

SOME DIFFERENT APPROACHES TO USING C & S

4

CHAPTER

Some instructors reading this guide might teach a three-credit or two-credit music class while others perhaps teach one of the many variations of an integrated arts course. We know that the text is adaptable and can be used flexibly to meet the needs of instructors and students in any of the three circumstances. *C & S* was developed and class-tested in many three-credit “Music for Classroom Teachers” courses where we tried a variety of approaches and class schedules, some of which were more successful than others. We’ve also adapted and used the text in a two-credit course correlated with an integrated arts class.

Because we understand the difficulties involved in making content and scheduling decisions when you use a new text, we’re sharing the reasoning processes and the positive results of our explorations and experiences so that you will be aware of several viable options for using the text. Where possible, we’ve even included samples of weekly class schedules. All of our scheduling decisions, regardless of course characteristics, are rooted in these tenets:

- The course should not feel rushed or packed. These students are beginners who need time to digest information and to develop skills. At times, you might want to introduce a topic and then revisit it during the next class meeting rather than spending a lot of time during a single period. In that way, the students can develop concepts and skills at a comfortable pace. Be aware of the pace of the class as you prepare the schedule.
- Thorough competence in a few areas is preferable to superficial awareness of many. So, if time is limited, we think that the students would profit from fewer topics rather than touching on all the topics in the text. Depth is preferable to breadth. They need to feel independently capable in at least a few areas in order to want to involve children in music. So, set your priorities as you are writing the schedule and be sure that they are covered thoroughly.
- The future teachers should enjoy the experiences. If they are to take music into their classrooms, they must feel the emotional impact of music and the joy of making music. The same is true of any of the arts. They must value it/them and enjoy their experiences enough to want to share with children. We’ve tried to present enjoyable learning experiences through which students feel and perform music. We ask that you make a wholehearted attempt to schedule adequate time for their

participation and that you provide a model of an enthusiastic, supportive teacher.

- Strategies will be useless without content. This may seem obvious. However, because the students are adults, it's easy to assume that they are familiar with the fundamentals presented in Section I. As explained in Chapter 3, our experience has taught us that it simply is not true. Beginning text use in the strategies section will leave them confused and frustrated. They need the foundation as much as children need it. Also, through the activities included in the content section, the students will experience the types of strategies appropriate for guiding children's learning. The message is simple: Schedule content before or combined with strategies.
- Assessment is essential. In most cases, the class schedule should include time for assessing both content and strategies. A bit of class time will be necessary for content knowledge and skills. The students' ability to present demonstrations and information in their future classrooms is rooted in content mastery. As a result of their success, they gain confidence in their ability. For teaching assessments that require in-class time, we think that when at all possible or appropriate, the students should lead a known song and present at least one three-to-five-minute lesson segment. Written assignments alone will not provide evidence that the future teachers can guide music experiences. They need to physically demonstrate a bit of music teaching skill for your assessment and to realize that they have competencies to use in their classrooms and on which to build as they teach. So, as you prepare the schedule, allot time for both content and strategies assessments.
- We have found that the performance of a program based on an in-class project focused on a topic suitable for an integrated unit of study is crucial to students' enthusiasm for music in their classrooms and their capability to plan and present music experiences. This is the practical application of all they've learned and they see the value of the course. We're certain that you've gotten our message in the previous chapters, so we won't be labor the point here. In cases in which the students cannot actually present the program, we think that they should have the opportunity to select the materials, develop the activities, arrange the pieces in program order and rehearse. If you plan to include a program, time needs to be allotted for rehearsal and one period reserved for the program.

In addition to our suggestions for scheduling, we have three other suggestions that we've found beneficial:

- Have the students bring computers to class particularly during the beginning weeks. They'll probably need a bit of guidance for the initial online experiences and "Expanding Your Perceptions" activities. If the students bring computers, you can have them do the searches in class, step by step. Throughout the course, more opportunities

might arise for in-class computer use. As you know from Chapter 3, many online experiences can be homework assignments for which the students might need their computers to share results.

