

String Methods Syllabus #1 Monday, Wednesday, Friday 11:30-12:20

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Course Description:

This course is designed to provide opportunities for growth both as a teacher and as a player of string instruments. Students will develop correct posture and instrument placement, as well as correct left and right hand position in order to play string instruments well. Several teaching experiences will be given for students to begin to break down performance technique into left and right hand strategies. Ample experiences will be provided for students to learn to play both an upper and a lower string instrument.

Objectives:

During the course of the semester, you will demonstrate a practical awareness of:

- Proper posture and playing position for both upper and lower string instruments.
- Correct left hand placement and frame to foster accurate intonation, tone, and clarity for both upper and lower instruments.
- Correct right hand shape and balance to foster a full, rich tone and clarity of articulation for both upper and lower instruments.
- Strategies to teach posture, left and right hand technique to beginning string students.
- Sequential strategies to move from an aural to a notational understanding of playing string instruments.
- Diagnostic skills necessary to determine inaccurate technique in young students, and be able to prescribe the necessary adjustments.
- Skills needed to teach your “primary string instrument” to others, so that everyone plays both an upper and a lower string instrument.
- Beginning orchestra arrangements, as experienced as a player.
- The National Standards for Music Education and their application to string education

Achievement of these objectives will be assessed through:

- Students' completion of written assignments (lesson book analysis, ASTA/Strings article review summaries, fundamental teaching episode lesson plans and reflections);
- Performances, either in class or on several playing exams throughout the semester
- Development of an electronic string teaching notebook containing teaching strategies, readings, class notes, and handouts.
- Development of activity plans for teaching fundamental skills;
- Participation in online discussion boards documenting the difficulties that you have as a player as these will help you become a better teacher.

Materials:

- **An upper and lower string instrument (provided by institution)**
- **An electronic class notebook** for keeping notes, handouts, and forms.
- **A copy of Sound Innovations book 1 for your primary instrument (available at www.sharmusic.com, Gilliam music, or at Norman Music)**
- **Class props (a straw, a shoulder sponge, a soft cloth, a rubber band, a cello puck)**

Grading:

Professionalism (including attendance and preparation)	5%
Discussion Board Entries	5%
Notebook	10%
Playing Exams	20%
Written Assignments	15%
Teaching Episodes & reflections	20%
Lesson Book Analysis Paper	10%
Final exam	15%

Expectations:

Your grade for the course is determined by attitude, attendance, periodic playing exams, written assignments, discussion board, a notebook containing all notes, handouts, reflections, observation forms, teaching episodes; an analysis of available lesson books, and a final exam.

Professionalism: Part of your grade will be comprised of your professional approach to class. A professional educator is on time and prepared for every class. When an absence is necessary, prior notification is expected. If you must miss a class, you must contact Dr. Dell in advance by email (cdell@ou.edu). No more than 2 excused absences will be accepted. Additionally, you are judged as a teacher by how you support and interact with your colleagues. Therefore, your class participation will also contribute to your overall professionalism grade.

Discussion Board

In order to be a good teacher of string instruments, you must begin to feel what it is like to participate in the string culture, and to experience the joys and frustrations your students will experience beginning a new instrument. The problems that you encounter will be very similar to those encountered by your students, and will give you an “insiders” view of a string player. The discussion boards will allow you to work through the difficulties you are having in class- and also provide an opportunity for the class to work through these difficulties together. It also serves as a way for all of us to begin to diagnose difficulties, so that we can be supportive of each other in class. You must post and reply to at least one of your colleagues. String Majors will be required to not only post difficulties, but to answer peers questions with possible suggestions to remediate the problems.

Turning in work: Another important aspect of teaching is time management. Please keep an eye on the instructional calendar – I will not always remind you about upcoming due dates. A due date calendar can be found at the end of this syllabus. Begin to take the responsibility to manage due dates among all of your courses, and plan accordingly. If there is a problem –please let me know. *Late work will be accepted for partial credit for only 2 weeks past the due date, at which point you may turn it in for feedback, but it will no longer receive credit.* **All work will be submitted through D2L only. If you miss a deadline- please contact me and I will open the dropbox for you. No work will be accepted through email. Please be aware of deadlines-especially for lesson plans. (Students that have not submitted lesson plan will not be allowed to teach in class)**

Playing Exams

As we learn to play our instruments, periodic playing exams will be held in order to monitor individual progress on playing your instruments. Several of these will be done through Smart Music outside of class (literally). “Playing Exams” will be done in class, with your colleagues present. Please realize that the level of performance that you will be required to reach by the end of the semester will be quite advanced- this is not a class that you will be able to “breeze through”- it will take time outside of class to prepare your performances.

Teaching Episodes:

We learn to teach by teaching. We will be peer teaching in order to work on delivery of teaching strategies taught in class, as well as diagnostic skills. You may often feel that you don’t know enough to teach – but having to teach will help you develop a better understanding of where you need to improve. Each teaching episode will require an activity plan and a reflection. Please keep in mind that while you should always play your very best when teaching – your relative inexperience on the instrument is definitely taken into account when teaching.

Lesson Book Analysis Paper:

You will be required to examine and compare several lesson books for their scope and sequence, their literacy development, and their left and right hand development. This paper will help you develop a discerning eye for the available teaching materials.

Final Exam

Your final exam will consist of a playing exam demonstrating your ability to play and teach the instrument of your choice to the best of your ability (String majors must play the instrument of the opposite clef than their own.)

Notebook

Part of being a good teacher is maintaining the resources necessary so that you have somewhere to go when you don’t have the answers at your fingertips. This notebook will be an opportunity for you to collect teaching strategies to be used, as a resource should you be required to work with string students in your career.

CNAfME - Student Chapter of the National Association for Music Education

We are very fortunate to have an active chapter of CNAfME on campus. This organization meets on a monthly basis for business and work with selected clinicians on a variety of topics surrounding music education. In addition, this organization sponsors major music education events each semester.

As a member you will receive Music Educator's Journal and Teaching Music magazine. You will also have access to all the events/clinics that will take place this year.

To become a member you need to complete the application form that can be found on-line at <http://musiced.nafme.org/join> . There are detailed directions about how to join on the site. You may also join by completing an application, attaching a check and mailing it to the address on the form.

When you join CNAfME you become a member of three organizations. You are a member of NafME – The National Association for Music Education. You are a member of (your state’s) Music Educator’s Association. You are a member of the (institutions) Chapter of CNAfME. If you have questions about CNAfME – contact Professor.

Student Assignment Calendar

Assign ment Calend ar	Assignments Due Monday	Assignments Due Wednesday	Assignments Due Friday	
WK1	8/19	8/21	8/23 WU Teacher 1 Patterns Teacher 2	
WK 2	8/26 WU Teacher 2 Patterns Teacher 3	8/28 WU Teacher 3 Patterns Teacher 4 Pair Teaching 1	8/30 WU Teacher 4 Patterns Teacher 5	
WK3	9/2 Labor Day - No Class	9/4 WU Teacher 5 Patterns Teacher 6 Discussion Board 1 Due	9/6 WU Teacher 6 Patterns Teacher 7 Article Review 1	
WK4	9/9 WU Teacher 7 Patterns Teacher 8	9/11 WU Teacher 8 Patterns Teacher 1 Teaching Episode 2	9/13 WU Teacher 1 Patterns Teacher 2 Reflection Due	
WK5	9/16 WU Teacher 2 Patterns Teacher 3	9/18 WU Teacher 3 Patterns Teacher 4	9/20 WU Teacher 4 Patterns Teacher 5 Smart Music 1	
WK6	9/23 WU Teacher 5 Patterns Teacher 6	9/25 WU Teacher 6 Patterns Teacher 7	9/27 WU Teacher 7 Patterns Teacher 8 Discussion Board 2 Due	
WK7	9/30 WU Teacher 8 Patterns Teacher 1	10/2 WU Teacher 1 Patterns Teacher 2 Playing Exam 1	10/4 WU Teacher 2 Patterns Teacher 3	
WK8	10/7 WU Teacher 3 Patterns Teacher 4 Article Review 2 Due	10/9 WU Teacher 4 Patterns Teacher 5	10/11 Texas Weekend – No class	
WK9	10/14 WU Teacher 5	10/16 WU Teacher 6	10/18 WU Teacher 7	

	Patterns Teacher 6	Patterns Teacher 7 Teaching Episode 3 Teachers 1-6	Patterns Teacher 8 Teaching Episode 3 Teachers 7-12	
WK10	10/21 WU Teacher 8 Patterns Teacher 1 Smart Music 2 Due – We will Rock You	10/23 WU Teacher 1 Patterns Teacher 2	10/25 WU Teacher 2 Patterns Teacher 3 Discussion Board 3 Due	
WK11	10/28 WU Teacher 3 Patterns Teacher 4	10/30 WU Teacher 4 Patterns Teacher 5 Teaching Episode 4 Teachers 1-6	11/1 WU Teacher 5 Patterns Teacher 6 Teaching Episode 4 Teachers 7-12	
WK12	11/4 WU Teacher 6 Patterns Teacher 7	11/6 WU Teacher 7 Patterns Teacher 8	11/8 WU Teacher 8 Patterns Teacher 1 Article Review 3 due	
WK13	11/11 WU Teacher 1 Patterns Teacher 2 Playing Exam 2	11/13 WU Teacher 2 Patterns Teacher 3	11/15 WU Teacher 3 Patterns Teacher 4 Discussion Board 4	
WK14	11/18 WU Teacher 4 Patterns Teacher 5 String Methods Paper Due	11/20 WU Teacher 5 Patterns Teacher 6	11/22 WU Teacher 6 Patterns Teacher 7 Playing Exam 3	
WK15	11/25 WU Teacher 7 Patterns Teacher 8	11/27-11/29 Thanksgiving Break		
WK 16	12/2 Notebook due	12/4		12/6
Finals Week	Tuesday December 10 Final Exam 1:30-3:10			

String Methods Syllabus #2

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Required texts: Gerald E. Anderson and Robert S. Frost: *All for Strings, Book 1* (Neil A. Kjos Music Company) Elizabeth A. H. Green, *Teaching Stringed Instruments in Classes* (Tichenor Publishing)

Bibliography:

Froseth, James and Phyllis Weikart: *Movement of Music in Confined Spaces*. G.I.A. Publication, Inc.

Galamian, Ivan: *Principles of Violin Playing and Teaching*

Green, Barry and Timothy Gallwey.: *The Inner Game of Tennis*

Gordon, Edwin. *Learning Sequence and Patterns in Music*. Tometic Associates, Ltd.

Suzuki, Shinichi: *Nurtured by Love*

Other readings as deemed necessary by instructor

School instruments are available

A blank cassette will be needed

COURSE OBJECTIVES

Students will:

Demonstrate string playing skills

Demonstrate knowledge of teaching the executive skills of string instruments

Diagnose and prescribe appropriate content and techniques for the beginning and medium advanced level string student

Demonstrate knowledge of string literature and instructional materials

Demonstrate skills in class lesson instruction and teaching musical concepts

REQUIREMENTS

1 Written test

2 Playing tests

Successful completion of 2 teaching projects

Notebook

Regular attendance

GRADING

40%	Playing examinations
10%	Written examination
40%	Teaching projects, notebook and assignments
10%	Attendance, participation, daily preparati

SUBJECT CALENDAR PLAYING AND TEACHING EXAMS SCHEDULE

The Big Picture

January 24	Instrument to Body
	<ul style="list-style-type: none">• Instrument Placement• Concepts: Motion in String Playing• Teaching Strategies
Jan. 29	Right Hand
	<ul style="list-style-type: none">• Bow Hold• Concepts: Proper Bow Stroke Development, Smooth Direction Changes of
Bow, String Crossings, Expressive Use of the Bow	<ul style="list-style-type: none">• Teaching Strategies
Jan 31	Left Hand
	<ul style="list-style-type: none">• Placement of Left Hand• Finger Logic• Concepts: Paul Rolland's Development of Ease and Motion in the Left Hand• Teaching Strategies
Play a String	The Development of a Comprehensive Integrated Approach in Teaching Children to Instrument
February 5	Shinichi Suzuki Philosophy
	<ul style="list-style-type: none">• Concepts• Implicit Teaching Strategies
Feb. 7	Paul Rolland Philosophy
	<ul style="list-style-type: none">• Concepts

Feb. 8	<ul style="list-style-type: none"> • Implicit Teaching Strategies <li style="padding-left: 20px;">W. Timothy Gallwey/Barry Green Philosophy • Concepts • Implicit Teaching Strategies
Feb. 12,19	Development of music reading skills
Feb. 21	Playing Exam #1
Feb. 26	Students rotate to next instrument
Feb. 28	Rhythm Reading and Music Literacy
Feb. 28	Teaching Project #1 Preparation: Teach a beginning string student (two 1/2 hour private lessons)
March 5,7	Introduction to cello and string bass
March 12	Ear Training and Discrimination Training
March 14	Review violin and viola
	Listening assignment
March 26	Continue violin and viola review
	Students rotate to other instrument
March 28	Orchestral Bowings Through Musical Style
April 2	Teaching Project #1 Presentation: Beginning string student performance exam
April 4	Playing Exam #2
April 9	Selected String Lit.
	Selected Bibliography
April 11	Rehabilitation
	Off the string spiccato
	High positions
April 16	Shifting and vibrato
April 18	Two octave scales
April 23	Playing Exam #3
April 25	Format of lesson
April 30	Teaching Project #2 Presentation: Conduct and class string ensemble
May 2	Teaching Project #2 Presentation (cont.)
Exam Week	Written and Listening Exam
	Playing Exam #4

The above schedule is subject to change in the event of extenuating circumstances.

String Methods Syllabus #3

M/W: 10:10-11:00am

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PURPOSE:

The course is designed to provide non-string majors with a thorough understanding of the problems involved and the skills required for teaching each string instrument (Violin, Viola, Cello, and Bass).

OBJECTIVES:

1. The student will play one of the stringed instruments at a foundation level with technical proficiency.
2. The student will demonstrate knowledge of instruction techniques for first- and second-year group instruction.
3. The student will demonstrate knowledge of the overriding principles of string instruction.

APPOINTMENTS:

Appointments will be arranged at our mutual convenience. If you need to meet, please send an e-mail with times that would be best for you. Please feel free to ask for an appointment beyond posted office hours.

ATTENDANCE POLICY:

Attendance is required at all classes because of the "hands-on" nature of the class. Assignments missed due to absences must be made up at the next class meeting.

School of Music policy requires that to earn credit in a course a student must be officially enrolled by the end of the second full week of the semester and attend at least 75% of all class meetings. Any student who is not present for at least 75% of the scheduled class sessions for any course will automatically receive a grade of "F" in the course. Any University-related activity necessitating an absence from class will count as an absence when determining whether a student has attended the required 75% of class meetings (In a twice-weekly class, this means you may not miss more than 6 classes).

TEXTBOOK(S):

Required - Choose the text for the instrument you have been approved to study:

Orchestra Expressions, Violin Book One, Alfred Music Publishing EMCO 1002CD

Orchestra Expressions, Viola Book One, Alfred Music Publishing EMCO 1003CD

Orchestra Expressions, Cello Book One, Alfred Music Publishing EMCO 1004CD

Orchestra Expressions, Bass Book One, Alfred Music Publishing EMCO 1005CD

Students will be issued an instrument provided by BU (Instruments may not leave the Music Building).

ASSESSMENT:

1. Memorized Performance Assessments as assigned (in class or by recording)
2. Classroom model teaching performances (2). Students will teach a beginner line and lead the warm-up
3. Mid-Term Exam (written) – Knowledge of basic set-up issues, bowings, and first-year instruction
4. Final Examination (written) - Knowledge of principles of string instruction, bowings and fingerings
5. Final Examination (performance) – Choose one from three designated pieces

GRADING SCALE:

A = 91-100%	B+ = 89-90%
B = 81-88%	C+ = 79-80%
C = 70-78%	
D = 61-69%	

F = 60% and below

String Methods CLASS SCHEDULE

Aug. 26 Mon **DUE: BLACKBOARD:** Print out syllabus and “Anatomy of a Violin” for notebook.

Check locker combination and instrument per e-mail. Sign instrument check-out form.

Aug. 28 Wed Syllabus review, parts of the violin, Unit 1-4, assign students string majors for instrument set-up.

Sept. 2 Mon NO CLASS - LABOR DAY

Sept. 4 Wed **DUE: BLACKBOARD:** watch “Violin Maker Guy Rabut on Instrument Maintenance”

DUE: Notes on video and your instrument set-up session. Review set-up.

Begin Twinkle Variation Warm-up

Sept. 9 Mon **DUE: BLACKBOARD:** Watch videos on “Tuning with Fine Tuners” and “Tuning with Pegs”

DUE: Notes on videos. Introduce tuning by octaves, harmonics, & fifths.

ASSIGNMENT: Test Tuning of A & D Strgs-Sept. 25

Sept. 11 Wed **DUE: BLACKBOARD:** Download “Notes-Bowing and Articulations” and bring to class.

Unit 5 - Left hand and string levels. Basics of string bowing.

Sept. 16 Mon **DUE: BLACKBOARD:** Watch Video and Download PDF: “How to change a string”

DUE: Notes on video.

