

Transmittal memo: 1/3/85

Faculty Senate Curriculum Committee

APPROVAL FORM

Rev: 5/82

10

Proposal Title: SELECTED SPECIAL APPROACHES IN MUSIC EDUCATION

Sponsor(s): Thelma Williams, Assoc. Prof. Dept.: Music

Check one: Course Specialization Concentration Achievement Certificate

Minor Change Major Program
(please name: deletion or credit/title/catalog change)

Certification Program Undergraduate Graduate 3 Credit Hours

Step 1 (Department)

Step 2 (Receipt)

Step 3 (Division CC)

Approved 2/16/84
date

Not Approved

Ann W. Hiteoal
Dept. CC Chairperson

Reviewed
date

Thelma Williams
Chairperson, Dept.

SCC# 83-84-62

Proposal Received 2/22/84
date

Shirley A. O'Bay
Chairperson, SCC

Reviewed 4/5/84
date

Approved

Not Approved

Comments:

Ann W. Hiteoal
Chairperson, Div. Curr. Comm.

Step 4 (Academic Dean)

Comments:

Reviewed 4/17/84
date

Thelma Williams
Signature, Dean of Division

Step 5 (SCC)

Open Hearing Date: _____ Approved by Senate Curriculum Committee _____ (date)

Returned to sponsor(s) for the following reasons:

Change title to Selected Approaches.
Take out "listed above" & is rationale?
1/8/84

Announced at Fac. Sen. meeting on
meeting change - 1/10/84 SAB

Thelma
9/21/84
over Hiteoal will release
copies with corrections

Step 6 (Faculty Senate)

Presented to Faculty Senate (date): 1/9/84

Approved
 Not Approved

Notification to Vice-President Academic Affairs (date): 4/2/84

Brenda A. Nolan
Signature: SCC Chairperson

Step 7 (Vice-President for Academic Affairs)

Course received ^{Proposed} 11/13/84 (date)

Course approved Yes No

If no, reasons are as follows:

Student credit hours 3

Faculty load hours 3

Equalized credit hours 3

Official copy and approval sheet filed 12/21/84 (date)

Signature William Allen
(Vice-President for Academic Affairs)

Registrar

Approved course description received _____ (date)

Hegis Taxonomy and Course Number assigned _____

Signature _____
(Registrar) (Date)

Notification forwarded: Senate Curriculum Committee Chairperson, Department Chairperson(s),
Academic Dean(s), Registrar, Sponsor(s)

Course Proposal

Course Title: Selected Approaches in Music Education

Sponsor: Thelma O. Williams, Associate Professor of Music,
Department of Music

Course Level: Graduate

Curricular Effect: Required course for the Music Education Specialization on
Graduate Level

Time: Alternate semesters, one class period per week, 3 credits

Staffing: Thelma O. Williams is available to teach the course. However,
one specialist for each approach should give one lecture.

Facilities: The physical space - Rooms 114, 210, 211 and 214 - is adequate.

Equipment: The Department has a basic set of Orff instruments, piano lab,
and a fair set of classroom instruments. Needed are the following:

Reference texts
Music texts
Recordings
Instruments - Montessori, Suzuki
Films
Filmstrips
Manipulative materials (balls, ropes, poles, etc.)
Guitars - (3)
Recorders

Rationale:

"The goal of any education program in music must be the continuous and lifelong development of informed taste."¹ Boards of education, school administrators, and music teachers, desirous of the best possible music program for their students, are receptive to either the best method and/or the best approach. Methods are published in the dozen or more well-known music series - Silver Burdett, Holt, Rinehart and Winston, MacMillan, etc. The approaches are developed by individual musicians: Carl Orff, Germany; Zoltan Kodaly, Hungary; Emile Jaques-Dalcroze; Maria Montessori, Italy; and Shinichi Suzuki, Japan.

There is no common agreement among educators as to which method or approach is the best for teaching children through music. Perhaps this is due to the educator's preference, interpretation, and application made among the theories of child growth and development described by stage theorists and learning theorists. In addition, music is the most abstract of all arts. For students to have a learning experience that is enjoyable, meaningful, and successful, their responses must be intellectual, physiological, and psychocultural.

Some music teachers, in America, through research, conferences, workshops, or enrollment in special courses, will know about one musician and his approach. There are other musicians in our country who have both specialized and become certified in one approach and have some working knowledge of other approaches.