- End each class with reference to “Linking Learning to Teaching” questions. In just a few minutes, the students will become aware of the progress they have made. If you prefer, they could physically check the competencies they’ve gained during that class period. Being cognizant of their progress contributes to a positive attitude toward the class. When they have completed the chapter, they can note the practical applications of their abilities described in the “Linking” segment and thereby see the value of what they’re learning.
- When you introduce the integrated study project/program to the students, have them refer to Chapter 16, reading and discussing at least the introduction and the types of materials included. Most students immediately grasp and appreciate this practical application of music. Their understanding of the necessary teacher competencies for selecting materials, developing activities and leading the children will increase their receptiveness to other Section II chapters.

Across the semesters, we tried a variety of class schedules in our attempts to cover all of the information in the text while adhering to the tenets described above. As usual, some worked better than others. As a result of our experimentation, we’ve found several that we declared to be “successful.” These are the ones we now share with you.

We based the following scheduling approaches to organizing the C & S contents on a typical semester that spans 15 weeks without the finals week. One of the weeks usually is given to a recess, leaving 14 weeks for teaching. In some institutions, the class meets three times per week, while in others, two longer class meetings fulfill the time requirement. Therefore, we are presenting scheduling options based on the week in which each topic of instruction will occur rather than on a specific class period.

As we stated in Chapter 2, our first class meeting is comprised of some preparatory skills, the text introduction and an explanation of the syllabus. In the second class, we usually continue the preparatory skills, lead some known songs and perhaps teach one or two from our core repertoire and then cover the “Introduction to The Bare Necessities” and begin “Beat.” This is reflected in the scheduling approaches presented in this chapter.

As we planned the schedule, we allotted time to present a program during the last or next-to-last class meeting or perhaps even during the time provided for the final exam. If you think the program will be too difficult to present during the first time(s) you use the text, we’re sympathetic. Sorry, but sympathetic. Using a new text is not easy, so do what’s best for you. By all means, don’t become frazzled by trying to do more than you can comfortably handle. The students will be fine; take care of yourself. In any case, all of our approaches include a time for the presentation of a program.

We also allotted time for the students to be tested on content knowledge and to do a bit of teaching. If your class is a three-credit or two-credit music class, approximately half the course probably will be devoted to content. The testing probably will be in week 7, although it could be earlier or later according to your preferences, the abilities of the class members and the scheduling approach you select. In several of our sample schedules, we inserted one or two content knowledge testing class periods in about week 7. If you use the Alternating Content and Strategies approach introduced later in this chapter or if the text is used in an integrated arts class, you'll have to adjust the testing time.

Leading a song is fast. They get up, lead a song for usually less than 30 seconds and sit down. This momentous occasion in their lives goes very quickly! We've found that a class of 25 students all can lead a song in about 30 minutes. At the end of the event, they've changed. They've conquered their fear and lived to tell about it. More importantly, they know that they can do it. This is extremely important if they are to lead their future classes' singing. In the sample schedules, you'll see time included for the students each to lead a song.

Each student's lesson presentation – a little lesson – could take up to five minutes, requiring two to three periods for all of the presentations. Although many of the lessons will be shorter, the students should not feel rushed. After all, they must be successful in order to feel competent and confident. Also, part of their grade most likely will be riding on the result. So, we like to take it easy. Of course, you might not want to include the lesson presentations or might want them to have several presentations. That's fine. Adjust as you think best. Only you know what's best for your students.

A thought, though: Instead of using full class periods during which students present lesson after lesson, you could use part of the time for rehearsing the program and part for student presentations. This not only would give balance to the period, but would keep the program momentum rolling along. Consider it, please. In any case, in each of the approaches, we devoted at least two periods for the students' teaching, putting them towards the end of the semester.

