reaching the course's goals, the following objectives will be met:

- The student will demonstrate the following knowledge:
  - Differences in musical patterns, linguistic patterns, and visual patterns.
  - Elements of music: rhythm, melody, expressive elements, and form.
  - High order thinking questions.
  - Divergent questions.
  - Open ended questioning strategies.
  - Music that moves in different meters.
- The student will demonstrate the following skills:
  - Skill in developing children's creative movement.
  - Skill in classroom management of creative movement.
  - Skills in questioning children.
  - Skills at recording voices and manipulating sound files.
  - Identify social/emotional skills embedded in music lessons.
- The student will be encouraged to develop the following attitudes:
  - Confidence in one's self and a willingness to guide children to music learning.
  - An interest in improving one's own instructional techniques, musical skills, and ability to communicate with children.
  - An interest in sharing ideas in discussion and evaluating self and peers constructively.
  - An interest in the child as an individual and in his individual learning mode, needs, and potential.
TEXTBOOK AND OTHER RESOURCES

No textbooks! You will be reading many articles, however. You will be able to find all of them in the library, so brush up on your search skills.

EVALUATION AND GRADING

Your graded work will consist of:

➢ Weekly assignments
➢ Quizzes
➢ Discussion board conversations
➢ Classroom observations
➢ Final project

Each type of assignment is described here:

➢ **Weekly assignments**: You will have at least one assignment per week. Assignments will vary in type depending upon the module we are studying. Expect the following:
  ▪ recordings that you create and upload
  ▪ charts with symbolic representations
  ▪ documents with dance and/or choreography steps

➢ **Quizzes**: Expect a weekly quiz covering your readings and videos.

➢ **Discussion board conversations**: There will be one board devoted to your conversations with each other. I will NEVER read that one. It is a place for you to clarify assignment instructions with each other, share ideas about locations for your classroom observations, and engage in general conversation. Please exercise the “First 3, then me” rule: if you can’t find something or figure out directions, check with 3 classmates first before you text or call me.

➢ **Classroom observations**: You will have 3 observations of a music classroom this semester. You will find the observation template in the Syllabus as well as in every module under FORMS!
  ▪ Observation #1: Complete **before February 9**.
  ▪ Observation #2: Complete **before March 9**.
  ▪ Observation #3: Complete **before April 6**.

➢ **Final project**: You will be creating a lesson plan book for your final project. Before you panic, you will have completed the majority of the work by the middle of April. Your book will be a compilation of the lesson plans I have provide you, the lesson plans you created for dropbox assignments, lesson plans you have created collaboratively with your classmate(s) PLUS a few additional plans to fill in gaps. You will NOT submit a book to me! You can copy your plans into a PowerPoint, take photos of your plans and put them into a photo album, or come up with another creative way of collecting all your plans into an organized unit.
Completing Assignments & Quizzes Promptly.

I expect prompt and punctual submission of assignments and quizzes. It makes no sense to wait until the last minute to complete your assignment, especially since the assignments are all available now. I highly recommend that you read the assignment requirements on the first day of the module so you can be thinking about it as you do the module readings, lectures, and activities. ALL assignments and quizzes are due on Sunday nights at 11:00 pm. Let me repeat: ALL ASSIGNMENTS AND QUIZZES ARE DUE ON SUNDAY NIGHTS AT 11:00 PM. I will endeavor to have everything read, marked and returned by Tuesday evening. If there are issues with your work, I will ask you to call me so we can discuss what went wrong and how to avoid similar problems in the future. Like mathematics, all assignments build on one another. If you are fuzzy at the beginning, you will be lost at the end. Make sure that you communicate with me quickly and often if you think that you are having trouble.

LATE WORK: My policy is NO LATE WORK unless you are extremely ill or have a family emergency. That said, I know that sometimes things just happen that interfere with your life. Because of that, everyone will get 1 free late assignment. That late assignment can be submitted up to 1 week after the original due date. If you fail to submit the assignment within that week, you will receive a 0 on the assignment. Remember, you only get one; after that, the grade is 0.

You should know where you stand in the course by dividing the number of points earned by the total number of points available and then multiplying that number by 100.
TECHNICAL REQUIREMENTS

If they are not already installed on your computer, please download and install the following apps: Audacity, Adobe Flash Player, and Adobe Acrobat Reader. You will find links to each app within the Syllable section.

