Introduction to Teaching Music

MUS ED 350 (2 credits)  Tuesdays, 9:00AM-10:40 AM with Field Study TBD
Spring 2019  University of Wisconsin-Milwaukee, Music 360
Jill K. Anderson (“Mrs. Anderson”), instructor  andersjk@uwm.edu
C: 414-313-1216 (before 9 PM, please)  Office hours: Tuesdays: 10:40 AM—1:40 PM, Music 360A or by appointment

Learning Environment
The University of Wisconsin-Milwaukee is dedicated to providing an environment that is supportive to the learning needs of all students. The university policies may be found at: http://www4.uwm.edu/secu/SyllabusLinks.pdf
Students are responsible to read and follow the guidelines as it relates to religious observances, active military duty, incompletes, discriminatory conduct, academic misconduct, complaint procedures, and grade appeal procedures. If you have a disability that requires accommodations, please speak to your professor immediately so that arrangements can be made for assistance.

Course Description: Exploration of the profession of music teaching including observation in area music programs. This course is designed as an exploratory opportunity for those students seeking to teach music in the elementary, middle, and high schools. Students will explore philosophical principles for teaching music, current topics in the field of music education, principles and practices for planning and assessing music learning, and personal reasons for choosing this field of study.

Prerequisites and Course Completion Requirements:
♫ Music major, three semesters of theory, piano, and sight-reading completed.
♫ Completed TB test and Criminal Background Check (required in order to complete school observation course assignments) by January 22, 2019.
♫ Membership in CNAfME (UW-M collegiate chapter of the National Association for Music Education) by January 29, 2019; this will provide you subscriptions to Music Educators Journal and Teaching Music, as well as the Wisconsin School Musician. See information on the CNAfME bulletin board in the Music Building. NAI ME website: http://www.nafme.org/membership/collegiate/ (After creating a log-in and password, you will be prompted to pay the reduced collegiate fee for membership.)
♫ Serve as volunteer (half day, either AM or PM) at the UWM WSMA State Music Festival on April 27, 2019. Plan ahead. Mark your calendar now! All music education majors are required to participate. You will be expected to volunteer for at least a half-day shift. This experience is representative of the professional responsibilities (ex: planning and implementing solo and ensemble festivals within local schools/districts) that music educators typically fulfill.
♫ As directed, establish your official music education e-Portfolio. Your ePortfolio is a collection of digital media evidence that demonstrates your knowledge, skills, and growth as a professional over all of your music education courses. ePortfolios are created by assembling artifacts in the form of text, video clips, pictures, etc. within a single digital presentation. When complete, at the conclusion of student teaching, you will be required to submit your ePortfolio to the Music Education Department as evidence of your learning.
♫ Check your UWM email and Canvas (uwm.edu/canvas) as directed; download and/or print material, handouts, etc. as needed/directed each week.

This course is the first step on your path to becoming a music educator. The level of responsibility and professionalism you demonstrate in this course will represent the level of responsibility and professionalism you will demonstrate as a teacher.

Bring any questions or concerns to the instructor in a timely manner.
Course Goals

WTS = Wisconsin Educator Standards-Teachers (attached): http://dpi.wi.gov/tepdl/programs/standards/teacher
UWM-WI/InTASC = UWM-WI Teacher Standards (attached)

♫ Students will understand the role of the contemporary music educator, consider personal and professional reasons for seeking a career in music education, and develop a plan for preparation and teaching that will result in student learning (WTS 1, 4, 7, 8, 9; UWM-WI/InTASC 3, 4, 5, 6, 7, 8, 9)
♫ Students will acquire learning and classroom management strategies and will contribute to music programs through volunteer experiences in schools (WTS 9, 10; UWM-WI/InTASC 9, 10)
♫ Students will practice and document productive and critical observation of music teaching and learning in order to learn from experienced professionals in the field, and to interview teachers about their work (WTS 2, 3, 4, 5, 9, 10; UWM-WI/InTASC 1, 2, 3, 9, 10)
♫ Students will read, synthesize, and reflect on information about music education from professional literature (WTS 1, 2, 4; UWM-WI/InTASC 1, 3, 4, 5)
♫ Students will examine selected themes, issues and questions of importance to contemporary music education and apply their understandings to related assignments (WTS 1, 3, 4; UWM-WI/InTASC 2, 3, 4, 5, 7, 8)

Course Expectations

This course is a part of the professional program toward certification. For that reason, attendance and full participation in class are required. Points and grades earned will be based on this expectation. Several major assignments will be given along with other activities that will be a part of the participation total. Assignments must be completed and submitted by the due dates so that course topics remain in sequence. All assignments must be submitted. All assignments must be word-processed (in Word) using correct grammar and spelling (use spell-check).

