COURSE SYLLABUS GORDON MUSIC LEARNING THEORY IN DEPTH

COURSE DATES: July 1-2, 20123

CREDITS: 1 credit

INSTRUCTOR: Tim Schaid, Executive Director

Wisconsin Music Educators Association 608-850-3566 – schaidt@wsmamusic.org

DESCRIPTION:

This workshop will take an in depth look at Edwin Gordon's Music Learning Theory (MLT) as it applies to early- and middle-childhood general music and offer in sights on available certifications. Songs, chants, movement activities, learning sequence activities and a host of other strategies will be presented in conjunction with explanations of MLT's general theoretical principles and skill sequences. Participants will learn to integrate Music Learning Theory with key concepts from Dalcroze, Kodaly, Orff and Phyllis Weikart. Special attention is paid to discriminating between imitation and audiation, appropriate applications of aptitude testing, as well as tonal and rhythm skill sequencing beginning with pre-audiation skill levels and culminating with Creativity and Theoretical Understanding.

PRESENTER:

Heather Shouldice is a doctoral candidate in music education at Michigan State University and has recently accepted a position as Assistant Professor of Music Education at Eastern Michigan University (Ypsilanti, MI). Mrs. Shouldice holds degrees from Michigan State University and the University of Michigan, is a certification faculty member and president-elect for the Gordon Institute for Music Learning, and has presented music education workshops and conference sessions in numerous states.

OBJECTIVES:

At the conclusion of this course, students should be able to:

- 1. Articulate music learning from the perspective of Edwin Gordon's Music Learning Theory
- 2. Understand the relationship between Music Learning Theory and the most frequently used methodological models for early- and middle-childhood general music
- 3. Recognize applications of Gordon's various skill levels, from pre-audiation through Creativity and Theoretical Understanding
- 4. Incorporate current MLT-based methodologies, or adapt MLT to their current methodologies in elementary general music

STANDARDS ADDRESSED*:

Wisconsin Teaching Standards Addressed: 1, 2, 3, 4, 5, 6, 7, 8

Wisconsin Music Standards Addressed: A, B, C, H

* Please see box on final page for standards descriptions

OUTLINE OF CONTENT:

Part I: Understanding Music Learning Theory

- A. Audiation- what it is and isn't
- B. Sequential Music Learning
 - 1) Parallels between music and language learning
 - 2) Music "Vocabularies"
- C. Skill Learning Sequence
 - 1. Skill vs. Content
 - 2. Discrimination Learning vs. Inference Learning
 - 3. Overview of Skill Levels
 - 4. Modeling of teaching/learning at each skill level

Part II: Practical Application of Music Learning Theory

A. Discrimination Learning Activities

- 1. Aural/Oral
 - a) Resting Tone (neutral syllable)
 - b) Tonal Patterns (neutral syllable)
 - c) Chord Roots (neutral syllable)
 - d) Macrobeat/microbeat (neutral syllable)
 - e) Rhythm Patterns (neutral syllable)
 - f) Learning Sequence Activities
 - g) Preparatory Audiation/Informal Music Guidance
- 2. Verbal Association
 - a) Resting Tone (with solfege)
 - b) Tonal Patterns (with solfege)
 - c) Chord Roots (with solfege)
 - d) Label tonality and tonal pattern function
 - e) Macro/micro (with syllables)
 - f) Rhythm Patterns (with syllables)
 - g) Label meter and rhythm pattern function
- 3. Partial Synthesis
- 4. Symbolic Association
- 5. Composite Synthesis
- B. Inference Learning Activities
 - 1. Generalization -not telling the answer!
 - 2. Creativity/Improvisation
 - 3. Theoretical Understanding

Part III: Musicianship and Skill-Building

- A. Rhythm patterns in duple and triple meters- neutral syllable
- B. Tonal patterns in major and minor tonalities- neutral syllable
- C. Rhythm patterns in duple and triple meters- rhythm syllablesD. Tonal patterns in major and minor tonalities- tonal solfége
- E. Chord roots (basslines) in major/minor
- F. Improvisation in duple/triple, major/minor

REQUIRED READING:

The Gordon Approach: Music Learning Theory by Wendy Valerio, available at the following URL: http://www.allianceamm.org/resources_elem_Gordon.html It will also be helpful to watch the video at the end of the article.

RECOMMENDED READING AND REFERENCES:

The Ways Children Learn Music, Eric Bluestine, GIA Publications, Chicago, IL. Learning Sequences in Music, 2012 ed., Edwin E. Gordon, GIA Publications, Chicago, IL. Music Play, Reynolds, Valerio, Bolton, Taggart, Gordon, GIA Publications, Chicago, IL, 1998.

ASSIGNMENTS AND REQUIREMENTS:

- Attendance and participation at both days of the workshop is required.
- A detailed written report (2-3 pages) addressing multiple application ideas gained through the course.

Assignments may be turned in at the workshop, mailed to Workshops, Wisconsin Center for Music Education, 1005 Quinn Drive, Waunakee, WI 53597, or emailed to workshops@wsmamusic.org – no later than July 15, 2013. Reports turned in after this date will not be graded and beyond this deadline no credit can be awarded for this course.

GRADING/METHODS OF EVALUATION:

Participation and written work should be done at the highest standard of quality at the graduate level and needs to include the following:

- A 100% attendance during the time-frame illustrated in this syllabus; participation in small and large group discussions and sharing sessions; concise written report with application ideas gained specifically through the course. Superior graduate work. This indicates not only high achievement, but also an unusual degree of initiative.
- AB 90% of the above assignment, participation levels, etc. Above average graduate work.
- B 85% of the above assignment, participation levels, etc. Satisfactory and average work.
- BC 80% of the above assignment, participation levels, etc. Less than average graduate work.
- C 75% of the above assignment, participation levels, etc. Work is barely passing at the graduate level.

If below a C is to be awarded, it means that participant did not attend the full workshop and/or did not complete the written assignment on time and in a satisfactory manner. All students must obtain a grade of C or better to pass. The following rubric details the above grading scale more specifically:

Criteria	Superior	Very Good	Average	Fair	Poor
	5	4	3	2	1
Workshop Requirements	Attended all required workshop sections and completed all required readings and assignments within the specified	Attended all required workshop sections; most required assignments were completed on time.	Attended all required workshop sections; at least half of the required assignments were completed on time.	Attended all required workshop sections; required assignments were often late or incomplete.	Did not attend the entire workshop or did not complete the required assignments.
Workshop Participation	timeframe. Highly engaged in workshop discussions and activities. Demonstrates excellent quality in discussion activities.	Attentive to workshop activities with active participation. Demonstrates very good quality in discussion activities.	Minimally engaged in workshop discussions and activities. Demonstrates adequate quality in discussion activities.	Little attention to workshop activities with reluctant participation. Demonstrates poor quality in discussion activities.	Indicates no interest in being involved in workshop activities and makes no effort to participate.
Writing Style: Written Report	Exceptionally well written and clear; few spelling or mechanical errors; logical	Very well written and clear; few spelling or mechanical errors; logical	Mostly well written and concise; some spelling and/or mechanical errors; mostly	Some sections not clear and concise; some spelling and/or mechanical errors; some	Most explanations were unclear and wordy; frequent spelling and/or

	progression of ideas.	progression of ideas.	logical progression of ideas.	sections not logically presented.	mechanical errors; not presented logically.
Comprehension and Application (as evidenced through Written Report)	Demonstrates excellent and consistent understanding of topics covered; innovative and creative ideas for classroom application.	Demonstrates clear understanding of topics covered; creative ideas for classroom application.	Demonstrates minimal understanding of topics covered; practical ideas for classroom application.	Some difficulty with understanding workshop subject matter; ideas for classroom application not entirely practical or logical.	Appears not to understand workshop subject matter or materials; is unable to identify ideas for classroom application.
Lesson Plan/Project	Demonstrates exceptional applicability to the classroom; innovative and creative lesson; completely fits with workshop subject and content.	Demonstrates creative lesson ideas; practical application for classroom; covers subject area of workshop.	Lesson plan shows minimal effort in practical application to classroom and demonstration of subject matter.	Lesson plan not logical or practical, or does not fit subject matter of workshop	Little or no effort put into lesson plan; not thought out; not practical to classroom applications; or lesson plan not completed.

Grading Scale: 24-25

22-23 AB

21 В

Α

20 BC

18-19 C

<18

The Viterbo University Graduate Studies in Education Program has adopted a Teacher As Reflective Decision Maker Model and the Wisconsin Standards for Teacher Development and Licensure, also known as INTASC (Interstate New Teacher Assessment and Support Consortium) Standards. Each course is designed to contribute to the development of one or more of the WI/INTASC Standards and if applicable, IRA and/or ISLLC Standards.

Franciscan values permeate the program. The focus of every professional education course is on the learning of the PK-12 pupil. Viterbo education courses infuse constructivist practices, use of technology, PK-12 collaboration, awareness of diversity, traditional and authentic assessment, research, and real-world experiences into the professional development of the teacher.

WISCONSIN STATE STANDARDS:

Wisconsin State Teaching Standards (PI 34.02) are listed numerically.

Teachers in Wisconsin will:

- 1. Know the subject they are teaching.
- 2. Know how children grow.
- 3. Understand that children learn differently.
- 4. Know how to teach.
- 5. Know how to manage a classroom.

- 6. Communicate well.
- 7. Be able to plan different kinds of lessons.
- 8. Know how to test for student progress.
- 9. Be able to evaluate themselves.
- 10. Be connected with other teachers and the community.

Wisconsin Music Standards are also referenced because this course will reinforce or teach new ideas that teachers can use in the classroom with their students. Standards are labeled alphabetically as they are listed in the Wisconsin Model Academic Standards for Music.

Students in Wisconsin will:

- A. Sing, alone and with others, a varied repertoire of music.
- B. Play, alone and with others, a varied repertoire of music.
- C. Improvise music.
- D. Compose and arrange music.
- E. Read and notate music.
- F. Analyze and describe music.
- G. Evaluate music and music performances.
- H. Relate music to the other arts and disciplines outside the arts.
- I. Relate music to history and culture.

Americans With Disabilities Act

If you are a student with a disability and require any auxiliary aids, services, or other accommodations for this class, please see the instructor to discuss your accommodation needs.