From that point, as we planned a schedule for each of the approaches, we tried to anticipate how much time would be needed for the students to comfortably cover the materials for each topic. The following are our results presented in the scheduling approaches we liked. Remember, though, that these are our opinions – nothing more and nothing less. So, as you continue to the portion of this chapter pertinent to your situation, remember that we present only suggestions and guidelines. As with all effective teaching, you will plan to accommodate the needs and abilities of your students and will adjust the pace as necessary. In some cases, you might want to use one approach for Section I and another for Section II. Play with it! Use enjoyment and mastery as guides in selecting specific course content from the text and in pacing the lessons. If you like a class schedule you see, use what we've presented. Ultimately, though, always be true to your own teaching preferences and style when making the final content and scheduling decisions.

Some Approaches to Three-Credit Music Courses

We have discovered three successful options for organizing and presenting the text materials for a three-credit course: (1) Cover-to-Cover, (2) Spiral and (3) Alternating Content and Strategies. Although they're distinctively different, they all are applications of the recommendations and scheduling tenets we've presented. If one of these options fits your teaching style, great. Use it. If not, perhaps our perspectives can help you devise a plan uniquely suited to your needs and teaching style. Most certainly, there is no "right" or "wrong" way to use this text.

Before we look at specifics for each organizational class structure and schedule, let's focus on a few broad scheduling observations and considerations for a three-credit course. We think that the content knowledge covered in "The Bare Necessities" is minimal but essential and we found that it can be covered comfortably in about half of the course time. Because the content is presented through classroom-applicable strategies, the students, while focusing on content, will unknowingly be gaining strategies, particularly if you emphasize the focus points at the beginning of each chapter and in "Linking Learning to Teaching" at the chapters' ends. Although Section II is longer than Section I, much of "Doing a Lot with a Little" is devoted to organizing and condensing the experiences they've already had, bringing them to cognition, while adding additional possibilities. In some cases, the students' comprehension can result from little more than skimming the pages, participating in just a few activities. In other cases, they will have to study the information thoroughly. Still, in a three-credit course, we have found that Section II can be covered in about half the class meetings.

As you look at the schedules, remember that they are weekly schedules, not descriptions of each class meeting. Some of the topics take less than 15 minutes to cover comfortably. For others, though, you might want to focus on the same topic more than once during the week, building on previous experiences and guiding the students to mastery. This occurs many times in Section I and several times in Section II, for instance in song leading. The skill could be introduced during the first class meeting of the week, but reviewed and practiced in subsequent period(s), or even touched upon later within the same period. In the sample schedules, when Section II subjects focus on bringing Section I experiences to cognition, the topics have been indicated with (*cog*). In these cases, you'll probably want to browse the information with the students, reminding them of their prior experiences while drawing their attention to essential factors and particularly helpful features, but select only a few examples for participation. We've found the Condensation Charts particularly helpful and welcomed by the students.

The graded assignments we've recommended and that require in-class time allotments are underlined in the schedule. You can adjust as you see fit based on your assignment style and grading preferences. That said, here are our suggestions for three ways to approach the text chapters to schedule topics for a three-credit music course based on C & S. So that you can follow the general schedule for either two or three class meetings per week, our sample schedules present topics for a week, not a class period. You can take it from here.

Cover-to-Cover Option

As the name implies, after setting the stage with the preparatory skills, the text introduction and an explanation of your syllabus, you and your students will start at the beginning of the text and go straight through to the end. In order for the students to develop the music portion of a curricular integration project and present the program, you will have to plan ahead so that you include the project/program contents as aspects of Section II chapters. By the time they get to the end of Section II, they will be prepared for the program. We do recommend that you announce the program and the curricular integration project as you begin “Doing a Lot with a Little” because the students get excited about the prospect and work diligently toward the goal. In Figure 4.1, you will find a schedule for a Cover-to-Cover approach to the text. As each chapter is begun, the introduction should be read and discussed and as each chapter is completed, the points in the “Linking” segment should be covered.

