Program Learning Outcomes

The student will demonstrate knowledge of applicable solo materials, an orientation to the fundamentals of pedagogy as pertaining to the instrument or area of study, and comprehensive capabilities in preparing and performing a solo at a high level.

This class is applied instruction: two semester hours credit, one hour instruction per week plus one hour studio class or convocation weekly. Students are expected to practice assigned materials individually that may include etudes, exercises, daily routines, ensemble music, and/or solos two hours daily, six days per week for a total of twelve hours of outside preparation each week for fifteen weeks. Students are also expected to attend and/or perform in required recitals, upper levels, and/or juries which is typically an additional five to ten hour time requirement during the fifteen week semester.

Lesson Objectives

1. The objective of applied clarinet lessons is to provide junior and senior clarinet students with instructions and materials that will allow them to continue to advance their abilities in all areas of clarinet playing. Those areas include, but are not limited to tone production, breath control, articulation and clarity, finger dexterity, extending range, phrasing, rhythm reading, stylistic interpretation from different periods, dynamics, endurance, accuracy, intonation, transposition, and sight-reading.

2. The objectives from item 1 will be achieved through the practice of technical methods, etude books, scales, solos, orchestral excerpts, and other supplemental materials deemed necessary by the professor.

3. At the 319 level, lessons will focus more on repertoire in preparation for the degree recital(s). However, I will still assign basic exercises, including scales, as necessary to help you improve. I expect that you will prepare any exercises I give you in the same conscientious manner that you prepare your recital program.

Ultimately your lessons are meant to help you to become the best musician, clarinetist, and teacher that your talent and desire will allow. I will always help you in any way I can to obtain these goals.

General

1. Please keep me advised of any changes in your schedule.

2. Get in the habit of checking my door often for any pertinent messages concerning you. Come by my office often.
3. Expect to have to buy materials for clarinet lessons every semester. These will include, but not be limited to, recordings, method books, etude books, textbooks, and solos. The total cost to you per may be between $50 and $100. It is important to build your personal library as you will use it for the rest of your musical career.

4. Everyone should own a good metronome and a good chromatic tuner. In addition, you should purchase The Tuning CD (A=440) by Richard Schwartz from iTunes. Go to his web site for more information: http://www.wix.com/raschwartz/the-tuning-cd

5. Lessons will be of 50 minutes or 25 minutes duration. This helps me to stay on schedule in case I run overtime, and helps you to get to your next class on time.

6. If you are having problems and you are unhappy with your lessons, please discuss them with me first. If the problem cannot be resolved, we will make an appointment with the Director of the School of Music and find a solution.

7. SCALES: the scale studies in the Baermann method book will have a minimum required tempo of QUARTER NOTE=120. The thirds will have a minimum required tempo of QUARTER NOTE=72. Tempos for other exercises will be as assigned. This is for ALL KEYS, both MAJOR and MINOR.

8. Everyone will need to make a copy of their solo to give to their lesson partner and it is required to bring these copies to your buddy lessons.

Grades

The grading of the applied lesson is highly subjective by nature, however I will assign a grade to you each week based on your preparation and performance at each lesson. The criteria for each lesson grade will include lesson preparation of weekly assignments (i.e. practice), and attitude and improvement. If you do not show up to a scheduled lesson and you have not contacted me IN ADVANCE, you will receive a zero for that lesson.

The points associated with each letter grade will be allocated as follows:

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<tr>
<th>Grade</th>
<th>Points</th>
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<tr>
<td>A</td>
<td>95</td>
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<tr>
<td>A-</td>
<td>91</td>
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<tr>
<td>A</td>
<td>88</td>
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<td>B+</td>
<td>85</td>
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<td>B</td>
<td>81</td>
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<tr>
<td>C+</td>
<td>78</td>
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<td>C</td>
<td>75</td>
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The final grade in most semesters will be based on the following:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Average of weekly lesson grades</td>
<td>60%</td>
</tr>
<tr>
<td>Average of jury grades</td>
<td>30%</td>
</tr>
<tr>
<td>Teaching Philosophy</td>
<td>10%</td>
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The final grade in a degree recital semester will be based on the following:

- Average of weekly lesson grades: 50%
- Studio class performances: 40%
- Teaching Philosophy: 10%

**If you wish to do program notes for your senior recital, they MUST be submitted to me TWO WEEKS before the recital for editing!!**

**Writing Assignment:** On the LAST CLASS DAY of the semester, you will submit to me a Teaching Philosophy

A teaching philosophy is a self-reflective statement of your beliefs about teaching and learning. It should also discuss how you put your beliefs into practice by including concrete examples of what you do or anticipate doing in the classroom.

