



University of Central Florida
MUE 5384C ~ K-12 Music Methods (Models of Instruction)
Dr. Kelly A. Miller, Instructor
4 credits

Course Syllabus ~	
Time/Location:	Class meets on Monday from 5:00-8:20 in PACM 260
Office Hours:	by appointment
E-Mail:	Kelly.Miller@ucf.edu
Phone	407.823.4545
Office:	PACM 224

Prerequisite: Graduate standing in Music Education or C.I.

Course Description: Organization and administration of instruction for comprehensive music education, K-12. Instructional planning, techniques, and materials for general, choral and instrumental music education. (Survey of theories and strategies of teaching and learning as applied to instruction, curriculum development, and instructional design in music.)

Purpose of Course

This course is designed to provide each student with an overview of models of instruction and ways of learning. Critical examination of established ways of delivering instruction will be discussed and related to music education, with opportunities for application and practice. Readings, observations, and research will enhance learning and be assigned throughout the semester.

Objectives

- Identify and discuss various models of instruction typically used in education.
- Articulate various ways to provide optimal learning opportunities for students in music.
- Create thoughtful lessons plans that engage students in authentic music learning experiences and demonstrate knowledge of various models of instruction.
- Understand and articulate the most effective ways to develop independent learners in music education.

Required Text

Arends, R. (2014) Learning to Teach, 10th ed. Boston, MA: McGraw Hill Pub.
 ISBN: 9780078110306

Topics Covered:

- Historical aspects of teaching and learning
- Applications of Bloom's Taxonomy of learning objectives in music education
- National Standards for Music
- Social constructivism and group music making
- Lesson planning for effective music instruction
- Psychology of music learning

- Models of instruction for depth of understanding in music
- Music aptitude and achievement
- Applications of current research in individualized instruction, group learning, collaborative learning, and cooperative learning in music education
- Multiple intelligences and how they strengthen music learning
- Gordon's Music Learning Theory
- Praxial music learning
- Aesthetic music education

Recommended Readings

- Bloom, B. (1976) *Human characteristics and school learning*. New York: McGraw-Hill.
- Colwell, R. ed. (1992) *Handbook of research on music teaching and learning*. NY: Schirmer Books.
- Colwell, R. ed. (2002) *The New handbook of research on music teaching and learning*. NY: Schirmer Books.
- Dewey, J. (1916) *Democracy and education*. NY: Free Press Inc.
- Duke, R. (2005) *Intelligent Music teaching: Essay on the core principles of effective instruction*. Austin, TX: Learning and Behavior Resources.
- Elliott, David J. (1995) *Music Matters: A New Philosophy of Music Education*. New York: Oxford University Press.
- Gagne, R. (1977). *The conditions of learning* (3rd ed.). New York: Holt, Rinehart, & Winston.
- Gagne, R., & Briggs, L. (1979). *Principles of instructional design* (2nd ed.). New York: Holt, Rinehart, & Winston.
- Gardner, H. (1993) *Frames of Mind: the Theory of Multiple Intelligences*. Cambridge, MA: Basic Books.
- Gordon, E. (2007) *Learning Sequences in Music: Skill, content and patterns*. Chicago, IL: GIA Pub.
- Gunter, M., Estes, T., Mintz, S. (2007) *Instruction: A models approach* 5th ed. NY: Pearson Education, Inc.
- Kagan, S. (2008) *Cooperative learning* 2nd edition. CA: Kagan Pub.
- Marzano, R., and Kendall, J. (2006) *The New Taxonomy of Educational Objectives*. Corwin Press.
- Wertsch, J. (1988) *Vygotsky and the social formation of the mind*. Cambridge, MA: Harvard University Press
- Wiggins, G., McTighe, J. (2005) *Understanding by design* 2nd edition. Alexandria, VA: Association for Supervision and curriculum Development
- Willingham, D. (2009) *Why don't students like school?* San Francisco, CA: Jossey-Bass Pub.

Course Requirements

1. Participants will complete readings, assignments, and projects.
2. Weekly discussion topics to develop cogent thinking through writing will be assigned.
3. Student presentations on special topics.
4. A midterm and final paper reflecting the student's exploration of the issues.
5. Attendance at all schedule class sessions is expected, and participation through oral and written presentations is required.

Activities

- Readings in text as assigned
- Review PPTs and articles on chapter topics
- Review media examples provided in class or on reserve in music library
- Respond to questions provided in class
- Review textbook website resources
- Participation in practice teaching opportunities for models learned in class
- Observations
- Written assignments and projects

Assignments and Projects

Weekly assignments – readings, discussion assignments, chapter questions and assignments

Informal projects/quizzes – informal presentations of assigned project topics and chapter quizzes

Interviews – Interview practicing teachers on their use of teaching models. Music teachers and other academic area teachers often use different strategies. Graduate students will complete and report on a total of six interviews: two elementary (one music/one classroom), two middle school, (one music/one other area) and two high school (one music/one other area). Summations of each interview and a reflection for each will be presented in class.

Midterm project – on researching teacher-directed, teacher-centered learning in music education. Pick a topic and prepare Powerpoint™ presentation and a 10-page paper on the topic. Both will be submitted by email to instructor. Students will present a Powerpoint™ of their project in class.

