



University of Central Florida
MUE 2040-0001 ~ Introduction to Music Education
 Dr. Kelly A. Miller, Instructor

Course Syllabus ~ Fall 2016	
Time/Location	Class meets on Mondays and Wednesdays from 9:30-10:20 in PACM 261
Office Hours:	M/W – 10:30-12:00; T/Th – 1:30-2:30; or by appointment
E-Mail:	Kelly.Miller@ucf.edu
Phone	407.823.4545
Office:	PACM 224

Catalog Description

This two-credit course is an orientation to the field of music education. Introduction to music education covers philosophy, history, and current practice and trends. Observation in schools required.

Purpose of Course

Welcome future music teachers! MUE 2040 is designed to view a profession that can reward and fundamentally challenge you, both here at UCF and for the rest of your life. In this class, we will explore together:

- The profession of music education through the lens of a teacher as well as student
- Our unique musical experiences and personality traits
- Traits of successful leaders and teachers
- The professional characteristics, expectations, sensitivity, and interpersonal skills required of music educators
- Why music is important, valuable, and meaningful
- The music educator roles of creating a positive learning environment, planning, teaching, assessing, reflecting and managing
- The current landscape of music education, climate, and trends
- The joys and challenges of teaching
- The journey toward our own philosophies of music education

Objectives

At the conclusion of this course, students should be able to:

- Understand the attributes of a music teacher, assess their own personal attributes, and draw relationships between the two
- Understand the content and skill-based knowledge of a music teacher, assess their own personal content and skill-based knowledge, and draw relationships between the two
- Describe the properties of a safe learning environment and understand the expectations, procedures, and communication skills necessary to facilitate such an environment
- Collect information, organize thoughts, and make sense of interactions between music teachers and students when observing music classrooms
- Demonstrate awareness, sensitivity, and respect toward diverse and varied student populations.
- Clearly and expressively communicate thoughts and ideas through written language

As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity by the end of the first week of classes, or as soon as possible after adding the course, but no later than August 26. Failure to do so will result in a delay in the

disbursement of your financial aid. The academic activity is attendance and participation at the first two classes.

Required Text

Mark, M., & Madura, P. (2010). *Music education in your hands: An introduction for future teachers*. New York: Routledge.

Recommended:

Collegiate membership to NAFME, called CNAfME: www.nafme.org/

Includes one-year subscription to *Music Educators Journal* and *Teaching Music*

<p>Accommodations for the differently-abled (alternate testing opportunities, support for signers, etc.)</p>	<p>The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.</p>
---	--

<p>Academic integrity</p>	<p>UCF is committed to promoting a culture of academic integrity where faculty and students work together to meet our personal, professional, and social responsibilities. A degree from UCF is only valuable to the extent it reflects valid assessments of student learning. Misrepresenting your learning on tests, projects, reports, or papers invalidates your grades and tarnishes the credibility of UCF. While collaboration is encouraged in the learning and studying process, you should assume that all tests, quizzes, etc. require your individual effort unless explicitly directed otherwise. Unauthorized collaboration, whether voluntary or not, is cheating. Unauthorized use of materials during a text, quiz, or other assessment is cheating. Regarding papers and projects, one of the core fluencies that students need to demonstrate is the ability to discern information that is common to the public from the intellectual property of individuals. Use of protected ideas, processes, or language without attribution or proper citation is plagiarism. Cheating, dishonesty, or plagiarism is grounds for grade reduction or failure in this course. Please review the behavior standards at: http://www.goldenrule.sdes.ucf.edu/11_behavior.html</p>
----------------------------------	--

The UCF Creed

Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

<p>Integrity</p>	<p>I will practice and defend academic and personal honesty.</p>
<p>Scholarship</p>	<p>I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.</p>
<p>Community</p>	<p>I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.</p>
<p>Creativity</p>	<p>I will use my talents to enrich the human experience.</p>
<p>Excellence</p>	<p>I will strive toward the highest standards of performance in any endeavor I undertake.</p>

Attendance, Punctuality, and Participation

Students are expected to attend all classes. Your presence at each class enriches our collective learning experience. With the awareness that illness and emergencies can occur, students are allotted two absences without academic penalty. For each absence beyond two, each additional absence will result in a final semester participation grade being lowered by twenty-five points. Three tardies equal one absence. In cases where extended absences may be required (severe injury, grave emergencies, or death in immediate family), please contact me so that we can make arrangements.