For Glassboro State College to offer this course - Special Approaches in Music Education - means an unprecedented opportunity, especially for music teachers and educators in the eight surrounding counties, to evaluate all approaches and do an indepth study of one approach that most nearly meets their schools' objectives, philosophy, and curriculum.

Essence of the Course:

Objectives - By the end of the course, each student will have:

1. Increased knowledge, understanding, and skill for each approach.
2. Developed teaching techniques for each approach.
3. Increased knowledge of materials and equipment for immediate use.
4. Completed an indepth study of one approach.
5. Developed a curriculum applicable for his or her specific situation, or, chosen an adapted curriculum developed by an American specialist.
6. Knowledge of authorities in the field and sources of supplementary materials.

Course Outline:

- I. Philosophy of: Emile Jaques-Dalcroze - France
Zoltan Kodály - Hungary
Maria Montessori - Italy
Carl Orff - Germany
Shinichi Suzuki - Japan
- II. Historical Background
 - A. European
 - B. American adaptative
- III. Study of Each Approach
 - A. Nature
 - Specific objectives
 - Unique devices
 - Sequence of activities
 - Teaching techniques
 - B. Lectures from specialists
 - Conference attendance
 - Research one approach
 - Develop lesson plans
 - Teach a lesson
 - Evaluate each approach

IV. Curriculum Development:

- A. Goals and objectives
- B. Eclectic curriculum or specific curriculum for either a school system or a specific school.
- C. Source of materials for each level.
- D. Sequence of activities at each level.
- E. Teaching techniques.
- F. Evaluation: Student
Teacher

V. Sources for Further Training and/or Reference

- A. International Institute for Training and Certification Centers in America for Certification and/or Further Study:
 - 1. National
 - 2. Regional
 - 3. Local
- B. Specialists:
 - 1. National
 - 2. Regional
 - 3. Local
- C. Courses and/or Curriculum:
 - 1. Universities
 - 2. Colleges

Evaluation and Grading:

Exams encompassing information for each approach will be given. There will also be student evaluations in assignments - oral and written - and on skills demonstrated especially for the indepth study.

Department Evaluation:

- Pre-test
- Post-test
- Student input
- Instructor input
- Questionnaire for student and administrators implementing program in his or her school
- Questionnaire for student and administrators at the end of the school year

Brief Description with Quotes for Each Approach:

"Emile Jaques-Dalcroze formulated his entire approach to music education on synthesis of theoretical knowledge and skills and the application of them. Sensory and intellectual experiences are fused. He believed the skills and understandings of the least and most accomplished musicians are built on active involvement in musical experiences."²

The major goal of Kodály's system of music education was to promote skills in music reading and writing to the entire population of a country. Kodály believed that these skills were essential to the study of all aspects of the art, including its history, analysis, and performance. He believed that in Hungary everyone should receive training in the reading and writing of his native language..."³

"...Marie Montessori believed that children should be free to find out things for themselves and to develop through individual activity...Special teaching materials and learning tasks are used for developing awareness and confidence. These materials make use of a child's device to manipulate and discover insights on his own...Other materials are designed to improve a child's language skills and acquaint him with art, music, and science."⁴

"...Carl Orff believed that children should be allowed to discover music for themselves, and that the learning processes of children should follow the same pattern as the learning processes of the race."⁵

"The Suzuki method is a natural and logical approach in applied psychology that has implications for general learning beyond string instruction. The child learns to play the violin in the same way that he acquires facility with speech... Although most American students begin to learn the instrument when about ten years old, in Japan, Suzuki's Talent Education Program starts children as early as two years of age."⁶

Footnotes

1. Beer, Alice and Mary Hoffman. Teaching Music. Morristown, NJ: Silver Burdett Co., 1982, p. 184.
2. Carder, Polly and Beth Landis. The Eclectic Curriculum In American Music Education: Contributions of Dalcroze, Kodály, and Orff. Washington, D.C.: MENC, 1972, p. 9.
3. Ibid: p. 41.
4. Written by Galen Saylor and Urbon Fleege. "Marie Montessori", The World Book Encyclopedia. Chicago: Field Enterprises Educational Corporation, 1970, Vol. 13, p. 636.
5. Bessom, Malcolm E. et. al. Teaching Music In Today's Secondary Schools. New York: Holt, Rinehart and Winston, 1980, p. 50.
6. Ibid: p. 251

Bibliography

See attached.

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ORFF

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Catalogue Description

The approaches are those of: Kodaly, Orff, Montessori, Suzuki, and Jacques-Dalcroze. The student will research each approach, and while doing an in-depth study on one approach, develop a curriculum for his or her teaching situation.