Final Project – on researching student-directed, student-centered learning in music education. Pick a topic and prepare Powerpoint™ presentation and a 10-page paper on the topic. Both will be submitted by email to instructor. Students will present a Powerpoint™ of their project in class.

Grading

- Weekly assignments/discussions/informal projects/quizzes: 40%
- Interviews: 20 %
- Midterm paper and presentation: 20%
- Final paper and presentation: 20%

Grading Scale

Interpretation

100.00 – 92.00	= A	Clearly Superior Work at the Graduate Level, Assignments meet all stated requirements,
91.99 - 90.00	= A-	Strong writing that contains no or very few minor errors, Work submitted on or ahead of time.
89.99 - 88.00	= B+	Completely Satisfactory Work at the Graduate Level,

87.99 - 82.00	= B	Assignments meet most stated requirements, Writing that contains minor errors that do not impede understanding, Work generally submitted on time.
81.99 - 80.00	= B-	
79.99 - 78.00	= C+	Marginally Satisfactory Work at the Graduate Level, Assignments usually meet most stated requirements, Writing that contains errors that begin to impede understanding, Work not always submitted on time.
77.99 - 72.00	= C	
71.99 - 70.00	= C-	
69.99 - 68.00	= D+	Generally Unsatisfactory Work at the Graduate Level, Assignments do not meet most stated requirements, Writing that contains errors that significantly impede understanding, Work rarely submitted on time.
67.99 - 62.00	= D	
61.99 - 60.00	= D-	
59.99 - 0.00	= F	Unsatisfactory Work at the Graduate Level, Assignments do not meet stated requirements, Writing with excessive errors, lacks organization and approaches incoherence, Work not submitted or frequently late.

Accommodations for the differently-abled (alternate testing opportunities, support for signers, etc.)	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.
--	---

Academic integrity	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
--	---

The UCF Creed	
Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.	
Integrity	I will practice and defend academic and personal honesty.
Scholarship	I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
Community	I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
Creativity	I will use my talents to enrich the human experience.
Excellence	I will strive toward the highest standards of performance in any endeavor I undertake.

Course Outline ~ *Information on this syllabus is subject to change.*

Week Topic	Have Read/Prepared for next class
Week 1 – January 9 No class; Dr. Miller presenting at International Humanities Conference	
Week 2 – January 16 No class; MLK day	- Read chapter 1 in text
Week 3 – January 23 Course introduction, syllabus, the art of teaching, National Standards, Bloom’s Taxonomy Historical perspective – Piaget, Bruner, Ausubel, Dewey, Vygotsky, Gardner, Gilligan, etc.	- Read chapters 3 and 5 in text - Readings/online work as assigned - Respond to discussion questions
Week 4 – January 30 Leadership aspects of teaching, classroom management, organization and planning for instruction	- Read chapters 7 and 8 - Readings/online work as assigned - Respond to discussion questions
Week 5 – February 6 Teacher-directed, teacher-centered learning, direct instruction	- Read chapter 9 in text - Readings/online work as assigned - Respond to discussion questions
Week 6 – February 13 Concept and Inquiry-based teaching, practice teaching	- Readings/online work as assigned - Respond to discussion questions

Week Topic	Have Read/Prepared for next class
Week 7 – February 20 Conductor vs. educator, rehearsals vs. teaching, practice teaching	- Readings/online work as assigned - Respond to discussion questions - Prepare mid-term presentation
Week 8 – February 27 MIDTERM PROJECT AND PRESENTATION	- Read pages 355-56 and chapter 10
Week 9 – March 6 Student-centered, student-directed learning, cooperative and collaborative learning, group work	- Read chapter 11 - Readings/online work as assigned - Respond to discussion questions
Monday, March 13; No class; Spring break	
Week 10 – March 20 Democracy in education, Montessori model, constructivism, practice teaching	- Read chapters 12 and 13 - Readings/online work as assigned - Respond to discussion questions
Week 11 – March 27 Classroom discussion strategies, differentiation, practice teaching	- Read chapter 2 - Readings/online work as assigned - Respond to discussion questions
Week 12 – April 3 Student Learning in Diverse Classrooms	- Readings/online work as assigned - Respond to discussion questions
Week 13 – April 10 Gordon – Music Learning Theory, aptitude and achievement Elliott – Aesthetic music education, Praxial music learning and teaching Other methodologies in music education: World Music Pedagogy, Manhattanville Music Curriculum Project, O’Connor Method, etc.	- Readings/online work as assigned - Respond to discussion questions
Week 14 – April 17 Interview Result Presentations Technology use and misuse in music education; Assessment; Guest speaker Learning communities, student motivation, inspiring artistry and student ownership	- Read Chapter 4 - Readings/online work as assigned - Respond to discussion questions

Week	Topic	Have Read/Prepared for next class
Week 15 – April 24	Multiple intelligences, Improvisation and creativity – critical experiences for deep learning in music	- Discuss final presentation
Week 16 – May 1, 4:00 – 6:50	FINAL PROJECTS AND PRESENTATIONS	