

**Syllabus: Instrumental Methods and Practicum**

**MUS 474 & MUS 474L**

**Fall Semester 2014**

3 Total Credit Hours (2+1)

Corequisite: MUS 474L

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*in-person is always better than E-mail or telephone*

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**Course Description**

“Intensive preparation course for teaching instrumental music in schools (elementary, middle, high school). Includes examination of appropriate literature, study of pedagogical, organizational, and management procedures for the rehearsal classroom.” (from CSUN’s *University Catalog, 2014–2015*). This lab component of the course focuses on application of instrumental ensemble teaching. This course has as a corequisite lab (MUS 474L), which is a supervised teaching experience.

**Student Learning Outcomes**

The primary objectives of this course are to enable students: (1) to develop pedagogical skills unique to the orchestra and concert band setting for elementary, middle, and high school; (2) to become familiar with appropriate and standard repertoire, educational resources, and method books; (3) to acquire a basic knowledge of organizational and administrative models; (4) to acquire a catalog of appropriate resources (e.g. texts, instruments and equipment, uniforms, etc.) to be used in the professional realm; and (5) to use computer software in commonplace teaching and administrative situations.

CSUN Music Student Learning Outcomes: (1) Demonstrate the ability to hear, identify, and work conceptually with the elements of music, through sight-reading, basic keyboard proficiency, and musical analysis. (3) Demonstrate a working knowledge of music history within their area of specialization and an acquaintance with the history, cultural background, and repertories beyond that area… (4) Demonstrate a working knowledge of music technology and its application to their area of specialization. (5) Develop pedagogical and/or clinical skills fundamental to their area of specialization for application across a variety of music and music-related professions. (6) Demonstrate professional competence in the execution of business processes and practices commonly employed within their area of specialization.

**Objective**

This course, including the practical observation experiences, provides appropriate preparation for your student-teaching experience and initial years in the profession. This is a massive objective to fit within a total of 3 credit hours’ worth of course work!

**Course Topics Include:** Articulation, Commercial/Industry Resources, Copyright Law, Expressiveness, Fundamentals, Instrumentation, Intonation, Literature, Method Books, Music Education applied to Instrumental Ensembles, Music Organizations, Organization, Outside Playing Opportunities, Parents, Performance Philosophy, Personal Interaction, Professional Development, Professionalism, Publicity, Score Study and Rehearsal Technique, Seating Arrangements, Teacher/Conductor Traits, Technique, Technology, Warm-Ups, and many more.
Textbooks

Required:

Recommended:

On Reserve in Oviatt Library:

Required Materials
• 3 Musical Instruments:
  (1) your primary instrument (string, percussion, or wind); (2) a secondary orchestral string instrument; and (3) a secondary concert band instrument. The class is the “ensemble” for all lab assignments. Exact instrumentation will be determined by Dr. Stoffel to best serve the needs of the students in the class.
• Music Stand
• Conductor’s Baton
• 2 Band or Orchestra Scores (to be purchased under advisement of the instructor)
• SD Card (recommended 4 GB capacity), “Secure Digital Card”:
  This is the most valuable tool toward your development in this course. Each time you practice and execute a lab lesson this semester, you will be videoed. At the end of this semester, you will have a unique record of your teaching development. Not having your SD Card at for any assignment will result in forfeiture of that teaching time in front of the class ensemble. Use a dedicated SD Card for your class videos; do not keep other files on this card.

Evaluation
• The final grade that you earn in MUS 474L will be calculated by the total points earned on all lab projects for the semester.
• The final grade that you earn in MUS 474 will be calculated by the total points earned on all lecture assignments for the semester. The Final Exam constitutes 25% of the semester grade for MUS 474.
• In order to be successful as an educator, deadlines must be met. Therefore, late work will not be accepted.
• All assignments should be clean, neat, and typed if applicable.
Grading Scale:

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>94–100</td>
<td>A</td>
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<tr>
<td>91–93</td>
<td>A-</td>
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<tr>
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<td>0–60</td>
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Class Attendance & Participation

Attendance expectations in this course will parallel those of a teacher employed in a typical school district — absences and tardies will have a detrimental effect on the final grade earned.