Unit 6 - Left hand and String Crossings. **ASSIGNMENT:** Prepare Mary Lee for Sept. 23

Sept. 18 Wed **BLACKBOARD:** watch “Violin Maker Guy Rabut on Buzz Prevention”

DUE: Notes on video.

Units 7 – Bass shifts, Bow lifts, Bowing discussion #2

Sept. 23 Mon **DUE: PERFORMANCE ASSESSMENT:** “Mary Lee” by memory.

Unit 8 – Pentascales. **ASSIGNMENT:** Prepare “Ode to Joy” for Oct. 2nd.

Sept. 25 Wed **DUE: PERFORMANCE ASSESSMENT:** Tuning of A & D Strings.

Unit 9-10 – Bass shifting, Bowings #3

Sept. 30 Mon Units 11-12 - Hinge Point and forearm stroke.

Oct. 2 Wed **DUE: PERFORMANCE ASSESSMENT:** “Ode to Joy” by memory. Pros and cons of different types of testing.

Oct. 7 Mon Units 13-14 – Arpeggios, **BEGIN** student-led warm-ups on Twinkle Variations

Oct. 9 Wed Units 15, 19 - Bow division. **ASSIGNMENT:** Prepare “A la Brandenburg” for Oct. 21

Oct. 14 Mon Unit 20-21 Slurs **LEARN:** Long, Long Ago (1 of 3 choices for Final)

Oct. 16 Wed NO CLASS – Dr Alexander will be teaching the MUS 4230 Student Teaching Seminar

Oct. 21 Mon **DUE: PERFORMANCE ASSESSMENT:** “A la Brandenburg” by

memory.

Unit 22 – Stacc.

Oct. 23 Wed Unit 22 – Slurs and staccato, continued. BK II (Handout) Units 1-2 - Tone Variables

ASSIGN: Mid Term Exam (Take home).

Oct. 28 Mon **DUE: MID-TERM EXAM,**

LEARN: Staccato March (1 of 3 choices for Final)

Unit 23 - Low 2nd finger (Violin/Viola) Low 2 Blues

Oct. 30 Wed **DUE: BLACKBOARD:** Download “Teaching Assignment” and “How Do I Teach Strings?”

Unit 24 – Chromatics to line 137, **LEARN:** Wipe Out (1 of 3 choices for final)

ASSIGN: Student Teaching Lines.

Nov. 4 Mon Students teach: #36 Good King Wenceslas, #44 Au Claire de la Lune

#45 Slavonic Folk Song, **Prepare:** #138 El Gato y El Raton

Nov. 6 Wed Students teach: #62 Cruise Control, #63 Tongawallah, #64 Dreidel,

PREPARE: #139 The Snake Charmer

Nov. 11 Mon Students teach: #65 It’s the Blues, Man!, #67 Bile’em Cabbage Down, #72 Lowdown Hoedown,

PREPARE: #157 El Charro

Nov. 13 Wed Students teach: #84 Ramadan Chant, #85 Lightly Row, #87 Frog’s Legs,

PREPARE: #158 El Tren

Nov. 18 Mon Students teach: #90 Johnny Works with One Hammer, #91 The Clocks (Round)

#96 Suo Gan, **PREPARE:** #159 Perica

Nov. 20 Wed Students teach: #99 The Trolley Song, #101 Kwanzaa, 108 Theme from London Symphony

Nov. 25 Mon Students teach: #110 Over the Rainbow, #111 Jasmine Flower, #113 Jazz Waltz, #114 Waltz 3D

Nov. 27 Wed Review of Final Performance Pieces (See Dec. 9)

Dec. 2 Mon Final Review & Ensemble lines: #116, Sweet Betsy, #124 “Beautiful Danube, #161 Spring

Dec. 4 Wed **WRITTEN FINAL in CLASS**

Dec. 9 Mon **PERFORMANCE FINAL:** “Long, Long, Ago”, “Stacc. March”, or “Wipeout” by memory.

String Methods Syllabus #4

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Music Education Program Theme:

Musical Growth through Artistic Teaching

Teacher Education Unit Mission:

The GSU Professional Education Faculty represents a joint enterprise within an urban research university between the College of Arts and Sciences and the College of Education, working in collaboration with P-16 faculty from diverse metropolitan schools. Grounded in these collaborations, our mission is to

prepare educators (i.e., teachers and other professional school personnel) who are:

- informed by research, knowledge and reflective practice;
- empowered to serve as change agents;
- committed to and respectful of all learners; and
- engaged with learners, their families, schools, and local and global communities.

COURSE DESCRIPTION (as published in the catalog)

Technique, literature, and notation for string instruments. A comparative, heterogeneous approach to performing on violin, viola, cello, and bass.

COURSE OBJECTIVES

By the completion of this course you will:

1. Understand basic principles essential to string teaching, demonstrated through performance and peer teaching.
2. Acquire basic performance skills on two stringed instruments.
3. Demonstrate an understanding of the fundamentals of performance on all orchestral stringed instruments.
4. Practice diagnosing and remediating technical problems in string playing.
5. Develop evaluation procedures specific to instrument performance.
6. Develop class management procedures specific to the instrumental music classroom.
7. Increase knowledge of terminology unique to string performance and the basic principles of bow direction and distribution.
8. Compile an electronic notebook (MS Word) that can serve as a professional resource and reference for further development of competence and understanding.

REQUIRED TEXT BOOKS

Hamann, D. L., Gillespie, R. (2012). *Strategies for Teaching Strings: Building a Successful String and Orchestra Program* (3rd ed.). New York: Oxford University Press.

<http://www.amazon.com/Strategies-Teaching-Strings-Successful-Orchestra/dp/0199857229/>

Benham, S., Wagner, M. L., Aten, J. L., Evans, J. P., Odegaard, D., & Lieberman, J. L. (2011). *ASTA Curriculum: Standards, goals, and learning sequences for essential skills and knowledge*

in K-12 string programs. Fairfax, VA: American String Teachers Association.
<http://www.amazon.com/ASTA-String-Curriculum-2011-Edition/dp/0615439012/>

GRADING POLICY

Grades are based on numerical evaluations of Masteries, written assignments, class quizzes, the midterm exam, and the content and organization of your electronic notebook. In addition, videos are evaluated pass/fail depending on whether they are uploaded on time. Students may retake masteries ONCE and written assignments may be revised one time. Only the revised grade from retakes and revisions will be considered. The quality of class participation, knowledge of assigned readings, and attendance is also considered and incorporated in the overall class participation grade (see the section on “Attendance” above). Grades are not strictly quantitative — the instructor reserves the right to make qualitative judgments regarding attitude, promptness, level of preparation, and other relevant characteristics.

The final grade will be calculated according to the following formula:

Mastery grades average: 15%

Written assignments: 15%

Videos (pass/fail): 10%

Class quizzes average: 10%

Mid-term: 10%

Electronic notebook: 20%

Class participation: 20%

1. Masteries - You will be graded on masteries that are short performance excerpts video-taped during class. A mastery assignment is due most weeks and involves you playing on your primary string instrument. If possible, you will use your own electronic device to tape the mastery. You will then be asked to upload the video to D2L. By the end of the semester you will have a videotaped record of your progress.

2. Notebook - The materials from this course will provide a valuable resource for your future teaching, conducting or orchestration experiences. You are expected to keep materials organized and easily accessible. When you need information related to strings you should be able to understand the information you have recorded. Record complete thoughts, and keep in mind the value this notebook could have at a later time in your career. By the end of the semester you will be asked to submit the notebook for evaluation in ELECTRONIC FORM. I suggest you either take notes in class using a computer or convert paper copies continuously throughout the semester. DO NOT wait to the last minute to convert an entire paper notebook to electronic form. The final document should include various sections organized using MS Word Headings.

3. Practice Log – One of the sections in the Notebook should be your practice log. It should include dates you practiced, your target goals for the practice, and whether you achieved those target goals. Your success in this course is dependent on individual practice outside of class time. Practice until each target goal becomes “easy.”

4. Partner Teaching - You will be assigned to teach a class partner. You will teach each other the fundamental posture set, Twinkle Variation A, and Twinkle Theme. Each of you will teach your primary string instrument to your partner. The instrument you are learning from your class partner will be your secondary string instrument. Five lessons will be scheduled. You, the teacher, will do the following:

Lesson I

- Design and hand-in a detailed lesson plan (see Appendix A for format) for teaching fundamental posture set.
- Videotape the lesson (approx. 15 minutes) and upload (this will be either through D2L or private YouTube pending the evaluation of a new (institution) service called ShareStream). Only you, your observation partner, and (professor) should be able to access the video. YouTube directions: You will need to set the setting to private for each video you upload and list (professor)'s email & and your observation partner's email in the list of people allowed to watch the video. This will create email notifications automatically sent (professor) and your observation partner informing them that you have uploaded the video.

Lesson II

- Reevaluate your teaching in Lesson I and submit a new lesson plan that reflects changes toward more effective and efficient instruction.
- This lesson (and lesson plan) should include an activity from the DVD that is included with the Hamann & Gillespie book. List the DVD track number in the lesson plan.
- Videotape the lesson (approx. 15 minutes) and upload.

Lesson III

- Design and hand in a lesson plan targeting goals for student improvement, and allowing time for modeling. This lesson plan should include Twinkle Variation A.
- This lesson (and lesson plan) should include an activity from the ASTA curriculum. Note in the lesson plan the page from the ASTA curriculum in which the activity appears.
- Teach Twinkle Variation A and increase bow length in preparation for Twinkle Theme.
- Videotape the approx. 30-minute lesson but upload only a 15-minute excerpt.

Lesson IV

- Design and hand in a lesson plan that addresses basic posture set, tone, and the teaching of Twinkle Theme (using long bows).
- Review all previous skills in this lesson and teach Twinkle Theme.
- Videotape the approx. 30-minute lesson but upload only a 15-minute excerpt.

Lesson V

- Review all learned skills in preparation for the in-class performance. This lesson is not

videotaped. Performance Demonstration (during final class concert)

- Present your student to the class playing Variation A and Twinkle Theme.

5. Observation of Partner Lessons - You will watch videos of a like-instrument classmate teaching lessons. You will email copies of your observations to (professor). You will observe four lessons during the course.

6. Final Concert - The final “exam” will consist of a class concert. This concert will be videotaped and the video used to evaluate your progress in learning to play a string instrument. This concert will feature the following:

- a. Group performances on your primary string instrument. We will play various unison songs and orchestra pieces learned during the semester.

- b. Group performances on your secondary string instrument playing Twinkle Var. A and Theme.

- c. Students who are string majors at (institution) will be asked to learn and perform a solo piece on the instrument learned in this class.

7. Short Papers – During class you will be asked to write on various topics. These papers are to be finished at home and submitted through D2L.

- a. Paper 1: Should you require 6th grade students to be quiet for the entire class?

- b. Paper 2: What are some of the advantages, disadvantages, and ethical issues involved in using video-based evaluation in the 6th grade string classroom?

COURSE CALENDAR

I reserve the right to adjust the schedule at any time (see above)

Week	Date	Topics and Readings (Readings must be read prior to class)	Mastery & Written Assignment(s)/Video (due 11AM on date listed)
1	8/26	Introduction The syllabus Instrument checkout procedures Instrument parts Bow hold on pencil	Bow Bunny/Fox (Mastery taping demo, not graded)
2	9/9	The Bow and Instrument Setup Instrument posture Class management procedures Strategies For Teaching Strings – pp 1-16 and 53-59	See Saw/elevator on pencil Paper 1
3	9/16	Adding fingers Part I: The Octave Harmonic Strategies For Teaching Strings 31-45 ASTA – pp 47-51	Open string song pizzicato Paper 2
4	9/23	Putting Down Fingers Differences between left hand sequence for upper and lower strings	Harmonic song “I like to play my cello now” Lesson plan for Lesson I

Holding the bow at the frog
Strategies For Teaching Strings – pp 45-53
ASTA – pp 87-96

5 9/30 Designing Sequential Instruction
Strategies For Teaching Strings – pp 59-70
ASTA – pp 57-62

Flower Song with Mississippi
Stop Stop rhythm
Video of Lesson I uploaded

6 10/7 Review: Comparing Setup Procedures
Strategies For Teaching Strings – pp 31-70 (review)
Observation of Lesson I

D major scale one octave

7 10/14 MIDTERM (based on quizzes)

Twinkle Variation A
Lesson plan for Lesson II

8 10/21 Low, High and Extensions
Strategies For Teaching Strings – pp 71-91
ASTA – pp 63-64

Twinkle Theme
Video of Lesson II uploaded

9 10/28 Fingerboard Geography and shifting
Study the fingerboard for all string instruments
Strategies For Teaching Strings – pp 91-105
ASTA – pp 65-70

French Folk Song
Observation of Lesson II
Lesson plan for Lesson III

10 11/4 Viola Day & Conducting a Rehearsal
Strategies For Teaching Strings – pp 195-208
ASTA – pp 121-127

May Song
Video of Lesson III uploaded

11 11/11 Cello Day
Reading TBA

Bohemian Folk Song
Observation of Lesson III
Lesson plan for Lesson IV

12 11/18 Bass Day
Reading TBA

Orchestra excerpt
Video of Lesson IV uploaded

13 12/2 Eclectic Styles in the Classroom
Strategies For Teaching Strings – pp 209-216

14 12/9 Review

Soldier's Joy (fiddle tune)
Observation of Lesson IV
Notebook due 11:59PM as

Exam 12/16 Class Concert
(11:20-12:20, this is part of the official exam time
listed for this class)

upload to D2L

Appendix A

Lesson Plan Format

I. Grade Level

II. Musical Concept/Lesson Goal

-SWKT: Students Will Know That...

III. Observable Learning Outcomes/Objectives

-SWBAT: Students Will Be Able To...

IV. Students' Prior Knowledge

V. National Standard(s) Addressed

VI. Materials Needed for Lesson (Student and Teacher)

VII. Teaching Procedures/Students' Active Engagement

-include:

- sequence of activities
- transition statements and activities
- questions students will be asked
- how students will demonstrate transfer of knowledge from one musical activity to another
- anticipated length of each activity

VIII. Lesson Evaluation and/or Assessment

-how will you know that students learned what you intended?

-what activities were successful and/or unsuccessful in this lesson?

String Methods Syllabus #5

pp. 18-20

9:10-10:05/12:40-1:35 MoWeFr

REQUIRED TEXTS

- Allen, Michael, Gillespie, Robert, Hayes, Pamela. *Essential Elements 2000 for Strings. Book 1 Teacher Manual*. Hal Leonard Corporation, 2002.
- Hamann, D., & Gillespie, R. *Strategies for Teaching Strings: Building A Successful String and Orchestra Program*. 3rd edition, 2013.
- Music Education 2261.03 Course Pack, available at OSU Bookstores
- Music stand

OBJECTIVES OF THE COURSE

To acquire string instrument skills and pedagogical understanding of:

- 1) teaching beginning upper string (violin, viola) instruction
- 2) orchestra program curricula
- 3) unique aspects of string recruitment
- 4) aural skill string training in the school orchestra
- 5) string instrument repair
- 6) teaching the National Standards in the orchestra program

ATTENDANCE POLICY

Research shows that modeling (demonstrating) playing skills for students is the most efficient and effective way for students to learn. Your playing skills will be taught daily in this class. Therefore, your attendance is very important.

Following two unexcused absences your overall course grade will be lowered by one letter grade for each additional unexcused absence. Absences will be considered excused if you notify by email Laura Hill the day of your absence. If you are ill and need to miss more than one day you need to show Laura written verification from your doctor.

Arriving after class has started more than two times will be considered an unexcused absence and each additional tardy will lower your overall course grade by five points.

GRADING POLICY

- 45% Average of all playing tests
- 15% Article reviews: (Must be submitted in class on due date only, unless you have an excused absence)
- 15% Playing final exam
- 15% Written final exam
- 10% Notebook

CLASS DATES

- August 23 Article review due: "*String-O-Phobia*" *Some Causes and Cures*
- August 26 Article review due: *A Model Public School String Program*
Lecture: Model School Orchestra Programs
- September 2 Playing Test #1: Pizzicato D String Notes (#18 & # 31)
- September 6 Article & pages from Oxford text review due: *Introducing and Integrating Basic Skills in the Beginning String* and Oxford pages 31-33
- September 9 Oxford text review due: pages 34-35, 71-72, 113-114
Lecture: School Orchestra Curriculum
- September 16 Playing Test #2: #44
- September 20 Article & pages from Oxford text review due: *Strategies for String Recruitment* by Gillespie and Oxford pages 217-236
- September 23 Lecture: String Recruitment
- September 30 Playing Test #3: Bowing Open Strings #51 & #52
- October 4 Article & pages from Oxford text review due: *6 Stages of Tuning Stringed Instruments in Orchestra* and Oxford pages 66-67, 107-108, 144-145
- October 7 Lecture: Tuning Open Strings in the School Orchestra
- October 9 Switch Instruments
- October 14 Playing Test #4: Bowing #62
- October 18 Article & pages from Oxford text review due: *Maintenance & Repair* and Oxford pages 16-27
- October 21 Lecture: String Instrument Repair
- October 28 Playing Test #5: Bowing #80

November 1 Article & pages from Oxford text review due: *The National Standards for Arts Education: Implications for School String Programs* and Oxford pages 271-280

November 4 Lecture: Teaching National Standards in the Orchestra

November 13 Playing Test #6: Bowing #86

November 15 Review on Oxford text pages, Aural Skills: 65-66, 105-107, 142-144

November 18 Lecture: Teaching Aural Skills in the School Orchestra

November 25 Playing Test #7: #124

December 2 Written Final Exam & Notebook Due in Class

December 11 8:00-9:45 Playing Exam for 9:10 Class-#125, 183, 184, and 186 (memory)

December 11 12:00-1:45 Playing Exam for 12:40 Class-#125, 183, 184, and 186 (memory)

String Methods Syllabus #6

pp. 21-26

STRING TECHNIQUES I

MUEP 331 – FALL 2013

Schedule/Room: Tuesdays & Thursdays 8:30–9:40 am

Office Hours: Posted on office door or by appointment—Email, text, or call.