Our class is an open invitation to think and dialogue with others on topics of importance to music educators. Arrive to class prepared and willing to contribute your ideas and opinions to the discussion. Thirty percent of your course grade is determined by your participation. This includes small and large group discussion, the teaching of your 'how-to' lesson, the preparation of reading assignments, and in-class assignments.

Grading

Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using the Grade Book function of Webcourses.

Class discussion/guided questions assignments (175pts)	35%
Written Assignments (75pts/25pts each)	15% (5% per assignment)
Observation Reflections (150pts/50pts each)	30% (10% per reflection)
Micro-teach Lesson and Reflection (50pts)	10%
Philosophy of Education (25pts)	5%
Final Project (25pts)	5%

Guidelines/rubrics for written assignments will be provided in class.

Grading Scale	Interpretation
93-100 A	Excellent, exceeds average understanding as evidenced in course work and goes well beyond the basics.
90-92 A-	Excellent, exceeds average understanding as evidenced in course work.
87-89 B+	Above average, fully meets average understanding as evidenced in course work and fully understands the basics and can deal with concepts beyond that level.
83-86 B	Above average, fully meets average understanding as evidenced in course work and fully understands the basics and can deal with concepts somewhat beyond that level.
80-82 B-	Above average, fully meets average understanding as evidenced in course work.
77-79 C+	Average, meets minimum expectations and satisfies course requirements.
73-76 C	Average, meets minimum expectations and satisfies course requirements.
70-72 C-	Average, meets minimum expectations, but does not satisfy all course requirements.
67-69 D+	Below average, meets many minimum expectations and satisfies all or most course requirements.
63-66 D	Below average, meets many minimum expectations and satisfies all or most course requirements.
60-62 D-	Below average, meets many minimum expectations and satisfies all or most course requirements.
0-59 F	Fails to meet minimum expectations in understanding and course work as evidenced by performance and submission of graded elements.

Electronic Devices

You are responsible for your own learning, but you also contribute to the learning experiences of those around you. Please be considerate of others. Any use of computers, cellphones, electronic tablets, or other

digital devices during class should support our course objectives. If you are unsure what this means, please contact me.

Assignments

All assignments are due on the assigned date. Assignments received later than the due date will be dropped by one letter grade for each day the assignment is late. **Assignments more than one week late will not be accepted.** All written assignments should be typed (word processed), printed (DO NOT turn in an electronic copy unless instructed to do so.), double-spaced, and in a twelve-point font. Please include your name at the top of each page of any written assignment.

Writing Center

All students can benefit from talking with engaged, interested readers about their writing. UCF students are eligible for assistance at the UCF Writing Center located in room 105 of Colbourn Hall with trained peer consultants who can help students improve their writing and gain additional writing skills. For more information, visit: <http://uwc.ucf.edu/>

Written Assignment #1 – Personal Timeline & Narrative (Due 8/29)

Timeline: Create a personal timeline. Indicate significant musical or personal events in your life that contributed toward your development as a musician and influenced your decision to become a music educator. Exact years are not necessary, but may be included if you like. You may create the timeline digitally or by hand, but either way, you must bring a hard copy of your timeline with you to class. Include as much or as little in your timeline as you feel comfortable sharing with the class.

Narrative: Write a 2-3 page personal narrative of your background in music education. Using rich and descriptive language, tell the story of your experiences with music teachers, performances, and learning about music. This paper will *not* be shared with the class, and is your opportunity to share in greater depth regarding your journey toward becoming a musician.

Written Assignment #2 – Who am I? Analyzing ‘self’ (9/19)

Write a 2-3 pg. narrative exploring your personal strengths and weaknesses as you perceive they relate to your ability to teach others. Include personality characteristics, musical or teaching preparation you have experienced, or any other factors you feel may impact your ability to lead others. Include thoughts on how you might improve areas of weakness, and thoughts on how you will enhance your strengths.

Written Assignment #3 – Remembering (Due 11/7)

This assignment is designed to encourage reflection on your personal experiences as a K-12 student. In a 2-3 pg. paper, describe in rich detail both of the following:

- 1) A positive learning experience you had as a K-12 student (musical or non-musical). Reflect on what made this a pleasant experience and how you felt at the time. Describe the teacher’s involvement in the experience (if any) and how the experience impacted you.
- 2) A negative learning experience you had as a K-12 student (musical or non-musical). Reflect on what made this an unpleasant experience and how you felt at the time. Describe the teacher’s involvement (if any) and how the experience impacted you.

