

MMED606 Integration of Technology in Music Education ONLINE

SUMMER 2020

Dates: June 15 – August 7

Instructor

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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?*

Course Outline

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Day 1: Course Overview & Standards

1. Ice Breaker activity in small groups
2. Course Introduction
 - a. UArts Google Drive (mycampus.uarts.edu, user: first initial and last name, password: 6 digit birthday and last 4 of SS#)
 - b. Schoology - reply to Meet and Greet (name and teaching position only)
 - c. Review Syllabus and Outline

- d. Review the Capstone assignment and examples
 - i. Sonya Cohen - <http://www.youtube.com/watch?v=AxekktCqGgg>
 - ii. Lindsay Dodoras - <https://youtu.be/2wDZvVvKdmg>
- 3. Overview of Watson – 8 Principles for Unlocking Musical Creativity
- 4. Opportunity to Learn Standards for Technology
 - a. Read Opportunity to Learn Standards for Music focusing on the Technology section of each grade level. http://www.nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf
 - b. Complete the Discussion Post and examine the responses in Schoology
 - c. “Build and It and They Will Come” - Ideal lab setup for schools
 - i. YouTube presentation: https://youtu.be/-v2_fZhaQXI
- 5. National Standards for Music Education
 - a. Explore the 2014 Music Tech Standards (Creating, Performing, Responding) <http://www.nafme.org/wp-content/files/2014/11/2014-Music-Standards-Technology-Strand.pdf>
 - i. *Optional:* Watch webinar on new standards - <http://vimeo.com/98255816> (4:17 - 16:45 - Goals of the standards, Creating, Performing, Responding, Enduring Understandings)
 - b. Brother John’s GarageBand Lesson Plan - Identify how this lesson plan fits into the 2014 Standards.
 - i. Open the Brother John’s GarageBand Lesson (shared Google Doc with comment-only privileges)
 - 1. **When adding comments, select a single word or short phrase.
 - ii. Identify 2014 Standard from the Tech Strand that:
 - 1. Are already in use in the lesson and make note of the standard and procedure # (use copy and paste from the PDF).
 - 2. Could be inserted into the lesson and make note of the standard and how you could address that specific standard.
- 6. Google Forms:
 - a. Select a teaching situation for yourself and develop a Google Form that you could use in your classroom. At the top of the form, setup the scenario for us so we know how you would use this Google Form with your class.
 - b. Members of our UArts course will act as class students and respond to each form so the form creator can see the final results. Keep the form relatively brief (5-10 questions). If you’d like to use an MP3 for any listening exercises, you can link to MP3 audio you have posted on Google Drive with open sharing settings.
 - c. Ideas: Roster Info, Quiz, Performance Assessment
 - d. **Show basic form creation and then some more advanced concepts in forms (adding audio files, sections, quiz)
- 7. Audacity (Sound Recording Application)
 - a. Number Jumble Activity
 - b. The Man Activity (new sentences only)
 - c. Highlight Tracks Activity
 - i. Download MP3 from YouTube (<https://ytmp3.cc/>)
- 8. Karaoke tracks - <http://x-minus.pro/>

Day 2

- 1. Communication Log Questions:
 - a. TBD
- 2. Audacity - Continued
 - a. Finish, export, post, share Highlight Tracks.

- b. Recording Audio - Solfege Recording Activity
 - i. Screenshot - Shift Command 3 (entire screen) or Shift Command 4 and then spacebar to do a window.
 - c. How to install Audacity - www.audacityteam.org

3. LESSON PLAN ASSIGNMENT (in class) – Develop a music classroom lesson plan that incorporates AUDACITY.

Create all necessary files for completion of the lesson (student template files, completed example file, source audio files, etc.).

- a. Lesson Plan Template (Watson p. 120)

4. Basic Recording Gear Presentation

- a. USB microphones
- b. Pro microphone with audio interface
- c. Accessories

5. Keyboard and Lab Management:

- a. Korg GEC5 - <http://www.korg.com/us/products/audio/gec5/>
- b. Keyboard Options Presentation
- c. General MIDI and drum map
- d. Lesson Ideas:
 - i. Keyboard Safari
 - ii. Percussion Jam - <https://goo.gl/0mRLKM>
 - iii. Bastien Adult Piano - Mary Ann
 - iv. Alfred Music Tech Series - Ode to Joy Trio
 - v. Don Muro Quartets and Trios for Electronic Keyboard

6. GarageBand – Loops and MIDI Recording

- a. Alfred Music Tech Series - Ode to Joy Trio

Day 3

1. Communication Log items:

- a. TBD

2. Poll Everywhere - <https://www.polleverywhere.com/>

- a. Respond to Beethoven Sym 7 mvmt 2 - <https://www.youtube.com/watch?v=ffYKCNY6kUk>

3. TI:ME - www.ti-me.org

- a. Certification process
 - i. Email Floyd Richmond about certification - frichmond@icloud.com, floyd.richmond@houghton.edu
 - ii. Level 1 - Take 1A and 1B
 - iii. Level 2 - Take 2A, 2B, 2C...OR skip Level 1 and take 2A x 2, 2B x 2, and 2C
 - iv. **This course counts as 2C**
- b. Temporary membership
- c. Member benefits
 - i. Lesson plans (also show how to search)
 - ii. Archive of articles/newsletters
 - iii. Research database, social TI:ME, magazine subscriptions

4. GarageBand – Loops and MIDI Recording

- a. Loop dee Loop – Watson 100% rule
- b. Alfred Music Tech - Ode to Joy in GB

- c. Mozart Minuet
- d. New Clothes for an Old Tune (Watson) (DEMO)
- e. Muro Quartet Arrangement (DEMO)
- a. Beatbox Composition
- b. Scoring to Video:
 - i. www.archive.org for video examples
 - ii. ATLAS Collider Video (music)
- c. Nine Inch Nails Remix (DEMO)
 - i. <http://www.youtube.com/watch?v=xwhBRJStz7w>

3. SoundTrap demo

4. **LESSON PLAN ASSIGNMENT (in class)** – Develop a music classroom lesson plan that incorporates GARAGEBAND.
Create all necessary files for completion of the lesson (student template files, completed example file, source audio files, etc.).

Day 4

1. Communication Log

- a. TBD

2. Time to:

- a. Finish GarageBand lesson plan
- b. Explore classmates' completed GB lessons
- c. Prepare for Capstone (write script, download images/videos)

3. GarageBand/iMovie test run!

- a. GB - Record voice and add jingle. Automate volume for jingle. Export.
- b. iMovie - Create new event, new project, import audio, add images.

4. Note Flight - **Enter pitch, then enter rhythm**

- a. Brother John
- b. London Bridge Melody Jumble
- c. Dissecting a Drum beat
- d. DEMO - Round Composition OR Pedal Point Duet

5. **LESSON PLAN ASSIGNMENT (in class)**– Develop a music classroom lesson plan that incorporates Note Flight.

Create all necessary files for completion of the lesson (student template files, completed example file, MIDI files, etc.).

6. Apps in the Classroom:

- a. DEMO - forScore (Sheet music viewer)
- b. DEMO - GarageBand for iOS

7. Music First Applications

- a. **Free Demo Access** - <http://demo2.musicfirstclassroom.com> User names: UArts01 through to UArts20.
Password for all: music

- b. **Robin Hodson Webinar - 3:00-4:00pm** - robin@musicfirst.com

- i. MusicFirst Junior for K-5
- ii. My notes for the session - <https://docs.google.com/document/d/1pTcdulkmtw7w-ippdnDO69Xsbjexs0s8OoPwly87jX8/edit?usp=sharing>
- iii. MusicFirst pricing -
https://drive.google.com/open?id=0B8VDaqhHZV7DYnNSdUJYZFFmcIB6Z09YYXM2UDhkT1JtLW_Rj

- c. Explore Music First applications

- d. Free Web-based GarageBand Equivalents:
 - i. [Soundation](#)
 - ii. [SoundTrap](#)

8. *Copyright Overview*

- a. *Public Domain* - <http://www.pdinfo.com/>
- b. *Creative Commons* - <https://creativecommons.org/licenses/>
- c. *Fair Use*
- d. *Licensing* - <http://www.harryfox.com/>

9. *Publishing, Playlists, and Organizing on the Web*

- a. *Uploading Audio to the Internet* - SoundCloud
 - i. **Apply a CC license to the file.
- b. YouTube - Create a playlist
- c. Watch a YouTube video without ads - <http://viewpure.com>
- d. Web Design (Weebly)
 - i. <http://improvwithtech.weebly.com/>

10. Time to upload files, write script, and organize for Capstone Project

Day 5

1. Items from Commuincation Log:

- a. TBD

2. Survey of various free applications on the web

- a. [Music Theory.net](#)
- b. [Incredibox](#)
- c. [Tone Matrix](#) (now apart of [AudioTool](#))

3. Quick overview of YouTube:

- a. YouTube - Create a playlist
- b. Watch a YouTube video without ads - <http://viewpure.com>
- c. Web Design (Weebly) - embedding a video
 - i. <http://improvwithtech.weebly.com/>

4. Survey of Curriculum Materials

5. Class time to work on Capstone Project

- a. iMovie for Windows - Windows Movie Maker - <https://www.microsoft.com/en-us/p/movie-maker-10-tell-your-story/9mvfq4lmz6c9>

6. Capstone Project Presentations

7. Instructor Evaluation