

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>1171S</b>
<b>Course Title:</b>	<b>Intro to Music Education</b>
<b>Units:</b>	<b>2</b>
<b>C/S Classification #:</b>	<b>04</b>
<b>Component:</b>	<b>Lecture</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	<b>May be taken once</b>
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>Dec 2014</b>
<b>Prepared by:</b>	<b>Janine Riveire</b>

**I. Catalog Description**

Exploration of music learning research and music education philosophies and methods in American music education. Discovery of current trends in contemporary multicultural music education. Includes 15 hours field observation/service. 2 units lecture/problem-solving. Service Learning component.

**II. Required Coursework and Background**

none

**III. Expected Outcomes**

The student will

1. Examine the human process of learning music, both socially and developmentally/cognitively
2. Discover the influence of music training on human development
3. Explore ways of teaching music, in US and other cultures
4. Explore the different types of music teaching jobs in the US
5. Identify different government agencies and their roles in music education
6. Create a music lesson
7. Develop a personal rationale for the role of music education in the public schools
8. Observe the characteristics and needs of a public school music education program in a culturally diverse community.
9. Develop an initial understanding of the ethnic, racial, linguistic and cultural population of California schools.
10. List and classify teaching strategies for music in a culturally diverse classroom under the

supervision of an experienced teacher.

11. Develop an initial understanding of general teaching principles and practices, applying them to constructive self and peer evaluation.

12. Analyze, through observation of credentialed music teachers, intrapersonal skills and classroom management.

13. Demonstrate potential for success in the music education field.

14. Make an educated decision about pursuing a Single Subject Credential in Music.

*This course addresses standard 8 of the California Commission on Teacher Credentialing standards for Single Subject Matter Preparation in Music.*

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

2. Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

4. Demonstrate and articulate personal growth as a musician and student of music in the world.

5. Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).

6. Develop specialized knowledge appropriate to the option or emphasis area.

BA General:

3. **Communicate effectively**--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

5. **Demonstrate and articulate** artistic growth as a musician and student of music in the world.

BM General:

8. **promote** musical culture in the community.

9. **think, speak and write** clearly at the college level.

BM PreCredential Option:

4. **compare and contrast** common music teaching methods.

5. **differentiate** sequential repertoire appropriate to general music classes.

#### **IV. Instructional Materials**

Mark, Michael M., and Madura, Patrice (2009) *Music Education in Your Hands*

California Department of Education. (2001) *Content Standards in the Visual and Performing Arts*.

Sacramento, California Department of Education

Campbell, Patricia S. (2005) *Cultural Diversity in Music Education: Directions and Challenges for the 21st Century*. Australian Academic Press.

Various current issues of publications from Music Educator professional organizations

*Bulletin* of the Council of Research in Music Education,

*Journal of Research in Music Education* (National Association for Music Education)

*Journal of Music Teacher Education* (NAfME)  
*Music Educators Journal* (NAfME)  
*Teaching Music* (NAfME)  
*General Music Today* (NAfME)

May also draw from:

Choksy L. et. al. (2000) *Teaching Music in the Twenty-First Century* 2<sup>nd</sup>. Ed.: Prentice Hall .  
Reimer, Bennet. *A Philosophy of Music Education.*, 3<sup>rd</sup> Ed. Englewood Cliffs, NJ: Prentice Hall. (2002).  
Elliott, David J. *Music Matters*. New York: Oxford University Press, (1995)

## **V. Minimum Student Material**

Notebook, paper, pencil/pen, access to computer for word processing, a/v media and internet.  
Transportation to/from school sites.

## **VI. Minimum College Facilities**

Classroom with audio-video equipment, “smart” presentation capabilities, instruments for demonstration lessons, piano, space in the classroom for movement activities, storage space for demonstration instruments.

## **VII. Course Outline**

1. Exploration of how music is learned in different cultures
  - a. Music’s role in human cultures
  - b. Music’s role in different modern societies
2. A historical look at music in US schools
  - a. Horace Mann and Lowell Mason (history of Singing schools and band movement)
  - b. Changes in the 20<sup>th</sup> century (Dalcroze, Orff, Kodaly, technology and the space race)
  - c. Current situation in California: demographics of local schools and neighborhoods
3. Observation skills
  - a. making the first contact, presenting a professional appearance
  - b. what to look for (specific criteria)
- 4 Why music education?
  - a. A look at several philosophies of music education (Reimer, Elliott, Richards)
  - b. Developing your own philosophy of music education
5. Learning opportunities in the music classroom among students of diverse cultures, languages, gender, ethnicity, races and handicapped conditions.
6. Classroom management
7. Research in music learning and brain development
  - a. Studies in brain development and music training (Shaw, et al, and MIND Institute)
  - b. Ed Gordon’s Music Learning Theory
8. The roles of government and citizenry in determining what schools teach
  - a. Local school boards
  - b. State
  - c. National
9. Ideological approaches in performance and non-performance music classes.
10. Classroom organization and flexible group processes to enhance self-esteem, achievement, socialization, interest.
  - a. Working with paraprofessionals and peer tutoring.
  - b. The role of symphonies and other arts organizations in Music Education

1. Student exposure programs
  2. Teacher training/professional development programs
  - c. Role of the private or studio teacher
11. Requirements to obtain a teaching credential in music in California (and in other states)

### **VIII. Instructional Methods**

1. Class discussion/problem solving
2. Assigned readings
3. Comparisons of methodologies
4. Teacher/student demonstration and activity
5. Web research
6. Classroom observations
7. Self and peer analysis of teaching mini-lessons
6. Oral presentation

### **IX. Evaluation of Outcomes**

1. Written examination: problem solving/essay.
2. Group or individual project and presentation (proposing an educational curriculum, minicourse or program to a symphony, county arts office, school board, or similar group).
3. Student reflective essay on personal philosophy of music education.
4. Written and oral critiques of readings
5. Successful completion of all observation and field work (teaching mini-lessons) experience by a favorable cooperating teacher evaluation.
6. Contribution to discussions of and reflections on observations