You will also need a way to record and upload short video clips. Using your phone is fine but you can get more sophisticated if you like.
<table>
<thead>
<tr>
<th>WEEK - MODULE</th>
<th>TOPIC</th>
<th>ASSIGNMENT/QUIZ DUE DATES</th>
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<tbody>
<tr>
<td>Jan 16 - Module 1</td>
<td>Music Education and Learning Foundations</td>
<td>Jan 21. 11 pm</td>
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<tr>
<td>Jan 22 - Module 2</td>
<td>Music Methodologies and Curricula</td>
<td>Jan 28. 11 pm</td>
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<tr>
<td>Jan 29 - Module 3</td>
<td>Beat and Rhythm Basics</td>
<td>Feb 4. 11 pm</td>
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<td>Feb 05 - Module 4</td>
<td>Beat and Rhythm Instruction Methods</td>
<td>Feb 11. 11 pm</td>
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<td>Feb 12 - Module 5</td>
<td>Beat and Rhythm Instruction Adaptations</td>
<td>Feb 18. 11 pm</td>
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<td>Feb 19 - Module 6</td>
<td>Pitch and Melody Instruction Methods</td>
<td>Feb 25. 11 pm</td>
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<td>Feb 26 - Module 7</td>
<td>Pitch and Melody Instruction Adaptations</td>
<td>Mar 04. 11 pm</td>
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<tr>
<td>Mar 05 - Module 8</td>
<td>Timbre and Texture Instruction Methods</td>
<td>Mar 11. 11 pm</td>
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<td>Mar 12</td>
<td>SPRING BREAK</td>
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<tr>
<td>Mar 19 - Module 9</td>
<td>Timbre and Texture Instruction Methods Adaptations</td>
<td>Mar 25. 11 pm</td>
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<td>Mar 26 - Module 10</td>
<td>Form Instruction Methods</td>
<td>Mar 29. 11 pm</td>
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<td>Mar 30</td>
<td>Easter 4-day weekend</td>
<td>Apr 02</td>
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<tr>
<td>Apr 03 - Module 11</td>
<td>Form Instruction Methods Adaptations</td>
<td>Apr 08. 11 pm</td>
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<td>Apr 09 - Module 12</td>
<td>Subject Specifics: Language Arts and Math</td>
<td>Apr 15. 11 pm</td>
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<tr>
<td>Apr 16 - Module 13</td>
<td>Subject Specifics: Science and Social Studies</td>
<td>Apr 22. 11 pm</td>
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<td>Apr 23</td>
<td>Course Review</td>
<td>Apr 29. 11 pm</td>
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<td>Apr 30</td>
<td>Final Project Prep Week</td>
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<tr>
<td>May 9</td>
<td>Final Project Due</td>
<td>May 09</td>
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**FORMS**

**Music class observation**

<table>
<thead>
<tr>
<th>Observer:</th>
<th>Date:</th>
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<tbody>
<tr>
<td>Name of school:</td>
<td>Grade level:</td>
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<th>#1</th>
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<tbody>
<tr>
<td><strong>Activity</strong></td>
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<td><strong>Objective</strong></td>
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<td><strong>Learning modalities</strong> (check each used)</td>
<td>Listening</td>
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<td>Body percussion</td>
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<td>Percussion instruments</td>
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<td>Orff instruments</td>
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<td>Free movement</td>
<td>Free movement</td>
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<td>Singing</td>
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<td>Dancing</td>
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<td>Vocal Improvisation</td>
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<td>Instrumental improvisation</td>
<td>Instrumental improvisation</td>
<td>Instrumental improvisation</td>
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**Additional comments:**

Address the effectiveness of the lesson, the degree of engagement among the children, the degree to which the lesson was teacher-centered or student-centered, whether SEL was addressed, etc.
ACADEMIC INTEGRITY (A-9.1)

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

Withheld Grades/Semester Grade Policy (A-54)

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.
STUDENTS WITH DISABILITIES

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.
Dr. Jaclyn Shepherd has been an adjunct professor in the SFA Music Department for the past eight years. She holds a Bachelor of Arts in Psychology and Master of Arts in Elementary Education from Austin College, a Master of Arts in Music Education from Stephen F. Austin State University, and a Doctor of Musical Arts from Boston University. Her doctoral research focused on early childhood music education and music education policy. In addition to her academic degrees, Dr. Shepherd is certified in Orff-Schukwerk and Dalcroze Eurhythmics music methods.

Dr. Shepherd leads Music Together® classes for The Children’s Chorus of San Antonio and is currently researching the impact of Music Together® classes on the well-being and cognitive development of homeless children. She is a collaborator with Quaver Music and also directs a church children’s choir and teaches fitness classes in several San Antonio gyms.

NB: Dr. Shepherd resides in San Antonio, TX and does not have a physical office at SFA. To schedule a conference or to request help with assignments, please contact her through course email or text (210) 823-5875. Virtual office hours:

Monday-Wednesday 12-2 pm

Wednesday 7-9 pm

Friday 12-2 pm
CONTACTING THE INSTRUCTOR

My job is to help each of you grow in your knowledge of music education and I LOVE that job. Your job is to be a responsible, conscientious student - read the syllabus, complete all assigned readings, videos, and podcasts, and submit your work on time.

Your assignments are listed in each module, on the course calendar, and in Dropbox. What do you do if you cannot find the assignment or if the directions don’t make sense to you? PLEASE FOLLOW THIS PROTOCOL:

1. Look on the Assignment page in the Module and re-read the directions.
2. Post a message in the Student Discussions portion of the course discussion board to get feedback from your peers. After receiving feedback from 3 of your peers, if you still do not understand what to do, then call me.
3. When you call, before we begin our discussion, I will ask you: Did you read the assignment directions in the Module? Did you ask your question on the Student Discussion board? [I will check to verify.]

Have specific questions ready for me.

“I understand that I am supposed to create an ostinato, but I do not know how to put the ostinato and poem together.” NOT, “I don’t know what I’m supposed to do.”

This multi-step process will take a little time, so read the assignment directions early in the week in case you need to get clarification. I will have no pity if you wait until the last minute!

Life happens. Sometimes that includes events that we cannot plan for in advance – a death in the family, hospitalization, severe illness. If something like this occurs, please send me an email explaining the circumstances and I will give you an extension so you can complete your work without penalty.

You may email me about any of your concerns with the class. Here’s a link a professor friend of my shared that I will pass along to you regarding letters to professors, not that any of you would write annoying emails! (I have received some in the past…)

https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087#.4mhz07qqy