

Class MUE 4422: Materials and Methods of Teaching Winds and Percussion

2016 Fall Semester Syllabus

Class Meetings:	MUB 146 Thursdays: Periods 3-4 (9:35a-11:30a)
Instructor:	Dr. Archie “Chip” Birkner chipbirk@ufl.edu
Office:	SBH 0105
Phone:	352-273-3170
Text:	<i>Developing the Complete Band Program</i> , Shelley Jagow, Meredith Music Publications <i>Efficient Rehearsal Procedures for School Bands</i> , Nilo Hovey (provided)
Materials:	baton primary instrument audio/video recording device

Course Description: The purpose of this course is to develop specific teaching skills, techniques, and materials necessary of a successful middle school and high school band director. Course content will include philosophical, theoretical, and practical methods of teaching music in the classroom. Students enrolled in this course must have successfully completed MUE3330 as well as the professional performance jury and musicianship jury performance.

Learning Objectives:

The student will:

- explore the various roles and responsibilities of the school band director
- develop methods for creating a band handbook
- develop methods for selecting quality band performance repertoire
- develop methods for selecting appropriate beginning band method books
- observe and report on experienced teachers' classes/rehearsals
- demonstrate appropriate rehearsal techniques
- demonstrate appropriate classroom management

Learning Activities to meet the Objectives:

Beginning Band/Method Books Review (10 points) *Due Oct 13th*
(turn-in hard copies at beginning of class)

The student will evaluate three (3) beginning band or band warm-up method books for appropriateness, usability, strengths/weaknesses, and teaching

opportunities. Please include which text you would use and why. Please be sure to reference both the teachers' and students' editions.

Repertoire Project (30 points) *Due Oct 27th*

(turn-in hard copies at beginning of class)

The student will create and submit an excel database of 12 examples of "significant" concert literature for high school band. You may use state contest lists, class discussions or the *Teaching Music Through Performance* series for determination of "significance."

The Excel database should have the following columns: TITLE, COMPOSER, ARRANGER, PUBLISHER, DIFFICULTY RATING, TIMING, and STYLE.

In addition, the student will provide a Word document with SELECTION NOTES for each piece. Notes should address questions such as: Why is this piece considered significant? What do the students have to gain from this piece? Programming Considerations (opener? closer? etc.)

Band Program Handbook (40 points) *Due Dec 5th (no later than 4pm)*

(turn in hard copies to Ms. Pearce in the SBH office)

The student will create a handbook for their future band program (middle school or high school). The handbook should be comprehensive in covering all aspects of the program including information for students, parents, and administration. Handbooks should include topics such as:

- introduction explaining purpose of the handbook
- program philosophy
- financial information (What is the student responsible for? What does the band provide?)
- behavioral expectations
- music/uniform/instrument procedures/policies (including colorguard)
- travel procedures
- use of student officers/student workers
- calendar of events
- grading policies

Teacher Observation Reports (10 pts each; total: 40 points) *Due Nov 10th*
(turn-in hard copies at beginning of class)

Each student will observe two (2) middle school band rehearsals and two (2) high school band rehearsals. This activity is not to determine which approach is "best," but to observe various "methods" and "materials" of band directors. Students will use the attached *Teacher Observation Form* for the reports. Please make sure to adequately address each content area on the *form*.

A list of Alachua County Band Directors will be provided. Please contact them to arrange a date/time to observe.

Please be sure to:

- dress professionally
- check-in and check-out at the school's front desk
- be early
- be silent (you are only to observe – not teach or assist)
- take copious observation notes

Microteaching & Self-Evaluation forms (20 pts each; total: 40 points) *Due Dec 5th (no later than 4pm)*

Students will choose one (1) piece from his/her repertoire project for use in this assignment. The student will prepare the piece for two (2) microteaching rehearsals in class. **Students should have hard-copy lesson plans for each session.** The student is responsible for videotaping his/her rehearsals for reflection and completion of the Peer/Self Evaluation Form.