Participation and Attendance

♫ Participation and Attendance are linked; one cannot happen without the other. Successful completion of this course is required in your preparation to become a teacher. It is in your best interest to put forth your best effort in this class.
♫ Come to class prepared to take an active role. No mobile phone use or texting during class.
♫ Read and reread the syllabus for clarification on topics and assignments. Use the assignments to develop your thinking, skills, and questions about the role of teacher in music teaching and learning.
♫ Make contributions in class through discussion.
♫ Participate in activities and projects, ask questions, offer examples, and volunteer.
♫ Complete and submit assignments on time. Assignments submitted late will receive reduced points.
♫ Written assignments must be word-processed, single-spaced, with student name, assignment due date, and title of assignment at the top of the first page and, for multiple-page assignments, page numbers at the bottom of each page. Your name, title and author(s) of articles should be included at the top of the first page of Reading Responses. Completed Volunteer/Observation Form must be included as cover sheet to each observation journal. Use your last name as the first word in the name of the document. All assignments must be submitted to the instructor as directed. Unless otherwise directed, all assignments must be completed in Word and submitted to the class Canvas site by 9:00 AM on the date due. No handwritten material will be accepted.
♫ Assignments should show originality, careful production, and good scholarship.
♫ This course meets once a week. Attendance is critical. Attend every class. Be on time and ready to begin. More than 20% of the points earned in the course are earned for attendance, participation, professionalism, and responsibility. Notify Mrs. Anderson, in advance, of unavoidable, reasonable absences. Only University excused absences will be accepted. Illness and bereavement will be considered on an individual basis.
♫ Create a binder or electronic file of all course materials for reference in future courses, e-portfolio completion, edTPA preparation, and student teaching. As an introductory course, what you learn in this class will transfer to future music education courses.
Required Text (to be purchased in class)

♫ Pinson, Anita, *Voices Across the Lakes, Great Lakes Stories and Songs*, Pine Lake Press, 2013,
ISBN: 978-0-615-72843-8
♫ Additional readings as assigned

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<thead>
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<th>Assignments</th>
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<tr>
<td>Attendance, Participation, Professionalism, &amp; Responsibility</td>
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<td>Volunteer/Observation Journal Entries (5)</td>
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<td>Professional Interview &amp; Audition</td>
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<td>Teaching a Song</td>
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<td>Interview of a Music Educator</td>
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<td>Advocacy Statement</td>
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<td>Autobiographical Essay</td>
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<td><strong>Total</strong></td>
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**Estimated Course Workload Total: 70 hours**
This is an estimate of the time required to meet the expectations of this course. Grades are determined by the quality of the work produced, not by the time invested. Weekly class meetings: 15 class sessions plus one final exam session X 100 minutes = 26.6 hours. Readings, written assignments, class preparation, field work, etc. = approximately 43.4 hours.

**Grading**
You must earn a C or better in this class for it to be accepted toward teacher certification. Points for each assignment will be tabulated and a percentage for the course calculated. Final grades will be based on the following standard:

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<th>Percentage Range</th>
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<td>88.9-87</td>
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<td>86.9-84</td>
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<td>83.9-80</td>
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Assignment Descriptions

Reading Responses (7 Reading Responses, 5 points each, 35 points total)
You will be assigned reading material to which you will be asked to respond. Some responses will be written and some will be in the form of a class activity. Please take note of reading assignments, due dates, and type of response. Use the template provided for written responses. Your name, title, and author(s) of articles should be included at the top of the first page of Reading Responses. Please note that two readings are required for Readings 1, 3, 5, 9, and 10. Include reflections on both of these paired articles in your reading response, comparing and contrasting information from both articles. Readings are posted in the Content area of Canvas. 1-2 pages.

Maximum of 5 points: Written response provides a concise summary of key ideas, describes insights/new learnings, relates to course topics, and provides a clear assessment of relevance to the responsibilities of a music educator. Writing quality, including ideas, organization, voice, sentence fluency, word choice, conventions (spelling, grammar, etc.), and presentation is evident.

Autobiographical Essay (10 points)
In narrative form, describe your musical development. Include description of music experiences in your home when you were growing up, musical experiences that you remember from school including elementary, middle and high school; experiences you have had working with children in the community; and any other contributing musical experiences that have helped to shape and nurture you as a musician/music educator. Grading will be based on the quality of your writing as well as your inclusion of relevant ideas. 2-3 pages.

Each of the components of the essay is worth a maximum of 2 points:
1. Description of home music experiences shows depth and is focused on topic.
2. Description of school music experiences shows depth and is focused on topic.
3. Description of experiences working with children in the community shows depth and is focused on topic.
4. Description of other contributing experiences shows depth and is focused on topic.
5. Writing quality is evident, including ideas, organization, voice, sentence fluency, word choice, conventions (spelling, grammar, etc.), and presentation.

Volunteer/Observation Journals (5 Journals, 10 points each, 50 points total)
You are required to complete 10 hours of volunteer/observation time as a part of this course. You will be given options of sites. You are responsible to set up a scheduled time with the music educator at that site. As you observe at your field site and assist with students in the music classroom, note questions you have about what you observed, techniques and strategies the teacher used, ways that children responded, or other ideas to comment on. Consider these questions when determining if the lesson observed was student-centered or teacher-centered:
Whose voice(s) is/are heard the most, student or teacher? Is the teacher the “sage on the stage” or the “guide on the side”? Is there simultaneity of learning? Are learning activities set up so that all students are actively involved? Is Q&A and discussion structured so that more than one student is responding/discussing at once? Are students working together to solve a problem? Are all eyes on the teacher or are all eyes on the materials of learning? Is the teacher stating facts or asking questions that may have multiple answers? Are students using previously established knowledge/skill to generate new knowledge that will transfer to future learning or are they engaged in a “stand alone” activity? Using notes taken on the provided form, write a narrative about each session. The narratives should make connections to readings and ideas from class. Each observation journal covers 2 hours of observation. You must observe five different teachers (choral, general, and instrumental) and his/her students at various grade levels. Complete Code Eight Documentation Sheet. Completed Volunteer/Observation Form must be included as the cover sheet of each observation journal. 1 page plus cover sheet.

Each journal (including cover sheet), covering two hours of observation, is worth a maximum of 10 points.
Teaching a Song (20 points)
Following the instructor modeling the teaching of several songs, you will choose a song to teach to the class in order to demonstrate understanding and practice strategies learned that will help children learn a new song. You will demonstrate use of your voice, use of the piano, and classroom instruments in teaching, and will experience teaching a group. Resources for song choices and expectations will be shared with you for this project. You will teach the song without showing or sharing the song’s notation and without chanting the words of the song and asking the students to repeat the words line by line.

Maximum of 20 points: Each of the song teaching criteria is worth a maximum 2 points. See form.

Advocacy Statement (15)
Your statement of advocacy will be based on the following scenario: You are a music teacher. Your school board has asked you for a totally objective advocacy statement for music education. Your statement will include three reasons for the importance of music in education, with supporting rationale for each reason. The title of your advocacy statement will be a six-word “sound bite” or “tag line” that synthesizes your statement. 1-2 pages.

Maximum of 15 points: Statement provides a concise summary of three reasons, with supporting rationale, as to why music education is important, plus writing quality is evident, including ideas, organization, voice, sentence fluency, word choice, conventions (spelling, grammar, etc.), and presentation. Maximum of 3 points for six word “tag-line” title, 3 points for each of the three key ideas, and 3 points for writing quality.

Interview (20 points)
You will interview a current elementary, middle or high school music educator to learn why s/he chose to teach music. Choose a music educator to interview who is NOT one of your former teachers and is NOT a teacher whose classes you observe this semester. Submit your choice to Mrs. Anderson for approval. Schedule a time to interview him/her in person for at least 30 minutes. Make sure that you have contact information so that you can send a thank you note later. Take notes as you interview your candidate on the provided form. Write up the interview as an essay telling your interviewee’s story. You may rearrange the information as needed. You are telling a person’s story so represent him/her well. 2-3 pages.

Maximum of 20 points: Essay tells an interesting story of a music educator (5 points). All components of the interview form are incorporated into the narrative (10 points). Writing quality is evident, including ideas, organization, voice, sentence fluency, word choice, conventions (spelling, grammar, etc.), and presentation (5 points).

Final Essay (35 points)
The final essay will be a culmination of your understandings from throughout the semester about who you are as a future music educator, what you have learned through the topics included in the course, your experiences in class and during observations, what you feel are the most significant challenges facing the profession, and what you believe as a teacher of music in the 21st century. This will be preparation for your interview. Submit to Canvas and Print 2 copies. 2-3 pages.

