

MMED 606 Integration of Technology in Music Education

ONLINE SUMMER 2019

Instructor

- Michael Fein
- Contact Phone: 610-348-9180
- Email: mfein@uarts.edu

Required Texts/Materials

- *Using Technology to Unlock Musical Creativity* by Scott Watson, Oxford University Press ISBN 978-0-19-974276-9
 - Available in the UArts bookstore
 - Available at [Amazon.com](https://www.amazon.com/Using-Technology-Unlock-Musical-Creativity/dp/0199742766/ref=sr_1_1?ie=UTF8&qid=1549478034&sr=8-1&keywords=Using+Technology+to+Unlock+Musical+Creativity+by+Scott+Watson) - https://www.amazon.com/Using-Technology-Unlock-Musical-Creativity/dp/0199742766/ref=sr_1_1?ie=UTF8&qid=1549478034&sr=8-1&keywords=Using+Technology+to+Unlock+Musical+Creativity+by+Scott+Watson
- Mac or PC computer with internet connection. See list of applications used in this course below.

Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Understand the essential tenets of music education
- Understand the importance of standards-based education, quality design and assessment strategies, and foundational teaching methods
- Demonstrate an understanding and application of the four domains of professional practice through quality teaching and musicianship
- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description

This course provides intensive study for learning computer programs that support the music education classroom and for understanding the effective means to authentically integrate technology in K-12 music education. This course will be based upon the seven areas of music technology developed by the Technology Institute for Music Educators (TI:ME), the National Education Technology Standards developed by the International Society for Technology in Education (ISTE), and supported by the National Association for Music Education (NAfME). The purpose of this course is to provide tools and resources to students that will enable them to become active agents in the growth of their technological skills that are needed to support learning in 21st century classrooms.

The following applications will be used in this course:

- Google Docs, Forms, and Slides/Presentation
- Audacity (FREE) - <https://www.audacityteam.org/>
- GarageBand (Mac only) **OR** SoundTrap (Mac or PC - FREE web-based application - www.soundtrap.com)
- Note Flight (Mac or PC - FREE web-based application) - www.noteflight.com
- MusicTheory.net - www.musictheory.net
- Incredibox (www.incredibox.com) and Tone Matrix (<http://tonematrix.audiotool.com/>)

- iMovie (Mac only) **OR** Adobe Spark (Mac or PC - FREE web-based application - <https://spark.adobe.com>)

Student Learning Outcomes

At the conclusion of this graduate music education course, students will:

- Learn about effective means to plan, design, and integrate technology in the music education classroom.
- Understand how to authentically integrate technology in music education to support student creativity.
- Learn and understand how 21st century students interact with and use technology so that teachers can effectively integrate technology in the music education classroom.

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The [Grading Policy](#) can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on [Academic Integrity](#) may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend ***Introduction to Research and Documentation*** available on the University Libraries website.

Absences

Not applicable. This course is asynchronous online so students do not have to report at a particular time or day. Students can complete the coursework on their own schedule throughout each weekly lesson.

Technology

Policies on Technology may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Educational Accessibility

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at [215-717-6616](tel:215-717-6616) or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Pre-Assignment

Complete the following pre-assignment before the start of class:

1. Collect artifacts (pictures, audio, and video) of yourself as a musician and/or your classroom, students, ensembles, and music program to be used for the final Capstone Project. Please bring all artifacts to class with you (or upload them to Google Drive/Dropbox/etc.). The Capstone Project details are included in a separate document.
2. Prior to the start of class you will be responsible for reading Ch. 1-10; we will focus on Ch. 11-18 during our week of class activities. Dr. Watson's book is centered on his Eight Principles for Unlocking Musical Creativity. These 8 principles are the foundation of the work we will do and the learning we will explore in the class. As you read about each principle (Ch. 3-10), develop an outline of the key ideas discussed in the text. Focus both on the abstract and practical application of each principle. The outline should be approximately 1 page per chapter. Watson provides lesson ideas and example student projects available on the companion website (www.oup.com/us/musicalcreativity; username: Music1; password: Book5983). I strongly encourage you to have this website open while you read because the student examples truly make the book come alive. Please organize your outline into a text document (Google Document) and email/share it to me prior to the start of class (mfein@uarts.edu).

Course Outline

See the attached document for a detailed outline.

Final/Post Assignment

Compile and organize all completed class activities including Audacity lesson plan, GarageBand lesson plan, Note Flight lesson plan, SoundCloud audio examples, YouTube educational playlist, and Capstone YouTube video on a website using Weebly.com (free web design application).

All syllabus are subject to change.

An outline might be structured by individual classes, in a daily format, using the blocks from the planning matrix or by course 'unit.'

- *A course outline should clearly outline expectations for class meetings including due dates for assignments, assessments (critiques, juries, exams, papers), and dates for required viewings/screenings or other class events.*
- *Can your course outline be used as a good time management tool for students?*