Micro-Teach (‘How-to’ lesson) & Brief Reflection

Micro-Teach: All students will teach one 3-5 minute ‘how-to’ lesson. This is literally as it sounds. Spend no less than three, and no more than five minutes teaching us how to do anything! This can be simple, musical, non-musical, humorous, something of which we’ve never heard, or something familiar to us. The

choice is up to you! If your lesson requires materials, please be sure to bring enough for the entire class. While teaching, be a 'noticer': How do you feel? What are you thinking? How is the class responding?

Reflection: After teaching, write a very brief reflection (no more than 1 page) on your teaching experience: how it felt, what you thought went well, anything you might do differently, and what you learned from the experience.

NOTE: Micro-teach times will be scheduled the second class meeting. Micro-teach reflections are due the class following your 'how-to' lesson

Classroom Observations

Each student will schedule and participate in three observations in local music classrooms. First, you must fill out an ADDITIONS volunteer form for Orange County Public Schools (similar online forms exist for all Florida counties); it can be found online. Next, you will contact the teacher that you would like to observe, asking permission. Your emails must be professional (You are ASKING if you can observe their classroom, NOT telling them what works best in your schedule), using complete sentences, proper greetings, and a professional closing. You are expected to check in with the main office (take photo ID) and arrive ten minutes prior to the start of the class you are observing. Please dress professionally when visiting the schools (no sweatpants, jeans, inappropriate t-shirts, flip-flops, or revealing/distracting clothing). Introduce yourself to the teacher, and thank them for opening their class to you. Observations cannot be made up.

Observation Responsibilities

- 1) Each observation will have a different focus. Specific criteria for what to observe will be discussed in advance.
- 2) For each observation, record your thoughts and experiences as they relate to the criteria we discuss in class using the Classroom Observation Form found on the BME Website. Bring your notes to class on our observation reflection & discussion days (see course outline) to help you more actively participate. All observations may be used later when applying for the Professional Program.
- 3) Turn in a brief 1-2 pg. reflection after each observation and be prepared to share your experience with the entire class. (3 reflections total)

Final Project (Due Dec. 5) [May be submitted electronically or in hard copy]

This is a written assignment, 5-7 pages, exploring your experience in this course. Using the tools for critical reflection we have practiced in class, conduct an internal inquiry. Explore how your past experiences, personal reactions and feelings may have shaped your experience this semester. Use the following questions to guide your writing:

- What past experiences determined how you approached class experiences such as observations, case studies, and class discussion?
- How will past experiences and experiences from class impact future experiences for you in music or music education?
- What do you still want to learn about becoming a music teacher?
- What did you learn about yourself this semester that was surprising to you?
- What did you learn about music teaching that surprised you?
- How have your beliefs about what it means to be a music teacher changed and why?
- What was the most meaningful part of this class for you and why?
- What was the most valuable part of this class for you and why?

Note: Contents of syllabus (e.g., dates, assignments, grading) are subject to change during the semester. It is the student's responsibility to monitor syllabus changes and download all course materials on the Music Department website (www.music.ucf.edu).

Course Outline

Week 1	Welcome to the world of music teaching! History and Philosophy of Music Education
Aug. 22	Syllabus Review (Due for next class) <i>Read: Tim Lautzenheiser excerpt</i> <i>Read: Mark & Madura pp. 1-16</i>
Aug. 24	Exploring our backgrounds and aspirations; learning more about our classmates. Why Music Education? Sign-up for Micro-teaching <i>Read: Mark & Madura pp. 83-102</i>
Week 2	What Music Educators Need To Be Successful
Aug. 29	Written Assignment #1 due Competencies That Music Educators Need To Be Successful
Aug. 31	Competencies That Music Educators Need To Be Successful Teaching As Leadership; Communicating as a Teacher (written, verbal vs. non-verbal) What defines a leader? What leadership traits lead to excellence? Who are the examples and non-examples in my life? <i>Participate: Express your gratitude. Contact a former teacher or mentor by phone, email or written letter. Tell them how they influenced you. Thank them for their contribution to your life. (Nothing to submit. No grade given)</i> <i>Read: Ethnomusicology and Musical Collecting Techniques</i>
Week 3	What traits define a master teacher?
Sept. 5	No class/Labor Day
Sept. 7	Competencies That Music Educators Need To Be Successful Observing the Classroom: Making the Most of Your Field Experience <i>Read: Searching for Diversity/Rethinking Religion in Music Education</i>
Week 4	Teaching in today's classroom.
Sept. 12	Perspectives on Race & Religion <i>Read: Bullying: What Can Music Teachers Do?</i>

