



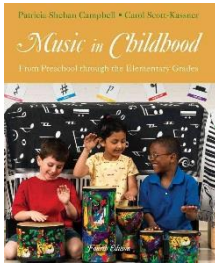
LIBERAL ARTS DIVISION  
 1400 TANYARD ROAD, SEWELL, NJ 08080  
 856-468-5000

**MUS103-45, -47: MUSIC IN CHILDHOOD EDUCATION      INSTRUCTIONAL METHOD: WEB ENHANCED**  
**SPRING 2016 OUTLINE – 15 WEEKS**  
**LOCATION: IC400**  
**LECTURE HOURS/CREDITS: 3/3**

**Dr. Nataalka Pavlovsky, Professor**  
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**College Center: B-130**  
**(856) 415-2130 (ext. 2139 – message)**  
**Office Hours: M, T, W, Th 10:45-12 noon, or by appointment**

It is the responsibility of the student to review the RCGC Information and Policies, as well as the Online Syllabus at: <http://www.rcgc.edu/syllabi> .

**REQUIRED COURSE MATERIALS:** 1) Campbell & Scott-Kassner, Music in Childhood: From Preschool through the Elementary Grades, 4th ed. Schirmer: Boston, 2014. ISBN 978-1-285-05747-7 2) *Online class materials:* We use Blackboard/eLearning, RCGC’s online course environment, for communication and assignments. 3) *Free account at Spotify online music source* <https://www.spotify.com/> 4) Loose-leaf binder or folder in which to keep your Key Concepts sheets and class notes (to be turned in as a Course Portfolio).



🔊 **This is a WEB-ENHANCED COURSE: Be advised that the course cannot be successfully completed without regular access to a computer for Blackboard/eLearning, and for listening to assigned materials;** you cannot pass the course without having the music to listen to. **Individual class meetings may be designated as online instead of face to face (F2F).**

**EVALUATION AND ASSESSMENT: Grading Distribution**

<b>Class Prep (Assigned Listening/Reading: Key Concepts Sheets)</b> <i>Class Preparation grades may be based on assigned reading and/or listening, Key Concepts Sheets</i>	20%
<b>Assessments</b> 4 Course Quizzes (in class or online) @ 5% = 20% 1 Final Exam @ 10%	30%
<b>Projects</b> Assigned Projects, In-Class Music-Making Labs	30%
<b>Class Contribution</b> Class Discussions —15% Course Portfolio – 5%	20%

🔊 *You are responsible for all scheduled examinations: exams or quizzes, in class or online. Make-ups on quizzes or exams will be made available only in case of documented emergency.*

### **Course Objectives**

This course combines two functions. As part of your own educational development, it is about making connections and comparisons among various types of music. Some of these may be familiar, some may not; this course will help develop vocabulary and concepts to better understand musical similarities and differences through active listening. This course also explores the central value of artistic expression throughout history and in modern human society. At the same time, the course also explores aspects of musical education from preschool through elementary grades. In this sense, the course will directly address your development and training as educators.

This course will provide you with the tools for a basic understanding of music. While it will not make you a musician, nor teach you how to read or write music in a detailed way, we will be covering the basics of musical notation, to the extent necessary for you to understand the examples provided in the textbook.

This course examines musical selections representing a variety of cultural and historical contexts, introducing political and societal issues wherever relevant. This survey includes musical cultures of the world and an overview of Western European music history, while also extending the focus of inquiry to contemporary contexts for musical activity. In-class discussions reinforce and expand on course topics.

*Why does it matter?* You're busy. You're working towards your degree; likely you are trying to balance work and/or family as well. *Why is a course like this even relevant?*, you might wonder. Art— whether literary, visual, or musical, dance or film— is a uniquely human achievement. What makes something art is that it reflects some truth larger than itself. Far from being irrelevant to other fields of study, it is art that helps us make sense of our other endeavors, and of our lives. Look at the RCGC Core Competencies: Humanistic Perspective, Historical Perspective, and Global and Cultural Awareness share a crucial concept: the ability to see life from a perspective other than our own. Awareness of the arts is important precisely because it is the purpose of art—art of any sort— to foster some sort of further reflection, helping us to understand our own experiences and place in the world, our personal potential, and our responsibilities to others in a more meaningful context. This course reinforces the importance of the arts both for you, as students yourselves, and for the much younger students you'll influence.


### **Course Expectations**

The various aspects of this course intertwine to help you accomplish these goals:

*In preparation* for class, you will be assigned various combinations of listening to assigned music, readings and/or taking notes on PowerPoint lectures, or completing projects/activities that guide and refine your understanding. This preparation is designed to introduce you to terms, concepts, and issues; and to build a certain level of familiarity with the assigned class material and music.

*In class*, we will then spend our time listening in depth, or discussing larger issues surrounding the day's reading/listening assignments, rather than just taking notes. *Questions and confusion about what you have read/heard are not only OK, but expected—but if you consistently come to class not having prepared, then don't expect class to cover what you needed to know!* Please refer back to these expectations as you read through the graded course components below.

## **EVALUATION AND ASSESSMENT**

 **This is a WEB-ENHANCED COURSE: Computer/network use is central to the coursework, and some class meetings may be conducted online.** Computers are available for you to use at several RCGC locations; please note that the Open Lab in IC 438 is set up to sign out headphones as well. Most local

libraries (including the RCGC library) also have computers available for public use. You have the options of working online at home, at RCGC, or at whatever Internet-connected computer is most convenient for you—but whichever option you choose, you are responsible for making sure the assigned work is completed on time. *Be sure to try out whatever system you intend to use before timing becomes a critical issue! You are responsible for arranging timely, reliable, adequate computer and web access.*

This course uses Blackboard/eLearning (Bb) for assignments, reference, discussions—and communication. *You are expected to log on to Bb at least once between every class meeting.* Each time you log on to Bb, you should check for any class announcements or important information. Blackboard may also be used for online quizzes, and is standard for completing written work, as well as any online assignments associated with online class meetings.

### **CLASS PREPARATION: Assigned Listening/Reading (Key Concepts Sheets & Course Portfolio)**

Class preparation for this course will vary, depending on whether we are covering aspects of music, or focusing on the education aspect. For those days when we are covering various musical styles, you will normally take some notes based on reading *and listening*. (This is a course about listening to, and making, music. If you don't listen, you can't expect to understand the music—nor to pass the course.) For the other half of the course, we'll be focusing in on various aspects of music education; those classes will be participatory, based on readings in your textbook. If you don't engage with the assigned reading, you will have no context in which to understand class discussions/activities, let alone contribute to them. *In other words, the combination of preparing on your own and coming to class is the recipe for success!*

**Listening assignments** are a crucial component of this class. They are completed online, using the free Spotify music site. [Directions for signing up, and for viewing the playlists I create for class meetings, are located on Bb, under the "Course Basics" heading.] **Assigned readings** help you to understand concepts and issues. PowerPoints (ppts) also fall into this category, along with textbook readings. For the classes dealing with musical elements and styles, I provide **Key Concept Sheets**, which you fill out in preparation for class; these help you organize your thoughts—and your notes. They also form the basis of your Class Prep grade. Key Concept sheets, as well as reading notes and class notes, should be kept in your binder. At the end of the course, I collect and grade these binders as your **Course Portfolio**. A good rule of thumb is that *you should be spending about as much time prepping for a course as you spend in the classroom each week.*

*Note:* Those classes based on the textbook cover a chapter apiece. It is expected that you will skim the chapter for relevant material, focusing on relevant topics. While some of the material will be too technical for us to use, combing through for useful and applicable topics is part of the assignment. We will always address the musical examples presented, and how best to share them with children. Additionally, the chapters culminate in useful sections ("Scenario," "Critical Thinking," "Review," and "Project"); these are excellent resources.

🎧 *Classes will typically start with a short directed listening or writing exercise based in various ways upon the assigned material. There is a spot for these exercises on each Key Concepts Sheet, as the in-class listening exercise is directly related to the class prep. It is therefore critical to a) come to class prepared, with the Key Concepts sheet completed, and b) arrive on time, as these listening exercises are short, and cannot be made up if missed.*

## **ASSESSMENTS**

Course quizzes include factual questions, as well as questions based on listening to music. They may be based not only on your homework listening, but also on our extensive classroom engagement with the music, with musical styles, and with educational concepts. Please re-read “Course Expectations,” above: the quizzes are designed to be easy for the student who has completed assigned listening and reading, and has attended class.

Course quizzes may consist of an online portion (multiple choice, T/F, etc.) taken on Blackboard, and a listening portion. Listening quizzes may take place in class or online depending on the specific quiz. Quiz questions will also cover information discussed in class, i.e. concepts or activities introduced by the textbook. The final exam follows exactly the same format, but includes essential information from throughout the course.

## **PROJECTS**

As we work through the various facets of incorporating music in working with children, you will be assigned a variety of projects. As part of your training as future teachers, you will also take part in In-Class Music-Making Labs, which will allow you to gain direct experience in the applied techniques introduced by the textbook.

While some projects will be hands-on (making instruments for and with children, e.g.), others may involve group work or personal reflection on a given topic. All written work is graded according to the rubric below.

### WRITTEN ASSIGNMENT RUBRIC: Journal Post and/or Online Discussion:

<b>Grade (out of 10):</b>	6	7	8	9	10
Content:	Incorrect topic; incoherent post	Incomplete content; does not meet assigned length	Assigned length barely met; some topics not addressed, or addressed in a cursory way	Length as assigned; personal observations address topics fully	An “above and beyond” response, providing more detail or more examples than assigned
Posts/Comments: [for Discussions]	--	Comments are insubstantial/ do not contribute to conversation	Post is missing assigned number of comments	Post and assigned number of [substantial] comments	Extra comments contribute substantially to the overall topic or thread
Written Communication:*	Grammatical errors cloud the intended meaning; basic grammar lacking	More than two major errors per page; basic grammar inconsistent	No more than two major errors per page; basic grammar may have lapses	Free from errors	Free from errors

#### **\*Written Communication:**

**Basic Grammar** refers to necessary capitalization (“I,” proper nouns, etc.), and basic punctuation.

**Major Errors** include fragments, comma splices, run-on sentences, subject-verb agreement, or confused words.

*If you need guidance with writing, see my “Top 10 Writing Tips,” or ask me for help.*

**CLASS CONTRIBUTION/DISCUSSIONS:**

I do not grade on *attendance*. Yes, your body should be here—but so should your mind. This course is not a lecture, but a series of explorations and discussions; interaction is part of active learning in the classroom. *PLEASE NOTE: You do NOT need to understand or know anything about music in order to participate; asking questions, or asking for/needing clarification, is every bit as valuable, and carries as much weight, as “knowing the answer.” Class discussions and activities are in no way about knowing all the answers, but about being willing to engage with the questions.*

When in class, you should be taking notes: *class notes are different from class preparation, and are graded as a separate component of the Course Portfolio.* (This is why the portfolio is graded under Class Contribution.) Since our class discussions are the place to deepen your understanding of the music, musical styles, and issues surrounding those styles, class contribution is weighted quite heavily. If you feel you have trouble speaking in class, please let me know privately or via email.

**CLASS CONTRIBUTION RUBRIC:**

- A:** Arrives fully prepared to almost every class meeting: shows evidence of having listened to the assigned music and read the assigned material; plays an active, ongoing role in discussions and activities; comments and/or questions advance the level and depth of the discussion.
- B:** Arrives mostly, if not fully, prepared: shows familiarity with at least some of the assigned written material; participates constructively in most discussions and activities; makes relevant comments/asks relevant questions for clarification of assigned material.
- C:** Inconsistently prepared: has sometimes read and/or listened, but shows no evidence of preparation on other days; when prepared, participates constructively; when prepared, makes relevant comments/asks relevant questions for clarification of assigned material. Leaves class periodically.
- D:** Infrequently prepared: shows no evidence of having read or listened to assigned material; infrequently participates or asks for clarification; comments are generally vague; demonstrates a noticeable lack of interest, including consistent lateness, absence, or wandering in and out of class.
- F:** Rarely, if ever, prepared: shows no evidence of having read or listened to assigned material; rarely, if ever, participates; demonstrates a noticeable lack of interest, including consistent lateness or wandering in and out of class; has a negative impact on class dynamic. *Distracting personal discussions and cell phone use fall under this category.*

**Attendance?** This is a college course; I expect that you will be present, and that, if you are not, it is for an important reason. **Lateness** is disruptive to others, as well as detrimental to your own success in the course. I track lateness, as well as attendance/absence.

**MUS103 CORE COMPETENCIES**

(Please refer to the online syllabus for Core Competency Definitions and complete list of Student Learning Outcomes addressed in this course)

This course focuses on **three** of RCGC’s Core Competencies:

- Humanistic Perspective
- Historical Perspective
- Global and Cultural Awareness

**Grading Scale**  
Letter Grades by Percentage

A = 93%-100%	B- = 80%-82.9%	D+ = 67%-69.9%
A- = 90%-92.9%	C+ = 77%-79.9%	D = 63%-66.9%
B+ = 87%-89.9%	C = 73%-76.9%	D- = 60%-62.9%
B = 83%-86.9%	C- = 70%-72.9%	F = Below 60%

● I use a grading program to compute course grades: I export individual assignment grades out of Bb and into the program I use. **The numbers you see on Bb do not reflect your participation or Class Prep grades, and therefore do not represent your overall course grade.**

**MUS 103 COURSE POLICIES:**

**MUS 103 ATTENDANCE POLICY:** A student is responsible, in the case of **class absence**, for contacting the instructor. This contact should be made a) ahead of time, whenever possible, and b) in writing (e-mail or note) when possible. The student is responsible for obtaining class notes and current assignments.

Full credit for **class contribution (see above)** on any given day assumes being on time and staying for the duration of the class. Coming in or leaving while the class is in session disrupts both your classmates and the instructor, and will have a negative impact on your participation grade each time it happens (see participation rubric, above). Listening exercises missed due to lateness will receive a non-passing grade, and cannot be made up. Because of the applied nature of this course—meaning that we will discuss, and practice, actual techniques and pieces—attendance is particularly critical.

Students should expect to take notes on the topics being discussed in class. Key Concepts sheets, homework notes, class notes, and class-related texts may be on your desk during class, unless otherwise instructed; personal items (including bags and books for other classes) need to be off your desk and off your lap during class.

**PLAGIARISM:** Please refer to the online syllabus for definitions of plagiarism. Any written work for this course does not include any research. You will be writing only about music, and your reaction to it, so plagiarizing in this course is pitiable (as well as unethical).

Plagiarism is not the only form of academic dishonesty. The written work that you complete for this class (which includes homework) should reflect your own views and your own capabilities. It is fine to study or listen to assigned music with other students, and to discuss your views; what you put into writing, however, must be an expression of your views in your own words, **not** a collaboration.

You will be expected to sign an Academic Integrity Statement (available on eLearning, directly below the syllabus under the “Course Basics” tab), signaling your understanding and compliance. You should print this out, complete and sign it, and bring it to class.

**ELECTRONICS:** **Cell phone or electronics use for any purpose is prohibited during class time.** Phones must be silenced *and stowed* during class times. They don't belong in your lap, nor under—let alone on—your desk. Use of cellular phones/texting during class breaches the tenets of social and professional courtesies. Moreover, use of these devices invariably distracts class participants and detracts from the

academic experience. I will warn you; then, I will simply start reducing your participation grade (electronics use = “F” for the day). *If electronic devices are required for class, I reserve the right to waive the above policy—but electronics use will then be permitted only for the assigned purpose.*

**LATE/MISSED WORK:** This course builds your knowledge of the subject from the ground up—and therefore, every component “building block” that you set into place (readings, assigned listening and terms, class participation, written work) is structurally important. Those elements *support* your progress in the course, and provide a firm *foundation*: think of your work in this course as a building, pieced together of your written words and thoughts. Think of late work as random blocks being thrown onto the structure: not only will it not help you in piecing the course together properly—in terms of grades, it might be enough to topple an already shaky effort.

You must work to stay current with assignments (whether reading, listening, or projects): assigned work is due by the date and time listed, and **missed assessments cannot be made up** (this refers both to online course quizzes, and in-class exercises). Late Key Concepts sheets will only be accepted for a grace period of one class meeting. ***After this grace period, late submission of written work will not be accepted.***

**EXTRA CREDIT:** It is possible to complete blog entries, on a variety of approved topics, for extra credit.

*EC projects must cover a variety of topics/styles and stylistic periods: see Course Topics, below; no more than 2 EC entries may be from any one part of the course (i.e., Part II, Part III, Part IV). The textbook also offers possibilities for extra credit (EC) work. Speak to me if you wish to pursue EC.*

- A minimum of 3 (three) EC submissions will provide you with a “grade buffer,” of up to one point, enough to bump you to the next highest grade should your grade as calculated be right on the border.
- Completing a variety of 7 (seven) submissions will raise your final grade as calculated by one increment (i.e., C to C+, C+ to B-, etc.). *It will **not** be possible to raise your grade **more** than one increment by completing more than seven additional projects.*

🕒 *Extra Credit assignments will be accepted through the last class topic (i.e., NOT including the review or final exam day); NO additional EC submissions will be accepted after the last class.*

## **MUS 103: TOPICAL CLASS SCHEDULE**

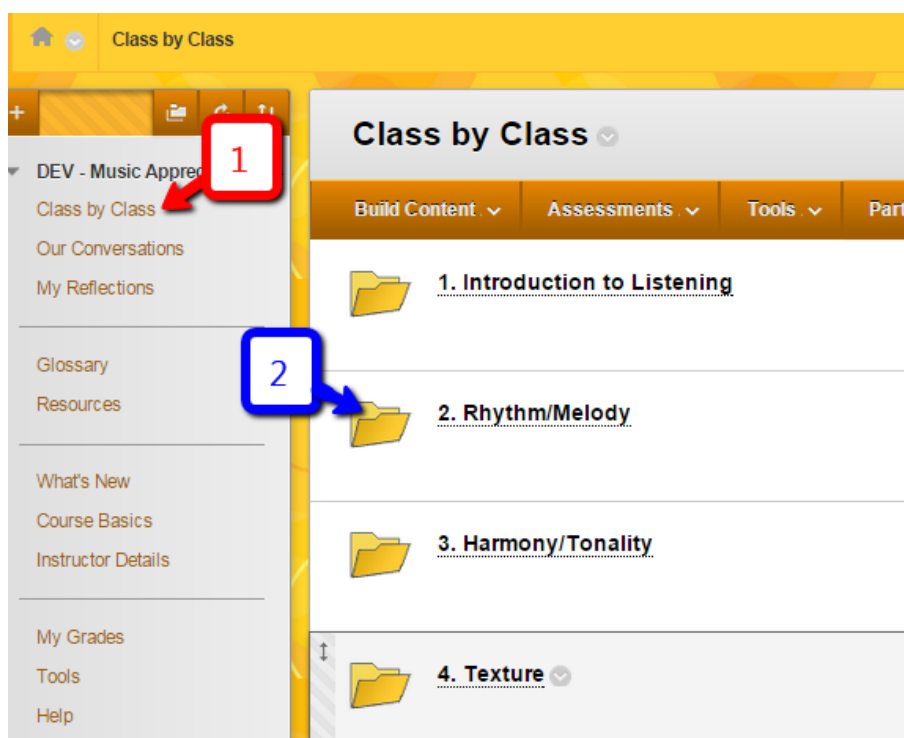
### **MUSIC 101 COURSE TOPICS**

- Musical Elements
- Popular and Global Styles
- Western Classical Music
- Multiple Meanings of Music for Children
- Theories and Practices for Teaching Music to Children
- Motivation and Management
- Music in an Integrated Curriculum
- Music, Children, and Cultural Diversity

### Working with Bb/eLearning to Prepare for Class:

● **Specific assignments associated with each class meeting are found on Bb/eLearning.** This course's Blackboard/eLearning site is organized according to the topics listed in the Class Schedule: each class (numbered in the first column, below) has its own folder in the Class by Class tab, on Bb (1).

To prepare for any class, simply click on the class/topic to see all work assigned for that class. So, for our next class meeting, click on Class 2. Rhythm/Melody (2) so see what you should do before our next class.



**Dates/Topics** for each class meeting are listed below, in the **Class Schedule**. This schedule should be consulted **before** every class in order to make sure that you are prepared for class: the class date listed is the date by which the work should be completed.



## MUS 103 CLASS SCHEDULE – Spring 2016

### PART I: ASPECTS OF LISTENING

CLASS #/ DATE:	TOPIC:
1. M Jan 25	Course Overview; Introduction to Listening
2. W Jan 27	Basics of Sound and Notation
3. M Feb 1	Rhythm / Melody
4. W Feb 3	Harmony/Key/Tonality
5. M Feb 8	Texture/Form
6. W Feb 10	Instruments/Vocal Timbres
7. M Feb 15	In-class review / [QUIZ 1]

### PART II: SAMPLING THE SALAD BAR OF MUSICAL STYLES/THE MUSICAL CHILD

8. W Feb 17	MiC Chapter 1: The Multiple meanings of Music for Children
9. M Feb 22	Origins of Popular Styles/Folk Music 1
10. W Feb 24	MiC Chapter 2: From Theory to Practice in Teaching Music to Children
11. M Feb 29	Jazz Styles: 1
12. W Mar 2	MiC Chapter 3: Methods of Teaching Music to Children
13. M Mar 7	The Roots of Rock
14. W Mar 9	MiC Chapter 4: The Singing Child
	<b>SPRING BREAK: MAR 14-18</b>
15. M Mar 21	World Music 1
16. W Mar 23	* MiC Chapter 15: Music, Children, and Cultural Diversity [*Note: out of sequence]
17. M Mar 28	Historical Era Intro
18. W Mar 30	Historical Era Intro II
19. M Apr 4	In-class Review /Discussion [QUIZ 2]

### PART III: THE MUSICAL CHILD: FURTHER EXPLORATIONS

20. W Apr 6	MiC Chapter 6: The Moving Child
21. M Apr 11	MiC Chapter 7: Rhythm and the Child
22. W Apr 13	MiC Chapter 9: The Listening Child
23. M Apr 18	MiC Chapter 10: The Creating Child
24. W Apr 20	In-Class Review/Discussion [QUIZ 3]

### PART IV: FINAL PERSPECTIVES: MUSIC FOR STAGE AND SCREEN/THE FACILITATING TEACHER

25. M Apr 25	Music for Dance and Theater; The Musical: From Beer Hall to Broadway
26. W Apr 27	MiC Chapter 11: Motivation and Management
27. M May 2	Film Music
28. W May 4	MiC Chapter 14: Music in an Integrated Curriculum

### PART V: SYNTHESIS

29. M May 9	Looking Forward, Looking Back: Lessons Learned/In-Class Review
30. W May 11	FINAL EXAM [In-class]

☀️ **This schedule may change during the course of the semester:** ☀️

Additions, substitutions and changes may be made at the instructor's discretion and/or as the result of RCGC closings. Changes will always be announced in class and on Blackboard/eLearning. In case of class cancellation/weather closings, this schedule will also be updated online.

### SPRING 2016 ACADEMIC CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
January 24	25 First day of weekday classes	26	27	28	29 Last day to add a class	30 Saturday classes start
31	February 1	2	3	4	5 *Last day to drop a class – 15 week classes	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21 IT Maint.	22	23	24	25	26	27
28	29	March 1	2	3	4	5
6	7	8	9	10	11	12
13	14 SPRING BREAK	15 SPRING BREAK	16 SPRING BREAK	17 SPRING BREAK	18 IT Maint. College Holiday	19 IT Maint. Classes Meet
20 IT Maint.	21	22	23	24	25 College Holiday	26 No Classes
27	28	29	30	31	April 1	2
3	4	5	6	7	8	9
10	11	12	13	14	15 *Last Day To Withdraw – 15 Week Classes	16
17 IT Maint.	18	19	20	21	22	23
24	25	26	27	28	29	30
May 1	2	3	4	5	6	7
8	9	10	11	12	13 Weekday Classes End	14 Saturday Classes End
15	16	17	18	19 Commencement	20	21
22	23	24	25	26	27	28
29	30 Memorial Day Holiday	31	June 1	2	3	4

\*For all withdrawal, audit, or drop dates, please visit [www.rcgc.edu/Courses/Pages/Drop-Audit-Withdrawal-Deadlines.aspx](http://www.rcgc.edu/Courses/Pages/Drop-Audit-Withdrawal-Deadlines.aspx)