Figure 4.1. Sample Cover-to-Cover Option Weekly Class Schedule

Week #	Text Reference	Topics and/or Activities
1	Introduction Ch. 1 - <i>Overview</i> Ch. 2 - <i>Rhythm</i>	Preparatory skill experiences Discussion of course goals; explanation of syllabus Discussion of Section I content; sing familiar songs used as examples; some core songs Activities for beat
2	Ch. 2 - <i>Rhythm</i>	Remainder of chapter on rhythm
3	Ch. 3 - <i>Tone Color</i>	All portions of chapter
4	Ch. 4 - <i>Dynamics</i> Ch. 5 - <i>Pitch</i>	All portions of dynamics Begin horizontal pitch
5	Ch. 5 - <i>Pitch</i> Ch. 6 - <i>Form</i>	Remainder of chapter on horizontal and vertical pitch Basis of repetition and contrast; begin strophic form
6	Ch. 6 - <i>Form</i> Ch. 7 - <i>Evaluation</i>	Remainder of chapter on form Preparation for written and performance measures
7	Ch. 7 - <i>Evaluation</i>	<u>Written and performance tests</u>
8	Ch. 8 - <i>Overview</i> Ch. 16 - <i>Curricular Integration</i> Ch. 9 - <i>Content</i> Ch. 10 - <i>Materials</i> <i>Appendix</i>	Discussion of Section II content Introduce and explain integrated project and program; announce or discuss/select topic for in-class project/program; refer to Section I experiences (<i>cog</i>) Relationship between conceptual and skills curricula and experiences in Section I (<i>cog</i>); emphasis on Levels of Development Explore resources; relate to project and program Content and organization; various uses

10	Ch. 11 - <i>Prep Skills</i> Ch. 12 - <i>Skill Dev.</i> Ch. 13 - <i>Concept Dev.</i> Ch. 14 - <i>Chaos</i> Ch. 16 - <i>Curricular Integration</i>	Review song leading; lead a song; teach project/program songs (If more desired and/or related to program) Related performance activities to Section I experiences (cog); (As desired and/or related to program) As related to skill and conceptual development Develop activities for project/program songs
11	Ch. 13 - <i>Concept Dev.</i> Ch. 16 - <i>Curricular Integration</i> Ch. 15 - <i>Lesson Planning</i>	Continue performance activities; listening and exploring/creating Develop listening and exploring/creating activities for project/program; rehearse program performances Beginning through Little Lesson; relate to teaching assignment
12	Ch. 15 - <i>Lesson Planning</i> Ch. 16 - <i>Curricular Integration</i> Ch. 17 - <i>Programs</i>	Review little lesson teaching assignment; (Full lesson); non-lesson Write chant or speech ensemble; rehearse program performances; select committees for non-music aspects of program Determine program order; rehearse
13		Rehearse; <u>lesson presentations</u>
14	Ch. 18 - <i>End of Beginning</i>	Rehearse; lesson presentations Present program Overview of accomplishments and competencies

An Approach for Integrated Arts Courses

The integration of the arts is not a new concept. Historically, the peoples of this earth have integrated their arts for many, many centuries. When they celebrate or participate in rituals, they typically integrate the arts to convey their feelings regarding the event. Currently in education and society in general, the arts are compartmentalized and observed for in-depth study or concentrated focus. That is, we study music or go to concerts, we study art or go to galleries, we study theater or attend plays, we study dance or view dance performances. However, that is not necessarily the innate inclination of humans. Given the expressive essence of the arts and their role in human life, people more naturally participate rather than observe the arts and usually integrate them. This is particularly true of children. Remember your own childhood experiences. Most likely you sang and danced, you drew and/or painted pictures, you made up plays. Perhaps you sometimes integrated them because it came naturally.

Therefore, the inclusion of an integrated arts course as a requirement for future teachers has a firm foundation. They should be prepared to guide children in arts participation for the expression of their personal feelings and/or for understanding the feelings of people in a variety of historical and/or contemporary cultural contexts. So, the purpose and goal of an integrated arts course is to prepare pre-service teachers to guide children in a variety of participatory artistic endeavors that express an array of feelings.

This is a huge order. As was discussed earlier in this guide, we understand the plight of classroom teachers due to the many responsibilities they face. Classroom teachers might simply play a recording or video related to a core subject lesson and believe it to be an integrated arts experience. Playing media examples requires little planning or effort in comparison to the preparing participatory experiences in music, art, dance and/or theater experiences. However, this passive experience is contrary to the essence of the arts or the role they naturally play in children's lives.

