

MUED 5517 (3 credits)
Instrumental Methods and Materials II
Fall 2024 Syllabus



Tuesdays and Thursdays, 8:00a-9:45a
Ferguson Hall 95 (and off-campus sites, TBA)

Instructor: Dr. Danni Gilbert
Office: Ferguson Hall 148
Office Hours: By appointment
Email: gilbertd@umn.edu

Course Description: This course will provide instruction and guided practice in teaching instrumental music at the secondary level. Topics included are: organization and administration; planning and curriculum development; assessment and evaluation of teaching and learning; instructional materials and repertoire; methods and techniques of rehearsal; observation, teaching opportunities, and reflection; 25 hours of clinical experience in secondary instrumental music settings; and professional development. Completion of this course helps to fulfill eligibility requirements for obtaining state licensure to teach.

Required Texts & Materials:

1. Feldman, E., & Contzius, A. (2021). *Instrumental music education: Teaching with the musical and practical in harmony* (3rd ed.). Routledge Publications.
(Make sure you have the 3rd edition with the green cover. This is available in a paperback or eBook format. This text was already purchased for MUED 5516, so should not need to be purchased again.)
2. Powell, B., Pellegrino, K., & Hilliard, Q. C. (Eds.). (2024). *Teaching instrumental music: Contemporary perspectives and pedagogies*. Oxford University Press.
[FOR NEXT TIME: USE AS SUPPLEMENTAL MATERIAL RATHER THAN REQUIRED]

3. Baton
4. Instrument (traditional pitched band or orchestra instrument, primary when possible)

Additional reading materials will be provided in class, on Canvas, or will be available on reserve in the library.

Course Goals & Objectives:

Students in this course will:

- Describe and discuss a philosophy toward the instrumental music education of students in schools.
- Discuss current issues and trends in teaching instrumental music.
- Develop a repertoire of teaching strategies appropriate to the developmental characteristics and learning styles of high school-aged learners.
- Regularly reflect on their growth as a music educator.
- Strengthen diagnostic, observational and assessment skills needed for secondary instrumental instruction.
- Develop a working knowledge of the [Minnesota K-12 Academic Standards in the Arts](#) for music and use that knowledge to develop short-term as well as long-term planning skills.
- Refine knowledge of instrumental technique and demonstrate musicianship skills in teaching music concepts, as well as conducting and rehearsing techniques.
- Develop long-term planning skills, leading to a comprehensive and sequential instrumental music curriculum.
- Develop a knowledge of inquiry methods, research skills, and presentation skills, and their application in an instrumental classroom.
- Begin to forge a professional identity through a growing knowledge base and in keeping with the [MN Standards of Effective Practice](#) (SEPs).
- Broaden knowledge of materials and music literature appropriate for secondary instrumental music instruction.
- Become acquainted with effective administrative and organizational strategies for secondary instrumental music programs.

Instructional Activities:

- Students will contribute to class discussions.
- Students will complete written assignments.

- Students will read book chapters, articles, and other resources.
- Students will present to the class and peer-teach the class.

Standards of Effective Practice (SEPs) for Teachers (Minnesota Teacher

Standards): Teachers who seek certification in Minnesota are expected to verify proficiency in the ten standards of effective practice. Students in MUED 5517 need to be familiar with these standards. Additional details pertaining to the standards will be provided in class. Complete standards and subparts can be found via the following link: <https://www.revisor.mn.gov/rules/?id=8710.2000>

See the course schedule below for information regarding how SEPs are addressed, taught, and assessed. SEPs addressed in this course include:

- 2B. The teacher understands the relationship between motivation and engagement and knows how to design learning experiences using strategies that build student self-direction and ownership of learning.
- 3A. The teacher understands the varying types and multiple purposes of assessment.
- 3B. The teacher understands how to design, adapt, and select appropriate assessments to address specific learning goals and individual differences.
- 4D. The teacher designs instruction to build on learners' prior knowledge, culture, and experiences, allowing learners to accelerate as they demonstrate their understandings.
- 4F. The teacher demonstrates the ability to feature, highlight, and use resources written and developed by traditionally marginalized voices that offer diverse perspectives on race, culture, language, gender, sexual identity, ability, religion, nationality, migrant/refugee status, socioeconomic status, housing status, and other identities traditionally silenced or omitted from curriculum by offering a wide range of curriculum materials.
- 4H. Consistent with the local curriculum and state and local academic standards, the teacher demonstrates the ability to create opportunities for students to learn about power, privilege, intersectionality, and systemic oppression in the context of various communities and empowers learners to be agents of social change to promote equity.
- 5C. The teacher develops learning experiences that engage students in collaborative and self-directed learning and that extend student interaction with ideas and people locally and globally.

Program Effectiveness Report for Continuing Approval (PERCA): The PERCA content standards addressed in this course for program assessment include:

- 3.A.7 : identify and reproduce intervals, scales, and chord structures

- 3.A.9 : demonstrate the understandings and skills necessary to choose appropriate current technology and integrate its use into instruction for music classroom and ensemble settings in kindergarten through grade 12
- 3.C.2 : interpret scores designed for instrumental ensembles and understand bowing, fingering, or articulation specific to percussion, string, and wind instruments
- 3.C.4 : know instrumental instructional materials and solo and ensemble repertoire, representing diverse periods and cultures, and beginning, intermediate, and advanced levels
- 3.C.6 : rehearse and conduct small and large instrumental ensembles
- 3.C.8 : understand the fundamentals of the construction, operation, and repair of percussion, string, and wind instruments
- 3.D.1 : understand and apply educational principles relevant to the physical, social, emotional, moral, and cognitive development of children, preadolescents, and adolescents
- 3.D.2 : understand and apply the research base for and the best practices of kindergarten or primary, intermediate, and middle level and high school education
- 3.D.7 : understand the role and purpose of co-curricular and extracurricular activities in the teaching and learning process

See the course schedule below for information regarding how PERCA content standards are addressed, taught, and assessed.