Maximum of 35 points: Final essay provides a concise summary of the key ideas listed above plus the evidence of writing quality, including ideas, organization, voice, sentence fluency, word choice, conventions (spelling, grammar, etc.), and presentation. Maximum of 7 points for each of the four key ideas (1. who you are as a future music educator, 2. what you have learned through your experience and observations, 3. what you feel are the most significant challenges facing the profession, and 4. what you believe as a teacher of music in the 21st century) and 7 points for writing quality.

Professional Interview (30 Points)
In lieu of a final exam, you will participate in an interview (to be scheduled during finals week) with members of the music education faculty that will include: performance on your major instrument, demonstration of sight singing skills, demonstration of keyboard skills, and professional questions.

Successfully completing this interview, maintaining a cumulative GPA of 2.75 or above, successfully passing this course with a grade of B or better, successfully passing third semester theory, and successfully passing Communications 101 or 103, Math 103 or 105, and English 102 are all necessary for admittance to Music Education.
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<th>DATES</th>
<th>Topics</th>
<th>Readings</th>
<th>Responsibilities, Assignments Due</th>
<th>Points</th>
<th>WTS</th>
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<td>1-29</td>
<td>WTS &amp; UWM-WI/InTASC Standards</td>
<td>In Canvas: Reading 2: (please note that Figure 1 on p. 44 is in error and the corrected Figure 1 is on the last page): Shuler, Scott C., Norgaard, Martin, Blakeslee, Michael J., “The New National Standards for Music Educators” <em>Music Educators Journal</em> September 2014</td>
<td>Class Attendance, Participation, Professionalism, &amp; Responsibility Read Reading 2 Written Response to Reading 2 due <strong>Deadline for CNAfME Membership</strong></td>
<td>4</td>
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<td>2-5</td>
<td>Teaching in Elementary Schools</td>
<td>In Canvas: Reading 3a: <em>Music in Childhood: from preschool through the elementary grades</em>, Shehan Campbell, Scott-Kassner (2006), pp 44-55 &amp; Reading 3b: Jodi Neaveill, “The Generative Approach to Music Learning”</td>
<td>Class Attendance, Participation, Professionalism, &amp; Responsibility Read Readings 3a &amp; 3b Written Response to Readings 3a &amp; 3b due</td>
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<td>Special Learners in the Classroom</td>
<td><strong>In Canvas:</strong> Reading 4: Iamarino, Danielle L., “Engaging our Most Challenging Students in Fine Arts,” <em>Educational Leadership</em>, December 2018/January 2019</td>
<td>Class Attendance, Participation, Professionalism, &amp; Responsibility</td>
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<td><strong>Reading 5a:</strong> Julie K. Brown, “Student-Centered Instruction: Involving Students in Their Own Education,” <em>Music Educators Journal</em> May 2008 94: 30-35</td>
<td>Read Reading 4</td>
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<td><strong>Reading 5b:</strong> Maryellen Weimer, “Five Characteristics of Learner-Centered Teaching” (<a href="https://www.facultyfocus.com/articles/effective-teaching-strategies/five-characteristics-of-learner-centered-teaching/">https://www.facultyfocus.com/articles/effective-teaching-strategies/five-characteristics-of-learner-centered-teaching/</a>)</td>
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<td>Instrumental Music in the Schools (Dr. Corley will join us)</td>
<td><strong>In Canvas:</strong> Reading 6: J.S. Millican, “Describing Instrumental Music Teachers' Thinking: Implications for Understanding Pedagogical Content Knowledge,” <em>Update: Applications of Research in Music Education</em> 2013 31:45 1-29-13</td>
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<td>Read Reading 6</td>
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<td><strong>Observation Journal 1 due</strong></td>
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<td>2-26</td>
<td>Multicultural Music (Dr. Feay-Shaw will join us)</td>
<td><strong>In Canvas:</strong> Reading 7: Deborah V. Blair and Shinko Kondo, “Bridging Musical Understanding through Multicultural Music,” <em>Music Educators Journal</em>, May 2008</td>
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<td>3-5</td>
<td>Technology in the Classroom</td>
<td>On-line: <a href="https://www.newdirectionsmsu.org/issue-1/bauer-music-learning-and-technology/">https://www.newdirectionsmsu.org/issue-1/bauer-music-learning-and-technology/</a></td>
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<td>Reading 8: “Music Learning and Technology” New Directions in Music Education — New Directions Journal (2014) 1:1</td>
<td>Class Attendance, Participation, Professionalism, &amp; Responsibility Read Reading 8 Written Response to Reading 8 due</td>
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<td>Choral Music in the Schools (Mrs. Bart will join us)</td>
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<td>Child Development/ Teaching a Song</td>
<td>Class Attendance, Participation, Professionalism, &amp; Responsibility Song choices selected in class Observation Journal 3 due</td>
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<td>Teaching a Song</td>
<td>Class Attendance, Participation, Professionalism, &amp; Responsibility Teach a song activity, part 1</td>
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<td>Teaching a Song</td>
<td>Class Attendance, Participation, Professionalism, &amp; Responsibility Teach a song activity, part 2 Observation Journal 4 due</td>
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<td>Dispositions and Beginning Teachers</td>
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Class Attendance, Participation, Professionalism, & Responsibility
Read Readings 9a & 9b
Written Response to Readings 9a & 9b due
Advocacy Statement due
Music Educator Interview due
Final Essay due