Sept. 14	Perspectives on Gender, Sexual Orientation, and Bullying <i>Read: Mark and Madura pp. 73-82</i> <i>Supplemental Reading: Campbell pp. 225-230</i>
Week 5	Students with exceptionalities
Sept. 19	Written Assignment #2 due Students with exceptionalities <i>Read: MEJ article: Inclusion Strategies that Work</i>
Sept. 21	Special Learners in the music classroom Micro-Teach
Week 6	Alternatives in Music Education
Sept. 26	Observation #1 notes and opinions for discussion and sharing due First observation discussion & reflection Micro Teach <i>Read: Music Education at the Tipping Point</i> <i>Before-the-next-class: Interview a non-music major. Ask him or her to share their music story with you—both in school and out-of-school.</i>
Sept. 28	Participate: Prior to class, interview a non-music student. Ask him or her to share their music story with you—both in school and out-of-school. Is there congruence? How does the student feel about each? Come to class willing to share your findings! Alternative courses in Music Education <i>Read: Mark and Madura pp. 25-41</i>
Week 7	The Music Curriculum for ALL Students.
Oct. 3	Observation #1 Reflection due General Music Experiences <i>Read: Campbell pp. 125-144</i>
Oct. 5	Elementary & Early Childhood Music <i>Read: Mark and Madura pp. 41-54</i>
Week 8	The Music Curriculum for Vocal and Instrumental Students
Oct. 10	Choral Music Experiences
Oct. 12	Instrumental Music Experiences

Read: The Creative Music Strategy: A Seven-Step Instructional Model

Week 9	Creativity in the Classroom
Oct. 17	Observation #2 notes and opinions for discussion and sharing due Creativity: Composing, Improvising & Arranging in Music Education
Oct. 19	Micro-Teach
	<i>Read: Mark and Madura pp. 103-142</i>
Week 10	Classroom management and motivation
Oct. 24	Classroom management, Engaging Learners
	<i>Read: Campbell pp. 235-252</i>
Oct. 26	Observation #2 Reflection due Critical Thinking, Making Connections
	<i>Read: Mark and Madura, pp. 17-24</i> <i>Read: The role of assessment in advocacy</i>
Week 11	National Standards; Sunshine State Standards; Assessment; Marzano Strategies
Oct. 31	Assessing music learning; Understanding the Standards
Nov. 2	Observation #3 notes and opinions for discussion and sharing due Third observation discussion & reflection Continue Assessment and Marzano Strategies
	<i>Read: Overture: Playing the Invisible Instrument</i>
Week 12	Considering Our Students
Nov. 7	Written Assignment #3 due Who are the students in our classroom? What is our responsibility to them? Vision 2020
Nov. 9	Dr. Miller conducting in Escambia County
	<i>Read: "The Courage To Teach"</i>
Week 13	What Is Your Philosophy of Education?
Nov. 14	Crafting a Philosophy of Music Education
Nov. 16	Observation 3 Reflection #3 due

Micro-Teach

Read: Complaining

Read: From an Administrator's Perspective: Practical Survival Skills for Music Educators

Week 14 Principals, Parents, Collaboration, Priorities, and Politics

Nov. 21 Building, maintaining and keeping relationships within the school
Budget

Read: Some Helpful Strategies

Read: Final Project Grading Rubric

Nov. 23 The music classroom on a cart
Capstone Project
Micro-Teach

Read: Mark and Madura, pp. 55-72

Participate: Brainstorm three qualities you value in an educator. Bring these ideas to our next class discussion.

Week 15 Principals, Parents, Collaboration, Priorities, and Politics

Nov. 28 Dealing with Parents: Joys, realities, and challenges

Participate: Brainstorm three qualities you value in an educator. Bring these ideas to our class discussion.

Nov. 30 Wrapping it all up!
The Teacher as a Lifelong Learner: Devising Your Plan of Action
Philosophy of Education DUE

Week 16 ~ Final

Dec. 5 (Monday) 10-12:50am **Final Exam ~ Final Project DUE (may be submitted electronically or in paper form)**