Minnesota Academic Standards Arts K-12: The Minnesota Academic Standards in Arts Education focus on student achievement in five distinct arts areas: dance, media arts, music, theater, and visual arts. Students in arts education often integrate other subject areas with the arts to creatively express themselves and demonstrate their learning through projects or performance. In this course, we will include these standards in selected assignments. <https://education.mn.gov/MDE/dse/stds/Arts/>

Communication: All announcements, files, assignments, and other information will be placed on the course Canvas site or delivered by email to your UMN email account. Canvas course announcements and email will be the primary methods of delivering information between classes. Please check your UMN email for accuracy and ensure that your Canvas settings are set up to deliver announcements and assignment comments to your UMN email address. If any information related to assignments or classes is delivered by email or posted on Canvas, it will be assumed that you have received and read the information. Please check your email daily and respond (if necessary) promptly.

Attendance Policy: Attendance is expected and will be taken during each class session. It is the responsibility of the student to complete all missed in-class work and homework assignments in the event of an absence. Being absent from class does not excuse students from adhering to the assignment due dates listed in the course calendar. As much of this course is based on class discussion and interaction, attendance is very important for student success. In the event circumstances prevent you from meeting the attendance expectations (i.e. prolonged illness), it may be necessary to take the course another semester in which the course is offered when you are better able to successfully meet the requirements.

Excused absences: Students are permitted up to 3 excused absences with prior notification; appropriate documentation may be required for the absence to be considered excused. Students are to notify the instructor of an absence prior to the beginning of class, or as soon as foreseen if known earlier. *Notification must be made at least 30 minutes prior to the start of class to be considered an excused absence.* Excused absences can be used for sick days, mental health days, personal days (i.e. attending a wedding, going on vacation, or scheduling an interview), other professional development days (i.e. attending a conference not listed in the syllabus or performing with a UMN-sponsored group), or transportation or other car trouble. If you are attending a university-sponsored event or trip, you must notify the instructor in advance; such absences count toward your 3 allotted excused absences.

Unexcused absences: Any absence from class without prior notification of at least 30 minutes before class is an unexcused absence (no call/no show). Each unexcused absence without prior notification will result in a deduction of 25 points from the Professionalism grade (see Professionalism assignment description below). Late arrival to class up to 15 minutes past the start of class will result in a deduction of 5 points from the Professionalism grade. Missing more than 15 minutes of class (i.e. late arrival, excessive break, early departure from class) without prior notification will be treated as an unexcused absence.

Effect of absences on professionalism in music education: The professionalism expectations are designed to prepare students for a career as a music teacher. In that position, it is never acceptable to unexpectedly miss a day of work, or to arrive late to the start of assigned teaching duties. When teachers must miss work, they always provide their employer advanced notice. Therefore, the expectation is that students attend all class sessions and arrive on time.

When students must miss a class session or plan on arriving late, they must notify the instructor of an absence prior to the beginning of class.

Student Evaluation & Assignments:

Due dates for course assignments are listed on the course calendar; however, dates are subject to change. Due dates will be verified during class. **Assignments must be uploaded to Canvas by 11:59 PM on the day they are due.** Assignments submitted past the due/date time will be marked as late in Canvas. Submitting assignments up to 48 hours past the due date will result in a reduction of points earned. Assignments will not be accepted beyond 48 hours after the due date, resulting in a loss of points. Please communicate assignment extension requests prior to the deadline. Assignments submitted during our class time will not be accepted, resulting in loss of points for the assignment. Responses should be typed and turned into Canvas.

Submitting assignments to Canvas from Google Drive:

1. Ensure you're signed into your school UMN account (Canvas and Google).
2. Within Canvas, visit the assignment you wish to submit.
3. Next to "File Upload", click Google Drive.
4. To open a Google Drive window, click Select File.
5. Select the Drive file.
6. Click Add > Attach > Submit assignment.

Handwritten hard copies of assignments or emailed assignments will not be accepted. Technical or other problems with Canvas, Google Drive, your computer, or the Internet, are not considered valid reasons for work not received or sent after the due date/time. For problems with the electronic submission of assignments through Canvas, first contact the [Twin Cities Technology Help](#). **There will be no extra-credit assignments provided to make-up for late or incomplete work after the late penalty deadline.**

<u>Assignment</u>	<u>Point Value</u>
1. Readings & Responses (9)	45 (5 a piece)
2. Curriculum Map (4)	40 (10 a piece)
3. Practicum Portfolio Artifacts (10)	40 (4 a piece)
4. Medalist Concert Band Rehearsal: Article & Lesson Plan	10
5. Medalist Concert Band Rehearsal: Teaching & Assessment	10
6. Medalist Concert Band Rehearsal: Video & Reflection	10
7. PLC Presentations (2)	20 (10 a piece)
8. Symphonic Band Rehearsal: Article & Lesson Plan	10

9.	Symphonic Band Rehearsal: Teaching & Assessment	10
10.	Symphonic Band Rehearsal: Video & Reflection	10
11.	Team Teaching Episodes (2)	20 (10 a piece)
12.	Professionalism	75

Total Points:	300
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1. **Readings & Responses (R&R), 9:** There will be numerous readings in the text and supplemental materials. You must demonstrate knowledge of these readings during class. For each R&R assignment, read the assigned materials due for that class and respond by following the prompt provided. Responses must adhere to scholarly writing guidelines, include reference to the assigned reading, and follow the directions in the prompt. [5 points apiece; 45 points total]

2. **Curriculum Map (4 quarters):** Considering a high school concert band, jazz band or string orchestra, design a curriculum map that outlines the learning that will take place over the course of an academic year for one ensemble. Your curriculum map will be divided into four, nine-week quarters. For each quarter, identify the teaching focus and objectives, student learning outcomes, assessment plans, state and national standards, appropriate and relevant technology, and the literature that will be performed. Assume that your ensemble will perform once per quarter and for each performance, you will need to program four pieces. Therefore, you will need to identify, scaffold, and program a total of 16 pieces to use throughout the year that would be appropriate for your ensemble. Consider any prior subject knowledge or skills students will need, teaching materials you will need, and any procedural or logistical concerns that may need to be addressed. Your map should be well-organized, detailed, and formatted in a table that could be easily understood by administrators and colleagues. In addition to your map, include a written narrative explaining your thought-process and rationale for choosing your repertoire and learning objectives. Your curriculum map will be graded on content, organization, layout, professionalism, and ability to effectively communicate your intentions. Submit your curriculum map table and narrative to Canvas. [4 quarters = 10 points a piece; 40 points total]

3. **Practicum Portfolio Artifacts (10):** As part of your state teaching licensure requirements, you will need 100 hours of contact time with students in PK-12 settings, under the supervision of a licensed practicing music educator, prior to your full-time student teaching semester (i.e. cooperating teacher's plan period does not count toward time on site). This equates to roughly 25 hours per methods course. More information about the [MUED Program Field Experiences](#) can be found here. This course incorporates 10 class sessions of practicum experience at the high school instrumental

level at various school sites off-campus. You should aim for at least 25 hours of contact time on site with students as part of this course. Please note that background check fees may be needed depending on the district to which you are assigned.

Use the [Pre-Service Teaching Field Experience Google Form](#) to log hours. Make a copy of this form and share it with the Clinical Coordinator (Kathy Byrn, UMN Office of Teacher Education) and MUED Licensure Program Lead (Dr. Akosua Addo).

For each of the 10 sessions, prepare an artifact that illustrates your participation at the site. Describe the school site, district, location, and cooperating teacher. Artifacts can include any of the following: a detailed lesson plan (use the [lesson plan template](#) provided on Canvas); a 250-500 word reflection that describes what went well in the lesson and what could be done differently in the future; a 250-500 word observation report that details what you witnessed during class from the perspective of the teacher; a video demonstrating your teaching (ensure not to capture students in the video, but focus the camera on you). A minimum of 1 artifact per practicum session is required. All artifacts will be compiled into a portfolio at the conclusion of the semester that documents your experiences. The final portfolio should include at least 3 [lesson plans](#), 3 reflections, and 3 observation reports. Upload your artifacts to Canvas. [4 points per artifact; 40 points total]

The following are acceptable teaching practices during practicum:

- Observing and/or assisting the cooperating teacher in large and small group instruction
- Facilitating student sectional rehearsals and/or small group work
- Leading short rehearsal episodes with the large ensemble

Practicum Locations: You are responsible for arranging your own practicum visits with area high school instrumental sites and cooperating teachers. If you know of your instrumental student teaching placement site already, you may wish to target this location to get to know the school, students, and cooperating teacher, and to gain teaching opportunities. If you don't already know of your instrumental student teaching placement site, you can use this experience to get to know area schools and find locations you wish to request for student teaching. You may also wish to target experiences in a variety of settings (i.e. urban, suburban, rural, Title I, private, public, parochial, etc.) and course offerings, such as:

- Marching Band
- Jazz Band

- Orchestra
- Concert Band
- Mariachi
- Guitar
- Musical Theatre
- Pit Orchestra
- Modern Music Production
- World Drumming
- Adaptive Learning

Practicum Attendance: Because completing these practicum hours is a state licensure requirement, attendance is critical to your success. Students are to notify **both the cooperating teacher and university instructor** of an absence prior to the beginning of class, or as soon as foreseen if known earlier. Absence from practicum can be made-up at the discretion of the cooperating teacher, depending on their teaching schedule, to ensure you have fulfilled the required contact time on site. Exact meeting times may be flexible depending on the schedule of the cooperating teacher and school site. Students are expected to arrive at the assigned practicum site **on time and dressed professionally.**

For unforeseen absences (and late arrivals), such as sudden illness or car troubles, practicum students must inform their cooperating teacher, university instructor, and also **make a phone call to the school site** to alert the staff to your absence or late arrival. These calls *must* be made *at least 30 minutes prior* to the regular expected arrival time at the practicum school site. It is vital that someone at the school be spoken to live (that is in-person or by phone--a voicemail or email is not sufficient) to ensure the cooperating teacher or office staff can properly plan.

In the event it is not possible to attend practicum due to reasons beyond the student's control (i.e. school district closure, cooperating teacher absence, etc.), the missed day will not count against the student. However, it is the student's responsibility to notify the course instructor about the missed practicum session as specified above, prior to the start of class, to ensure accurate record-keeping of attendance. Lack of proper communication about the absence may count as an unexcused absence. In consultation with the course instructor and cooperating teacher, additional practicum sessions may need to be scheduled in order to obtain the necessary contact time on site if there is sufficient time remaining in the semester. Students should not arrange additional practicum

sessions on their own without the approval of the course instructor and cooperating teacher.

Professional Attire: Professional attire means office casual and appropriate for children to see--avoid jeans, sneakers, short skirts or dresses, exposed midriffs, and tight or see-through leggings. Undergarments should not be exposed. Wear shoes that are practical for teaching, yet professional. There are no “casual Fridays” or “jeans days” for practicum students.

Professional Language/Gestures: Appropriate language must be used while at the school site at all times—profanity or vulgar language/gestures should not be used at any time.

Additional Practicum Details:

- Do not bring any gum, food or drink with you to practicum, inside the school, and do not expect that your practicum release time will be sufficiently shortened in order to accommodate stopping for lunch to still allow you to be on time for other courses you may have.
- Electronic devices should be silenced and should not be visible or answered during your time in the schools.
- Phones, laptops, or tablets should only be used if needed in teaching your lesson.
- Allow enough time in your schedule to travel to the school site, park, and check in through the secured entrance with the building monitor. Your UMN ID should be worn on a lanyard and visible throughout your time in the school.

4-6. **Medalist Concert Band Rehearsal:** Students will select a piece of repertoire from a list provided by Prof. Jerry Luckhardt and deliver a rehearsal based upon their chosen score with the Medalist Concert Band acting as a lab ensemble. Prior to planning your rehearsal, locate a pedagogical, scholarly article (i.e. *The Instrumentalist*, *Music Educators Journal*, etc.) that suggests rehearsal strategies for the particular concept or skill you wish to address, then apply the suggestions in your lesson plan and teaching. You are responsible for organizing any teaching materials needed during the lesson. Prior to your rehearsal segment, you must upload a typed copy of your lesson plan (use [lesson plan template](#) attached to the assignment description in Canvas) and your article, either as a PDF attachment or link. Your teaching demonstration will be graded on teaching effectiveness, instructional strategies employed, the ability of musicians to demonstrate mastery of the concept (or show progress toward mastery), assessment strategies employed during the rehearsal, demonstrated knowledge of instruments,

pacing, and time management. Your lesson plan and delivery must implement rehearsal strategies suggested from the course texts, your chosen pedagogical article, and discussions in class. You will be responsible for creating a video recording of your lesson to use as part of your reflection assignment. After your rehearsal, view the video recording and review your teaching. Then, write a 250-500 word reflection that describes what went well in your lesson and what could be done differently in the future. Upload your video and written reflection to Canvas. [10 points for lesson plan and article; 10 points for teaching demonstration and assessment; 10 points for reflection and video recording of teaching; 30 points total]

7. **PLC Presentations (2):** Students will each be assigned two different topics to present to peers. This assignment mimics an in-service Professional Learning Community (PLC) meeting expected of practicing music educators. One presentation will be related to ensemble rehearsal techniques (i.e. modern band, concert band, jazz band, marching band, string orchestra, mariachi, musical theatre and pit orchestra) while the other will be related to popular and nontraditional instrumental music (i.e. modern band, ukulele, guitar, electric bass, keyboard, drum set, vocalists, culturally relevant pedagogy in modern band). Topics will be assigned in class. Each student will individually provide a 10-minute presentation covering the assigned topic based on the related reading from the PPH text. Try to make the presentation interactive by soliciting peer participation or discussion when appropriate. Your presentation will be graded on: (a) content, (b) effective written and verbal communication, (c) pacing and time management, (d) organization and layout, and (e) delivery methods. [10 points a piece; 20 points total] **[FOR NEXT TIME: GIVE MORE TIME]**

8-10. **Symphonic Band Rehearsal:** Students will select a piece of repertoire appropriate for an upper-level concert band from the School of Music Ensemble Library and deliver a rehearsal based upon their chosen score with the Symphonic Band acting as a lab ensemble. Your chosen piece of repertoire must be approved by Prof. Jerry Luckhardt. Prior to planning your rehearsal, locate a pedagogical, scholarly article (i.e. *The Instrumentalist*, *Music Educators Journal*, etc.) that suggests rehearsal strategies for the particular concept or skill you wish to address, then apply the suggestions in your lesson plan and teaching. You are responsible for organizing any teaching materials needed during the lesson. Prior to your rehearsal segment, you must upload a typed copy of your lesson plan (use [lesson plan template](#) attached to the assignment description in Canvas) and your article, either as a PDF attachment or link. Your teaching demonstration will be graded on teaching effectiveness, instructional strategies employed, the ability of musicians to demonstrate mastery of the concept (or show progress toward mastery), assessment strategies employed during the rehearsal, demonstrated knowledge of instruments, pacing, and time management. Your lesson

plan and delivery must implement rehearsal strategies suggested from the course texts, your chosen pedagogical article, and discussions in class. You will be responsible for creating a video recording of your lesson to use as part of your reflection assignment. After your rehearsal, view the video recording and review your teaching. Then, write a 250-500 word reflection that describes what went well in your lesson and what could be done differently in the future. Upload your video and written reflection to Canvas. [10 points for lesson plan and article; 10 points for teaching demonstration and assessment; 10 points for reflection and video recording of teaching; 30 points total]

11. **Team Teaching Episodes (2):** Students will each be assigned two different pedagogical topics to team teach to peers. Potential teaching episode topics include strings, woodwinds, brass, and percussion. Topics and groups will be assigned in class. Each group will provide a 30-minute teaching demonstration OR pedagogical presentation covering the assigned topic based on the related readings from the PPH text. Every student must have an equal role during the episode. Your episode must demonstrate knowledge and skills with the instrument group and must demonstrate an understanding of the related readings. You are responsible for organizing any materials needed during the episode. While you may work on a lesson plan or presentation outline together as a group, prior to your team teaching episode, you must *individually* upload a copy of your plan/outline to Canvas by 8:00 am on the day your teaching episode is to take place. In your assignment, indicate how you individually contributed to the episode and how each of your group members contributed. Your episode will be graded on: (a) content, (b) effective communication and delivery methods, (c) pacing and time management, (d) organization and layout, (e) demonstrated knowledge and skills of topics assigned, and (f) group contribution. [10 points a piece; 20 points total]
[FOR NEXT TIME: PARTNER WORK OR MORE TIME IN CLASS TO PREP; STUFF YOU DIDN'T LEARN ABOUT IN TECHNIQUES CLASS; PRESENTATIONS ON A CASE STUDY/SCENARIO I.E. PARENTS, ACCOMMODATIONS]

12. **Professionalism:** [75 points] Students are to demonstrate the professionalism expected of practicing music educators. Basic elements of professionalism include: (1) consistent and punctual attendance, (2) professional conduct, communication, and presence, and (3) engaged participation during class sessions and completion of in-class work. All students will begin the course with the full number of Professionalism points (75); however, points will be deducted if the following indicators of Professionalism are not met. Assessment of professionalism will be evaluated as such:

1. **Consistent and punctual attendance:** Attendance is expected and will be taken during each class session (see attendance policy above). The professionalism expectations are designed to prepare students for a career as a music teacher. In

that position, it is never acceptable to unexpectedly miss a day of work, or to arrive late to teaching duties. When teachers must miss work, they always provide their employer advanced notice. Therefore, the expectation is that students attend all class sessions and arrive on time. When students must miss a class session, they must notify the instructor of an absence prior to the beginning of class.

2. Professional conduct, communication, and presence: Observations of in-class and out-of-class interactions with students and professors (e.g., email) will indicate students' development of professional conduct and communication skills.

3. Engaged participation during class sessions and completion of in-class work: Active participation during each class session is expected. Each class session will cover essential knowledge and skills that students will need to successfully complete clinical experiences and to advance in the program. Participation will be observed and in-class work will be monitored during each class period to assess students' mastery of the topics covered. There will be a deduction of 5 Professionalism points per class period if students are not actively participating in class and/or fail to complete the in-class work used to assess student knowledge and skills related to the topic covered for the session. Students who are absent from class should review class notes (available upon request) and complete the in-class assessment for the class period to avoid losing Professionalism points.

Grading Scale:

Points	Percentage	Letter Grade
291-300	97%-100%	A+
279-290	93%-96%	A
270-278	90%-92%	A-
261-269	87%-89%	B+
249-260	83%-86%	B
240-248	80%-82%	B-
231-239	77%-79%	C+
219-230	73%-76%	C
210-218	70%-72%	C-
201-209	67%-69%	D+
189-200	63%-66%	D

180-188	60%-62%	D-
179 and below	59% and below	F

Importance of Course Grade to Degree Program: To successfully pass this course and advance in the program, a minimum grade of C- (210 points, or 70%) is required. Failure to attain the minimum passing grade will result in the student needing to retake the course the next semester it is offered, resulting in a delay in degree progress. Additionally, to advance to the student teaching semester of the program, students must resolve all Incomplete grades and students' cumulative GPA must be at or above a 2.8.

Instructional Time:

- This is a three credit hour, in-person course with an expectation of a minimum of 6 hours per week beyond scheduled meetings engaging with the course cohort, course materials and projects.
- As part of the 100 required hours to be completed prior to student teaching, students in MUED 5517 are expected to complete **25 hours of clinical experience during the semester**. Students may wish to complete clinical experience hours in pairs. Each clinical experience visit should be documented with an artifact (see Practicum Portfolio assignment description above); use the [Pre-Service Teaching Field Experience Google Form](#) to log hours.

The School of Music Mission Statement

Our mission at the University of Minnesota School of music is to understand, share, and disseminate music through creation, performance, research, and education.

- . We embody and encourage creative and intellectual curiosity at the highest level of artistry and scholarship.*
- . Our distinguished faculty inspires students to be global citizens and agents of transformation through music, realizing this educational work in an integrated and collaborative environment.*
- . Our students develop the knowledge, attitudes, and professional skills to be successful while engaging with the richly diverse, urban, artistic communities in the Twin Cities and beyond.*

Conceptual Framework for UMN School of Music's Music Education Program

Description: The music education program is committed to promoting music education for all, connecting theory to praxis, and ensuring that students meet licensure requirements to become professional music educators.

The Research Base: In the music education program, we believe that inquiry and theory guide practice, while practice informs theory and inquiry.

Results orientation: The Music Education program is committed to nurturing teacher candidates who can teach music as a fundamental right of all children and encourage their future students' lifelong artistic and intellectual development. Our graduates model a love of lifelong learning so that their future students can develop the same habits of mind, which include a thirst for being musically literate, aesthetically sensitive, historically conscious, community-facing, and an expert in the field.

Skills: Music educators need the flexibility and discipline to adapt to the ever-changing society through skills and knowledge limited to the music field, but that knowledge of the social and cultural contexts where teaching and learning occur and evolving understanding of methodologies, technologies, and resources.

Threads: In the UMN undergraduate program in music education, students simultaneously develop research-informed subject matter expertise and professional-pedagogical knowledge. We weave together a complex curriculum that includes music theory, music history, conducting, solo performance, ensemble performance, and music education-specific content.

University Policies:

Student Conduct Code: The University seeks an environment that promotes academic achievement and integrity, that is protective of free inquiry, and that serves the educational mission of the University. To support this environment, the University seeks a community that is free from violence, threats, and intimidation; that is respectful of the rights, opportunities, and welfare of students, faculty, staff, and guests of the University; and that does not threaten the physical or mental health or safety of members of the University community. As a student at the University you are expected to adhere to the Board of Regents Policy: [Student Conduct Code\(PDF\)](#). Note that the conduct code specifically addresses disruptive classroom conduct, which means "engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach and/or a student's ability to learn." The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities.

Use of Personal Electronic Devices in the Classroom: Using personal electronic devices in the classroom setting can hinder instruction and learning, not only for the student using the device but also for other students in the class. To this end, the University establishes the right of each instructor to determine if and how personal electronic devices are allowed to be used in the classroom. For complete information, please review the [Teaching and Learning: Student Responsibilities](#) policy.

ChatGPT: Artificial intelligence (AI) language models, such as ChatGPT, may be used for any assignment with appropriate citation. Examples of citing AI language models are available at: libguides.umn.edu/chatgpt. You are responsible for fact checking statements composed by AI language models.

Scholastic Dishonesty: You are expected to do your own academic work and cite sources as necessary. Failing to do so is scholastic dishonesty. Scholastic dishonesty means: plagiarizing; cheating on assignments or examinations, including the unauthorized use of online learning support and testing platforms; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering, forging, misrepresenting, or misusing a University

academic record; or fabricating or falsifying data, research procedures, or data analysis. If it is determined that a student has cheated, the student may be given an "F" or an "N" for the course, and may face additional sanctions from the University. For additional information, please see: [Teaching and Learning: Instructor and Unit Responsibility](#).

The [Office for Community Standards](#) has compiled a useful list of Frequently Asked Questions pertaining to scholastic dishonesty.

Beware of websites that advertise themselves as being "tutoring websites." It is not permissible to upload any instructor materials to these sites without their permission or copy material for your own homework assignments from these various sites. If you have additional questions and concerns, please clarify with your instructor for the course. Your instructor can respond to your specific questions regarding what would constitute scholastic dishonesty in the context of a particular class, e.g., when and whether collaboration on assignments is permitted, requirements and methods for citing sources, if electronic aids are permitted or prohibited during an exam.

Makeup Work for Legitimate Absences: Students will not be penalized for absence during the semester due to unavoidable or legitimate circumstances. Such circumstances include verified illness, participation in intercollegiate athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. Such circumstances do not include voting in local, state, or national elections. For complete information, please see: [Administrative Policy: Makeup Work for Legitimate Absences: Twin Cities, Crookston, Morris, Rochester](#).

Appropriate Student Use of Class Notes and Course Materials: Taking notes is a means of recording information but more importantly of personally absorbing and integrating the educational experience. However, broadly disseminating class notes beyond the classroom community or accepting compensation for taking and distributing classroom notes undermines instructor interests in their intellectual work product while not substantially furthering instructor and student interests in effective learning. Such actions violate shared norms and standards of the academic community. For additional information, please see Administrative Policy: [Teaching and Learning: Student Responsibilities](#).

University Grading Scales: The University has two distinct grading scales: A-F and S-N. The A-F grading scale allows the following grades and corresponding GPA points:

A	4.000 - Represents achievement that significantly exceeds expectations in the course.
A-	3.667
B+	3.333
B	3.000 - Represents achievement that is above the minimum expectations in the course.
B-	2.667
C+	2.333
C	2.000 - Represents achievement that meets the minimum expectations in the course.
C-	1.667
D+	1.333
D	1.000 - Represents achievement that partially meets the minimum expectations in the course. Credit is earned but it may not fulfill major or program requirements.
F	0.000 - Represents failure in the course and no credit is earned.

In the S-N grading scale, a grade of S (0.00 GPA points) corresponds to Satisfactory (equivalent to a C- or better). A grade of N (0.00 GPA points) corresponds to Not Satisfactory.

For additional information, please refer to:

<http://policy.umn.edu/education/gradingtranscripts>.

Sexual Harassment, Sexual Assault, Stalking and Relationship Violence:

The University prohibits sexual misconduct, and encourages anyone experiencing sexual misconduct to access resources for personal support and reporting. If you want to speak confidentially with someone about an experience of sexual misconduct, please contact a confidential [resource on your campus](#). If you want to report sexual misconduct, or have questions about the University's policies and procedures related to sexual misconduct, please contact your campus [Title IX office or relevant policy contacts](#).

Instructors are required to share information they learn about possible sexual misconduct with the campus Title IX office that addresses these concerns. This

allows a Title IX staff member to reach out to those who have experienced sexual misconduct to provide information about personal support resources and options for investigation. You may talk to instructors about concerns related to sexual misconduct, and they will provide support and keep the information you share private to the extent possible given their University role.

For more information, please see [Administrative Policy: Sexual Harassment, Sexual Assault, Stalking and Relationship Violence](#).

Equity, Diversity, Equal Opportunity, and Affirmative Action:

The University provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, familial status, disability, public assistance status, membership or activity in a local commission created for the purpose of dealing with discrimination, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: [Equity, Diversity, Equal Opportunity, and Affirmative Action \(PDF\)](#).

Disability Accommodations: The University of Minnesota is committed to creating learning environments that are inclusive and accessible to all students. If you are experiencing disability-related barriers to learning in your courses, the Disability Resource Center (DRC) is the office that collaborates with students to explore reasonable accommodations, tools, and resources.

If you are registered with the DRC and have a current accommodation letter please share your letter with me as soon as possible so that we can discuss how your accommodations will be implemented in this course. The sooner I know about your disability access-needs, the more equipped I can be to facilitate accommodations. You may reach out to me or your (access consultant/disability specialist) if you have any questions or concerns about your accommodations.

If you are not registered with the DRC and are experiencing or think you may be experiencing disability related to a mental health, attention, learning, chronic health, sensory, or physical condition, and would like to discuss accommodations and/or resources, please contact the DRC on our campus (e.g., UM Twin Cities - 612.626.1333).

If you have a short-term medical condition, such as a broken arm, I may be able to assist in minimizing classroom barriers. In situations where additional assistance is needed, you should contact the DRC as noted above.

Campus DRC information:

Twin Cities - <https://diversity.umn.edu/disability/>, drc@umn.edu

Mental Health and Stress Management: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the [Student Mental Health website](#).

Academic Freedom and Responsibility (for courses that do not involve students in research): Academic freedom is a cornerstone of the University. Within the scope and content of the course as defined by the instructor, it includes the freedom to discuss relevant matters in the classroom. Along with this freedom comes responsibility. Students are encouraged to develop the capacity for critical judgment and to engage in a sustained and independent search for truth. Students are free to take reasoned exception to the views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled.*

Reports of concerns about academic freedom are taken seriously, and there are individuals and offices available for help. Contact the instructor, the Department Chair, your adviser, the associate dean of the college, or the Vice Provost for Faculty and Academic Affairs in the Office of the Provost.

* Language adapted from the American Association of University Professors "Joint Statement on Rights and Freedoms of Students".

Tentative Course Schedule *

In general, we will meet in Ferguson 95 on Tuesdays. Thursdays will be reserved for group and/or individually scheduled clinical experiences. Exceptions are noted in the schedule below.

If in-person classes are canceled (i.e. inclement weather), you will be notified of the instructional continuity plan for this class through a Canvas announcement.

R&R = Reading & Response Due

F&C = Feldman & Contzius text

PPH = Powell, Pellegrino, & Hilliard text

FOR NEXT TIME: Add a class session on instrument repair? Check with Jeff (Bryanne) for availability?

Class #	Date	Topic(s)	Related Assignment(s)
1	Tuesday, September 3	• Introduction, Canvas and syllabus • Explanation of practicum • Assign PLC Presentation topics and Team Teaching Episodes • Locating scholarly resources in music education <i>Standards addressed: PERCA 3.A.9, 3.D.2</i>	• Obtain required texts and materials • Review syllabus and schedule
2	Thursday, September 5 <i>Joint session with Choral Methods, Dr. Hamann; Ferguson 95</i>	• Preparing for the EdTPA <i>Standards addressed: SEP 3A, 3B, 4H</i>	• EdTPA reading <i>Standards addressed: SEP 3A, 3B, 4H</i>
3	Tuesday, September 10	• Locating, selecting, and evaluating repertoire for secondary instrumentalists • Choosing a piece of repertoire for the	• R&R 1, F&C Chapter 9: Based on the reading, list 4 pieces (include grade/level, composer, and publisher) that would be appropriate to

		Medalist Concert Band Rehearsal • Choosing a piece of repertoire for the Symphonic Band Rehearsal • Strategies for Planning, Building, and Managing Music Programs (PPH Chapter 8 jigsaw read in class & discuss) <i>Standards addressed: SEP 2B, 4D, 4F, 4H, 5C; PERCA 3.A.9, 3.C.2, 3.C.4, 3.D.1, 3.D.7</i>	include on a concert program for a secondary band or orchestra. You may include an opener (fanfare, overture), contemporary or programmatic work, quiet tune (folk song, ballad, hymn), and closer (march). Write a brief narrative that addresses why you chose your repertoire and the musical skills/concepts you hope students will learn from studying these pieces. <i>Standards addressed: SEP 2B, 4D, 4F, 4H; PERCA 3.C.2, 3.C.4, 3.D.1</i>
4	Thursday, September 12	• Practicum #1 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.1</i>	• Practicum Portfolio Artifact #1 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7</i>
5	Tuesday, September 17	• Score Study: The Score at the Root of Curriculum • Rescoring for small ensembles and limited instrumentation; flex ensemble arrangements • Teaching Notation in Instrumental Music • Prep for Team Teaching Episodes <i>Standards addressed: SEP 2B, 3B, 4D, 4F, 4H; PERCA</i>	• Medalist Concert Band repertoire selection due • R&R 2: F&C Chapter 10; PPH Chapters 6 & 16: Based on the reading, reflect on score study considerations specifically appropriate for your chosen score for the Medalist Concert Band. In your

		3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.D.1	response, identify your chosen piece and composer. <i>Standards addressed: SEP 4F; PERCA 3.C.2, 3.C.4, 3.D.1</i>
6	Thursday, September 19 <i>Dr. Gilbert presenting at SOTL conference</i>	● Practicum #2 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.1</i>	● Practicum Portfolio Artifact #2 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C</i>
7	Tuesday, September 24	● Lesson Planning, Objectives, State & National Standards in Instrumental Music ● Teaching Executive Skills, Musicianship Skills, & Artistic Skills ● Discussion of upcoming Curriculum Map assignment ● Team Teaching Episode: Teaching Strings <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.8, 3.D.1</i>	● R&R 3: F&C Chapter 8; PPH Chapters 5 & 7: Describe four types of plans discussed in the reading. How could each help you organize your time as an educator and benefit student learning? <i>Standards addressed: SEP 2B, 4D</i>
8	Thursday, September 26 <i>Dr. Gilbert presenting at NAFME conference, Atlanta</i>	● Practicum #3: <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.6, 3.D.1</i>	● Practicum Portfolio Artifact #3 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C</i>
9	Tuesday,	● Assessment & Grading	● R&R 4: F&C Chapter

	October 1	Systems in Secondary Instrumental Music - Integrating Technology in Instrumental Music Education - Prep for Medalist Concert Band Rehearsal <i>Standards addressed: SEP 2B, 3A, 3B, 4D; PERCA 3.A.9</i>	8; PPH Chapters 7 & 10: Describe formal and informal assessments, including examples from the reading as well as your own experiences. How can technology be used to assess in instrumental settings? Medalist Concert Band Rehearsal: Article & Lesson Plan <i>Standards addressed: SEP 3A, 3B, 4D; PERCA 3.A.9</i>
10	Thursday, October 3	Practicum #4 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.1</i>	- Practicum Portfolio Artifact #4 - Curriculum Map: Quarter 1 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.9, 3.C.2, 3.C.4, 3.D.1</i>
11	Monday, October 7 Jefferson High School in Bloomington, 7:00p-9:00p	Medalist Concert Band Rehearsal <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.7</i>	Medalist Concert Band Rehearsal: Teaching & Assessment <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.7</i>
–	Tuesday, October 8	No class to make up for attending rehearsal last night	Sleep in–required!