TBD

Finals Week

Professional Interview

30
Student Name: 
Reading(s) Number: 
Title(s) of Article(s): 
Author(s) of Article(s): 
The key ideas in this (these) reading(s) are…

Some special insights and/or key understandings I have after reading this (these) article(s) are…

Ways in which (these) reading(s) relate to the topics of this course are…

Ways in which ideas in this (these) reading(s) are relevant to the responsibilities of a music educator are…
Student Name:                     Date:

School:                          Time:

Code 8?  YES    NO                Length of Observation:

Cooperating Teacher:

_____GENERAL  _____CHORAL  _____INSTRUMENTAL

Describe the setting for teaching including space, equipment, and how they are used.

What is the lesson goal or essential understanding?

What techniques are being used for teaching?

What music standards are being covered?

Is the music class or rehearsal “teacher centered” or “student centered”? How do you know?

Describe the teaching and learning.

How is the learning being assessed?

Describe classroom management techniques that you are observing.

What questions do you have about what you have observed?
Choose a music educator to interview who is NOT one of your former teachers or someone you have, or will, observe for this class. **Submit your choice to Mrs. Anderson for approval.** Schedule a time to interview the music educator **in person** for at least 30 minutes. Make sure that you have contact information so that you can send a thank you note later. Take notes during the interview using this form.

Write up the interview as an essay telling the person’s story. You may rearrange the information as necessary. You are telling the teacher’s story, so represent him/her well.

1. General information: Where did s/he grow up, go to school, what kind of music education experiences does s/he remember having in school?

2. Where did s/he get their music education training? What was her/his major instrument?

3. When did s/he start teaching? How many years has s/he been teaching? Where has s/he taught?

4. What does s/he think is the biggest challenge to teaching music today?

5. What does s/he see as the biggest reward?

6. What keeps her/him teaching?

7. How does s/he assess learning in their music classroom? What is expected of her/him by principals, districts?

8. What was the hardest thing to adjust to when s/he first started teaching?

9. Does s/he practice being a musician outside of teaching? Does s/he sing in a choir, play in a band or orchestra, make music with friends? How does s/he keep music fresh?

10. How does s/he like to learn new ideas and techniques for teaching?

11. What advice would s/he give someone exploring music education as a career?
MusEd 350 Spring 2019 Introduction to Teaching Music: TEACH A SONG

Name______________________________
Song______________________________

Points earned:

1 2 Knew the song well, presented self with confidence and energy

1 2 Smiled

1 2 Looked at students while teaching

1 2 Sang with students audibly and in tune, making it easy to follow

1 2 Gave correct starting pitch from a pitch source and made sure students heard the starting pitch each time the song was sung

1 2 Used piano successfully to enhance teaching and to accompany students singing song by the end of the lesson

1 2 Gave sufficient instruction for learning the song, paced the learning appropriately

1 2 Lesson focus was on students learning the song, directions to students were clear and understandable

1 2 Followed instructions for teaching that were provided and had an observable method / approach / clear strategies for teaching

1 2 Students were successful in learning from the teaching presentation

Comments:
Wisconsin Educator Standards - Teachers
Ten Standards for Teacher Development and Licensure

To receive a license to teach in Wisconsin, an applicant shall complete an approved program and demonstrate proficient performance under all of the following standards:

1. **Teachers know the subjects they are teaching.**
The teacher understands the central concepts, tools of inquiry, and structures of the disciplines she or he teaches and can create learning experiences that make these aspects of subject matter meaningful for pupils.

2. **Teachers know how children grow.**
The teacher understands how children with broad ranges of ability learn and provides instruction that supports their intellectual, social, and personal development.

3. **Teachers understand that children learn differently.**
The teacher understands how pupils differ in their approaches to learning and the barriers that impede learning and can adapt instruction to meet the diverse needs of pupils, including those with disabilities and exceptionalities.

4. **Teachers know how to teach.**
The teacher understands and uses a variety of instructional strategies, including the use of technology, to encourage children’s development of critical thinking, problem solving, and performance skills.

5. **Teachers know how to manage a classroom.**
The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

6. **Teachers communicate well.**
The teacher uses effective verbal and nonverbal communication techniques as well as instructional media and technology to foster active inquiry, collaboration, and supportive interaction in the classroom.

7. **Teachers are able to plan different kinds of lessons.**
The teacher organizes and plans systematic instruction based upon knowledge of subject matter, pupils, the community, and curriculum goals.

8. **Teachers know how to test for student progress.**
The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the pupil.

9. **Teachers are able to evaluate themselves.**
The teacher is a reflective practitioner who continually evaluates the effects of his or her choices and actions on pupils, parents, professionals in the learning community and others and who actively seeks out opportunities to grow professionally.

10. **Teachers are connected with other teachers and the community.**
The teacher fosters relationships with school colleagues, parents, and agencies in the larger community to support pupil learning and well-being and acts with integrity, fairness and in an ethical manner.
UWM-WI Teacher Standards
Aligned with the 2011 InTASC Teaching Standards 7/22/12 Update

University of Wisconsin-Milwaukee

Core Guiding Principle
Urban Education/Equity

All programs at UWM leading to licensure by the Wisconsin Department of Public Instruction have adopted a unified guiding principle centered on advocating for and providing an equitable education to all students, within a culture of inspiration, high expectations, accountability and quality services. Individuals licensed through UWM demonstrate an understanding of the unique characteristics of urban contexts and keep issues of race, class, culture, and language at the forefront of their work. Candidates have substantive knowledge about the varieties of urban contexts and cultures, the forces that maintain poverty, and other powerful historic and contemporary beliefs and traditions that support discrimination in society. They understand how other social identities, including gender, disability, sexual orientation, and religion, intersect with the forces of poverty, cultural traditions, language, and racism and lead to inequity in teaching and learning.

UWM-WI Teacher Standards

Throughout their programs and in their portfolios, candidates address the Urban Education/Equity Principle as they interpret the performance standards of the applicable license. For teacher candidates, Wisconsin has adopted the InTASC Teacher Standards (Interstate New Teacher Assessment and Support Consortium of the Council of Chief State School Officers) which are listed in #1-#10 below (2011 version). Faculty and staff at UWM have interpreted these ten standards specifically for UWM candidates to reflect their alignment with UWM’s Core Guiding Principle: Urban Education/Equity.

The Learner and Learning Environments

Standard 1: Learner Development

The teacher understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.

Standard 2: Learning Differences

The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner to meet high standards.

Standard 3: Learning Environments

The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self motivation.

For UWM candidates this means recognizing the unique potential of the individual learner and setting appropriate and high expectations for all. Candidates simultaneously appreciate the role of their students’ context, that is, their cultures and communities, in shaping their individual development. They understand the historic and philosophic forces that may influence their assumptions about diverse cultures and communities. UWM candidates use effective strategies to support English language learning, respecting students’ first
languages and dialects and valuing them as assets. They also embrace learners with disabilities and work against biases that lead to misidentification and labeling. Finally, with respect to learning environments, UWM candidates create safe learning environments in which differences among students are understood and respected. They build positive relationships with every child and select instructional approaches that ensure students are motivated and actively involved in learning. When difficult or challenging behavior arises, candidates provide emotional and behavioral support in a highly skilled, positive, and respectful manner.

**Content Knowledge**

**Standard 4: Content Knowledge**

The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make the discipline accessible and meaningful for learners to assure mastery of the content.

**Standard 5: Innovative Applications of Content**

The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

*For UWM candidates* this means drawing on strong disciplinary knowledge in liberal arts as well as knowledge of the socio-cultural and historical context of the discipline. Candidates are able to translate their knowledge of disciplinary content into appropriate instructional activities and represent this content in meaningful ways for their students. They apply rigorous and high expectations for every student and demonstrate the belief that every child is capable of and eager for learning.

**Instructional Practice**

**Standard 6: Assessment**

The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher's and learner's decision making.

**Standard 7: Planning for Instruction**

The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.