We – you and us - know that children should participate in the arts for humanistic reasons. They cannot express their feelings and develop their creativity without arts participation. Also, through participation in the artistic expressions of historical and/or contemporary people, children can develop an understanding of and appreciation for those who seem different from themselves. If they only watch videos, they likely will observe only differences, whereas through participation, they experience the feelings that unite us all.

The fact is that integrated arts experiences are active and participatory by definition. That is, if children do not participate, the experience is not artistic. Our challenge, then, is to enlighten our students to the powerful effectiveness of the children's participation in integrated arts lessons. The hallmark of effective integrated arts lessons is active participation experiences that will connect with children's feelings, foster creativity and leave them with indelible memories. Stated simply, the children's active participation will affect them much like our active participation affected us. They cannot be affected in that way if they passively observe. The children's participation is the critical factor in the success of integrated arts experiences.

We know that classroom teachers want to present effective lessons and that they want their students to remember, transfer knowledge and innovate. We also know that they have been mandated to focus on "core" curricular subjects in order to prepare their students for the testing that characterized No Child Left Behind. Now, ESSA has broadened the experiences that every child should have to include arts. We already knew the importance of the arts but we now also have a legislative platform from which to encourage the pre-service teachers to include subject-enriching emotional experiences that their students will remember and to provide opportunities for the children to explore their creativity. The arts can be beneficial in all curricular learning, but particularly in cultural studies in which the expressions of people are vital. This is what we need to communicate to our students:

- The arts are not supplemental, but integral to a well-rounded education as acknowledged and articulated in ESSA;

- Integrated arts participation will benefit children's learning, not interfere with it;
- Participatory integrated arts lessons can and should be an aspect of normal daily instruction.

The future teachers, having been in classrooms where they saw the demands that teachers face, might ask: How can we be expected to devote time and effort needed to prepare and teach arts when we're already pressured to cover core curricular subjects? That's an excellent question and one not easily answered. The experiences in the integrated arts class will need to provide all the pieces of the answer. That is, the pre-service teachers will have to develop a small repertoire of transferable abilities mastered to the degree that they are automatic and can be used in the classroom without further preparation. They also will have to learn how to find materials for any subject quickly and easily. If in the class, they are given materials for a few subjects or topics, they will be limited to integrating arts in only those areas of study. However, if they are familiar with available resources and have had experience in finding materials within just a few minutes and in applying guidelines for selecting appropriate ones, they will be prepared to integrate the arts into many subjects. Most likely, they will maintain materials and information from year to year, thus requiring less effort across time. If they have transferable skills along with a fast and simple method to access materials and they know guidelines for selecting appropriate ones and how to present them to children, they're well on their way.

Still, a critical ingredient is missing: their own participatory experiences with the arts. We needed to participate to feel, the children need to participate to feel and the future teachers need to participate to feel the effect of the arts on their emotions and to value them enough to want to take them to their classrooms. They won't have the will to involve children in participation if all they've done is observe. In the integrated arts course, they must participate in the ways that the children will participate. They must feel the joy that results. Like us, they cannot share what they do not have. That means that the course should include participatory experiences through which the pre-service teachers develop some fundamental concepts and skills from each of the arts included in the course along with materials and strategies for guiding children: content and strategies.

So, we now know what should happen in an integrated arts course. Bringing that to fruition is another matter. Integrated arts courses for pre-service teachers vary greatly across universities and colleges. The courses vary by the number of credits as well as the number of arts and the specific arts included. That is, in addition to music, some courses integrate only visual art whereas others also include dance and/or theater/drama. Occasionally, physical education and even literature become a component of the course. At some institutions, a general education appreciation-type course in at least one of the arts is required as a prerequisite while in others the students have no arts preparation.

The focus of the courses varies as reflected in course titles that range from "Integrating the Arts," to "Fine Arts for Children," to "Children's Creative Ex-

periences.” The structure of the courses also varies. For instance, the content and strategies for each of the arts might be presented separately, a few weeks devoted to each, before integrating them. In another institution, the content and strategies might be combined throughout the course. Course descriptions reveal that in many courses, the emphasis is not only on integrating the arts but integrating them with the elementary curriculum.

