EDCP 308
Curriculum & Instruction in Music: Elementary

Course description

EDCP 308 is an introduction to curriculum and instruction in music education in elementary schools. The course focus is on the exploration of basic principles of music, as well as traditional and contemporary approaches to music instruction for kindergarten through grade seven classrooms. No prior special knowledge of music is required. Emphasis is placed on the aural-oral aspects of music making that are foundational across world cultures. Due to time constraints, the development of music fluency is the main learning outcome, not music literacy. Creative tactics, strategies, and graphics organizers are used to complement traditional techniques in music teaching and learning. We hope that after this introductory experience, teachers will seek out 1) elective music courses, 2) music workshops, and 3) certification and degree programs that will aid in personal music development and personal transformations beyond this course.

There are three basic focal aspects of this course.

- **Experiential music learning** through listening, singing, chanting, moving, improvising, composing, and playing instruments with an emphasis on guitar—learning basic chords, learning to sing and play guitar, teaching and learning music together in a variety of ways
- **Activities** that include analyzing/describing, composing/arranging, improvising, reading/notating, and performing in both traditional (kinesthetic-whole human) and new media contexts (digital software and digital hardware)
- **Learning how the elements of music** are integral to notions of the embodiment of thoughts, feelings, and images as well as relating those ideas to experiential music activities, such as playing 1) guitar, 2) synthesizers, and 3) a variety of K—7 classroom and professional level instruments.

Course Objectives

As this course unfolds, the instructor will help beginning teachers to

- develop an appreciation for the role that music and movement, as a means of how humans express themselves through making music and dancing, plays in our daily lives and its valuable contribution as a central component of the elementary school curriculum;
- become enthusiastic toward creating and performing music, consequently leading people to become life-long learners of music, in and out of school;
- share ideas and performances, explore rudimentary music activities to the best of their abilities and skills, engage in discussions about music, and share music knowledge and talents in group activities;
- gain foundational knowledge about music through varied teaching techniques;
- develop basic music skills required in learning and teaching;
- acquire an introductory repertoire of music resources to establish basic confidence when teaching children
• learn to play guitar and use it to accompany singing in classroom activities
• learn to work within a basic unit plan structure around one common theme (e.g., rhythm in music) for grades K/1, 2/3, 4/5, and 6/7 and be able to find resources and materials to eventually plan a unit on your own in the future

Course components and structure

On introductory levels, the class will explore the fundamental elements of music—Rhythm (Meter and Pattern), Melody (Pitch, Silence), Harmony/Texture, Form, and Expressive & Interpretive (e.g., Dynamics, Articulation, Timbre, Tempo)—and movement—Weight, Flow, Space, and Time. Moreover, students will learn some basic concepts related to those elements of music in terms that are useful to children and understandable by children.

Students will play and experience music and movement as a community of learners engaged in hands-on, movement-based activities. While the primary focus of the classes will be on creating and composing music, students will also learn about emerging research that supports the fundamental importance of the inclusion of music in the K-7 classroom. Guitar will be a primary focus of classroom learning.

Course Outline

<table>
<thead>
<tr>
<th>Week 1: The Nature of Music Learning</th>
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<tbody>
<tr>
<td><strong>Topic</strong></td>
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</table>
| **Guiding Questions**               | Why music?  
What is the role of play, imagination and creativity in music learning?  
What is music ability and audiation? How do young children acquire music skills? |
| **Activities**                      | K-Grade 2: Singing (with and without words), dancing and moving (with and without music) to songs and instrumental music, playing guitar (teacher led and small group interactions). Think-pair-share (TPS) on readings |
| **Topic**                           | **Playing guitar** |
| **Guiding Questions**               | What is pedagogy in music?  
How can a non-musician develop a unit plan in music?  
Why learn guitar? Why teach guitar in Grades 5-7?  
What are partner songs and how can they be used to develop part-singing skills? |
| **Activities**                      | Basic techniques, songs accompanied with one chord (pentatonic minor and major; Ghost of Bob, E minor pentatonic; Cape Cod Girls, C major pentatonic); using a capo; songs accompanied by two chords, tonic and dominant, in major tonality (Skip to My Lou, Sandy Land, Paw Paw Patch, Bow Belinda) |
| **References**                      | Gouzouasis (1992b), Dallin & Dallin (1980) |
| **Week 2: Creative composition: Soundscapes and new music** |
| **Topic**                           | **Composing music** |
### Guiding Questions

**What is music?**
- What is music notation? Why do we need notation? What kinds of notation?
- What could a unit plan look like for Grades K/1, 2/3, 4/5, 6/7 in teaching creative composition?

**References**

**Activities**
- Graffiti activity (pre and post composing; graffiti as assessment). Listening, viewing digital movies, composing soundscapes, performing group compositions; discuss what this kind of compositional activity looks like at different developmental (age/grade) levels—how sophisticated can the compositions become, how sophisticated does the notation become, etc.?

**Topic**  
**Playing guitar, singing ranges for children to adolescents**

**Guiding Questions**
- How do I know when to use a capo?

**Activities**
- Review of basic techniques, review of songs and using a capo; new songs in major tonality with tonic (I) and dominant (V) chords (Raccoon’s Lullaby, Moose Juice)

**References**
- Lomax (1975), Dallin & Dallin (1980)

### Unit 3: Creative composition: Digital media in the music classroom

**Topic**  
**The place of story in music learning**

**Guiding Questions**
- How do we incorporate stories, our own and others’, in music?

**Activities**
- Chants and rhymes as story, chants and rhymes in movement, iMovie activity

**References**

**Topic**  
**Learning with simple forms of music making—rhymes, chants, and movement**

**The place of story in teacher research and teacher learning**

**Guiding Questions**
- What is the importance of rhythm and meter in music? Why reflection and how is reflection autobiographical?

**References**

**Activities**
- Movement, chant, steady beat, meter, rhythm (Peter at the kitchen door); call & response songs (Moose Juice, Down By The Bay)

**Topic**  
**Playing guitar, aeolian tonality**

**Activities**
- Review Raccoon’s Lullaby; learn Moose Juice; learn Shady Grove in aeolian tonality with tonic (i, Am) and subtonic (VII, G) chords

**References**
- Lomax (1975), Dallin & Dallin (1980)

### Unit 4: Other forms of music composition, digital media in the classroom, critical listening in music

**Guiding Questions**
- What is meter? What is rhythm? What is ostinato?
- What makes some music and movement activities more difficult than others?

**Activities**
- Chants and rhymes as story, chants and rhymes in movement
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<tr>
<td><strong>Guiding Questions</strong></td>
<td>What is a music arrangement? What is a music composition?</td>
</tr>
<tr>
<td><strong>Activities</strong></td>
<td>Garage Band—working with loops, composing a simple arrangement, exporting a GB file to iTunes and ringtones</td>
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<tr>
<td><strong>References</strong></td>
<td>Gouzouasis (2005), Gouzouasis &amp; Bakan (2011)</td>
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<th>Concept attainment and listening assessment</th>
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<td><strong>Guiding Questions</strong></td>
<td>What kinds of assessment and evaluation do we use in music? What do ratings scales and rubrics look like in music learning?</td>
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<tr>
<td><strong>Activities</strong></td>
<td>Concept attainment listening and movement activity, listening to music and identifying meter activity</td>
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<tr>
<td><strong>References</strong></td>
<td>Bennett &amp; Rohlheiser (2002), Gordon (1997)</td>
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<td><strong>Guiding Questions</strong></td>
<td>How do guitarists change accompaniment patterns?</td>
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<td><strong>Activities</strong></td>
<td>Review Shady Grove in aeolian tonality with tonic (i, Am) and subtonic (VII, G) chords, perform it with “Pizza Tapes” recording; learn to play Leatherwing Bat and Sinner Man</td>
</tr>
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<td><strong>References</strong></td>
<td>Lomax (1975)</td>
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**Unit 5: Creative composition: Digital media in the music classroom**

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<tr>
<th>Topic</th>
<th>Digital music composition</th>
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<tr>
<td><strong>Guiding Questions</strong></td>
<td>How can I compose original music in GarageBand? How do creative soundscape composition processes and techniques relate to composing with digital media?</td>
</tr>
<tr>
<td><strong>Activities</strong></td>
<td>Record a vocal track, compose a 2-4 part canon (round), combine vocals with instrumental loops</td>
</tr>
<tr>
<td><strong>References</strong></td>
<td>Gouzouasis (2005), Gouzouasis (2007), Gouzouasis &amp; Bakan (2011)</td>
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<th>Major and minor tonality</th>
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<td><strong>Guiding Questions</strong></td>
<td>What is tonality? What’s the difference between major and minor tonalities?</td>
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<td><strong>Activities</strong></td>
<td>Review select songs, learn to play Drill Ye Tarriers &amp; Joshua Fought the Battle (minor) and Cariboo Road (major)</td>
</tr>
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<td><strong>References</strong></td>
<td>Lomax (1975), Dallin &amp; Dallin (1980)</td>
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**Unit 6:**

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<th>The Blues</th>
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<td><strong>Guiding Questions</strong></td>
<td>What are the blues? How can we perform and compose blues forms in the intermediate grades? How can we critically listen to blues to learn more about performance practices?</td>
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<tr>
<td><strong>Activities</strong></td>
<td>Playing 12 bar blues on xylophones, guitars—learning the form in A and E; listening to blues, improvising the blues, playing along with recordings of blues</td>
</tr>
<tr>
<td><strong>References</strong></td>
<td>Gouzouasis (2004), YouTube performances</td>
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| Topic                                | The impact of music on learning                                                          |
**Guiding Questions**

What does the research tell us about the ways that music impacts various ways of learning? What does the research tell us about how music changes the brain?

**Activities**

Consultation line, think-pair-share, mind mapping

**References**

Various references to be provided

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**References and readings**


Assignments

1) One (1) reflection (20% final grade)
2) Two (2) classroom discussion activities (10% each)
3) One (1) in class iMovie activity (10%)
   One (1) in class Soundscape composition activity (10%)

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CREATE version 1.0
*Four (4) in class assessment activities (concept attainment, listening assessment on meter, listening assessment on a song, guitar singing & playing assessment) (10% each)*

Reflection content will include the following information.

1) **Reflection 1:** Written as an autobiographical essay, elaborate how music has shaped your life; elaborate your past experiences in performing and listening to music; discuss how the experiences thus far in class are related to your personal lifelong experiences with music (and movement); elaborate how you see yourself using the ideas and techniques presented in EDCP 308 class (in music and integrated contexts), elaborate where you are at with the activities you experienced (discuss your comfort level, your personal development, etc.). This autobiographical essay should be carefully written and in a personal, conversational tone. Use APA format. Read the following essay by Elliott Eisner to help you design your 2-3 page (double spaced) composition (due week 3).

The reflection will be used as an artifact for your e-portfolio.


   [http://links.jstor.org/sici?sici=00043125%28199109%2944%3A5%3C10%3AWTATMA%3E2.0.CO%3B2-J](http://links.jstor.org/sici?sici=00043125%28199109%2944%3A5%3C10%3AWTATMA%3E2.0.CO%3B2-J)

2) **Classroom group discussion #1, blended with jigsaw & gallery walk activity:** This activity will be focused by the entry of EDCP 308 classroom noticings and a discussion of Teacher-Learner connections that includes references to one of the music research essays in *Critical links: Learning in the arts and student academic and social development.* Read the following overarching essay as an overview to help guide you in your interpretation of the research.


You will take an ‘essentialist’ or ‘instrumentalist’ position and argue it in your one paragraph distillation of the essay that you are assigned to read and discuss in your group.

How do the experiences in class thus far relate to the position you’ve chosen? Discuss the socio-emotional perspectives presented by Scripp from a personal perspective as well as how it might play itself out in your future classroom.

How does the research by Gouzouasis, Guhn & Kishor (2007) extend the body of research up to 2002 (in the *Critical Links*)?
You will first discuss your assigned reading within a group of six people. Then you will place your personal one paragraph synopsis on a large sheet of paper with each member of your group. When you have collected and mounted your ideas on the poster paper, each group of six students will move to the next table, look at, and read the synopsis of readings provided by that group of peers. You may make brief comments on each poster.

Classroom discussion #2, blended with think-pair-share and snowball activities.


http://www.siue.edu/MUSIC/ACTPAPERS/v4/Gouzouasis4_2.pdf


Your ideas will be inspired through reading the following one of the above research articles. Questions that should be considered in the reflective paragraph summaries are as follow:

- How do the ideas presented in this article relate to the soundscapes we composed and performed in class?
- How do the ideas relate to composing music using rhymes and chants?
- How do you see these ideas translating into your classroom (e.g., how can you make it happen with your experience level?)?
- How do you interpret the nuances in the authors’ perspectives on fluency and literacy?

Both of the discussions will be evaluated on quality processes that include:

- Participation (actively engaged, constructing own knowledge, preparedness to learn), attendance, communication skills, leadership skills, cooperative and collaborative learning skills, critical thinking skills, creative thinking skills, planning and organizational skills, a variety of forms of expression, and music skill development.

3) The remaining in class activities [iMovie activity (10%) Soundscape composition activity (10%) and four (4) in class assessment activities (concept attainment, listening assessment on meter, listening assessment on a song, guitar singing & playing assessment)] will be assessed in class, to be accompanied by a discussion on assessment and evaluation.