COURSE DESCRIPTION:

Class instruction in all bowed string instruments, with emphasis on teaching principles and their application to string classes in elementary and secondary schools. Units: 3.

Prerequisite: Sophomore standing; recommended that string majors take this course during the sophomore year

REQUIRED PURCHASE:

1. Hamann, Donald L., and Robert Gillespie. *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*, 3rd ed. New York: Oxford, 2012. ISBN 10: 0199857229

OTHER MATERIALS:

1. Phillips, Bob, Peter Boonshaft, and Robert Sheldon. *Sound Innovations for String Orchestra*, Book 1. Van Nuys, CA: Alfred, 2010.
2. Moodle course management system

COURSE OBJECTIVES: Upon successful completion of this course, students will:

1. Demonstrate foundational performance skills on two stringed instruments.
2. Acquire a basic approach to string pedagogy suitable for teaching public school beginning string classes.

COURSE REQUIREMENTS:

Exams

This course has four exams: (1) a written midterm and playing midterm and (2) a written final and playing final.

• Playing Exams:

Playing exams will occur in Dr.'s office, MD 261. Sign up for an exam time. (Advice: Set aside regular practice time.)

• Written Exams:

Students may take home the written exams, but may not use notes, course readings, or other resources when completing them. Exams are due no later than the beginning of the next class period or as assigned. The instructor reserves the right to not accept late exams.

Weekly Reflecting on Practicing, Readings, and Video

Weekly practicing, coursepack/textbook reading, and video DVD assignments appear on the class Moodle site. Please use the class Moodle site to submit reflective analyses of the assigned material. Your learning reflections afford Dr. the opportunity to give you specific feedback. Completing the assignments weekly will prepare you for in-class conversations and enhance your learning experience. The length of your response does not need to exceed one page. Reflections 1-4 are due no later than the date of the Written Midterm Exam (the exam draws from this material). The remaining reflections are due no later than the last class meeting. Dr. Moss reserves the right to not accept late work.

Give-a-lesson; Take-a-lesson and Analysis

Teach a 25-minute lesson to a classmate; receive a 25-minute lesson from a classmate. Submit the provided form to reflect upon your learning and receive credit for the assignment. Refer to the lesson plan template to help you prepare the lesson and guide your reflection. Find these resources on the class Moodle site. Complete this assignment within one week of switching instruments.

String Majors

The evaluation of your performance in this course will be tailored to your background. Dr. reserves the right to assign a higher level of difficulty for the playing exams or add special pedagogy projects to better meet your needs. All students are expected to demonstrate progress in performance and pedagogy skills regardless of entry-level or background.

Pre-Student Teaching Practicum Requirement

A minimum of 100 documented hours of practicum experience in school classrooms is required prior to student teaching. Plan to include orchestra hours within your total.

EVALUATION:

1. Playing Midterm & Playing Final Exam (equal weight) 40%
2. Written Midterm & Written Final Exam (equal weight) 30%
3. Assigned Practice, Readings, and Videos w/Reflections (6 total) 20%
4. Give-a-lesson/Take-a-lesson w/Reflection 10%

COURSE CALENDAR: The Moodle site serves as the Course Calendar and lists topics, readings, and other assignments and due dates. The instructor reserves the right to modify the schedule by announcing changes in class and updating the site. Each student should check the class Moodle site on a weekly basis.

Related Reading

Applebaum, Samuel, and Thomas Lindsay. *The Art and Science of String Performance*. Sherman Oaks, CA: Alfred, 1986.

Barnes, Gail, ed. *Applying Research to Teaching and Playing Stringed Instruments*. Fairfax, VA: American String Teachers Association, 2003.

Fischer, Simon. *Basics*. London: Peters Edition, 1997.

Galamian, Ivan. *Principles of Violin Playing & Teaching*. 3rd ed. Ann Arbor: Shar Products, 1985.

Green, Elizabeth A. H. *Orchestral Bowings and Routines*. Fairfax, VA: American String Teachers Association. (Original work published 1949)

Hamann, Donald L., and Robert Gillespie. *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*, 3rd ed. New York: Oxford, 2012.

Hopkins, Michael. *String Pedagogy Notebook*. <http://stringtechnique.com/> (accessed September 11, 2013).

Littrell, David, ed. *Teaching Music through Performance in Orchestra, Vol. 3*. Chicago: GIA Publications, 2008.

Littrell, David, ed. *Teaching Music through Performance in Orchestra, Vol. 2*. Chicago: GIA Publications, 2003.

Littrell, David, and Laura Reed-Racin, eds. *Teaching Music through Performance in Orchestra*. Chicago: GIA Publications, 2001.

Rabin, Marvin, and Priscilla Smith. *Guide to Orchestral Bowings through Musical Styles*. Rev. ed. Madison: University of Wisconsin, 1990.

Sand, Barbara Lourie. *Teaching Genius: Dorothy DeLay and the Making of a Musician*. Portland, OR: Amadeus, 2000.

Suzuki, Shinichi. *Nurtured by Love*, 2nd ed. Athens, OH: Senzay, 1983.

Young, Phyllis. *Playing the String Game*. Austin: University of Texas, 1978.

Young, Phyllis. *The String Play*. Austin: University of Texas, 1986.

STRING TECHNIQUES II
MUEP 332 – WINTER 2014

Instructor:

Schedule/Room: TR 8:30-9:40 a.m.

Office Hours: MTWRF 09:40-10:30 a.m. most days or many other times by email or text appointment (C: XXX-XXX-XXXX)

COURSE DESCRIPTION:

Class instruction in all bowed string instruments, with emphasis on teaching principles and their application to string classes in elementary and secondary schools. Units: 3. Prerequisite: MUEP 331 or consent of instructor.

MATERIALS (PROVIDED):

1. Phillips, Bob, Peter Boonshaft, and Robert Sheldon. Sound Innovations for String Orchestra, Book 2. Van Nuys: Alfred, 2011.
2. Phillips, Bob, and Kirk Moss. Sound Innovations: Sound Development for Intermediate String Orchestra. Van Nuys: Alfred, 2012.
3. Moodle course management system
4. Accessory bag with rosin, dampit, and a soft cloth for wiping excess rosin from instrument top and strings after playing, shoulder rest or endpin strap, as applicable.

REQUIRED BOOKS (PURCHASE):

1. Benham, Stephen J., Mary L. Wagner, Jane Linn Aten, Judith P. Evans, Denese Odegaard, and Julie Lyonn Lieberman. ASTA String Curriculum. Fairfax, VA: American String Teachers Association, 2011. ISBN-10: 0615439012
2. Hamann, Donald L., and Robert Gillespie. Strategies for Teaching Strings: Building a Successful String and Orchestra Program, 2nd ed. New York: Oxford, 2008. ISBN-10: 0195369122

REQUIRED VIDEOTAPE W/MANUAL (LIBRARY RESERVES):

Rabin, Marvin, and Priscilla Smith. Guide to Orchestral Bowings through Musical Styles. Rev. ed. Madison: University of Wisconsin, 1990. 1 videodisc (DVD), 52 min.

COURSE OBJECTIVES: Upon successful completion of this course, students will:

1. Extend fundamental performance skills on one stringed instrument in a heterogeneous class setting.
2. Acquire a basic approach to string pedagogy suitable for teaching public school beginning and intermediate string classes.
3. Utilize effective teaching strategies to include activities and mini-games applicable to any string-teaching situation.
4. Apply knowledge of string finger logic and musical bowing styles to selected excerpts.

COURSE REQUIREMENTS:

Playing Tests—DUE: During class Thurs, Jan 23; Tues, Feb 11; Thurs, March 6; and at 11:30 a.m. Tue, March 18

This course has four equally weighted playing tests. Playing tests will occur in Dr.'s office. Sign up for a time. Prepare the exam material by practicing according to your individual needs. See the course Moodle site for repertoire details.

Written Final Exam—DUE: Thurs, March 13 (in class) and Tue, March 18 (take home) at 11:30 a.m.

The written Final Exam has two parts: (1) a bowing style identification portion to be completed during the final class meeting (based on the Rabin and Smith Bowing DVD and Manual), and (2) a school-level string orchestra score excerpt that you will take home and mark fingerings and bowings as specified.

Peer Microteaching—DUE: TR Jan 28, 30 and TR Feb 25, 27

Prepare and teach a 5-minute micro-lesson from the assigned Sound Innovations for String Orchestra material. Use the provided lesson plan template. Owing to the brief time limit, address only three of the four areas on the template (your choice of which three):

Right Hand, Left Hand, Ear Training, and Song Material. Draw materials from the ASTA String Curriculum and cite at least one page.

Submit your lesson plan materials to Dr. Moss within one week of the date that you taught the lesson. Your submission must include: (1) Lesson plan, (2) Completed reflection, and (3) Completed Self-Assessment Form. Late submissions will receive a grade deduction.

Advice: Use the entire 5 minutes. Rely on nonverbal or co-verbal strategies, otherwise by the time you verbally explain something, your teaching time will have expired. You will time your lesson to calculate the percentage of active learning vs. passive listening (teacher talk/explanation/lecture). Simply stated: Do it; don't talk about doing it.

String Method Book Review

DUE: Mon, Feb 17 no later than 11:55 p.m. on Moodle

Review an assigned method book according to the following criteria as discussed in Hamann and Gillespie, Chapter 10: appearance, content, structure, approach, assessment, supplements, and other considerations. The introductory information should contain: title of method book, author(s), publisher, date of publication, and the number of levels in the series (look it up!). Submit your review to the Moodle site, and prepare to briefly discuss your findings with your peers during class.

Exploratory Project

DUE: Proposal Form - Wed, Jan 15 no later than 11:55 p.m. on Moodle and

Completed Project - Wed, Mar 12 no later than 11:55 p.m. on Moodle

Choose ONE of the following options:

1. Complete five (5) hours of practicum experience in public or private school string orchestra classes (The LU String Project does not count for this assignment). Arrange your own placement. Document your hours using the Practicum Self-Assessment Form and Practicum Evaluation Form (found on the Music Education Department webpage). The Practicum Evaluation Form provides a place for the teacher to certify the hours you completed and to comment on your contributions. Submit both forms in paper copy to Dr. Moss prior to the final class meeting of the term. Dr. Moss will forward these forms to Carol Marx for your Education Department folder.

2. Keep a reading journal, and reflect upon all assigned weekly course readings. Make at least one entry per assigned reading, date each entry, and write approximately one page per week. Submit your journal via Moodle by 11:55 p.m. on Wednesday, March 12.

3. Write a research paper of 1,500-3,000 words in length. Demonstrate independent scholarship in developing your knowledge of, skill in, or understanding of an aspect of string pedagogy that interests you. This assignment offers an opportunity to think, reflect, analyze, synthesize, interpret, or create, rather than simply report or summarize. The related reading list at the end of this syllabus (and already in the library course reserves) can serve as a starting point. A previous student published her research paper in a national newsletter (posted on the Moodle site as an example). Submit your research paper via Moodle by 11:55 p.m. on Wednesday, March 12.

EVALUATION:

1. Four Playing Tests (equal weight) 50%
2. Written Final Exam (two parts equal weight) 20%
3. Peer Microteaching (two lessons equal weight) 15%
4. Exploratory Project 10%
5. Method Book Review 5%

COURSE CALENDAR: The Moodle site serves as the course calendar and lists topics, readings, and other assignments. The instructor reserves the right to modify the schedule by announcing changes in class.

String Methods Syllabus #7

pp. 27-30

MW 1-3:00 C36

The aim of this course is to teach the preparation and instruction of an instrumental program. Through musicianship, scholarship and pedagogy we will study a comprehensive approach to playing the instruments of band and orchestra and the management, materials, methods, and repertoire used in these ensembles.

Projected Clinical and field experience hours: 12

Objectives:

- Ensembles: to examine and become familiar with appropriate repertoire selection, explore rehearsal procedures and techniques.
- Administration: to explore scheduling possibilities and alternative style groups.
- Pedagogy: – to develop competencies for playing 2 octave scales, arpeggios, etudes, solos and ensemble music of an intermediate level, understanding of tone production, pedagogical materials, equipment, transposition and repair for each instrument.

Evaluation will be based on:

Teaching outreach – 20%

Individual playing and teaching exercises – 20%

Written assignments – 20%

Final project – 20% - Score analysis – School full orchestra score with harmonic and formal analyses, bowings, cues, transposition information and a warm-up procedure

Notebook – 20% - A three-ring binder with tabs for :

- class notes by class topics and handouts
- lesson plans and reflection (see format below)
- playing tests and reflection
- papers written for class – 2 pages with at least one source

Lesson plan format will include a goal and 3 strategies at the top of the page with room at the bottom for reflections on that lesson. They will last five minute durations in class on the playing/teaching topic of the day.

Teaching outreach includes playing with NOYO on Sundays 2-3 and teaching Prep on Thursday 5-6.

Reserve list:

Allen, et al. (2001). Teaching Music through Performance. GIA pub. NY

Colwell, R. and Goolsby, T. (2005). Teaching of instrumental music, 3rd ed. Prentice-Hall, NJ

Green, E. (1995). The Modern Conductor. Prentice Hall, NJ

Hamann, D. and Gillespie R. (2005) Strategies for teaching strings. Oxford Press.

Lieberman, J. (2002). Alternative Styles.

Perkins, Marianne (1995) Comparison of Three Violin Pedagogues. American String Teacher pub. Reston, VA

Rolland, P. (1974) The Teaching of Action in String Playing. Illinois String Research

Associates. Urbana, IL.

Strategies for Teaching Strings and Orchestra, MENC, VA

Class Topic Playing/Teaching Paper

1 Intro Positions, Tuning Repair

2 Technique Scale in Time 2 oct. Stringskills.com - prepare a counting tune from this website by G. Villasurda

3 Research topics Applebaum etudes, Essential Technique

Nelson jstor40317769 "What areas of string research interest you?"

4 Rehearsal Chorales Write a rehearsal plan for full orchestra

5 Bass Bass technique Bass book comparison

6 Alternative Styles Philharmonics Electronic gadgets Lieberman, Alternative Styles book

7 Scheduling High school technique Stringtechnique.com – report on a teaching strategy from this website by Michael Hopkins from U of Michigan

8 Grading Orchestra program Contest lists, Design a program with substantive reasons technically and musically

9 Library websites Jwpepper.com Design a 'themed' concert program for middle school and high school strings

10 Equipment Visit Strongsville or Avon Observation report due after trip

11 Score Analysis Teach your piece As described above

12 Exam Scales and duet Two octave scale and an ensemble piece from the Scales in Time book

MR 1-3:00 C36

The aim of this course is to teach the preparation and instruction of an instrumental program. Through musicianship, scholarship and pedagogy we will study a comprehensive approach to playing the instruments of band and orchestra and the management, materials, methods, and repertoire used in these ensembles.

Projected Clinical and field experience hours: 12

Objectives:

- Ensembles: to examine and become familiar with graded methods and materials, understand appropriate repertoire selection, explore rehearsal procedures and techniques.
- Administration: to explore scheduling possibilities, become acquainted with recruiting and sustaining student participation.
- Pedagogy: – to develop competencies for playing scales, arpeggios, etudes, solos and ensemble music of a beginning level, understanding of tone production, pedagogical materials, equipment, transposition and care for each instrument.

Evaluation will be based on:

Teaching outreach – 20%

Individual playing and teaching exercises – 20%

Written assignments – 20%

Final project – 20% - composition for strings – 8 bars long in 2 parts. An original tune or arrangement written with computer software and print 4 copies

Notebook – 20% - A three-ring binder with tabs for :

- class notes by class topics and handouts
- lesson plans and reflection (see format below)
- playing tests and reflection
- papers written for class – 2 pages with at least one source

Lesson plan format will include a goal and 3 strategies at the top of the page with room at the bottom for reflections on that lesson. They will last for five minutes in class on the playing/teaching topic of the day.

Teaching outreach includes playing with youth orchestra on Sundays 2-3 and teaching Prep beginning strings on Thursday 5-6.

Reserve list:

Colwell, R. and Goolsby, T. (2005). Teaching of instrumental music, 3rd ed. Prentice- Hall, NJ

Cook, C. (1982). Suzuki education in action. Exposition University, NY

Green, E. (1995). Teaching stringed instruments in classes. ASTA VA

Hamann, D. and Gillespie R. (2005) Strategies for teaching strings. Oxford Press.

Perkins, Marianne (1995) Comparison of Three Violin Pedagogues. American String Teacher pub. Reston, VA

Rolland, P. (1974) The Teaching of Action in String Playing. Illinois String Research Associates. Urbana, IL.

Strategies for Teaching Strings and Orchestra, MENC, Va.

Class	Topic	Playing/Teaching	Paper
1	Intro	Positions	Care and maintenance (H&Gp.10-11)
2	Rolland	Teach a rote tune	Rolland video: Principles of Movement: "Describe the underlying principles of movement that affect the playing of stringed instruments" One page paper
3	Orch Programs	Fletcher tune	H&G chapter 2 "How did school orchestras develop; why should they continue?" One page paper
4	Curriculum	D scale in rhythms	H&G chp.3, Green, ch.1 – Write a curriculum for strings for year one – list essential skills needed for grade 5 Chart
5	Methods	NDFS I -#75, 76, 77, 79, 81 Playing test	Method books analysis – fill out chart for each book and present a comparison on a specific technique between books
6	Recruiting	NDFS I-#158,159,160	Nolan, JStringResearch v.4,p.59, Palac and Sogin jstor40311592 "Design a recruiting script for grade 4 and grade 9"
7	Suzuki	Twinkle variations	Perkins, Cook, Duke jstor 3345485 "What aspects of Suzuki principles do you foresee being most applicable in school strings?" One page paper
8	Aides in teaching Suzuki Book 1 tune	Playing test	Bergonzi jstor 3345580, Smith jstor40318702 "What philosophy would you have regarding pitch accuracy in beginners?" One page paper
9	Bowings	Kjelland book	H&G chp4 "How do Rolland principles help in developing bow techniques" Discuss
10	Equipment	Learn to Play in Orchestra, Jurey book	Using the web make a list of equipment needed to start a string program
11	Composition	Teach your piece	As described above
12	Improv	Lead class in a style of your choosing	
13	Playing exam		
	Final playing exam	Suzuki solo piece from book 2	

String Methods Syllabus #8

MUSIC 153: STRING TECHNIQUES I

Spring Semester 2014

Mondays & Wednesdays 2:30 – 3:20 PM Room 122 MB II

Description and Purpose of the Course

This course is intended for music majors working toward the Bachelor of Music Education degree. This course fulfills the string techniques requirement, and is best taken during the sophomore year. It should be successfully completed before taking the junior level music education materials and methods courses.

The purpose of the course is to allow you to develop performance techniques in order to produce a characteristic sound on two of the four orchestral bowed stringed instruments (violin or viola, and ‘cello or double bass) at a sufficient level so that you can provide a desirable and appropriate aural model for beginning string students.

Objectives of the Course

Through satisfactory completion of the course, students will:

- 1. be able to perform basic repertoire on two bowed stringed instruments**
- 2. perform with proper posture and positions**
- 3. demonstrate proper functional motions of the left hand and fingers**
- 4. demonstrate proper functional bow motions of the right hand and arm**
- 5. be able to perform with a full characteristic sound, accurate intonation, accurate rhythm, tonality and appropriate expression**
- 6. be able to perform by rote simple folk melodies and harmonies**
- 7. be able to improvise and/or compose simple melodies on the stringed instruments**

Required Materials

- 1. Stringed Instrument (either PSU provided, or otherwise rented/borrowed)**
- 2. Textbook: *Essential Elements 2000 for Strings* (Allen, Gillespie & Hayes)
Book One, Teachers' Edition (2000; Hal Leonard)**
- 3. Video recording device for recording performance assessments**
- 4. Durable Notebook or Binder (for materials and handouts)**

Recommended Materials

1. Textbook: *Strategies for Teaching Strings* (Hamann & Gillespie)
(2004; Oxford University Press)

Grading

The following grading scale will be used in the course.

100-93 A 89-87 B+ 82-80 B- 76-70 C

92-90 A- 86-83 B 79-77 C+ 69-60 D

The grade you will receive for the course is based completely on your musical achievement on the instruments you study. There will be three performance assessments for each instrument, for a total of six assessments during the semester. There are two midterms and one final assessment for each instrument, and they will be weighted as listed below.

Instrument #1 - Midterm Assessments	20% (2 @ 10% each)
Instrument #1 - Final Assessment	30%
Instrument #2 - Midterm Assessments	20% (2 @ 10% each)
Instrument #2 - Final Assessment	30%

The required repertoire list will be provided approximately one week prior to each assessment. You will also be provided with a copy of the measurement tool that will be used to evaluate your performance. You must receive a passing grade for all assessments on both instruments in order to receive an overall passing grade for the course.

Class Attendance Policy

In order to prepare you for the real world of teaching, the following attendance policy is used for all music education courses. You will encounter similar policies while student teaching and when you are employed as a teacher.

1. Excused absences and excused tardies. An absence or tardy will be considered excused if you have spoken with the instructor, or have left a message via phone or email, *prior* to class time, notifying him/her that you will be absent or late. Most school districts require that you call by a certain time in the morning so they can arrange for a substitute teacher or class coverage. If you are tardy because a class, lesson or appointment with a faculty member runs long and you are unable to contact the instructor prior to class, you must see the instructor *immediately after* class to be considered for an excused tardy.
2. Unexcused absences and unexcused tardies. An absence will be considered unexcused if you have not notified the instructor prior to the class period in question; a tardy will be considered unexcused if you have not notified the instructor by the end of the

class period in question. Your course grade will be lowered one letter for every unexcused absence (Example: "B+" becomes a "C+"). Your course grade will be lowered one plus/minus level for every unexcused tardy. (Example: "B+" becomes a "B"). Neither is acceptable by school districts; and undocumented lateness or absence can lead to termination.

3. **Maximum allowable excused absences and tardies.** You are allowed one excused absence and one excused tardy for each credit hour the course carries. For example: Two excused absences and two excused tardies for a two-credit course. (School policy is usually one sick day per month.)

4. **Professional release time.** Absences resulting from school-sponsored ensemble performances and/or attendance at professional conferences will be considered “professional release time” and will not be counted towards your allowed number of excused absences/tardies. However, you must inform the instructor *prior* to that class about your absence, and you should not assume that the instructor knows you will not be there. Most school districts will approve such release time for performances or conferences, if given enough advance notice.

5. **Special circumstances.** Any unusual circumstances that cause you to be late or absent, such as an extended illness or a death in the immediate family, must be discussed with the instructor and will be given separate consideration.

Please let the instructor know within the first two weeks of the course if you need anything related to a disability or hardship encountered in relation to this course.

All work is viewed in accordance with the academic integrity policy of The Pennsylvania State University. If you have any questions, please see the web page on academic integrity (<http://www.psu.edu/ufs/policies/>) or the instructor.

The highest academic integrity is expected at all times. The attitude you display in this class, in attendance at class and through your work, is a good indication of the kind of teacher you will become. Teachers are expected to demonstrate integrity in all ways; this expectation upholds the entire teaching profession, as well as music teaching in particular, and influences your students in ways of which you may or may not be aware.

MUSIC 153: STRING TECHNIQUES I
Spring Semester 2014
Course Calendar

Instrument #1			
Week 1	Monday, January 13 Introduction		Wednesday, January 15 Class Strings
Week 2	Monday, January 20 NO CLASS		Wednesday, January 22 Class Strings
Week 3	Monday, January 27 Class Strings		Wednesday, January 29 Class Strings
Week 4	Monday, February 3 Class Strings		Wednesday, February 5* Class Strings
Week 5	Monday, February 10 Class Strings		Wednesday, February 12 <i>Sectionals</i>
Week 6	Monday, February 17 Class Strings		Wednesday, February 19* Class Strings
Week 7	Monday, February 24 Class Strings		Wednesday, February 26 <i>Sectionals</i>
Week 8	Monday, March 3 Class Strings		Wednesday, March 5* Final Assessment
Instrument #2			
Week 9	Monday, March 17 Class Strings		Wednesday, March 19 Class Strings
Week 10	Monday, March 24 Class Strings		Wednesday, March 26 Class Strings
Week 11	Monday, March 31		Wednesday, April 2*

	Class Strings		Class Strings
Week 12	Monday, April 7 Class Strings		Wednesday, April 9 <i>Sectionals</i>
Week 13	Monday, April 14 Class Strings		Wednesday, April 16* Class Strings
Week 14	Monday, April 21 Class Strings		Wednesday, April 23 Class Strings
Week 15	Monday, April 28 <i>Sectionals</i>		Wednesday, April 30 Class Strings
	Final Assessment* TBA (May 5-9)		

* = midterm or final assessment due

String Methods Syllabus #9

Course Description: PFSM 24700 provides the non-string music education major with the basic strategies of teaching and playing string instruments. Particular emphasis is placed on the development of beginners; however, a survey of materials useful in teaching these instruments at a variety of ability levels will be covered. Outside-of-class practice is expected to be successful in the class.

Course Text: Allen, Gillespie, & Hayes (2002). *Essential Elements 2000 for Strings*. Hal Leonard.

Required Materials:

Class Strings Reference Guide (available at the Campus Bookstore)

A three-ring binder to hold all handouts, creating a usable guide for teaching strings

Recommended Reading:

Allen, et al. (2001, 2003, 2007). *Teaching Music Through Performance in Orchestra, Vol. 1-3*. Chicago: GIA Publications.

Hamann & Gillespie (2008). *Strategies for Teaching Strings*. NY: Oxford University Press.

Grading Policy:

Unit I – Lower Strings/Heterogeneous Model

Playing Quiz 100 Points (1, 8)

Written Quiz 100 Points (1, 8)

Unit II – Upper Strings/Homogeneous Model

Playing Quiz 100 Points (1, 8)

Written Quiz 100 Points (1, 8)

Unit III – Ensemble Skills

Lesson Teaching 100 Points (1,2,6,7,8)

Take-Home Exam 100 Points (1,2,3,7,8)

Total 600 Points

A	564-600
A-	540-563
B+	522-539
B	498-521
B-	480-497
C+	462-479
C	438-461
C-	420-437
D+	402-419
D	438-401
D-	360-437
F	0 - 359

TEPS Syllabus Supplement: See Sakai for a digital copy.

Attendance: Attendance is required at all classes. Unexcused absences will result in the final grade being lowered one letter. One unexcused absence may be made-up for credit (see below). Three tardies of 5 minutes or more result in an absence. If a student has more than 3 absences for any reason (excused or unexcused), they will automatically fail the course. All absences must be made-up before the second class period commences following the absence.

Policy for Making-up a Missed Class: May be used for one unexcused absence or for all excused absences. You may not make up a quiz day or assigned lesson teaching day unless your absence is directly related to a school of music excused absence.

Option 1 (Make-Up Lesson): You must notify both ___ and the GA via email before the class period begins. After the class period ends, you will need to find out what was covered that day from a classmate. Next, locate a junior or senior music education major (their instrument doesn't have to be specific – good practice for them) or a string performance major on the instrument you are working on in class to give you a 30-minute lesson. Ask them to cover the material you missed and/or a specific problem you are having on the instrument. Write a summary of what you did that includes the name and email address of the person who taught you. Send the summary to ___ via email before the second class period commences following your absence. *Late summaries will not be accepted for credit.*

Option 2 (Attend another section): You must notify both ___ and the GA via email 24 hours the day before your absence. Attend the other class period on the same day that you miss your class. Only one student from a class section may choose this option on any given day. Preference will be given to the first email request received.

Statement from Academic Enrichment Services:

Academic Enrichment Services offers individual and group tutoring as well as supplemental instruction in select first and second year barriers to major courses. They hold academic success workshops and small-group seminars on transition from high school to college-level academics. Students can also benefit from individual consultation with professional staff and student academic coaches on matters such as time management, goal-setting, academic motivation, note-taking, effective listening, learning styles assessment, etc...."

Statement from the Counseling Center:

Diminished mental health, including significant stress, mood changes, excessive worry, or problems with eating and/or sleeping can interfere with optimal academic performance. The source of symptoms might be strictly related to your course work; if so, please speak with me. However, problems with relationships, family worries, loss, or a personal struggle or crisis can also contribute to decreased academic performance. ___ provides a Counseling Center to support the academic success of students. The Counseling Center provides cost-free services to help you manage personal challenges that threaten your well-being. In the event I suspect you need additional support, I will express my concerns and the reasons for them, and remind you of resources (e.g., Counseling Center, Health Center, chaplains, etc.) that might be helpful to you. It is not my intention to know the details of what might be bothering you, but simply to let you know I am concerned and that help, if needed, is available. Getting help is a smart and courageous thing to do – for yourself and for your loved ones.

"In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodation will be provided to students with documented disabilities on a case-by-case basis. Students must register with the Office of Academic Support Services and provide appropriate documentation to before any academic adjustment will be provided."

Course Calendar & Topics Covered

String Methods Syllabus #10

MWF 9-9:50, 10-10:50, 11-11:50

MU 137

INTRODUCTION

Functional knowledge of all instruments is an important factor in the success of an instrumental music teacher. An understanding of the basic principles of string playing will greatly enhance your effectiveness as an instrumental teacher, conductor, or composer/arranger.

The purpose of this class is to prepare students to teach string instruments in individual and group settings. Students will learn the principles of playing string instruments through activities that will include both playing and teaching music on string instruments.

OBJECTIVES

By the end of the semester students will:

- demonstrate basic performance skills on one string instrument
- diagnose and remediate technical problems in string playing.
- use terminology unique to string performance.
- demonstrate the basic principles of tone production, bow distribution, and bow direction.
- demonstrate mastery of fingerboard geography in the first position and an understanding of the relationship of pitches across the entire fingerboard.
- use proper posture while playing, and identify and correct posture problems in others.
- size instruments for individuals appropriately.
- compile a notebook that can serve as a professional resource.
-
- **REQUIRED TEXTS AND MATERIALS**

1. Dabczynski, Meyer, & Phillips. *String Explorer*. Alfred, 2003. (Teacher manual)

You will need:

Three-ring binder

Soft cloth for wiping rosin off instrument

Picture-taking capability

ATTENDANCE

Class Participation, Attendance and Punctuality- **You should be unpacked and ready to play on the hour.** Bring all necessary materials every day and participate in daily class performances. Quizzes, in-class diagnoses and performance demonstrations will occur at the beginning of class periods without a make-up opportunity.

Mere physical presence does not constitute attendance; attention is required. The use of cell phones, texting, or responding to email is strictly prohibited during class time.

Division of Music Education Attendance Policy:

Students are expected to attend all classes. More than three unexcused absences* will result in a failing grade for the course, and three tardies will be counted as one absence. Save your absences for when you might really need them. If you have an unusual situation that results in extended absences, please contact me so that I am aware of the situation and can make arrangements to meet your instructional needs.

Regular attendance reflects a positive, accepting attitude in university education. With the responsibility of being a music education student comes a conscious decision to act professionally at all times.

*Only University-excused absences will be accepted. You must present notification to your professor, which may be obtained from the Office of the Dean of Students.

ASSIGNMENTS

Assignments must be turned in on time! Sequence is important in development of skills and knowledge of playing an instrument. Late assignments will not receive full credit.

1. Performance celebrations of learning—Students will have opportunities to perform briefly each week in class, individually and with partners. Attendance and preparation will, of course, be necessary for success.
2. Teach a friend—Teach various tasks (given in class) such as pencil hold, bow hold, position, and songs to a friend who has had **no experience** playing stringed instruments. **Take a picture or video. Be ready to show at the beginning of class.**
3. First 5 Days Sequence – Write a plan of instruction for each of the 1st five days of a heterogeneous string class. Be detailed and thorough. **Bring hard copy to class.** Include in your string resource notebook.
4. Instrument Disambiguation Paper/Chart—Write a concise yet thorough paper that outlines the important pedagogical issues related to string playing, including the unique issues for each instrument. It is recommended that you include in the paper a chart that lists all the instruments and how to approach each issue for each. This is to be used later as a reference guide. Topics should include (but not be limited to!) instrument setup, left hand position, right hand position, tuning, fingering...etc. **Bring hard copy to class.** Include in your string resource notebook.
5. Trouble-shooting Diagnostic Test—Recognize fundamental posture problems on all stringed instruments and be able to prescribe solutions. (There will be no make-up date for this test- You must be present on this day unless an emergency occurs.)
6. Bowing Worksheet—demonstrate your knowledge of common bowing practices, appropriate orchestral bowings, and string markings.
7. Fingerboard Worksheet—assess your knowledge of fingerboard geography for each instrument.
8. Class Teaching—Students will be invited to lead the class in warm-ups, technique exercises, sectionals, or full class rehearsals. Demonstrate specific feedback, error detection, and error correction in each lesson. Meet specified criteria related to teaching.
9. Exam—This take-home written exam will cover the fundamental issues of string playing you should know as an instrumental music educator.
10. Notebooks—The materials from this course will provide a valuable resource for your future teaching, conducting, or orchestration experiences. You are expected to keep materials organized and easily accessible. Record complete thoughts, keeping in mind that you will need to be able to understand the information you have recorded at a later time in your career.

INCLUDE:

- **lesson plan/sequence for each of the first 5 classes of a heterogeneous string class.**

- Instrument disambiguation paper
- Exam
- All assignments and notes from this class
- Handouts and anything else useful to you!

11. Final Performance—Everyone will participate in a class “String Concert” including solos and small ensemble pieces.

GRADING

It is expected that each student complete all assignments with competence and accuracy. Assignments will be graded for exceptional competence and/or understanding (√+), competence and/or understanding (√), or minimal competence and/or understanding (√-). If an assignment fails to demonstrate a minimal level of competence and/or understanding or is conspicuously lacking in some respect, you may be asked to redo that assignment before receiving credit.

A- Course requirements and/or assignments completed with competence and accuracy, and all criteria met on performance assessments.

B- Course requirements and/or assignments adequately completed, and all criteria met on performance assessments.

C- One or more course requirements and/or assignments not completed and all criteria met on performance assessments.

D- One or more course requirements and/or assignments not completed and criteria not met on performance assessments.

F- More than four absences, one or more course requirements and/or assignments not completed, and criteria not met on performance assessments.

PLAN AHEAD!

In order to Student Teach, you must have the following in place:

1. A current and overall grade point average (GPA) of 2.75
2. A minimum of a C in all your music education courses and all EDXX courses.
3. Completed successfully ALL proficiency examinations BEFORE you apply for student teaching. This includes your piano proficiency, concentration proficiency, music education student reviews, and the TASP.

Student Review Dates:

1st Attempt: Friday, October 11th

2nd Attempt: Friday, November 15th

3rd (Final) Attempt: Friday, December 6th

Calendar

Monday	Wednesday	Friday
Aug 26	Aug 28 Pencil hold, Rhythms	Aug 30 Sign out instruments Posture, Positions, Pizzicato, open strings
Sep 2 No class – Labor Day	Sep 4 Pencil Hold TaF DUE Left Hand position Hot Cross Buns, Mary (pizz)	Sep 6 Bow Hold, rhythms, bow games
Sep 9 Position/Strings TaF DUE Posture checklist Bow on string, rhythms Escalators, open string scales (pizz)	Sep 11 Bow Hold TaF DUE Hands together String Crossings	Sep 13 Twinkle, other songs 4 th finger (violin/viola), thumb checks (tension)
Sep 16 Pizz Mary TaF DUE Twinkle Variations	Sep 18 Improv w/ Twinkle Note reading Basses shift – high D	Sep 20 Bow-on-string TaF DUE Principles of bow direction, tone, dynamics
Sep 23 Slurs, other articulations	Sep 25 Due: 1st 5 days Sequence	Sep 27
Sep 30 Double Stops	Oct 2	Oct 4 Low 1, cello extensions (back), half position
Oct 7 Class teaching this week	Oct 9 High 3, cello extensions (forward)	Oct 11 Advanced bowings, articulations
Oct 14 Class teaching this week	Oct 16 Due: Instruments Paper	Oct 18 Beyond 1 st position Transposing by changing position
Oct 21 Class teaching this week Due: Bowing Worksheet	Oct 23 Shifting: getting to other positions	Oct 25
Oct 28 Class teaching this week	Oct 30 Due: Fingerboard Worksheet	Nov 1 Principles of vibrato
Nov 4 Class teaching this week Begin preparation for concert	Nov 6	Nov 8

Nov 11 Prepare for concert	Nov 13 Troubleshooting Diagnostic Test	Nov 15
Nov 18 Prepare for concert	Nov 20	Nov 22
Nov 25 Course Evaluations	Nov 27 Review for exam and performance	Nov 29 Thanksgiving Break
Dec 2 Take-home Exam Due Notebooks Due	Dec 4 Final Performance—invite your friends!	Dec 6 Reading Day – No class
No Final		

MUAG 1121 Fall 2013
REQUIRED ASSIGNMENTS CHECKLIST

	Date Completed
Performance Celebrations	
1) Repertoire: _____	_____
2) Repertoire: _____	_____
3) Repertoire: _____	_____
4) Repertoire: _____	_____
5) Repertoire: _____	_____
6) Repertoire: _____	_____
7) Repertoire: _____	_____
8) Repertoire: _____	_____
9) Repertoire: _____	_____
10) Repertoire: _____	_____
11) Repertoire: _____	_____
12) Repertoire: _____	_____
13) Repertoire: _____	_____
First 5 days of teaching plan	_____
Instrument disambiguation paper	_____
Bowing Worksheet	_____
Fingerboard Worksheet	_____
Trouble Shooting Diagnostic Test	_____
Class Teach	_____
Exam	_____
String Resource Notebook	_____
Final Performance	_____

Strings Lab – Fall 2013

Required materials:

In place of a course text, we will be using materials from the Music Education and Therapy (MET) Lab. Required fee, \$15 (plus \$5 processing fee).

Course pack for MUE 317/318. Available on Blackboard.

Recommended memberships:

Student membership in NAFME: The National Association for Music Education. Includes a subscription to Music Educators Journal and Teaching Music. (\$25.00)

<http://www.nafme.org>, see the bulletin board outside Dr. Sullivan's office, E 259.

Student membership in ASTA (American String Teachers Association). Includes a subscription to AST Journal. (\$25.00). <http://www.astaweb.com>

Course objectives:

This course is part of the music education professional sequence, which is grounded in four core principles. We believe that, regardless of context or setting, music education professionals are:

- Flexible musicians
- Innovative practitioners
- Inquisitive thinkers
- Community leaders

Throughout the course, we encourage you to think about these principles and about your own developing sense of self. We also encourage you to consider these qualities in your course assignments and to add clips or documents to your professional portfolio that demonstrate these qualities.

To develop towards these goals, the prospective music teacher will:

- perform with good posture, playing position, tone, and intonation, notated and improvised music appropriate for beginning and intermediate string classes and orchestras.
- develop a repertoire of teaching strategies appropriate for string class instruction and orchestra rehearsal.
- develop assessment skills to diagnose and prescribe possible solutions for problems common to beginning and intermediate string players.
- develop skills to analyze string solo and ensemble literature, and to arrange, compose, and select appropriate repertoire for beginning and intermediate string players.
- demonstrate proper care and minor repair of violin, viola, cello, and double bass.
- become familiar with a variety of professional and community resources for string teachers

Strings Lab

Assignments

1. Be on time and participate fully in all class discussions and activities. Practice regularly between class meetings (15 minutes daily is a suggested minimum). You will lose 5 points for each absence, excused or unexcused. For an excused absence, please acknowledge your absence by sending an email to or leaving a phone message for the instructor on the day of the class, as you would if you were a classroom teacher. You do not, however, have to give a reason for your absence. A maximum of 15 points lost for excused absences may be made up by extra credit work. Each unexcused, unacknowledged absence will lower your course grade. (100 points)

2. Using the assigned format, write a pedagogical analysis of songs for beginning and intermediate strings, both published repertoire and your own compositions, developing a list of skills needed by students to successfully perform each song. (5-10 points each)

3. Write and present a summary of an article from *American String Teacher*. Choose a topic of interest to you, such as: technical issues like vibrato, bowing or shifting; recruiting; letters to parents; working with administrators; working with the community; curriculum; string literature; developing a private studio, etc. Your summary should be about one page long, and should include complete bibliographic information. (Remember to copy the volume and issue number from the journal's title page when you choose your article.) Add 1 or 2 paragraphs of your own response to the article. Present an oral summary of your article in class. (20 points)

Sample bibliographic citation (APA style): Garner, A. M. (2009). Ear to eye to hand: Audiation as a basis for note-reading. *American String Teacher*, 59(3), 24-26.

4. Develop an annotated bibliography of resources for teaching strings. For each reference, give complete and correctly formatted bibliographic information, and write a paragraph or two describing the information the book contains. You need to include enough information that, if you needed ideas for teaching, you could decide which resources from your list would be most helpful in a given situation. Present an oral summary of your article in class. Optional: You may also attach a copy of the Table of Contents or other materials. (20 points)

5. Develop a digital file or notebook of resource ideas for teaching string instruments. The file should contain all handouts from the course Blackboard site, as well as your class assignments and notes. Use digital folders or paper dividers to show your choice of organization for easy future additions. (25 points)

6. Plan and teach a short lesson to the class. Write a lesson plan, using appropriate strategies to help the class learn a new song from a method book. Your teaching will be video recorded. Watch your video, and complete a self-assessment of your teaching. (100 points)

7. Participate in all playing and teaching quizzes. Write comments, both positive and areas for refinement, about your colleagues' performances to demonstrate your understanding of string techniques. (50 each)

Grading:

Approximately one third of the course grade may be earned in each of three areas: class attendance and participation, playing/teaching quizzes, and written work. Of the total points:

90% are needed to earn an A (90-92=A-, 93-98=A, 99-100=A+).

80% are needed to earn a B (80-82=B-, 83-86=B, 87-89=B+).

70% are needed to earn a C (70-72=C-, 73-76=C, 77-79=C+).

Point values for assignments may vary from those listed in this syllabus. Grades are based on percentages of points earned for each completed assignment.

Habits such as good spelling, appropriate grammar, organized writing, and neatness are essential

for teachers, as is the ability to read and follow instructions. On all assignments, points earned depend on attention to these details.

As a future educator, a professional attitude towards attendance and assignments is expected. All assignments are due at the beginning of class on the day specified. Late assignments will receive half of the points otherwise earned. No credit will be given for assignments received after the class final exam.

If you achieve less than 80% success on an assignment, you will be given an opportunity to redo the assignment.

Extra credit: To make up a maximum of 15 points lost for excused absences, you may attend a professional development opportunity and submit a short paper describing your experience. For an excused absence, please acknowledge your absence by sending an email to or leaving a phone message for the instructor, as you would if you were a classroom teacher. Some opportunities include:

Tuesday, Sept. 10, 7:00 pm, Recital Hall – Parent orientation meeting for ASU String Project
Beginning Sept. 21, any Saturday, 9:00-12:30, GGMA 209, observe one of the ASU String Project classes.

Attend a string student or faculty recital, or an orchestra concert, and write your observations about the performer's playing technique.

Read an extra article about strings and write a summary. (In American String Teacher, Strad, Strings, or journals of, for example, the International Society of Bassists, International Viola Society, etc.)

Watch the music education list serve for Collegiate NAFME meetings to attend.

If you have other ideas for extra credit work, you may propose them to the instructor.

Course Schedule – Fall 2013

- Aug. 23-30: Introduction to violin and viola: The basics
Bow hold, statue of liberty, mouse house, D and G scales, marching fingers
- Sept. 4-6: Finger patterns, whole and half steps (NO class on Mon., Sept. 2-Labor Day)
- Sept. 9-13: Left hand principles; bowing marks
Fingerboard worksheet due Fri., Sept. 13 (D major)
- Sept. 16-20: Fingerboard geography; preparing for shifting
Song analyses due Fri., Sept. 20
- Sept. 23-27: Shifting, vibrato, bounced bowings
Playing quiz Wed., Sept. 25
Bibliographic summaries due Fri., Sept. 27
- Sept. 30-Oct. 4: Introduction to cello and bass: left hand principles, shifting, and bowing
Song analyses due Fri., Sept. 20
- Oct. 7-11: Fingerboard geography for low strings
Fingerboard worksheet due Fri., Oct. 11 (D major)
- Oct. 16-18: Class instruction; Suzuki instruction and repertoire
(NO class on Mon., Oct 14 – Fall Break)
Fingerboard worksheet due Fri., Nov. 1 Oct. 18 (GM all instruments)

- Oct. 21-25: Resources for teaching
Annotated bibliography Article summary due Wed., Oct. 23
- Oct. 28-Nov. 1: Concerts and program development
Fingerboard worksheet due Fri., Nov. 1 11 (C Major)
- Nov. 4-8: Preparing for class instruction
Song analyses due Wed., Nov. 6
- Nov. 13-15: Teaching a song (NO class on Mon., Nov. 11)
Teaching demonstrations: bring a flash drive, email or print a lesson plan
- Nov. 18-22: Beginning class instruction
Self-assessments of teaching due Wed., Nov. 20
- Nov. 25-27: Elementary orchestra repertoire (NO class on Friday, Nov. 29 - Thanksgiving)
Fingerboard worksheet due Wed., Nov. 27 (G minor)
- Dec. 2-6: Solos and ensembles for elementary and middle level students
Playing quiz Fri., Dec. 6
- Monday Dec. 9: Class final: Written quiz on clefs and fingerboard geography
7:30-9:20 Instrument maintenance and repair

Monday, Friday, 1:10, and either Wednesday or Thursday 1:10, B42

Course Objectives:

1. To be able to correctly set up and successfully lead beginning string students throughout their first two years of study.
2. To be able to diagnose and solve string playing problems at the beginning and intermediate levels.
3. To be able to play at a third-year class level on one of the four instruments.
4. To be able to select appropriate repertoire for students of varying skill levels.
5. To be able to tailor instruction to address various learning styles.
6. To be able to manage a string class: class pacing, voice inflection, use of eye contact, facial expressions, expressive gestures, stature, enforcement of class rules.
7. To write stimulating and level-appropriate lesson plans, including those that incorporate reading and writing assignments about composers, performers and string playing.
8. To be able to address alternative styles: jazz, fiddling, Mariachi, strolling strings.

Required text:

Strategies for Teaching Strings, Hamann, Gillespie. Oxford Press, 2009.

Strictly Strings, Dillon (Do not buy this book. It will be loaned to you.)

Class Structure:

Approximately half of the class time will be spent as if the students are actually fourth or fifth grade students. The rest of the time will be spent in group practice, lecture, note-taking and discussion. Each student will focus on one of the four instruments, and be expected to attain a performance level equal to that of the average third-year class-instructed student. On the other three instruments each student will be able to read music, teach elementary skills, and diagnose and fix problems. Playing and teaching tests, as well as more personal instruction, will take place during the Wed/Thursday smaller group classes.

Class Requirements:

1. Personal practice (minimum of two hours per week, but much more may be necessary depending on whether or not you've had any string experience). Practice records are required and recorded during your Wed/Thurs class. Practice assignments will be given at the end of each class. Practicing the assignment before the next class is imperative.
2. Reading of the text and watching accompanying DVD clips as scheduled.
3. Attendance at every class. There are three types of excused absences: a) a pre-arranged absence which allows a student to participate in a required WSU activity; b) a student illness which will be excused only if the student phones or e-mails instructor prior to the beginning of class; c) family emergency. Those who complete the semester without unexcused absences and who come prepared and participate will receive all 20 attendance/participation points. An unexcused absence will result in the loss of 5 points (equal to 2% of grade). Attendance is mandatory!!
4. This is a class for music majors. If you are allowed to take this class as a non-music-major, it is expected that you know how to read in treble, alto and bass clefs.

Grading:

The class will be graded on the following point system

- | | | |
|----|---|----|
| 1 | Three playing tests, #1, 10 pts., #2 and #3 each 20 pts. | 50 |
| 2. | Weekly (Friday) written quizzes on the reading and lectures | 30 |

3.	Three teaching tests, 10 pts. each		30
4.	Annotation of the textbook and a collection of all assignments, notes and hand-outs, 30pts.	30	
5.	Lesson plans, 10 pts.	10	
6.	Youtube diagnostic for violin, viola, cello, bass, 10 pts.		10
7.	Detailed description of upper and lower string bow hands, 10 pts.		10
8.	Detailed description of teaching steps for violin/viola and cello/bass vibrato		10
9.	Description and how to play ten original “games” for student motivation, 10 pts.		10
10.	Final exam (a combination of written, playing and diagnostic), 40 pts.		40
11.	Class attendance/preparation/practice sheets, 20 pts.	20	
		Total	250

Readings with accompanying DVD Clips (to be completed by each Friday)

Jan. 15	Chapter 1 pp. 7-18, and Chapter 3 pages 37-42 (Beginning class instruction, determining instrument size)
Jan. 22	Chapter 3 pp. 43-59 (Instrument hold and left hand)
Jan. 29	Chapter 3 pp. 59 - top of p. 72 (Bowling)
Feb 5	Chapter 3 pp. 72-76 (Tuning and aural skills, problem solving)
Feb. 12	Chapter 2
Feb. 19	Chapters 4 pp. 77-101 (Intermediate level)
Feb. 26	Chapter 4 pp. 101--112 (Vibrato)
March 5	Chapter 5 pp. 114-121 (Advanced bowings) pp. 121-122, 140-145 (Advanced scales and vibrato)
March 12	Chapter 6 pp. 147-158 (Planning the rehearsal, bowings and fingerings)
March 26	Chapter 6 pp. 158-168 (Lesson plans)
April 2	Chapter 7
April 9	Chapter 8
April 16	Chapter 9
April 23	Chapter 10 and Appendix

Assignment and test dates

- Jan 25- Lesson plans for the first-three-days of string class.
- Feb 3/4 - Playing test #1
- Feb. 8 – Youtube diagnostic assignment due* (see bottom of page for list of videos)
- Feb. 17/18 – Teaching test #1
- Feb. 26 – Detailed description of upper and lower string bow hands.
- March 3/4 - Playing test #2
- March 24/25 - Teaching test #2
- March 29 - Detailed description of teaching steps for violin/viola and cello/bass vibrato
- April 9- Description and how to play ten original “games” for student motivation
- April 14/15 – Playing test #3
- April 21/22 - Teaching test #3

April 23 – Annotated textbook and collection of notes/handouts/assignments due
May 5 (Wednesday) - Final exam 3:10-5:10

Grading Scale:

A	235-250
A-	225-234
B+	217-224
B	210-216
B-	200-209
C+	192-199
C	185-191
C-	175-184
D+	167-174
D	150-166
F	0-149

*Youtube videos:

- 1) Suzuki Book 1(four year old violinist) http://www.youtube.com/watch?v=4U_aY9Qa2U;
- 2) variation g major <http://www.youtube.com/watch?v=kTahRoZM0ao&feature=related>;
- 3) Violin: Fearless at four <http://www.youtube.com/watch?v=84yc4515xWM>;
- 4) Violin playing Wieniawski Violin Concerto No.2
http://www.youtube.com/watch?v=Cbpxi_7pOsA
- 5) 7-year-old violinist Mendelssohn Concerto Mvt 1 <http://www.youtube.com/watch?v=-A2I3IHOLt0&feature=related>
- 6) My beginning with the viola http://www.youtube.com/watch?v=U38fC_kGwVI ;
- 7) Colleen Taylor Viola Solo <http://www.youtube.com/watch?v=Tv-rUC7XuGI>;
- 8) Walton Viola Concerto-1st mvt-part 1- Jessica Hung
<http://www.youtube.com/watch?v=3hL5Q0WVN4Y> ;
- 9) Minuet 2 by Bach- Cello <http://www.youtube.com/watch?v=QFjonfAMNk8>;
- 10) My second day as a cellist <http://www.youtube.com/watch?v=SbQ6bDcmsss> ;
- 11) Ivan Balaguer plays Schumann <http://www.youtube.com/watch?v=yRWxYf-v6us>;
- 12) Czardas on Double Bass – Wies
http://www.youtube.com/watch?v=u16a_w0BTTc&feature=related

12:40/1:50 MoWeFr

REQUIRED TEXTS

- Allen, Michael, Gillespie, Robert, Hayes, Pamela. *Essential Elements 2000 for Strings. Book 1 Teacher Manual*. Hal Leonard Corporation, 2002.
- Hamann, D., & Gillespie, R. *Strategies for Teaching Strings: Building A Successful String and Orchestra Program*, 2nd edition, 2009.
- Music Education 2262.03 course pack
- Music Stand

OBJECTIVES OF THE COURSE

- 1) To acquire fundamental cello and double bass performance skills and pedagogical understanding for teaching beginning lower strings;
- 2) To acquire fundamental understanding of the values of orchestra programs, string instrument availability, evaluation process, guidelines for organizing orchestra rehearsals, recommend orchestra music, techniques for developing community support for the orchestra program;
- 3) To offer a beginning string class peer teaching opportunity;
- 4) To view technology for string teaching.

ATTENDANCE POLICY

Research shows that modeling (demonstrating) playing skills for students is the most efficient and effective way for students to learn. Playing skills will be taught daily in class. Therefore, attendance is very important.

Following two unexcused absences your overall course grade will be lowered by one letter grade for each additional unexcused absence. Absences will be considered excused if you notify Laura Hill or Blair Williams the day of your absence. You need to show Laura or Blair written verification from your doctor if you are ill and need to miss more than one day.

Arriving after class has started more than two times will be considered an unexcused absence and each additional tardy will lower your overall course grade by five points.

GRADING POLICY

35%	Average of all playing tests
10%	Article reviews: (Must be submitted in class on due date in class unless you have an excused absence)
10%	Playing final exam
10%	Written final exam
10%	Notebook
10%	Values of Orchestra Programs paper
15%	Peer teaching

IMPORTANT CLASS DATES

January 11	Lecture: Instrument Availability; Article review due: Shar Product Company and Oxford pages 7-8
January 18	Playing Test #1: #18, #31 (pizzicato)
January 21	No class: Martin Luther King Jr. observance
January 25	Lecture: Technology in the Orchestra Program
February 1	Playing Test #2: #44 (pizzicato)
February 6	Lecture: Values of Orchestra Programs; Article review over ONE of the following articles: Strings from the Slums; Hispanic Student Participation in School String Programs; The Violin as a Bridge; They've Got Pluck; The Winners–Lottery and Otherwise; Estudiantina of East Lost Angeles; Strings from the Slums. Reference only: Oxford pages 16-18
February 15	Playing Test #3: #51, #52 (arco)
February 20	Switch Instruments
February 22	Lecture: Designing A School Orchestra Rehearsal and Strategies for Teaching Beginning Tunes; Article review due: String Orchestra Rehearsal Techniques and Oxford pages 131- 139
February 25	Values of Orchestra Programs Paper Due in class
March 8	Playing Test #4: Bowing #62
March 22	Lecture: Recommended Orchestra Music & Method Books: Review of Oxford Chapter 10
March 25	Peer Teaching Guidelines and Demonstration
March 29	Playing Test #5: # 80
April 1	Peer Teaching Begins
April 5	Lecture: Developing Community Support for School Orchestras; Article review due: Getting the Community Behind Your Orchestra Program and How to Develop Community–Wide Support for String Study
April 12	Playing Test #6: #86
April 15	Lecture: Grading Orchestra Students Traditionally and Using Smart Music Technology; Article review due: Involving Students as Assistant Judges and Grading & Evaluating Students
April 22	Written Final Exam and notebooks due in class
April 26	4:00 Playing Exam for 1:50 Class - #125, 183, 184, 186 (memory)
April 30	12:00 Playing Exam for 12:40 Class - #125, 183, 184, 186 (memory)

Monday, Wednesday 11-12

Purpose

The purpose of this course is to help music education students begin to develop skills to model and work effectively with string instrumental students (violinists, violists, cellists, and bassists) in group-settings in the public schools. This course is for music education students. Active Participation is required for a meaningful class. Classes will consist of music-making, teaching, group discussions, presentations, and SOME note-taking. This is NOT a lecture course! You will be playing, teaching, and learning as much as I will.

Music education students are expected to demonstrate the following professional dispositions

1. Passion and enthusiasm for music, music-making, teaching and working with children
2. Integrity and honesty; meets ethical expectations
3. Flexibility and responsiveness to change
4. Ability to work collaboratively with peers, colleagues, and families
5. Commitment to continued learning, reflection, and self-assessment
6. Value student achievement and learning of all students
7. Ability to focus during learning process and respond positively to suggestions for improvement
8. Punctuality, attendance, and ability to meet deadlines
9. Determination; persistence in overcoming obstacles
10. Model positive attitudes (towards subject, teaching, students, peers, parents, teachers, etc.) and act as a catalyst for positive relationships with others

Required Materials

Nurtured by Love: The Classic Approach to Talent Education, Shinichi Suzuki and Waltraud Suzuki. (Paperback, 1986). Suzuki Method International; 2nd edition
ISBN-10: 0874875846

Strategies for Teaching Strings: Building a Successful String and Orchestra Program, Donald L. Hamann and Robert Gillespie. (Spiralbound, 2008). Oxford University Press. ISBN-10: 0195369122

Three-ring Binder with pockets, dividers, and lined paper for notes

Grading Policy

- 30% Playing in class and Exams (See Peer Teaching/Playing Test Schedule on next page)
- 15% Peer Teaching (See Peer Teaching/Playing Test Schedule on next page)
- 25% Weekly Assignments (See Calendar on page 10)
- 25% Final Projects and Presentations, INCLUDING PROPOSAL AND OUTLINE
- 5% Notebook

-All parts must be completed. If any part is unfinished, the grade will be an "F" with extraordinary circumstances being considered on a case-by-case basis. If a student must miss a class, it is expected that the student will contact me before the class meets or as soon as possible afterwards.

-Two absences OR four tardies will be excused but then there will be a grade penalty for more.

-Assignments Must Be Turned In By The Start of Class to Receive Full Credit.

Late work will be accepted until the last day of classes but there will be a penalty against your weekly assignment grade.

ASSIGNMENTS

Peer Teaching. There will be two teaching opportunities to help you feel more comfortable when the time comes to try some of these skills in your classroom. Grading criteria is provided on page 8.

Playing Tests. Rubrics will be developed in class and/or grading criteria will be provided. Focus will be placed on Posture, Position, Tone, Intonation, Rhythm, Speed and Style.

Playing Test/Peer Teaching Schedule

<i>Date</i>	<i>Description</i>
January 29	Playing Test I: Hot Cross Buns, Mary had a Little Lamb, and Twinkle, Twinkle Little Star
February 3 and 5	Peer Teaching I: First Day of String Class
February 19	Playing Test II: Ode to Joy, Are You Sleeping
Feb 26 + March 3	Peer Teaching II: Teaching a Rote Song
March 31	Playing Test III: Alternative Styles
April 14	Playing Test IV: Cello
FINALS WEEK	Final Playing Test: Violin

Reading assignments will include a writing component. Bring a printed copy to class.

1. Outline the readings.
2. Write about something that struck you personally: an idea that you want to remember, a memory sparked by the reading, a question or concern that arose, etc.
3. Bring a printed copy to class. Please try to print an hour before class to leave time for printing issues that occur regularly.

Written Assignment Schedule

<i>Week of:</i>	<i>Description</i>	<i>Grade Weighting</i>
Once a Week	Weekly Homework: Reading Assignments with outlines and reflections, Paper due February 10	25%
1. March 5 2. April 2 3. Final Slot	<u>Choose two final projects</u> Proposal Due Outline Due Two Final Projects/Presentations	25%
April 30	Notebook	5%

Due February 10—Write a paper about how you would incorporate some of Suzuki's philosophies into your public school teaching philosophies and practices. Write a paper (@1000 words) outlining some of the Suzuki philosophies that resonate with you and explain how they may be incorporated into your teaching philosophy and/or teaching practices. Include:

1. an introduction paragraph
2. background information about Suzuki including where, when, and how he developed his teaching philosophies and methods in 1-3 paragraphs,

3. body (discuss 3-5 points of Suzuki's philosophy that resonate with you and explain HOW THEY WILL inform your teaching philosophy and practices),
4. conclusion, and
5. a final list of 6-10 Tenets of Suzuki's Philosophy that you intend to include in your teaching.

Due April 30—Notebook. You will compile a notebook of all materials accumulated during the semester. The objective is for you to have a ready-made resource for your first years of teaching. After written assignments are completed, they should be placed in the notebook as well. Components will be discussed throughout the semester. This is due on the last day of classes and will be returned at the final exam. Then, you should add in all of the final project handouts.

Final project proposals will be submitted on March 5 and outlines on April 2.

Final Project/Presentations. Choose two (2) of the project suggestions BY March 5!!!

Students will present projects to class during finals week. **Presentations** should last approximately ten minutes total and **should include handouts (one for each project)** highlighting the themes presented to the class. See below and next page for more details.

1. Compare and contrast three string methods books (see me for methods books)
2. **Create a recruitment demonstration** and make a video recording of it. (Group or individual project)
3. **Design curricular goals** for beginning string students (What do you want our students to know and be able to do at each stage of the first three years of playing.
4. Develop an advocacy paper with a developed argument for WHY STRINGS SHOULD BE INCLUDED IN PUBLIC SCHOOLS IN ADDITION TO BAND, CHORUS, GENERAL MUSIC and other music classes. Cite research about economic impact,
4. **Develop Grading Policies** for elementary, middle school, and high school strings. Include assessment tools such as checklists and rubrics combined with ratings scales.
5. **Observe and interview two (2) string teachers** (transcribe recording of interviews). Describe their teaching practices and philosophies in a compare and contrast paper.
6. **Observe Six (6) Public School String Teachers** while they are teaching. Create and complete forms for each visit and then write a compare and contrast paper.
7. Write a personal music teaching philosophy.
8. **Create a Handbook** for string students at the middle or high school levels.

FINAL PROJECT REMINDERS:

Propose two (2) projects on March 5 and submit detailed outlines on April 2!
Presentations should include handouts for each student (one for each project)!!!

1. Compare three string methods books. Develop category criteria for comparison and submit them by April 2. After student and instructor agreed upon the criteria, compare the methods books (see me for methods books) according to the developed criteria. Sample categories might include instruments care, teaching position, teaching reading, quality of music (includes a varied repertoire, music that might interest students of that age, good arrangements, etc.), sequential pedagogy/speed of development, range of instruments explored, visual appeal, music history included, music theory included, etc.

- (a) Make a table with the categories and the rating for each book
- (b) Make a rating scale
- (c) Include a TOTAL

(d) Write a narrative critique about each book (about a page). Include what you would need to supplement if you were to use this book. End with a short list (3 bullet points) of strengths and weaknesses.

Categories	Name of Book #1	Name of Book #2	Name of Book #3
Total			

Strengths

- Good layout/well organized
- Great fingering chart
- Wonderful theory and ear training exercises

Weaknesses

- Poor assembly and care instructions
- Lack of rhythm practice
- Quickly paced

2. Create a recruitment demonstration and make a video recording of it. (Group or individual project). Include violin, viola, cello, and bass. If done in a group, each person must identify in writing what they contributed to the project. You may include clips available on the internet or other types of technology. Include some information about what learning an instrument entails as well as some facts about the benefits of music-making (With Citations!!!) There must be a playing demonstration on each instrument.

3. Design curricular goals for beginning string students. The curriculum should address yearly objectives. The final document should be between 10 to 15 pages including: a description of the course and the time schedule for the curriculum; a brief music course philosophy; course goals and objectives; a list of developmental skills/and/or benchmarks; references to STATE learning guidelines; and sample assessment procedures. Use H&G Chapter 2 as reference. Paper will be evaluated on both content and writing style. SEE LAST PAGE for more guidelines.

Categories	Beginners, Year 1	Year 2	Year 3

4. Develop Grading Policies for elementary, middle school, and high school strings. Include assessment tools such as checklists and rubrics combined with ratings scales. Be sure that your grading policies are DIFFERENT THAN COURSE EXPECTATIONS and that they are MEASURING OBSERVABLE LEVELS OF LEARNING with assessment tools.

5. Observe and interview two (2) string teachers. Describe their teaching practices and philosophies. If you choose this project, we will develop the questions together based on your interest and the purpose of the class. You will need to record the interview and transcribe everything that was said as well as compare and contrast the two teachers and their teaching.

6. Six (6) observations are required for this project. Be prepared, with instruments in hand, to participate in lessons. You will be in charge of the logistics of the school observation visits but it must be approved by me. **YOU WILL CREATE AND COMPLETE AN OBSERVATION/PARTICIPATION FORM FOR EACH VISIT AND WRITE A COMPARE AND CONTRAST PAPER.**

7. Write a personal music teaching philosophy. Students will develop a two-page personal philosophy of music education and examine their own beliefs and experiences. This essay should be thoughtfully developed to address your values, defined as **your** principles or standards of behavior, including **your** judgment of what is important in life.

What does music mean to you? (Expressive outlet, place where you felt like you belonged, part of your identity, you were successful, you like relating to people through music-making, etc.)

What kind of teacher do you want to be? (Also, explain who you want to be for your students and what you are hoping music will be/do for them.)

Be sure to have at least four paragraphs:

Paragraph 1, Introduction

Paragraph 2, Meanings of Music-making in your life

Paragraph 3, What kind of teacher do you want to be?/Your Philosophy of Teaching

Paragraph 4, Conclusion

8. Create a Handbook for STRING middle school or high school students.

- 8-10 Course Goals
- 8-10 Course Expectations
- Grading Policy (Describe each in general and in detail) **This may include an attendance policy with penalties to grades for excessive absences but you can not give students points for showing up; assessment tools must be used to determine grades.**
- Include a description of benchmarks that should be reached at different levels (overview of curriculum)
- Provide specific tips on how to achieve success through practicing
- Calendar of Events
- A statement with a portion that should be signed by student and his/her parent.
- At least two additional sections (A short advocacy section, your philosophy, your bio, etc.)

References that might be helpful in preparing your final projects

Roland, Paul. *The Teaching of Action in String Playing*

Smith, G. J. (1987). "Pioneers in string education: The legacy of Paul Rolland." *The Instrumentalist* 41(January): 25-29.

Allen, Michael, Gillespie, Robert & Hayes, Pamela T. (2001). *Essential Elements for Strings*. Hal Leonard Publishers.

Lamb-Cool, Susan J. and Lamb, Norman (2002). *Guide to Teaching Strings*, 7th edition. McGraw-Hill.

Applebaum, Samuel. (1986). *String Builder*. Belwin.

Berman, Joel, Barbara Jackson and Kenneth Sarch. (1999). *Dictionary of Bowing and Pizzicato Terms*, 4th edition. Tichenor.

Littrell, David A, Ed. (1997). *String Syllabus*, Tichenor.

Rabin, Marvin and Priscilla Smith. (1990). *Guide to Orchestra Bowings through Musical Styles*. University of Wisconsin-Madison.

Green, Elizabeth. *Teaching Stringed Instruments In Classes*.

Young, Phyllis. (1997). *Playing the String Game: Strategies for Teaching Cello and Strings*. Shar Publications. 6th edition.

Randy Sabien and Bob Phillips. *Jazz Philharmonic, Teacher's Edition*.

Andrew Dabczynski and Bob Phillips. *Fiddlers Philharmonic, Teacher's Edition*.

Suzuki materials—see me.

Other materials:

- <http://www.menc.org/> MENC: The National Association for Music Education.
- <http://www.astaweb.com/> American String Teachers Association (ASTA).
- <http://www.uvm.edu/~mhopkins/> String Pedagogy Notebook – Michael Hopkins.
- <http://www.cello.org/index.cfm?fuseaction=Tips> Internet Cello Society – tip page.
- <http://www.ithaca.edu/music/strings/links.html> Links.

Course Schedule

(Topics and assignments are subject to change):

<i>Monday</i>	<i>Assignments Due</i>	<i>Wednesday</i>	<i>Assignments Due</i>
January 20	Martin Luther King, Jr. Day Practice. Think about the checklist before you play: Land silently ½ between bridge &fb Click Pinky (Relax shoulder and arm) Pet Frog Bend Thumb Left elbow hangs toward floor Neck sits on top of fleshy side of finger above biggest knuckle and thumb sits across Thumb feels seam fb and neck Put Egg in Place Knuckle above string	January 22	1. Play Hot Cross Buns and Mary had a Little Lamb with excellent posture, position, tone, and intonation. Practice 15 minutes 4 times a week.
January 27	Summarize Nurtured by Love, pp. 1-55 (Kan, too, has to be trained) Find background information about Suzuki including where, when, and how he developed his teaching philosophies and methods in 3 paragraphs. Then, list 6 big ideas presented in this book and tell me how you interpret each idea.	January 29	Practice 15 minutes 4 times a week. Thursday, January 30 Playing Test I: Hot Cross Buns, Mary had a Little Lamb, and Twinkle, Twinkle Little Star
February 3	Summarize Nurtured by Love, pp. 74-end. List 6 big ideas presented in this book and tell me how you interpret each idea. Peer Teaching I: First Day of String Class	February 5	Peer Teaching I: First Day of String Class
February 10	Write 1000 word paper about Suzuki's	February 12	CHOOSE ROTE TUNE

	philosophy		Practice 15 minutes 4 times a week.
February 17	Summarize H&G Ch 3 Beginning String Class Instruction (Improvisation and Composition using notes in Hot Cross Buns and Twinkle, Twinkle)	February 19	Thursday, February 20 Playing Test II: Ode to Joy, Are You Sleeping
February 24	Summarize H&G Ch 9 Recruitment and Retention AND Ch 10 Methods Books	February 26	Peer Teaching II: Teaching a Rote Song
March 3	Summarize H&G 8 AND 2 Peer Teaching II: Teaching a Rote Song	March 5	SUBMIT SUMMARY ABOUT YOUR CHOICE OF FINAL PROJECTS
March 17	Summarize H&G Ch 7 Practice Allegro, Devil's Dream (Rote to note)	March 19	Allegro, Devil's Dream (Rote to Note)
March 24	Summarize H&G Ch 6 Minuette—viola clef, Devil's Dream	March 26	Minuette—viola clef Devil's Dream
March 31	Summarize H&G Ch 4 Playing Test III: Alternative Styles CELLO and violin	April 2	SUBMIT DETAILED OUTLINE ABOUT YOUR PLAN FOR COMPLETING FINAL PROJECTS CELLO and violin
April 7	Summarize H&G CH 5, CELLO and violin	April 9	Practice and work on Final CELLO and violin
April 14	April 15:Playing Test IV: Cello	April 16	Practice and work on Final
April 21	Practice and work on Final	April 23	Practice and work on Final
April 28	Practice and work on Final	April 30	NOTEBOOK DUE Practice and work on Final
FINAL: Prearranged time	Playing Test: Play Canon in D in a trio	FINAL: Thurs., May 8, 9:45-12:15	Present 2 Final Projects and turn in assignments

When practicing violin, think about the checklist before you play:

- Land silently ½ between bridge & fingerboard
- Click Pinky (Relax shoulder and arm)
- Pet Frog
- Bend Thumb
- Left elbow hangs toward floor
- Neck sits on top of fleshy side of finger above biggest knuckle and thumb sits across
- Thumb feels seam fingerboard and neck
- Put Egg in Place
- Knuckles **over/above** strings

STRING PEDAGOGY

Peer Teaching

NAME _____

Each item is worth up to 12.5 points, for a total of a possible 100 points.

- _____ 1. The content was presented in a clear, sequential way. Teacher shows, students do, and then labels may be attached, if appropriate.
- _____ 2. Modeling (vocally AND on string instrument) was excellent.
- _____ 3. Teacher made eye contact with all students. Facial expressions, voice inflections, and projection were appropriate.
- _____ 4. Teacher taught in a way that allowed people to move at a good pace for each student, being sure all students were engaged and challenged but not overwhelmed.
- _____ 5. Teacher completed teaching cycles. (Set, follow through, and response). Teacher checked for understanding by observing students and then offered suggestions when needed.
- _____ 6. Teacher encouraged students and gave specific feedback.
- _____ 7. Teacher had appropriately engaging amount of energy and lesson flowed.
- _____ 8. Teaching addressed different learning styles (visual, aural, tactile/show, explain, feel).

Additional Comments:

NAME _____

Check indicates that student is doing these skills well and the goal is to achieve all checks. Continue to work on the unchecked skills.

_____ Posture

- _____ Lengthened (Grow an inch)
- _____ Balanced (Weight is equally distributed between feet)
- _____ Head is straight, not tilted to one side
- _____ Chin is a 90° angle with neck
- _____ Shoulders are relaxed and even
- _____ Hips are even and parallel to the floor

_____ Right Hand Position

- _____ Hand is relaxed
- _____ Thumb is curved
- _____ Pinky is curved
- _____ Pinky sits on top of the stick
- _____ Second knuckle of index, middle, and ring fingers sit on top of stick above the frog
- _____ Arm is straight from second knuckle of fingers to elbow
- _____ Bow stick is directly over bow hair (bow is not tilted toward or away from you)

_____ Left Hand Position

- _____ Neck sits between fleshy part of thumb and the side of index finger just above first knuckle
- _____ Thumb is relaxed
- _____ Thumb is across from first finger
- _____ Second knuckle of index, middle, and ring fingers are curved and above the strings
- _____ Straight from bottom knuckles to elbow (Remember the egg and avoid bending your wrist!)
- _____ Relaxed hand and stable (does not move depending on which fingers are being used)
- _____ Elbow points down to the floor

_____ Tone

- _____ Sound is clear
- _____ Volume is appropriate (Loud, soft, blended with others)
- _____ Bow is half way between the bridge and fingerboard (or slightly closer to the bridge)
- _____ Bow stays on one track (parallel to the bridge, bow does not travel unintentionally towards bridge or fingerboard while playing)
- _____ Stick is slightly bent downwards toward hairs and remains stable (Maintain consistent weight)
- _____ Speed of bow/amount of bow is appropriate for the music and the weight of bow
- _____ The sound begins with bow ON the string
- _____ Bow is in appropriate place on string: (frog, balance point, middle, tip—bow distribution)
- _____ Tone issues many be resolved if you repair bow, straighten stick, or use more or less rosin. Also, tone may improve if bow stick is over hairs.

_____ Intonation (Pitches are in tune)

- _____ You are playing the correct pitches
- _____ Instrument “rings” and sympathetic strings vibrate
- (If this is not checked, address the issues with circles below)
 - _____ Work to hear the pitches in your mind first, then listen to what comes out of your instruments, then compare them and make appropriate adjustments to hand or fingers
 - _____ Half steps need to be larger/smaller and resolve appropriately
 - _____ Whole steps need to be larger/smaller
 - _____ Left hand needs to be stable
 - _____ Hand needs to be centered in correct position (not too far towards scroll or bridge)
 - _____ Pull your bow faster/slower
 - _____ Use more or Lighten up on the weight of the bow
 - _____ Instrument needs: new strings, new bridge, repair and opening, sound post adjustment.

_____ Rhythm

- _____ Tempo is the same as what teacher sets
- _____ Pulse is consistent (Steady beat). If this is not checked, below described the issue.
 - _____ You are speeding up/slowing down for the fast passages
 - _____ You are speeding up/slowing down the slow passages
 - _____ You are not holding out longer notes
 - _____ Pulse changes when you change note values from: _____
 - _____ Other
- _____ Playing correct rhythms

_____ Speed

- _____ Tempo is appropriate to technique (Not too fast or too slow)

- _____ Left hand fingers move easily and appropriately (fingers stay down or lift off string easily)
- _____ Goal tempo has been reached (Not too slow or too fast)

_____ Style and Technique

- _____ Bowings are appropriate (slurs, beginning on up or down bow, etc.)
- _____ Bow style is appropriate (detache—simply back and forth, legato—smooth, connected bow changes, marcato—spaces between notes/robot bow, brush stroke—pet the kitten, etc.)
- _____ Beginnings of notes are appropriately defined (Bow accents, vibrato accents, slides, etc.)
- _____ Music flows appropriate to the style and meter (lilt, appropriate accents on strong beats, swing, flourishes, etc.)
- _____ Shifting is smooth and appropriate (Sliding on appropriate finger, smooth motion, changing bow appropriately)
- _____ Vibrato is well developed and used appropriately (Not too fast/slow, wide/narrow, used scarcely/excessively)
- _____ Bow and left hand fingers are aligned
- _____ Every note is easily heard and appropriate in volume

_____ Musicality/Interpretation

- _____ Phrasing is excellent (notes lead toward or away from appropriate notes consistently)
- _____ Musical meaning/expression/mood is readily identifiable to the listener
- _____ Tone, including vibrato, and dynamics add to the musicality/interpretation of the piece
- _____ Musical meaning/expression is appropriate for piece (sorrowful, peaceful, joyful, meditative, etc.)

Adding a Ratings Scale and rubric assessment language may look like this:

- 1-6 Needs immediate attention! Please work diligently to learn/acquire these skills.
- 7-8 Needs attention but almost good or generally good
- 9-10 Very Good but please address the unchecked issues
- 11 Excellent!

Create a Curriculum for your Orchestra School Students

Posture	Other: Playing
Right Hand Position	Together/Balance/Harmonies/etc.
Right Hand Technique	Music Literacy
Left Hand	Improvisation
Left Hand Technique	Composition
Tone	Describing and Analyzing Music
Intonation	Describing and Analyzing Performances
Rhythmically	Context (music history)
Musically	Additional categories?
Experience with Genres	

Create a Curriculum for your Orchestra School Students

What should first (second, third, etc.) year students know, think, (feel,) and be able to do?

Posture:

Right hand position:

Bow technique: pizzicato, arco/bow styles--*détaché*, *marcato* (Allegro), legato, two note slurs, string crossings (at a tempo or a note value)

Left hand position:

Left hand technique: All fingers on one string (When do you add the fourth finger--2nd week?)
Building a bridge over a string (Lightly Row)

Tone:

Intonation: Play in tune with a ringing tone in D Major, A Major, and G Major--one octave. Then, learn low 2's and play in C Major, G major two octaves. etc.

Ear to hand skills: Echo what teacher plays (4 beats using...) (4 beats using...) (8 beats using...) in 6/8 time, etc. Bring in a song that you figured out by yourself (assigned and/or their choice)

Rhythm:

Musicality:

Memorization: 3 note songs on every string-4 measures in length, 3 note songs on every string-8 measures in length

Note reading: (3 pitches with halves, quarters, and eighths) (6 pitches with halves, quarters, and eighths) (6 pitches with halves, quarters, and eighths, dotted quarters--Ode to Joy) (8 pitches with halves, quarters, and eighths, dotted quarters), etc.

Music Literacy: Hear the music in your mind when you read it from the page. Teach different intervals, counting systems, harmonies, solfege, etc.

Experience with Genres: How many each year and which ones?

Other: Playing Together/Balance/Harmonies/etc.

Improvisation: Parameters?

Composition: Parameters

Music 172

GENERAL PURPOSE

This course is intended for music education students, regardless of string instrument background. The purpose of the course is to help students acquire an appreciation for and understanding of issues involved in playing and teaching string instruments, to develop their string playing skills (if they are non-string players)*on two orchestral string instruments, to stimulate their thinking concerning string pedagogy as practiced in a heterogeneous class setting, and to provide them with basic reference information that will serve them well in the field. Music 456, String Methods, focuses on the teaching of string instruments in schools.

*String players will choose the secondary on which they have the least experience. All students will have a chance to play a different string instrument in Music 172.

COURSE OBJECTIVES

This course and the next in the sequence, music 172, are designed to help students to:

1. develop an elementary proficiency on at least one of the string instruments, including good tone, good posture, good basic right and left hand technique, all finger patterns, rudimentary vibrato and shifting skills, all basic bowings and bowing patterns, and expressive techniques; as well as a beginner proficiency on a string instrument of the opposite family.
2. improvise on a string instrument.
3. have a conceptual and experiential understanding of the sequential development of string playing skills.
4. audiate and read at least major and minor tonalities on all strings in several keyalities.
5. acquire a working knowledge of the vocabulary used in string playing and teaching, especially in relation to bowing.
6. diagnose and remediate problems in string students' techniques and reading habits.
7. develop criteria for string instrument selection.
8. tune string instruments accurately!
9. do basic care for and maintenance of string instruments.
10. provide rudimentary piano accompaniment for a beginning strings class.
11. teach beginning heterogeneous string players with good musical and executive skill sequence.
12. develop a healthy, embodied approach to all of the above.

◆ STUDENTS WISHING TO STUDENT TEACH IN STRINGS MUST FOLLOW THIS SEQUENCE WITH MUSIC 456, STRING METHODS.

INSTRUMENTS

We'll do a lottery for instrument assignments on the first day of class. When you leave class, you will have an instrument serial number, and a key to its storage space (lockers next to 219p for upper strings, room 51 for basses, room 55 and 51 for cellos). Make sure you leave having filled out your instrument inventory sheet. Bring your instrument to the second class. Put your name on the name tag; you may be sharing with someone in the other section. IMPORTANT: celli and basses, the serial number is on the name tag--make sure you always take the same case and instrument!

TEXTS

REQUIRED: 1. Teachers' Manual, *String Explorer, Book 1*. Dabczynski, Meyer, Phillips. Alfred, 2002.

OPTIONAL: *Mastery for Strings, Level One*. Scott and Dick. Alfred, 2008.

ASSIGNMENTS (1st due date is for section 1, the 2nd is for section 2).

Skills

1. Competencies checklist. Ongoing. See attached sheet. 10%
2. Demonstrate proficiency* on one string instrument through short mastery tests. There will be 4 tests.
Dates: #1--Sept. 18, 19; #2--Oct. 9, 10
#3: Nov. 13, 14--your own composition, with either root song or piano accompaniment
#4, finals week: Final solo from String Explorer, Book 1, for your instrument*
2 scales and arpeggios
short selection in alto clef on your instrument TOTAL 30%

Reflective Teaching

3. Adopt a student in this class on an instrument opposite of yours (floor vs. chin). You'll teach each other specific skills as the semester goes on and keep a reflective journal on your progress as a teacher and that of your partner as a student. For more information and due dates, see adopt-a-student assignment enclosed. 20%
4. Class leading assignment. See below. 10%

Exams

5. Bowing terms and techniques test--written and playing. October 30, 31 10%
6. Written final exam, covering diagnosis and remediation of problems, and fingerings.
Section 1: Monday, December 10, 12:45-2:45 p.m.
Section 2: Tuesday, December 11, 7:45-9:45 a.m. 20%

GRADING and ATTENDANCE POLICY

You must complete all assignments in order to pass the class. Attendance: Your final gradepoint average will drop .1 for every absence over two.

*String majors will be expected to perform more proficiently on most of the above than non-string majors. Criteria for each assignment will be published separately.

Michigan State University is committed to providing equal opportunity for participation in all programs, services and activities. Requests for accommodations by persons with disabilities may be made by contacting the Resource Center for Persons with Disabilities at 517-884-RCPD or on the web at rcpd.msu.edu. Once your eligibility for an accommodation has been determined, you will be issued a verified individual services accommodation ("VISA") form. Please present this form to me at the start of the term and/or two weeks prior to the accommodation date (test, project, etc). Requests received after this date will be honored whenever possible.

Music 171
Competencies Checklist

You will be responsible for having me sign off on each of these as you complete them.

Name _____

Competency	Date completed
1. Accompany class on piano, either by ear or from music (volunteer in class).	_____
2. Play folk song on your "adopted" instrument (any time before or during finals week).	_____
3. Read a simple piece in alto clef on your main instrument (any time before or during finals week).	_____
4. Accurately tune your instrument (finals week).	_____
5. Play a short easy piece on the string bass (in class).	_____

Grading:	All competencies completed:	4.0
	4 out of 5:	3.0
	3 out of 5:	2.0
	2 out of 5:	1.0
	Below that:	0.0

COURSE CALENDAR

MAY BE ADJUSTED ACCORDING TO CLASS PROGRESS

Lesson plans will be posted on ANGEL before class, so that you may print and bring them with you, or bring an electronic device with them on it.