1. For the Lab course (MUS 474L):
   Much like an ensemble course, this methods class operates as a cooperative-learning class. The success of your learning in this class is dependent upon every other student’s participation each day in class, as well!
   - The time that you spend as the “the teacher” in the various lab projects is of utmost importance in this course. But your development as a music educator will be greatly enhanced if you also use the time that you are not in front of the class as valuable learning time. It is very common for students to feel as though they are learning as much, if not more, while watching and evaluating their peers than while actually in front of the class.
   - Successful students in this course attend all class meetings and participate productively. Professional conduct dictates that all students should arrive to the classroom with sufficient time to begin on time. Never detract from one of your peer’s lab-time by either arriving late or not being ready to play at the class start time.
   - Therefore, the grade that you earn on each lab project will be adjusted by your class attendance and participation for every day of that particular project: For example: If you earned a 96 on a project, and you were present for all five dates for that project (that is, your were there for 100% of the time), then your final grade would be 96 (96 × 100% = 96). If, however, you were only at only four out of the five class days for that project (that is, your were there for 80% of the time), then your final project grade would be 77 (96 × 80% = 76.8).

2. For the Lecture course (MUS 474):
   Attendance expectations in this course will parallel those of a teacher employed in a typical school district. Most school districts allow teachers a certain number of “sick days” per year. On average most teacher contracts allow a teacher to miss between 5–10% of contract days without penalty in pay. We’ll follow the same model for attendance in MUS 474; after missing more than 10% of lecture class days, a student’s semester grade will be penalized (that is, your grade will end up lower than if otherwise).
   - Tardiness:
     - A tardy of no more than 10 minutes will equate to half of an absence.
     - A tardy of more than 10 minutes will automatically be recorded as an absence. (I still encourage you to make it to class even if you will be late by more than 10 minutes. While your attendance will still be recorded as an absence, you will at least have gained from being at a portion of the lab that took place that day.)
   - As is expected of an employed teacher, do telephone me if you are going to be absent or tardy to a class — call prior to the class start time.
   - Mere attendance at all class meetings, however, is not sufficient for success in this course. Active participation in the course is the expectation. Active participation is achieved through preparation (reading for comprehension, completion of topical assignment, etc.) and participation (contemplation, questioning, answering, conjecturing, etc.).
   - Attendance will be recorded with a time clock.
**Required Components**

*Note well!* Regardless of the grade that you earn in MUS 474, in order to pass the course, you must also successfully complete both of the following assignments:

1. Resource Notebook
2. Six hours of Early Fieldwork Experiences

If you do not complete either of these assignments, then you cannot pass the course!

1. **Resource Notebook**
   - The notebook will consist of class notes (all typed), hand-outs, assignments, and other materials collected over the duration of the semester. Your notebook is the most tangible product that you create in this course. It is intended to be of real, practical value during your student-teaching semester and initial years of teaching in the public schools. Therefore, creating and maintaining a notebook that is neat, organized, comprehensive, and expandable is expected.
   - Your notebook will also be key to your success during the final examination.
   - The Resource Notebook will be due on Monday, December 8th, 9:00 AM. (I will return notebooks at the final exam.)
   - You cannot pass this course if you do not complete the Resource Notebook as required.