**Standard 8: Instructional Strategies**

The teacher understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

*For UWM candidates* this means that progress is expected for all students and assessment measures are clearly communicated in ways that motivate students to learn. Candidates use a range of assessment practices that draw upon students’ strengths as well as needs. They establish high standards for student learning and achievement and teach in ways to enable students to meet these standards, using their understanding of cultural and linguistic differences and knowledge about their students’ specific cultures and communities to do so. Drawing upon a repertoire of effective teaching strategies, they make discerning choices about the approach that will best achieve desired learning outcomes, always pushing students toward greater independence as learners. They are able to represent content knowledge in ways that make sense to their students and are skilled in the
strategic use of technology to support instruction. They draw strategically on a range of well-developed curriculum resources and instructional methods to ensure that their students meet high standards. Candidates advocate for and are skilled in planning and implementing a rich and challenging curriculum that maximizes their students’ opportunities in life. They understand the critical role literacy plays in creating lifelong opportunities for students and support the ongoing literacy learning of students across all content areas.

**Professional Responsibility**

**Standard #9: Reflection and Continuous Growth**

The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professional, and the community), and adapts practice to meet the needs of each learner.

**Standard #10: Collaboration**

The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.

For **UWM candidates** this means reflecting on their teaching effectiveness and their utilization of equitable educational practices to create positive change and to address achievement gaps in the communities in which they teach. They view themselves as lifelong learners committed to enhancing professional practice and deepening their knowledge in their respective fields and in successful collaboration with their colleagues. Our candidates take responsibility for learning about the community, its assets, and its resources and collaborate with community and agency staff to support the educational process. UWM candidates reach out to their students’ families and, through regular communication and collaboration with family members, build strong relationships to help students learn. They understand that all families want their children to be well educated, and they draw on assets that exist within their students’ families to reach this goal.
The Satisfactions of Teaching
Elliot Eisner, Educational Leadership March 2006 | Volume 63 | Number 6 Improving Professional Practice Pages 44-46

How we teach is ultimately a reflection of why we teach.

Each year, thousands of new teachers enter the field. Almost all seek deep satisfaction from the processes of teaching. Among the many satisfactions that exist, I would like to describe six.

**Great Ideas**
The first satisfaction pertains to the opportunity to introduce students to ideas that they can chew on for the rest of their lives. Great teaching traffics in enduring puzzles, persistent dilemmas, complex conundrums, enigmatic paradoxes. On the other hand, certainty is closed, and closed streets don't interest the mind. Great ideas have legs. They take you somewhere.

Ideas can also provide a natural high. With them, you can raise questions that can't be answered. These unanswerable questions should be a source of comfort. They ensure that you will always have something to think about! But why do puzzles, persist, and enigmas provide satisfaction? Because they invite the most precious of human abilities to take wing. I speak of imagination, the neglected stepchild of American education. Questions invite you in. They stimulate possibilities. They give you a ride. And the best ones are those that tickle the intellect and resist resolution.

**Immortality**
Second, teaching provides opportunities to reach out to students in ways that ensure our own immortality. The images of teachers past populate our minds and memories. Those teachers past sit on our shoulders, ready to identify infractions and offer praise for work well done. Their lives live in ours, and our lives live in theirs. The immortality I speak of is private, rather than the public immortality that is garnered by only a few. You don't have to be a Mahatma Gandhi to be remembered or loved. Living in the memories of our students is no meager accomplishment.

**Performance**
Third, teaching makes it possible to play your own cello. Despite the beliefs of some well-intended technocrats, there are no recipes for performance, no teacher-proof scripts to follow. Teaching well requires improvisation within constraints. Constraints there will always be, but in the end, teaching is a custom job. We cannot separate what is learned from the manner in which it is taught. The arts teach us that form and content cannot be divided; how something is described affects what is described. Curriculum once enacted cannot be separated from the way it was taught because how it was taught influences how it is learned.

**Artistry**
Fourth, teaching provides ample opportunities for both artistry and memorable forms of aesthetic experience. After 40 years in the classroom, I still have vivid recollections of my sophomore high school art class in which I taught 35 adolescents—some eager and some not so eager. Those memories, in many ways, are among the most aesthetically satisfying and vivid I own.

Artistry is not restricted to the fine arts. Teaching well also depends on artistry. Artistry is the ability to craft a performance, influence its pace, shape its rhythms and tone so its parts merge into a coherent whole. Artistry in teaching depends on embodied knowledge. The body plays a central role; it tunes you in to what's going on. You come to feel a process that often exceeds the capacity of language to describe. Why are these memories so vivid? The nature of long-term memory might have something to do with it, but I think there is more to it. The occasions we remember are those that were most meaningful to us. I still remember my 3rd grade teacher, Miss Eva Smith, calling my name from one end of the classroom to the other to tell me, in a voice that the whole class could hear, “Elliot, your work is getting better!” Oh, how I needed to hear that! I did not do well in school. Or Miss Purtle, who displayed my paintings on the walls of her classroom in a one-person show when I was in 4th grade. As a 9-year-old boy, I did not realize that I would carry these memories for the rest of my life.
A Passion for Learning
Fifth, teaching provides the occasions to share with others your deep affection for what you teach. When your eyes twinkle with delight at the prospect of introducing students to what you love, you create a sense of contagion and convey your love of what you teach. Your passion for your subject is the sincerest and most powerful invitation you can extend.

Making a Difference
Finally, teaching provides the opportunity to discover that something you once said in class made a difference to a former student whom you happen to encounter 20 years later. Students you taught in years past recall to you an idea or a throw-away line you used so long ago that you can no longer remember it. Teaching is filled with such surprises. They reassure us that our contributions sometimes exceed those we can recall. But the satisfactions of teaching extend beyond the academic. Indeed, the most lasting contributions come from saving lives, rescuing a child from despair, restoring a sense of hope, soothing discomfort. We remember these occasions longest because they matter. These occasions transcend academic interests. They address the human needs that all of us share.

The Child Made Whole
At a time when schools are buffeted by performance standards and high-stakes testing, we must remember that the student is a whole person who has an emotional and social life, not just an intellectual one. And this is as true for graduate students in the grandest citadels of higher education as it is for students in elementary school. We teachers need to be more nurturing. The more we stress only what we can measure in school, the more we need to remember that not everything that is measurable matters, and not everything that matters is measurable. We need to pay attention to the whole child and address the whole child in our teaching practices. How we teach is related to achieving the deep satisfactions of teaching. I have had the moments that I have described—and new teachers just starting out will have them, too. I envy them the journey.

Oh, to be able to begin that journey once again today!
No such luck!

Elliot Eisner (March 10, 1933 - January 10, 2014) was Lee L. Jacks Professor of Education and Professor of Art at Stanford University.
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Syllabus Links

1. Students with disabilities. Notice to these students should appear prominently in the syllabus so that special accommodations are provided in a timely manner. http://uwm.edu/arc/
2. Religious observances. Accommodations for absences due to religious observance should be noted. http://www4.uwm.edu/secu/docs/other/S1.5.htm
3. Students called to active military duty. Accommodations for absences due to call-up of reserves to active military duty should be noted. Students: http://uwm.edu/active-duty-military/
4. Incompletes. A notation of "incomplete" may be given in lieu of a final grade to a student who has carried a subject successfully until the end of a semester but who, because of illness or other unusual and substantiated cause beyond the student's control, has been unable to take or complete the final examination or to complete some limited amount of term work. https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf
5. Discriminatory conduct. Discriminatory conduct will not be tolerated by the University. It poisons the work and learning environment of the University and threatens the careers, educational experience, and well-being of students, faculty, and staff. https://www4.uwm.edu/secu/docs/other/S_47_Discriminatory_Policy.pdf
6. Title IX/Sexual Violence. Title IX is a federal law that prohibits sex discrimination in education program or activities, and UWM policy prohibits such conduct (see Discriminatory Conduct, above). This includes sexual violence, which may include sexual harassment, sexual assault, relationship violence, and/or stalking in all educational programs and education-related areas. UWM strongly encourages students to report any instance of sex discrimination to UWM's Title IX Coordinator (titleix@uwm.edu). Whether or not a student wishes to report an incident of sexual violence, the Title IX Coordinator can connect students to resources at UWM and/or in the community including, but not limited to, victim advocacy, medical and counseling services, and/or law enforcement. For more information, please visit: https://uwm.edu/sexual-assault/.
7. Academic misconduct. Cheating on exams or plagiarism are violations of the academic honor code and carry severe sanctions, including failing a course or even suspension or dismissal from the University. http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/
8. Complaint procedures. Students may direct complaints to the head of the academic unit or department in which the complaint occurs. If the complaint allegedly violates a specific university policy, it may be directed to the head of the department or academic unit in which the complaint occurred or to the appropriate university office responsible for enforcing the policy. https://www4.uwm.edu/secu/docs/other/S_47_Discriminatory_Policy.pdf
9. Grade appeal procedures. A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by the department, college, or school in which the course resides or in the case of graduate students, the Graduate School. These procedures are available in writing from the respective department chairperson or the Academic Dean of the College/School. http://www4.uwm.edu/secu/docs/other/S28.htm
10. LGBT+ resources. Faculty and staff can find resources to support inclusivity of students who identify as LGBT+ in the learning environment. http://uwm.edu/lgbtrc/
11. Other. The final exam requirement, the final exam date requirement, etc. http://www4.uwm.edu/secu/docs/other/S22.htm