

**MUE 4422: Materials and Methods of Teaching Winds and Percussion**  
**2015 Fall Semester Syllabus**

---

**Class Meetings:** MUB 146  
Thursdays: Periods 3-4 (9:35a-11:30a)

**Instructor:** Dr. Archie "Chip" Birkner chipbirk@ufl.edu

**TA:** John Peasant johnpeasant@gmail.com

**Office:** SBH 0105

**Phone:** 352-273-3170

**Text:** *Developing the Complete Band Program*, Shelley Jagow,  
Meredith Music Publications  
*Efficient Rehearsal Procedures for School Bands*, 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 15<sup>th</sup> (no later than 4pm)*

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 29<sup>th</sup> (no later than 4pm)*

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 9<sup>th</sup> (no later than 4pm)*

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 19<sup>th</sup> (no later than 4pm)*

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*.

The following Alachua County Band Directors have volunteered to be observed. Please contact them to arrange a date/time to observe. (You may observe programs/directors not listed.)

Shawn Barat	Buchholz HS	<a href="mailto:baratsl@gm.sbac.edu">baratsl@gm.sbac.edu</a>
Amy Beres	Howard Bishop MS	<a href="mailto:beresal@gm.sbac.edu">beresal@gm.sbac.edu</a>
Nathan Bisco	Santa Fe HS	<a href="mailto:biscong@gm.sbac.edu">biscong@gm.sbac.edu</a>
David Dixon	Westwood MS	<a href="mailto:dixondd@gm.sbac.edu">dixondd@gm.sbac.edu</a>
Todd Eckstein	Lincoln MS	<a href="mailto:ecksteintj@sbac.edu">ecksteintj@sbac.edu</a>
Jamie Burg	P.K. Yonge	<a href="mailto:jbura@pky.ufl.edu">jbura@pky.ufl.edu</a>
Joe Hughes	Eastside HS	<a href="mailto:hughesjd@gm.sbac.edu">hughesjd@gm.sbac.edu</a>
Everett McConn	Ft. Clark MS	<a href="mailto:mconnwe@gm.sbac.edu">mconnwe@gm.sbac.edu</a>

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 7<sup>th</sup> (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**

## COURSE CALENDAR:

Aug 27	Topic: Introduction to the course, review syllabus The Many Hats We Wear / Then and Now Preparation: READ: Chapters 38, 4 - 5
Sept 3	Topic: Curriculum Preparation: READ: Chapters 1-3
Sept 10	Topic: The Anatomy of ENSEMBLE Music Making: Section I Preparation: READ: Chapters 6-8
Sept 17	Topic: The Anatomy of ENSEMBLE Music Making: Section II Preparation: READ: Chapters 9-11
Sept 24	Topic: The Anatomy of ENSEMBLE Music Making: Section III Preparation: READ: Chapters 12-17
Oct 1	Topic: Motivation Preparation: READ: Chapters 18-22
Oct 8	Topic: Beginning Band Preparation: Duitman Article
Oct 15	Topic: Repertoire Preparation: READ: Chapters 25 & 27 <i>ASSIGNMENT DUE: Beginning Band/Method Books Review</i>
Oct 22	Topic: Rehearsal Plans Preparation: READ: Chapter 24
Oct 29	Topic: Rehearsal Techniques Preparation: READ: Hovey text <i>ASSIGNMENT DUE: Repertoire Project</i>
Nov 5	GUEST SPEAKER: Shawn Barat, Director of Bands, Buchholz HS Topic: Assessment Preparation: READ: Chapter 23
Nov 12	GUEST SPEAKER: Prof. Scott Wilson, Director of Jazz Studies UF Topic: Jazz Education/Business Stuff Preparation: READ: Chapters 26, 28-36
Nov 19	<i>Microteaching 1</i>

Nov 26	<i>ASSIGNMENT DUE: Teacher Observation Reports</i> NO CLASS – Thanksgiving
Dec 3	<i>Microteaching 2</i>
Dec 7	<i>ASSIGNMENTS DUE: Band Program Handbook &amp; SELF EVAL FORMS</i> <i>(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.

<b>OBSERVATION OUTLINE</b>
----------------------------

*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

<b>Magnitude</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	_____
	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	

<b>Communication and Pacing</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	_____
	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	

<b>Conducting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	_____
	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	

<b>Sequence</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	_____
	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	

<b>Monitoring &amp; Feedback</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	_____
	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	

<b>Instructional Techniques</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	_____
	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	

<b>Student Achievement</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	_____
	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	

Other Comments: