

Indiana University
 Jacobs School of Music, Music Education
College Music Teaching – E635 – 12629 – Spring 2017
 T, TH 2:30 to 4:00, M267

Instructor Information:

Dr. Peter Miksza
 Office Hours: by appointment
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Course Description:

In this class we will examine several aspects of higher education including pedagogical practices, professional responsibilities, and life as a college professor. We will discuss, observe, and practice teaching strategies that are common in higher education musical contexts (i.e., studio, rehearsal, lecture, classroom). We will also participate in discussions organized around readings, presentations by guest discussants in specialized areas within music, peer teaching, and reflective observations.

Materials and Resources:

- Active XYZ@indiana.edu email account and Canvas presence maintained by the student for communication

Required Text/Readings:

- Conway, C. (2008). *Teaching music in higher education*. New York, NY: Oxford University Press.
- McKeachie, W. & Svinicki, M. (2013). *McKeachie's teaching tips* (14th ed.). Independence, KY: Cengage Learning.
- The IU Center for Innovative Teaching and Learning resources available on the IU website:
 - <http://citl.indiana.edu/>
- Additional pdf readings and websites - see course schedule – will be posted on Canvas

Assessment:

The point break down of the course grade is as follows:

60	Philosophy
60	Discussant activity and discussion questions
50	Discussion posts
100	Observation assignment
150	Curricular project
420	TOTAL

Grading (in percentage):

A+	97-100	B+	87-89	C+	77-79	D+	67-69	F	Below 60
A-	93-96	B	83-86	C	73-76	D	63-66		
A-	90-92	B-	80-82	C-	70-72	D-	60-62		

Attendance

Much of what you learn in this class will be through discussion and thoughtfully responding to each other's teaching. Please come to class and arrive on time. Please come to class prepared to discuss the assigned readings. If you miss a class, please find someone to record the class for you, or make arrangements to Skype into class. If you miss a portion or a full class for any reason you are still responsible for handing in assignments on time, and for any announcements made during class.

Absences will be only excused if you (1) contact the instructor before the class begins (send an email before noon on the day of the class) and (2) if you have appropriate documentation (i.e., a doctor's note or a note from the registrar). Two unexcused absences will lower your semester grade (ex. A- to B+). Three unexcused absences will lower your semester grade by a full letter grade.

**Assignments – in addition to content, writing quality is an important criterion for each assignment
– all assignments 12pt font, Times New Roman, double-spaced, 1-inch margins:**

- 1) *Teaching philosophy and instructional approaches for collegiate-level music teaching (three parts).*
 - a. Written document (4-page maximum). This statement will be required by some institutions in the job application and can also be used to construct cover letters, or yearly faculty summary reports once you take a position at a college or university.
 - b. Present your philosophy and instructional approach as a video talk (alternatively, you may also use Prezi or Powerpoint).
 - c. Write a comment response for one of your colleague's videos.
- 2) *Discussant for teaching topic.*
 - a. Each student will work, either in groups or alone, to prepare a class presentation as well as 2 broadly-based discussion questions to lead conversation related to a chapter of this text.
 - b. The student or group will also present the information in class and demonstrate the instructional idea included in the reading.
- 3) *Discussion board responses: Teaching topics (5 posts across the semester).*
 - a. Students must respond to one of the discussion questions their classmates generated for their teaching topic presentations five times across the semester – in writing as a reply on the Canvas discussion post.
- 4) *Observation narrative from 3 musical learning experiences – 1 studio instruction (not your instrument), 1 classroom instruction, 1 masterclass instruction.*
 - a. Contact professors of interest and request an opportunity to observe them in studio, classroom, masterclass and rehearsal hall settings.
 - b. Write field notes during each of the chances to observe, including descriptions of the instructional strategies, learning environment, materials and repertoire used, evidence of student intellectual, emotional, and/or behavioral engagement, and informal or formal assessment strategies. Concentrate on HOW the teacher teaches and minimize discussion of WHAT is being taught unless it is necessary to provide context for the HOW.
 - c. Create a single report that presents a narrative (tell the story) of each musical learning scenario, using your field notes and reflections about the success of the instruction, teaching persona, assessments (formal or informal), and reflections about what you learned as a novice collegiate-level music instructor. Total length should be 8-10 pages.
- 5) *Curricular Project. Some examples of projects are:*
 - a. Prepare a syllabus and handbook for an undergraduate course which you would like to teach but have not taught or are currently teaching. Include: NASM guidelines governing course, a review of related pedagogical literature with in-text references and reference list conforming to APA, MLA, or Chicago style manuals; philosophical assumptions; objectives; course description; outline of topics; assignments and grading procedures; related readings; sample lesson plans.
 - b. Create a curricular overview of an undergraduate degree program. Include a discussion explaining how the degree program will conform to current NASM requirements and advice, overall degree program goals and total credits (what will the degree prepare students to know and do?), a curricular map explaining the breadth and timing for courses and credits per class/semester, an outline of topics and learning goals for a foundation course (first semester freshman year) and a capstone course (culminating project for senior year). This preparation will be presented as though you are presenting trying a new degree program to a governing committee of a music school or an arts and humanities school in a university.
 - c. Prepare a 4-year studio instruction program, including a masterclass schedule for each semester/year. Include review of related pedagogical literature and NASM guideline governing the studio instruction with in-text references and reference list conforming to APA, MLA, or Chicago style manuals; philosophical assumptions; learning goals, musical literature options and levels of difficulty (including canonic literature if you believe this is important), student texts, specific points of assessment (and rubrics to be used for evaluation), course syllabus with grading policies, and studio policies.

IU POLICY

Accommodations for Religious Holidays: Please note the dates recognized by IU for fall 2013 at <http://www.iub.edu/~vpfaa> ("Forms"). A student accommodation request form is available at this site. Please fill one out and bring it to class should the need arise.

Academic Misconduct: The definition of academic misconduct and the procedures to be followed at IU in the case that a problem should occur can be found at <http://www.iu.edu/~code/>. See both the Code document itself and the IU Bloomington Procedures.

Disabilities

Students requesting accommodations for various types of disabilities are referred to the Office of Disability Services for Students (Franklin Hall 006, 855-7578). Adjustments in course requirements cannot be made until a written evaluation from this office is received.

College Music Teaching – Course Schedule – Miksza			
Date(s)	Topic	Required Readings	Assignment Due
1/10	Course overview		
1/12	Teaching philosophy	Consult the resources at this link: http://citl.indiana.edu/resources_files/teaching-resources1/teaching-statements.php	
1/17	The job search	Conway, <i>The job search in higher education</i> (chapter 10)	
1/19	The role of the assistant professor (performance emphasis)	Guest speaker: Dr. Sarah Paradis, Boise State University	
1/24	The role of the non-tenure track professor	Guest speaker: Dr. Elizabeth Johnson, University of Georgia	
1/26	Tenure and the tenure process	Conway, <i>Navigating a career in higher education</i> (chapter 12)	
1/31	Diversity in higher education	Guest speaker: Dr. Joyce McCall, Indiana University Jacobs School of Music Svinicki & McKeachie, <i>Teaching culturally diverse students</i> (chapter 12)	Due: Teaching philosophy
2/2	Teaching responsibilities	Conway, <i>Understanding learners</i> (chapter 3) Conway, <i>Creating a culture for learning</i> (chapter 5)	
2/7	Research and creative work	Diamond & Adam, <i>Disciplines speak</i> (pdf)	
2/9	Curricular design	Conway, <i>Designing an undergraduate music course</i> (chapter 1) Conway, <i>Sample syllabi for music courses</i> (chapter 4)	
2/14	The role of the assistant professor (academic emphasis)	Guest speaker: Dr. Daphne Tan, Indiana University Jacobs School of Music	
2/16	Assessment	Conway, <i>Assessment and grading in music courses</i> (chapter 2) Svinicki & McKeachie, <i>Assigning grades: What do they mean?</i> (chapter 10)	Due: Curricular project topic
2/21	Active learning	Student Presentation Svinicki & McKeachie, <i>Active learning: Group-based learning</i> (chapter 14)	
2/23	Lectures	Student Presentation Svinicki & McKeachie, <i>How to make lectures more effective</i> (chapter 6)	
2/28	The role of the full professor (performance emphasis)	Guest speaker: Dr. Thomas Walsh, Indiana University Jacobs School of Music	
3/2	Experiential learning	Student Presentation Svinicki & McKeachie, <i>Experiential learning</i> (chapter 15)	
3/7	The role of a dean	Guest speaker: Dr. Lissa May, Indiana University Jacobs School of Music	
3/9	Discussion techniques	Student Presentation Svinicki & McKeachie, <i>Facilitating discussion</i> (chapter 5)	Due: Observations of teaching
3/21	History of higher education	Guest speaker: Zach Morgan Schuster & Finkelstein, <i>The American faculty in perspective</i> (pdf)	
3/23	Self-regulated learning	Student Presentation Svinicki & McKeachie, <i>Teaching students how to become more strategic self-</i>	

		<i>regulated learnings</i> (chapter 20)	
3/28	Current events in higher education	Guest speaker: Zach Morgan Two articles from <i>The Chronicle of Higher Education</i> , <i>Inside Higher Ed</i> , or another reputable news source with the topic of higher education (bring to class and be prepared to summarize/contribute to discussion)	
3/30	Motivation	Student Presentation Svinicki & McKeachie, <i>Motivation in the college classroom</i> (chapter 11)	
4/4	The National Association of Schools of Music	Guest speaker: Zach Morgan Excerpts of the NASM handbook TBA (pdf)	Due: Progress report and draft of curricular project
4/6	Individual differences	Student Presentation Svinicki & McKeachie, <i>Different students, different challenges</i> (chapter 13)	
4/11	Alternative methods of impact	Guest speaker: Kim Carballo, Indiana University Jacobs School of Music	
4/13	Technology	Student Presentation Conway (Clague), <i>Toys or tools? Instructional technology</i> (chapter 9)	
4/18	Entrepreneurship and career development	Guest speaker: Alain Barker, Indiana University Jacobs School of Music	
4/20	Higher education admissions	Guest speaker: Espen Jensen, Indiana University Jacobs School of Music	
4/25	Technology and higher education	Guest speaker: Phil Ponella, Indiana University Jacobs School of Music	
4/27	Reflecting on teaching	Conway, <i>Feedback from students and reflection on teaching</i> (chapter 11)	
Finals Week – Curriculum project due Monday 5PM			