**Purpose**

There can be many purposes for writing a teaching philosophy.

- An exercise in concisely gathering together your beliefs about teaching and learning so that you can easily articulate them to your students, your peers, and search committees.
- An introduction to your teaching portfolio, thus setting the stage for the reader of that portfolio.
- A means to professional growth since it requires you to give examples of how you enact your philosophy, thus requiring you to consider the degree to which your teaching is congruent with your beliefs.

**Expected length**

A Philosophy of Teaching Statement is approximately one to four pages in length. Aiming for two double-spaced pages is a good drafting aim. While a philosophy should cover a lot of ground, the writing also needs to be succinct.

**Context**

Each academic discipline has its own culture and subcultures. What might be appropriate tone and emphasis for one discipline might be less so for another. Have one or more colleagues from your discipline review and comment on your teaching philosophy if you will be using it as part of a teaching portfolio.
This tutorial follows a three-part process.

- **Begin by generating ideas for your teaching philosophy based on your attitudes, values, and beliefs about teaching and learning.**
- **Organize your ideas and create a working draft. You'll also check to make sure that you've illustrated your personal beliefs with specific examples of classroom practice that take into account disciplinary contexts and constants.**
- **Assess your first draft, comparing it to a rubric for effective teaching philosophies. Your assessment should point the way toward gaps in the essay or areas that need to be reworked during subsequent revisions.**

The teaching philosophy is a document in progress. As your teaching changes and your professional identity grows, your teaching philosophy will also change and grow. Revisit and rewrite it as your beliefs and experiences progress and change. (from University of Minnesota tutorial web site)

Keep your statement to no more than two pages double-spaced and for this assignment focus on teaching applied music rather than traditional class situations like music history or theory. Treat this like a professional document you would write for a job interview. SPELLING, GRAMMAR, AND PUNCTUATION WILL COUNT so please proofread your writing carefully. Spelling and grammar ALWAYS count. If I need to reread the document several times to ascertain what it is you’re trying to say, it will count against you in the final grade.

It is possible that there will be other graded assignments as the year or semester progresses. If so, the percentage of your grade that it will count will be determined at the time of the assignment.

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Attendance

1. Your lesson is a regularly scheduled class and should be treated as such. Do not make doctor's appointments, appointments with other instructors, appointments for make-up tests, etc. during your lesson time.

2. Weekly studio classes are intended to help offset the occasions when lessons are missed due to university excused absences or school functions that cause a large number of students or the instructor to miss (such as ensemble tours, instructor performance tours, TMEA).

3. **If you miss a lesson because of sickness but attend ensemble rehearsal or other classes that same day, you will receive an ‘F’ for that lesson. If you are experiencing sickness that prevents you from being at your lesson but**
allows you to attend other classes that same day, then I will need to see a doctor’s note that explains the absence from lessons. Upon request, I will endeavor to schedule a makeup lesson at a time that is mutually convenient.

4. Attendance at studio classes and convocations is required. Always keep this time (1:00 on Wednesdays) open on your schedule.

5. Attendance is required at all clarinet recitals, along with occasional other performances deemed important by the instructor. Each unexcused absence will deduct 5% from your final applied lesson grade. Excuses may only be granted in advance by Dr. Ayer.

Practice and Performance

1. Theoretically, since you are signed up for 2 hours credit, you should practice at least 2 hours per day. The reality is that you should practice as much as is necessary to get the job done, and that job is to be a fine musician and clarinetist.

2. The materials chosen for each student are based on the instructor's perception of the student's level of ability. It is in your best interest to let me know if the materials you are assigned are too difficult or too easy, especially the latter.

3. Usually, all students will be required to perform in studio class twice each semester (Wednesdays at 1:00). All students will be required to perform in a studio recital at least once a year. Advanced students are strongly encouraged to perform more often. This will include securing an accompanist far in advance of the performance and regularly rehearsing with that accompanist. Individual junior or senior recitals will require that you pay your accompanist. The policy regarding accompanists is that you must secure an accompanist through Dr. Petti (he will need to see your accompaniment at that time), and give them your music a minimum of seven weeks in advance of your performance. Dr. Petti is in room 283.

4. Students are encouraged to participate in as many ensembles as possible, in order to diversify your abilities to play and teach in all situations and styles. However, it is possible to overdo it. Please discuss all performing commitments with me.

5. Please be prompt and warmed up for your lesson, regardless of when it is.

6. When you commit yourself to a performing organization, be there at the right time, with the right equipment, and the right attitude.

Academic Integrity

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, if 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

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

Students with Disabilities-To obtain disability related accommodations and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Bldg. Rm. 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/