Mock Interview/portfolio review (40 points) *Date/Time: TBA*

The student will take part in a mock job interview for a middle school or high school band director position (student's choice). Students should be prepared to answer questions relating to all content covered in this course. Additionally, students should bring a professional portfolio containing:

- **current resume**
- **teaching philosophy**
- **example lesson plans**
- **video(s) of classroom teaching**
- **supplementary material**
 - **drill writing**
 - **compositions**

Class 1	Aug 25	Introduction to the course, review syllabus The Many Hats We Wear / Then and Now Preparation: READ: Chapters 38, 4 - 5
Class 2	Sept 1	Curriculum Preparation: READ: Chapters 1-3
Class 3	Sept 8	The Anatomy of ENSEMBLE Music Making: Section I Preparation: READ: Chapters 6-8
Class 4	Sept 15	The Anatomy of ENSEMBLE Music Making: Section II Preparation: READ: Chapters 9-11
Class 5	Sept 22	The Anatomy of ENSEMBLE Music Making: Section III Preparation: READ: Chapters 12-17

Class 6	Sept 29	Motivation Preparation: READ: Chapters 18-22
Class 7	Oct 6	Beginning Band Preparation: Duitman Article
Class 8	Oct 13	Repertoire Preparation: READ: Chapters 25 & 27 <i>ASSIGNMENT DUE: Beginning Band/Method Books Review</i>
Class 9	Oct 20	Rehearsal Plans/Techniques Preparation: READ: Chapter 24, and Hovey excerpts <i>ASSIGNMENT DUE: Repertoire Project</i>
Class 10	Oct 27	GUEST SPEAKER: Joe Hughes, DoB, Eastside HS Assessment Preparation: READ: Chapter 23
Class 11	Nov 3	GUEST SPEAKER: Prof. Scott Wilson Jazz Education
Class 12	Nov 10	'Business' Stuff Preparation: READ: Chapters 26, 28-36 <i>ASSIGNMENT DUE: Teacher Observation Reports</i>
Class 13	Nov 17	<i>Microteaching 1</i>
Class 14	Dec 1	<i>Microteaching 2</i>
Dec 5		<i>ASSIGNMENTS DUE: Band Program Handbook & SELF EVAL FORMS (DUE BY 4PM)</i>
TBA		<i>Mock Interview/Portfolio Review</i>

Cumulative Grade:

A 185-200	B- 159-164	*C- 139-144
A- 179-184	C+ 153-158	*D+ 133-138
B+ 173-178	C 145-152	*D 125-132
B 165-172		*D- 119-124

*E 0-118

*Music majors earning a C- or below must repeat the course.

Policy on late work:

Late work will not be accepted. All assignments must be received no later than 4pm on the due date. If you choose to submit assignments electronically, the assignment must be received in my inbox no later than the date/time assigned. There will be no allowances made for difficulties as a result electronic submission (i.e. internet connectivity, attachment problems, etc.)

Caveat: The above procedures and course schedule are subject to change as deemed necessary by the instructor.

Academic Honor Policy

It is expected that you will exhibit ethical behavior concerning your work in this class. Students are expected to do their own work, use their own words in papers, and to reference outside sources appropriately. Failure to uphold the standards of academic honesty will result in the appropriate disciplinary action.

As a result of completing the registration form at the University of Florida, every student has signed the following statement:

"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University."

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

Furthermore, on work submitted for credit by UF students, the following pledge is either required or implied:

"On my honor, I have neither given nor received unauthorized aid in doing this assignment."

Students Requesting Accommodations due to Disabilities

To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD). That office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

OBSERVATION OUTLINE

Middle School Observation 1

School: _____ Teacher: _____
 Date: _____ Beginning/Ending time: _____
 Ensemble (name/grades): _____ Number of students: _____

Middle School Observation 2

School: _____ Teacher: _____
 Date: _____ Beginning/Ending time: _____
 Ensemble (name/grades): _____ Number of students: _____

High School Observation 1

School: _____ Teacher: _____
 Date: _____ Beginning/Ending time: _____
 Ensemble (name/grades): _____ Number of students: _____

High School Observation 2

School: _____ Teacher: _____
 Date: _____ Beginning/Ending time: _____
 Ensemble (name/grades): _____ Number of students: _____

QUESTIONS

SPECIFICS

List the instrumentation for each of the ensembles you observed.
 Outline the sequence of the class period from beginning to end. Include time, activities, materials and titles of the pieces played.