	August 28, 29 (Mon, Thurs) Intro and instrument selection; finding your places of balance
Sept. 2, 3 No Class	Sept. 4, 5—Holding instruments BRING STRING EXPLORER AND INSTRUMENTS DAILY IN CLASS: ROOT SONG FOR MONKEY SONG, SETTING INSTRUMENT, SE UNIT 1 BEFORE CLASS: READ P. 14-38 IN STRING EXPLORER
Sept. 9, 10 Setting the bow hold, Unit I in SE, Monkey Song	11, 12 Setting the left hand; putting right and left together
Root Song	Monkey Song, Hot Cross Buns, SE Unit 2
16, 17 Playing on A and D; SE Unit 3 and 4	18, 19 MASTERY TEST #1--Do Adopt-a-Student #1 while waiting String natives: SE #24; non-natives: Monkey Song
23, 24 Playing the full D octave; finding root songs of selected pieces; SE Unit 5; bowing terms détaché, martelé, and staccato	25, 26
ADOPT-A-STUDENT 1 DUE	
30, Oct.1 SE, Unit 6; string majors will play the duet part in 4th selected pieces; G scale Student leading begins today	2, 3 SE, Unit 7; introduce finger pattern 2 and C scale; upper strings finger; French Folk Song Bass day #1
7, 8 Assign composition project Review Folk Song	9, 10 MASTERY TEST #2 D,G scales; String natives: SE #93; non-natives, French
14, 15 SE, Unit 8; off the string bowing terms and slurs ADOPT-A-STUDENT 2 DUE	16, 17 ----- Continue composition project
21, 22 Bowings: distribution rules SE, Unit 9	23, 24 Bow marking rules Bowing terms and techniques (bring handouts on ANGEL)
25, 26 Review bowing terms and rules	30, 31 BOWINGS TEST , written and played
4, 5 SE, Unit 9; start Perpetual Motion;	6, 7 SE, Unit 11 and supplements--reading F natural
ADOPT-A-STUDENT 3 DUE	
11, 12 SE, unit 11 continued class	13, 14 MASTERY #3--everyone will play their compositions in class
18, 19 Introduce back extension Eb with Hot Cross Buns	20, 21 Introduce Gypsy Dance; d minor scale; reading in SE or other
25, 26 SE Unit 13--reading on the E and C strings	27, 28 Nov. 27--optional practice and fun play day Nov. 28--Happy Turkey Day!
2, 3 Reading Grade 1 sheet music- Final bass day	4, 5 Review and Holiday Jam CUMULATIVE ADOPT-A-STUDENT WITH SUMMARY

DUE

NOTE WELL: LESSON #4 must be done on your own and turned in with the cumulative.

Written Final:

Section 1: Tuesday, December 10, 10:00 a.m. to noon

Section 2: Thursday, December 12, 7:45-9:45 a.m.

PLAYING FINALS WILL BE SCHEDULED INDIVIDUALLY DURING FINALS WEEK

Music 171 and 172

Class Strings

Guidelines for Class Teaching/Leading

1. Volunteer enthusiastically for a piece or technique presented by one of us!
2. Two of you may team teach if you wish. Each one or two person team gets about 10 minutes.
3. Write a plan. It may be an outline or a map. You may give it to us in hard copy or turn it in electronically after you teach. Include the following:
 - a. Define the goal that you want to achieve. Is it:
 - Being able to do something new—e.g, fingering or bowing? Improvising?
 - Learning a tune by ear?
 - Reading a short exercise?
 - b. Break the task into steps. If it is a reading or tune-learning exercise, for example:
 - establish tonality
 - sing (yourself) or play whole song, esp. if not familiar.
 - *present any spots that cause difficulty by ear
 - tricky fingers: sing and finger with no rhythm, no bow
 - tricky rhythms: bow with no fingers on open strings
 - have class sing through and bow in air, or sing and finger
 - reestablish tonality, try whole thing
 - *remediation strategies
 - closure: play whole piece again
 - c. If it is a technique, such as a new fingering:
 - isolate the action necessary
 - perhaps do it away from the instrument
 - do it on one string with repetition
 - do it in a scale or other tonal-centered exercise

Beware of:

- tonal center and tonality
- tricky rhythms/bowings
- quick finger changes or string crossings
- spots that will cause trouble

Know ALL fingerings of ALL instruments used!

*use suggestions at the beginning of each unit in the teacher's manual. They're good! Cite your examples on the written plan.

Rubric for this assignment will follow soon!

Adopt-a-Student Assignment
Fall 2013

Goals:

1. To give you a chance to try out and fine-tune your teaching skills on an unfamiliar instrument in a situation for which you are accountable.
2. To give you rudimentary experience on a string instrument of the opposite family.
3. To help me monitor what you are learning about teaching and string pedagogy.

Procedure:

1. Pair up with a student taking an instrument in the opposite family in this class. String players should pair up with someone who plays an instrument they have not played.
2. You will be responsible for teaching four lessons with the following objectives:
 - Lesson 1: Set up bow hand and instrument hold, bow rhythms on open strings. Don't use left hand fingers yet unless your student is ready; if so, do Monkey Song. Due Sept. 23, 24.
 - Lesson 2: *Au Claire de Lune*, SE #49. Due Oct. 14, 15.
 - Lesson 3: *French Folk Song* or another song with notes on at least 2 strings. Due November 4, 5.
 - Lesson 4: A piece that is in or beyond SE, Unit 6. Due with the cumulative product.
3. Keep a journal with an entry for each contact. Entries should be typed. Each entry should document:
 - A. Date and objective(s)
 - B. Your teaching process—what you did with your student to achieve the objectives—specific strategies and procedures.
 - C. What you learned about teaching (what went well and didn't) and what you think your student learned from you.
 - D. What you learned from your “teacher.”
 - E. Problems you are experiencing or questions you have.Each lesson entry should generate at least one page, single-spaced.
4. You can—in fact, should—ask the instructor or another string player to “consult” if you get stuck! Have the student play for one of us or e-mail us about the problem.
5. Journal pages for individual lessons are due on the dates stated above, and will be returned to you with feedback. The cumulative product is due on December 4 or 5 and must include all journals with feedback AND a final summary and analysis of your experiences. You will play your “minor” instrument for me or Ms. Swanson during your playing final during finals week.

Evaluation:

The depth of your insight into string playing and teaching, and your effort in completing a number of lessons, as well as writing style, as indicated by your journal, are the criteria on which you will be evaluated, **NOT ON THE QUALITY OF YOUR STUDENT'S PERFORMANCE.**
See the rubric on the next page

Name _____

Adopt-a-Student Rubric

I. Lesson Journal (circle highest achievement level—score will be multiplied by 2):

- Content of lessons is minimally described, there is little continuity from lesson to lesson, and analysis of pedagogical process is absent or minimal. 1
- Content of lessons is adequately described, there is some continuity from lesson to lesson, and there is some attempt at analysis of pedagogical process. 2
- Content of lessons is thoroughly described, there is smooth continuity from lesson to lesson, and insightful analysis of the pedagogical process is evident. 3

II. Final Reflection

- Teaching experience is summarized . 1
- Teaching experience is adequately summarized with some insight . 2
- Teaching experience is well synthesized and insightfully analyzed. 3

III. Other

- Four lessons are documented. 1
- 5 or less mechanical mistakes on typed portions. 1
- Journal is neatly presented. 1

Total _____/12=_____

Class Strings 1

Mastery Check #1 Name _____

I. D Major scale

- 1 Student uses correct fingers, mostly in tune
- 1 Student's "finger cuts" are the same on both strings

II. Solo Piece_____

- 1 Student gets through the piece with pauses and mistakes
- 2 Student plays whole piece mostly in tune, with few pauses, and acceptable tone
- 3 Student plays whole piece mostly in tune, with no pauses and good tone
- 4 Student gives a fluent musical performance of the piece

II. Posture and Technique

- 1 Student's bow hold is correct: rounded fingers and thumb, correct contact points with stick
- 1 Student uses an appropriate amount of bow for the piece and displays mobile joints
- 1 Student's instrument is placed correctly and contacts the body at proper points
- 1 Student's finger-bow coordination is clear most of the time
- 1 Student's posture is task appropriate

III. Twinkle Bow Taps

- 1 Motion comes from flexible hand and fingers

_____/12—Total of points circled=_____

MUSIC 172

GENERAL PURPOSE

This course is intended for music education and music therapy majors of at least sophomore level, regardless of string instrument background. The purpose of the course is to help students develop their string playing skills to an intermediate level on an orchestral string instrument, to stimulate their thinking concerning intermediate string teaching in a heterogeneous class setting, and to provide them with basic reference information that will serve them well in the field.

COURSE OBJECTIVES

This course is designed to help students to:

1. Develop an intermediate proficiency on one of the orchestral string instruments, including good tone, good posture, good basic right and left hand technique, all finger

patterns, rudimentary vibrato and shifting skills, all basic bowings and bowing patterns, and expressive techniques. The instrument may be a different one than they played in Class Strings I.

2. Expand their understanding of all objectives stated for Class Strings I.

3. Play and develop criteria for selection of beginning to intermediate string chamber music, solo, and orchestral literature.


REQUIRED TEXTS:

Allen, Gillespie, and Tellejohn Hayes. Essential Elements 2000 for Strings Book 2, Teacher's Manual. Hal Leonard: 2002.

OPTIONAL TEXTS:

Scott and Dick. Mastery for Strings

ASSESSMENTS

Skills	Grading Weight
1. Competencies checklist. Ongoing---see attached sheet.	10%
2. Demonstrate proficiency on one string instrument through short mastery tests. There will be 4 tests and details will be announced. String majors will be expected to perform more proficiently than non-string majors. <i>Dates:</i> #1—January 29 #2—March 12 #3—April 2 #4—April 23	40%
3. With other members of the class, form a chamber group. You will select, rehearse, perform, and present a short annotation on a piece at the April 23 Spring String Fling.	20%
	
Reflective Teaching	
4. Adopt a student in this class on an instrument opposite of yours (floor vs. chin), or another non-string player. See attached Adopt a Student Assignment for details.	20%
5. Timeliness and quality of assignments. If assignments are turned in on time according to the due dates and times listed and are completed according to the assignment guidelines you receive these points.	10%

GRADING and ATTENDANCE POLICIES

You must complete all assignments in order to pass the class.

No late work will be accepted, no exceptions.

You get two “free” absences, no questions asked.

Your final grade-point average will drop .1 for every absence over two.

ACCOMMODATIONS for DISABILITIES

Students with disabilities will need to contact the Resource Center for Persons with Disabilities (353-9642 or <http://www.rcpd.msu.edu/Home/>) and work with me to arrange any needed accommodations, per the Center's recommendation. It is the student's responsibility to register with the RCPD and to inform faculty of any special accommodations needed by the student as determined by Disability Specialists at the RCPD. Faculty members do not determine accommodations.

COURSE OVERVIEW

Month	Monday	Wednesday
January	6: SNOW DAY!	8: Introduction, choose instruments
	13: Review the basics	15: D Major scale, rhythm patterns, bow distribution, style, duets
	20: NO CLASS MLK DAY	22: G Major scale, rhythm patterns, bow distribution
	27: G Major style, duet, review for Mastery Test	29: Mastery Test #1 / Adopt a Student #1
February	3: C Major/A minor scales, rhythm patterns, bow distribution Journal #1 due by email, 4 p.m.	5: Choose chamber ensembles <i>Student Teaching Day</i>
	10: Minor scales, Introducing Vibrato <i>Student Teaching Day</i>	12: Review vibrato, finger patterns/ Adopt a Student # 2
	17: Flat keys, scales, bowing style Journal #2 due by email, 4 p.m.	19: Chamber and large group rehearsal <i>Student Teaching Day</i>
	24: Flat keys, rhythm patterns, duet, arranging	26: Chamber and large group rehearsal <i>Student Teaching Day</i>
March	3: SPRING BREAK	5: SPRING BREAK
	10: Sight reading with varying finger patterns and keys	12: Mastery Test #2 / Adopt a Student #3
	17: Double stops, harmonics Journal #3 due by email, 4 p.m.	19: Chamber and large group rehearsal <i>Student Teaching Day</i>
	24: Review Harmonics, Shifting	26: Chamber and large group rehearsal <i>Student Teaching Day</i>
	31: Sight Reading Challenges <i>Student Teaching Day</i>	(April) 2: Mastery Test #3 / Adopt a Student #4
April	7: Finger patterns, shifting Journal #4 due by email, 4 p.m.	9: Review and Rehearse <i>Student Teaching Day</i>
	14: Review and Rehearse <i>Student Teaching Day</i>	16: Rehearse / Adopt a Student #5

Month	Monday	Wednesday
	21: Dress Rehearsal Journal #5/cumulative project (final reflection) due by email, 4 p.m.	23: Spring String Fling / Mastery Test #4

MUS 456

Course Goals:

The goal of MUS 456 is to aid students in developing skill in teaching string instruments in schools with particular emphasis on the group setting. Topics to be explored include: recruiting; planning and sequencing curricula; teaching and rehearsal techniques for musics of a variety of styles, improvising and composing with strings; selecting literature for strings; and assessing musical progress. Lab and immersion field experiences will provide the student with opportunities to apply concepts and techniques learned in MUS 456. Students must have elementary competence (Strings 171 and 172 at minimum) in at least one string instrument in order to take this course.

Course Objectives

The course is designed to enable students to:

1. Shift their string teaching paradigm to include musical ensembles of other styles (mariachi, fiddle, etc.) as well as the traditional orchestra.
2. Design and administer a successful strings program.
3. Recruit and retain students for the program.
4. Design, sequence, and facilitate appropriate learning experiences for all string students, inclusive of those with disabilities, and those with diverse backgrounds.
5. Select, sequence, and teach/rehearse appropriate materials.
6. View string playing and teaching from an embodied perspective.
7. Develop critical thinking skills in diagnosing and remediating both technical and musical problems.
8. Develop effective tools for assessing students' progress.
9. Reflectively develop teaching styles and skills.
10. Compose and improvise with string students.
11. Articulate the value of string programs in schools.

Required Texts/Materials

Hamann, D. and Gillespie, R. *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*. Oxford, 2012. Make sure you have the 3rd edition!

Benham, S. et al. *ASTA String Curriculum 2011*. Alfred, 2011.

Membership in Facebook's "School Orchestra and String Teachers v. 2" group.

Optional

Three scores for strings/orchestra that you don't already own.

Course Projects and Assignments (detailed information will be given three weeks prior to the due date).

1. Participation: A daily pass/fail grade. To pass, you must be in class on time and contribute to discussions and in-class writings in a way that demonstrates that you have prepared (i.e., read the readings!), or turn in short writing assignments as delineated in the calendar. 95% participation=4.0, 90%=3.5, 85%=3.0, 80%=2.5, etc. Ongoing--20%.

2. Method book analysis: Analyze book 1 of a method book series according to criteria developed in class. Written products will be shared with the class on ANGEL. Due October 16—20%.
3. Literature project: Complete analyses, similar to those in *Teaching Musicianship Through Performance in the Orchestra*, of three different string/orchestra pieces. You will rehearse one in class. Due November 4—20%.
4. Score project: Analyze and prepare one of the scores that you will conduct with the high school orchestra according to criteria we develop; review your video recording, and write a reflection. Due November 20—20%.
5. Final curriculum portfolio: A portfolio containing the expansion of your curriculum matrix with resources and materials. Due by December 13--20%.

All assignments must be completed to pass the course.

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Attendance and punctuality

As a prospective professional educator, a record of your attendance for classes and field experience will be kept and all assignments are expected at times and dates indicated. **For each absence or significant tardy over 2, your final grade will drop .25.**

Tentative Course Outline

M	W
August 28 (I know, it's really Wednesday) Introduction and Overview: What is String Teaching Today? Bring: the ASTA String Curriculum for each class	Sept. 4 Planning and Preparing for Teaching Write: Curriculum Matrix for an Orchestra Program Bring: ASTA String Curriculum for each class
9 Teaching ALL Students: Learner Characteristics and Strings Read: McCord, Fitzpatrick	11 Assessing Student Progress Read: Burrack, Straub and Saunders on ANGEL
16 Scaffolding Skills: Musicianship Read: Palac, Robinson, Dalby on ANGEL BRING INSTRUMENTS UNTIL FURTHER NOTICE	18 Field Experience at Waverly High School Jenny Spurbeck, Director
23 Scaffolding Skills: Executive Read: H&G, ch. 2, 3, 4 Present: Your Rote Song Plan	25 FE at WHS
30 Analyzing and Choosing Method Books Read: H&G, ch. 10 Write: 1st five lesson plans for a beginning string class	Oct. 2 FE at WHS
7 Analyzing and Choosing Literature Read: Bergonzi on ANGEL	9 FE at WHS
14 Preparing for Rehearsal Read: H&G, ch. 6 and 7	16 FE at WHS METHOD BOOK ANALYSIS DUE
21 Remediating Problems: Find: Solutions in the String Syllabus, H&G, and	23 FE at Waverly MS "School Orch and String Teachers" FB page
28 Beyond "Orchestra:" Creating, Composing, Covering and Videoing Read: H&G, ch. 8; Reed, Hickey on ANGEL	30 FE at WHS
November 4 Catch Up Day Working with Winds LITERATURE PROJECT DUE	November 6 FE at WHS
November 11 Possible Middle School Visit	13 FE at WHS

18	20
Recruiting for and Administrating a Strings Program	FE at WHS
Read: H & G, ch. 5 and 9	SCORE PROJECT DUE
25	27
Administrating a Strings Program, con'd.	
December 2	4
The String Teacher as a Professional.....	
Playing and Teaching Healthy	Guests tba
Read: Jones on ANGEL	
FINAL CURRICULUM NOTEBOOK due during exit interviews, 8-10 on Friday, December 13 or during exam week by appointment	