12	Thursday, October 10 <i>Dr. Gilbert at BTAA Music Education Conference, Ohio State University</i>	● Practicum #5 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.1</i>	● Practicum Portfolio Artifact #5 ● Medalist Concert Band Rehearsal: Video & Reflection <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H</i>
13	Tuesday, October 15	● Arranging and Transcribing for Ensembles ● Transferable Pedagogical Concepts ● Learning to Teach ● How Students Learn ● Classroom Management in Secondary Instrumental Music ● Student Motivation ● Peer-assisted Learning ● Team Teaching Episode: Teaching Woodwinds ● Team Teaching Episode: Teaching Brass <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.8, 3.D.1, 3.D.2</i>	● R&R 5: PPH Chapters 1-3 & 15: Based on the reading, identify and describe five ways to differentiate instruction. How have you seen differentiated instruction modeled in your own experiences as a student or in your practicum experiences? <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 5C; PERCA 3.C.4, 3.D.1, 3.D.2</i>
–	Thursday, October 17 <i>(MEA–area schools not in session)</i>	No Practicum: Minnesota Education Association conference; area schools are not in session <i>Standards addressed: PERCA 3.D.7</i>	● Curriculum Map: Quarter 2 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H; PERCA 3.A.9, 3.C.2, 3.C.4</i>

14	Tuesday, October 22	Administrative Topics: • Trips & Travel • Budget & Fundraising • Copyright In Class: Complete the Budget Activity on Canvas in pairs. <i>Standards addressed: SEP 8B; PERCA 3.D.7</i>	• R&R 6: F&C Chapters 21; 23-24: Based on the reading, describe how the law might allow you to make copies of music from your chosen Symphonic Band Rehearsal score. Where would you go to find out copyright information about your score and request permissions? Could you livestream a performance of your score and upload a recording of your performance online? <i>Standards addressed: PERCA 3.C.4</i>
15	Thursday, October 24	• Practicum #6 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.D.1</i>	• Practicum Portfolio Artifact #6 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C</i>
16	Tuesday, October 29	Ensemble Rehearsal Techniques: 1. Modern Band 2. Concert Band 3. Jazz Band 4. Marching Band 5. String & Orchestra 6. Mariachi 7. Musical Theatre & Pit Orchestra <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6</i>	PLC Presentation #1: Ensemble Rehearsal Techniques INCLUDE F&C CH 16? <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6</i>

17	Thursday, October 31	● Practicum #7 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.1</i>	● Practicum Portfolio Artifact #7 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C</i>
18	Tuesday, November 5	NO CLASS—GO VOTE!	GO VOTE!
19	Thursday, November 7	● Practicum #8 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.1</i>	● Practicum Portfolio Artifact #8 ● Curriculum Map: Quarter 3 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.9, 3.C.2, 3.C.4</i>
20	Tuesday, November 12	● Inclusion—Instrumental music for students with special needs, (dis)abilities ● Compassion, care, communication, and connection in instrumental learning spaces ● Team Teaching Episode: Teaching Percussion <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.9, 3.C.8, 3.D.1</i>	● Symphonic Band Rehearsal repertoire selection due ● R&R 8, F&C Chapter 14; PPH Chapters 11 & 13: Describe some ways of caring <i>for</i>, <i>about</i>, and <i>with</i> in an instrumental ensemble setting. How could you turn your classroom into a Welcoming Classroom? Consider all possibilities of students who might enter your classroom and any barriers that exist, such as furniture, student musicians who might bully, instruments, ability to see or attend

			to a conductor or leader, and inability to read traditional music and learn in traditional ways. <i>Standards addressed: SEP 2B, 3B, 4D, 4F, 4H, 5C</i>
21	Thursday, November 14	● Practicum #9 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.1</i>	● Practicum Portfolio Artifact #9 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C</i>
22	Tuesday, November 19	Popular and Nontraditional Instrumental Music: 1. Modern Band 2. Ukulele 3. Guitar 4. Electric Bass 5. Keyboard 6. Drum Set 7. Vocalists 8. Culturally relevant pedagogy in modern band <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6</i>	PLC Presentation #2: Popular and Nontraditional Instrumental Music INCLUDE F&C CH 16? <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.9, 3.C.2, 3.C.4, 3.C.6</i>
23	Thursday, November 21	● Practicum #10 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.4, 3.C.6, 3.D.1</i>	● Practicum Portfolio Artifact #10 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C</i>
24	Tuesday, November 26	● Professional Development ● Teacher Evaluation ● Ethics in Instrumental	● R&R 9, F&C Chapter 26; PPH Chapters 14 & 17: Research a musical genre that is

		Music Education • Advocating for the Arts • Teaching for Social Impact • Prep for Symphonic Band Rehearsal Joe Condon make-up PLC presentation <i>Standards addressed: SEP 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.C.4, 3.D.2</i>	unfamiliar to you. Consider how you will introduce this music to your current or future students. Identify critical areas that you will need to become familiar with and plan how to teach this music to your students. • Symphonic Band Rehearsal: Article & Lesson Plan <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.C.4</i>
–	Thursday, November 28	No class–Thanksgiving Break	Rest and Relax–Required!!
25	Tuesday, December 3 <i>Joint session with Choral Methods students in Ferguson 95</i>	• Preparing for Student Teaching Students engage in discussions in class during teacher-led presentation on preparing for student teaching, completing the edTPA, standards and professional conduct, code of ethics, social media, privacy, and professional boundaries with students	• Come to class prepared with questions you may have regarding student teaching. • Curriculum Map: Quarter 4 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 4H, 5C; PERCA 3.A.9, 3.C.2, 3.C.4</i>
26	Thursday, December 5 Symphonic Band Rehearsal, 1:25-3:20	No Practicum or regular class session: Prep (on your own) for Symphonic Band Rehearsal this afternoon at 1:25 <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 4F, 5C; PERCA 3.A.7, 3.A.9, 3.C.2,</i>	Symphonic Band Rehearsal: Teaching & Assessment <i>Standards addressed: SEP 2B, 3A, 3B, 4D, 5C; PERCA 3.A.7, 3.A.9, 3.C.2, 3.C.6</i>

		3.C.4, 3.C.6; 3.D.7	
27	Tuesday, December 10	• Course wrap-up • Practicum wrap-up • Course evaluations • Presentation of Curriculum Map <i>Standards addressed: SEP 3A, 3B; PERCA 3.A.9</i>	• Symphonic Band Rehearsal: Video & Reflection

**Calendar is subject to change.*