2. **Early Fieldwork Experiences (Clinical Observations)**
   - You cannot pass this course if you do not complete the clinical experience hours as required. This is a course mandate. Simply stated, there are no exceptions.
   - Six (6) hours are required for this course:
     - 1 hour of elementary band and/or orchestra class
     - 1 hour of middle school band rehearsal (not marching band)
     - 1 hour of middle school orchestra rehearsal
     - 1 hour of high school band rehearsal (not marching band)
     - 1 hour of high school orchestra rehearsal
     - 1 hour of a non-ensemble music course oftentimes taught by an instrumental music teacher (such as music theory, music technology, world music, music history, or general music) at the middle or high school level
   - You will receive specific instructions and fieldwork forms at a later date.
   - You will schedule your own clinical experiences.

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**Final Examination**

The final exam (written) will take place on Wednesday, December 10th, 8:00–10:00 AM.

**Applied Technology**

- an active, working E-mail account with the ability to send and received attached files (You will be expected to check your E-mail at least once each business day.)
- word processing software (such as Word or WordPerfect), data spreadsheet (such as Excel), and publisher software (such as Publisher or Adobe PDF)
- video recording documenting your rehearsal pedagogy skill
- music notation software (such as Finale or Sibelius)

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**Physical Contact**

The study of rehearsal techniques necessitates occasional, limited physical contact between instructor and student. The instructor will always be respectful and observant to each student’s level of comfort in class. A student with
any questions or concerns about physical contact during laboratory assignments should immediately discuss this matter with the instructor. If requested by a student, the instructor will employ alternative forms of instruction in lieu of physical contact.

**Academic Dishonesty**

The maintenance of academic integrity and quality education is the responsibility of each student within this University and the California State University system. Cheating or plagiarism in connection with an academic program at a campus is listed in Section 41301, Title 5, California Code of Regulations, as an offense for which a student may be expelled, suspended, or given a less severe disciplinary sanction. Academic dishonesty is an especially serious offense and diminishes the quality of scholarship and defrauds those who depend upon the integrity of the campus programs. Such dishonesty includes: (1) Intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise; (2) Intentional falsification or invention of any information or citation in an academic exercise; (3) Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty; and (4) Intentionally or knowingly representing the words, ideas, or work of another as one’s own in any academic exercise.

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**Topics and Readings**

There are 7 major units comprising the course content. While every effort will be made to keep the units sequential through the duration of the semester, inevitably some changes and alterations will occur due to various factors (including the scheduling of guest speakers, availability of resources, and class size). Overlapping of units will certainly occur.

**Unit 1 – Introduction, Profession, and Philosophy**
Reading 1: Cooper, chapter 14
Reading 2: Pearson, Anthology I (pp. 530–531); and Anthology III #8 (pp. 565–568)

**Unit 2 – The Elementary School Band and Orchestra Class**
Reading 1: Cooper, chapter 1
Reading 2: Cooper, chapter 2
Reading 3: Pearson, Anthology II, #1–6 (pp. 532–547)
Reading 4: Cooper, chapter 3
Reading 5: Pearson, Anthology III, #6 (pp. 562–563)

**Unit 3 – The Middle School Band and Orchestra Class**
Reading 1: NAfME handout
Reading 2: Pearson, Anthology V, #2–3 (pp. 625–633)
Reading 3: Cooper, chapter 10

**Unit 4 – The High School Band and Orchestra Class**
Reading 1: Cooper, chapter 4
Reading 2: Cooper, chapter 6

**Unit 5 – Repertory**
Reading 1: Cooper, chapter 5
Universal Music Department Student Learning Outcomes for this Course

1. Demonstrate the ability to hear, identify and work conceptually with the elements of music, through sight-reading, basic keyboard proficiency and musical analysis;

3. Demonstrate a working knowledge of music history within their area of specialization and an acquaintance with the history, cultural background and repertories beyond that area, including a wide selection of Western and world music literature;

4. Demonstrate a working knowledge of music technology and its application to their area of specialization;

5. Develop pedagogical and/or clinical skills fundamental to their area of specialization for application across a variety of music and music-related professions;

6. Demonstrate professional competence in the execution of business processes and practices commonly employed within their area of specialization; and

7. Create derivative or original music in both extemporaneous and written form.