Integrated arts courses are so variable in so many ways that we cannot even begin to suggest scheduling possibilities in the way that we did for the music classes. All we can do is to identify the transferable music skills that we think are most important for the future teachers along with *C & S* references for means of developing them, finding materials appropriate for children of different ages and strategies for using them to guide children’s music-making experiences.

Let’s begin by considering possibilities for children’s participatory activities in music within an integrated approach. When we know how the children will participate, we can work backwards to identify the abilities the teachers will need to guide them. Definitely, the children would sing and play instruments. They might dance, too. They could listen to a related piece. They might create a sound story or poem and/or use the literature as an impetus for creative movement. Knowing what the children will do, we now can move on to ascertain the concepts, skills, materials and strategies the teachers will need to guide the children and then to determine which segments of *C & S* will be helpful to your students.

In order for the children to sing songs, the teacher must be able to:

- find topic-pertinent songs appropriate for the age and ability of the children;
- teach the songs;
- lead the children in singing the songs.

There’s a problem, however, that needs to be addressed before any of this can happen. We discussed it in Chapter 2: Many of the future teachers think that they can’t sing and they’re afraid to open their mouths to try. Some will say that they’ll sing with children, but not in class. Within the brief amount of time devoted to music in an integrated arts course, we might have to take their word for it. However, as explained in Chapter 2, we have found that by becoming involved in activities in the “Singing and Vocalizing” segment of “Preparatory Skills for Students and Teachers,” Chapter 11, they have so much fun that they’re vocalizing and singing without being aware of it. There are more helpful and enjoyable participatory vocal/singing activities in the “Horizontal Pitch” segment of Chapter 5, “Pitch.” Also, the students might loosen up if they sing with videos and/or recordings of songs found in the “Appendix” rather than beginning unaccompanied. In other words, don’t expect them to burst into song on Day 1, but don’t give up on them either. As with any other unfamiliar activity, singing will become the norm for students who participate in it on a regular basis. So, consider making singing a part of every class.

For now, we'll assume that the students will at least try to sing, so we'll move on to see how *C & S* addresses the teachers' abilities necessary for guiding children in singing songs.

To find appropriate songs, the following *C & S* chapters will be helpful:

- Chapter 16, "Music in Curricular Integration," contains online search words for finding songs appropriate for any subject in the elementary curriculum.
- Chapter 10, "Materials for Guiding Your Students' Music Experiences," contains information on other resources for finding songs as well as guidelines for selecting appropriate songs.
- The "Appendix" lists names of songs that are easily accessed online. The songs are age grouped, thereby providing examples of the simplicity/complexity of songs appropriate for children of various ages. Many of the songs could be used in curricular integration.

To teach the songs and to lead them, the future teachers could refer to:

- Chapter 11, "Preparatory Skills for Students and Teachers," contains a segment that describes a variety of ways to teach songs and another segment that provides a step-by-step method for effective song leading.

In order for the children to play instruments to accompany songs or a listening piece, the teachers must have the following abilities all of which are addressed in *C & S*:

- Correctly identify and play typical classroom instruments;
 - Chapter 3, "Tone Color," contains a segment on "Common Classroom Percussion Instruments," with labeled photos of the instruments in playing position.
- Select classroom instruments that are appropriate for children's age or development and teach children to use them in an orderly manner;
 - Chapter 12, "Strategies for Performance Skill Development," contains a segment on "Playing Instruments" where a progression of skills linked to psychomotor development is described. The chapter also contains information on how to introduce the instruments along with procedures for maintaining order when the children use instruments.
 - Chapter 14, "Preventing Chaos in Music Class," provides a list of five factors to consider when involving children in music activities and includes a segment specifically focused on "Playing Instruments." Beginning teachers' worst fear is losing control of the class. A bit of time discussing these factors will be beneficial for orderliness during participation in all of the arts activities as well as the classroom in general.