WARM-UP

Did these classes include any sort of warm-up or skills practice? If so, what performance fundamentals were DIRECTLY addressed by the teachers during warm-ups? Were there any fundamentals addressed INDIRECTLY? What tuning procedure was used? Individual? Section? Was an electronic tuner used? Did the procedure rely on the teacher's ear? The students' judgment? How would you describe the teachers' interactions with the students during this part of the rehearsal?

LITERATURE

What pieces did the group rehearse (including composer/arranger)? In what ways did the pieces each group was playing match the strengths and/or weaknesses of the ensemble? To what extent did each piece engage (or not engage) each section of the ensemble? Did you notice any clues concerning how well the students liked the pieces they were playing?

ASSESSMENT

On what specific aspects of performance (either fundamentals or contextual music making) did the students demonstrate noticeable improvement? For each piece rehearsed, list two specific musical issues that the teacher addressed. How did the teacher correct these problems? Pretend you were going to be teaching the next rehearsal for each of these ensembles. Based on what you heard during your observation, identify one specific musical issue you would address with each ensemble.

INTANGIBLES

Compare and contrast each teacher's approach to his or her class. What sort of "podium personality" did each demonstrate? How did they establish the particular mood of their classroom? How would you describe their interactions with their students? Were there any striking differences or similarities that you observed among these three teachers?

APPLICATION

From each observation, identify one idea you would like to take with you into your own teaching experience.

Peer / Self Teaching Evaluation Form

Magnitude _____

	1	2	3	4	5
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No eye contact with group Voice not audible or expressive Little variety in energy, facial expression Does not move from podium	Some sporadic eye contact Voice audible but not expressive Energy fluctuates, face sometimes changes Some movement toward group	Eyes constantly survey the group Lots of inflection in speaking voice High energy, expressive face Moves around room as needed
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Communication and Pacing _____

	1	2	3	4	5
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Directions unclear Musical comments inaccurate Comments often long, rambling Pacing interrupted in transitions	Directions mostly clear Musical comments mostly accurate Comments not always concise Pacing slows in transitions	Clear directions Musical comments accurate and focused Rapid play-talk-play or sing-talk-sing Rehearsal flows even in transitions
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Conducting _____

	1	2	3	4	5
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Eyes constantly in score Gesture unclear No clear prep breath/cues Gesture disconnected from musical ideas	Eyes up at times Gesture clear but mechanical Prep breath/cues inconsistent Gesture connects to some musical ideas	Eyes up constantly Gesture clear and expressive Clear expressive prep gesture/cues Gesture supports musical ideas
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Sequence _____

	1	2	3	4	5
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No clear focus to rehearsal Sequence not clear or logical No rehearsal frames	Parts of rehearsal are focused Some sequential teaching Rehearsal frames incomplete	Clear focus throughout rehearsal Logical sequence to all activities Complete successful rehearsal frames
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Monitoring & Feedback _____

	1	2	3	4	5
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Cannot identify performance problems No <u>specific</u> corrective feedback No positive feedback	Identifies tangential problems Some <u>specific</u> corrections Some general positive feedback	Identifies major performance problems Very <u>specific</u> corrective feedback Specific positive feedback
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Instructional Techniques _____

	1	2	3	4	5
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No use of modeling Musical ideas inappropriate for style No inst/choral techniques employed	Some use of modeling Musical ideas mostly fit the style Uses techniques inappropriate to problems	Frequent modeling of ideas Musical ideas clarify and enhance style Uses techniques appropriate to problems
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Student Achievement _____

	1	2	3	4	5
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No ensemble improvement No individual/section improvement Students demonstrate negative attitude	Limited specific improvements Individual/section improvement inconsistently demonstrated Students not engaged in rehearsal	Overall improvement in performance Individual/section improvement clearly demonstrated Students demonstrate positive attitude
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Other Comments: