

MUED 982  
Spring 2012 Syllabus  
7:15pm – 9:35pm, Thursdays

Instructor: Dr. Rhonda Fuelberth  
Instructor Office: 347 Westbrook Music Building  
Office Hours: Wednesdays, 4:00 pm – 5:00 pm and by appointment  
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**Title:** College Teaching in Music

**Description:** For graduate students in music who are preparing to teach at the college level, this course is directed toward the end of developing competencies and understandings in curriculum development, instructional strategies, and assessment techniques that will contribute to one's becoming a more effective college instructor. The role of being a faculty member in music in higher education will be addressed from the perspective of teaching, research/creative activity, and service/outreach.

**Prerequisites:** Graduate standing.

**Required Text:**

Conway, C. M. & Hodgman, T. M. (2009). *Teaching music in higher education*. New York: Oxford University Press.

**Recommended Texts:**

Abeles, H., Hoffer, C., & Klotman, R. (1994). *Foundations of music education* (2<sup>nd</sup> Ed.). New York: Schirmer Books.

Miller, R. E. (1993). *Institutionalizing music: The administration of music programs in higher education*. Springfield, IL: Charles C Thomas. [Out of print – selected readings will be available via Blackboard.

Other selected books, journals and other print media available through the library and through the Blackboard Learning System.

**Course Objectives:**

Upon completion of the course requirements, students will:

1. Be aware of the history of music in higher education in America.
2. Understand teaching and learning processes and their interactive relationship.
3. Develop skill in assessing students' background, abilities and goals; and to gain insight into how such knowledge can contribute to effective teaching.
4. Develop skill in identifying relevant teaching objectives, planning learning activities that will lead to attainment of objectives, and devising evaluative procedures for assessing students' achievement of objectives.

5. Become informed as to the advantages and limitations of a variety of teaching procedures, the factors that should govern their selection, and basic considerations relating to their effective use. That is, to develop a scientific approach toward teaching and a willingness to use and to assess the effectiveness of different approaches, techniques and methods.
6. Become familiar with and understand the significance and implications of non-instructional responsibilities of college music teaching.
7. Know and understand basic welfare provision, legal rights and responsibilities, and the meaning of academic freedom as applied to college music teaching.
8. Acquire a knowledge and an understanding of professional ethics and develop a disposition of readiness to employ them in professional relations.
9. Develop an appreciation of the opportunities afforded to serve society through college teaching and instill a desire to fulfill this role more effectively.
10. Stimulate interest in professional literature related to college music teaching, which hopefully will continue throughout one's professional career.

**Special Note:** Students with disabilities are encouraged to contact the instructor for a confidential discussion of their individual needs for academic accommodation. It is the policy of the University of Nebraska-Lincoln to provide flexible and individualized accommodation to students with documented disabilities that may affect their ability to fully participate in course activities or to meet course requirements. To receive accommodation services, students must be registered with the Services for Students with Disabilities (SSD) office, 132 Canfield Administration, 472-3787 voice or TTY. Thank you.

**Course Outline:** See attached course calendar.

**Instructional Activities:**

- \*Reading assignments from assigned textbooks and journal articles
- \*Participation in class activities and discussions
- \*Presentations by the instructor
- \*Class assignments
- \*Debates and classroom presentations

**Course Assignments:**

Topics selected to achieve course objectives will be developed through the following:

1. **Reading assignments/Reflection on specific topics.** Since an important objective of the course is to stimulate interest in professional literature related to college teaching in general and music teaching in particular, a wider range of reading is expected. Readings will be selected from books, pamphlets, periodicals and bulletins. Students are expected to read assigned materials as well as to locate and study relevant materials *on their own initiative* for each topic examined in class. For each assigned reading, create a five-point bulleted list of things you have learned or thought about as a result of reading the assignment. If there are multiple articles or book chapters assigned, only one five-point list is required. These will be submitted weekly through the Assignments page of the course Blackboard site and are due at the beginning of the class in which the reading assignment is due.
2. **CV Development.** Develop a Curriculum Vitae including all required elements as presented in class. Students will also review CVs for two of their peers. CVs will be submitted using the Discussion Board of the course Blackboard site. Using the course roster from the Tools section of the course Blackboard site, please review the CVs belonging to the two students whose names follow yours in the alphabetical class list. You will submit the reviews by replying to the corresponding entries in the Discussion Board.

3. **Debates on chosen topic.** Students will participate in one class debate. Students will be assigned a topic to present with a partner or partners in debate format. To effectively prepare for debates, you will need to prepare each side of the argument and anticipate that your debate partner will do the same. You may be asked to take a position that seems opposite to your beliefs or convictions. For example, you may feel strongly that students should be admitted into institutions of higher learning based on their G.P.A. In the debate, however, you have been assigned to “Special Talents and Abilities.” It is important, particularly in this profession, to be able to speak to several sides of an issue. Each debate participant will create a one-page handout outlining his or her side of the assigned issue. The outline should include a list of references. Please submit outlines through the Course Documents page of the course Blackboard site so that they may stay organized with the class materials for that week. We will use the blog tool to submit these handouts so that you may share them with your peers.

The debate format will be as follows:

- The first presenter is allowed 8 minutes of uninterrupted time to explain his/her position.
- The second presenter is allowed 8 minutes of uninterrupted time to explain his/her position.
- The first presenter is given 3 minutes for rebuttal and closing argument.
- The second presenter is given 3 minutes for rebuttal and closing argument.
- The class will be given the opportunity to ask questions of the presenters.

Tips in preparing your argument:

- Research your topic.
- Prepare your argument.
- Prepare a set of questions that you might ask of your debate partner.
- Prepare a set of questions that your debate partner may ask you.
- Prepare an outline summarizing your position.
- Speak clearly and confidently.

4. **Multi-media Teaching Analysis: Reflective Practice & Peer Assessment.** Effective teachers are those who actively engage in reflective practice. The primary benefit of the self-analysis inherent in reflective practice is a deeper understanding of the teacher’s individual teaching style, which will ultimately lead to greater teacher effectiveness. The primary benefit of peer assessment is in the analysis of teaching with ‘fresh eyes’. To complete this assignment you will submit a Power Point or Keynote file with embedded video examples of your teaching. The presentation should involve at least two different ‘episodes’ separated by an opportunity for peer feedback. Power Point/Keynote files must include (1) a description of the samples and why they have been included, (2) a reflective analysis of your teaching, and (3) peer analysis of your teaching. While your initial videotaped examples may be longer in length, edit each video example for analysis to include no more than 10 minutes of your best teaching. If you are currently a GTA, please use these teaching experiences for your video examples. If you are not currently a GTA and you do not have opportunities for teaching, class time in College Teaching in Music will be available. The instructor will assign peer evaluators. We will use the blog tool to submit the teaching analysis and peer assessment so that you may share materials with your assigned peer evaluator.

**\*\*NOTE:** File size is sometimes an issue when submitting video files to Blackboard. I suggest you submit the presentation with embedded videos that are stored separately (the “Unlisted” setting in YouTube is particularly helpful in this regard. I will speak more about this in class.

5. **White Paper and White Paper Presentation.** Select a topic of interest (you may elect a topic being covered in the class and/or readings) and write a ‘white paper’. The paper will then become the source for a “Power Point” type presentation made to the entire class. Presentations should be well conceived, planned, outlined and presented in an effective and concise manner. Please submit white papers and presentation materials through the Assignments page of the course Blackboard

site. We will use the blog tool to submit the paper and presentation materials so that you may share them with your peers.

6. **Course Portfolio.** Develop a course portfolio for a freshman or sophomore college course in one's music specialty. The instructor must approve the course selected for this project in advance. The course portfolio must include a course syllabus, sample course materials, sample assignments, and an explanation for the rationale behind the assignments. The instructor will provide guidelines for the syllabus as well as sample syllabi. We will again use the blog tool to submit these materials so that you may share them with your peers.
7. **Professionalism.** Students are to demonstrate the professionalism expected of practicing music professionals. Basic elements of professionalism include (1) consistent and punctual attendance, and (2) professional conduct and communication with colleagues. Assessment of professionalism will rely on students providing indicators of their understanding and valuing these elements. Records for class meetings will indicate students' appreciation of consistent and punctual attendance. Observations of in-class and out-of-class interactions with colleagues and professors (e.g., email) will indicate students' development of professional conduct and communication skills.

NOTE: For all written coursework, please use Turabian or APA writing style guidelines.

American Psychological Association. (2001). *Publication manual of the American Psychological Association*. (5<sup>th</sup> Ed.). Washington, DC: American Psychological Association.

Turabian, K. L. (2007). *A manual for writers of term papers, theses and dissertations*. (7<sup>th</sup> Ed.). Chicago: The University of Chicago Press.

### **Grading Procedures:**

Students will receive a grade based on a point system based on the following distribution:

Reading Reflections	20%
CV Development and Peer Review	10%
Debate	10%
Multi-Media Teaching Assignment	15%
White Paper and Presentation	20%
Course and Syllabus Development	15%
Professionalism	10%

**Assignments:** Assignments completed in a scholarly manner and submitted on time will receive full credit. Those submitted adequately and submitted no later than noon on May 3 will receive half credit. If illness or family emergency prevents you from handing in an assignment, the instructor is to be contacted *on or before* the day in which the assignment is due. If the absence is supported by documentation, the assignment date will be altered. **No** incompletes will be given except as provided for in the UNL catalog.

## Course Calendar:

Date	Topic
January 12	<i>Course Introduction</i>
January 19	<i>Historical Influences Overview</i> History/Mission of the University of Nebraska-Lincoln-Historical/Current <b>Readings on Blackboard/Chronicle Articles</b> <b>Informal Chronicle of Higher Education analyses/presentations</b>
January 26	<i>Course Planning and Preparation-Designing Music Courses</i> <b>Teaching Music-Chapter 1/Chapter 4</b> <b>Additional Readings on Blackboard</b>
February 2	<i>Curriculum Development in Higher Education</i> Debates: Curriculum: Prescribed vs. Elective Curricula Curriculum: Professional vs. General (liberal arts) Curriculum: Private vs. Public vs. Religious Curriculum: Small 4-year vs. Large Comprehensive Topics for discussion: <ul style="list-style-type: none"><li>• What are the different missions of differing kinds of institutions (community college, liberal arts college, comprehensive university, research university, conservatory, etc.)?</li><li>• Should I think about these institutional jobs when I seek a college job? How do I know which kind of place is best for me?</li></ul> <b>Readings on Blackboard</b>
February 9	<i>Assessment and Grading in Music Courses</i> <b>Teaching Music-Chapter 2</b> <b>Additional Readings on Blackboard</b>
February 16	<i>The Job Search in Context</i> Getting a Job: Vita, letters, other considerations Topics for discussion: <ul style="list-style-type: none"><li>• How/where do I learn about available college teaching jobs?</li><li>• What is a “curriculum vitae?” Do they all look the same? Should they?</li><li>• What do the different position names/ranks mean (instructor, assistant professor, associate professor, full professor, lecturer, senior lecturer, adjunct professor, etc.)?</li><li>• If I am invited to campus for an interview, what should I expect? How do I prepare?</li></ul> <b>Teaching Music-Chapter 10</b> <b>Readings on Blackboard</b>
February 23	<i>Understanding the Learners</i> Debates: Who should go? Some vs. Many How should we select? Grades vs. Tests vs. Special Abilities Topics for discussion:

- Who is today's college student? How do college students develop? What issues are present as they make the transition to higher education?
- Funding of higher education – state, individual, private

**Teaching Music-Chapter 3**  
**Additional Readings on Blackboard**

March 1	<i>Guest Presentation</i> <b>Readings on Blackboard</b>
March 8	<i>Teaching and Learning-You as a Teaching Professional</i> <b>Teaching Music-Chapter 5</b> <b>[CV due]</b>
March 15	<i>Teaching and Learning-Instructional Strategies/The Studio</i> <b>Teaching Music-Chapters 6 and 8</b>
March 22	<i>No Class – UNL Spring Break</i>
March 29	<i>Teaching and Learning-Innovation in Teaching and Learning</i> <b>Teaching Music-Chapters 7 and 9</b> <b>[Peer review of CVs due]</b>
April 5	<i>Non-Instructional Obligations (Counseling/Advising, Committee service, Recruiting, etc.)</i> <i>Legal and Professional Responsibilities</i> Topics for discussion: <ul style="list-style-type: none"> <li>• Will I be expected to recruit students? How does one go about doing that?</li> <li>• What is accreditation? Why does it matter?</li> <li>• What is NASM? What role does the faculty play in seeking accreditation?</li> </ul> <b>Readings on Blackboard</b> <b>[Multi-media Teaching Analysis due-this should include introductory statements about the video samples as well as the embedded videos themselves]</b>
April 12	<i>Evaluation of Faculty-Teaching/Research, Creative Activity/Service, Outreach Keeping a Job-Tenure</i> Topics for discussion: <ul style="list-style-type: none"> <li>• What does tenure mean? How/when does one achieve it?</li> <li>• Universities speak about a faculty member's duties in teaching, research/creative activities and service. What does this mean?</li> <li>• Besides completing my graduate education, what should I do to improve my competitive edge to seek a university appointment?</li> </ul> <b>Teaching Music-Chapters 11 and 12</b> <b>Additional Readings on Blackboard</b> <b>[Complete Multi-media Teaching Analysis due—Final product includes self and peer teaching review]</b>
April 19	<b>White Paper Presentations</b>

April 26

**White Paper Presentations**

May 3, 8:15 pm

Location TBA

**[Course Portfolios due]**

**Share Review of Teaching Assignment and Course Portfolios**

## Selected Resources

- Abeles, H., Hoffer, C., & Klotman, R. (1994). *Foundations of music education* (2<sup>nd</sup> Ed.). New York: Schirmer Books.
- AAUW. Gender and Race on the Campus and in the School: Beyond Affirmative Action. Symposium Proceedings. Washington, DC: AAUW, 1997.
- Badger, R. L. (2008). *Ideas that work in college teaching*. Albany, NY : State University of New York Press.
- André, R., Frost, P. J., Eds. (1997). *Researchers hooked on teaching: Noted scholars discuss the synergies of teaching and research*. Thousand Oaks, CA: Sage.
- Bloom, B. (1956). *Taxonomy of educational objectives*. New York: David McKay.
- Browne, M. N. & Keeley, S.M. (1986). *Asking the right questions: A guide to critical thinking*. Englewood Cliffs, NJ: Prentice-Hall.
- Bruner, J. S. (1977). *The process of education*. Cambridge, MA: Harvard University Press.
- Campbell, W. E. & Smith, K. A. (1997). *New paradigms for college teaching*. Edina, MN: Interaction Book Co.
- Chickering, A. W. Gamson, Z. F. (1987). *Seven principles for good practice in undergraduate education*. *American Association of Higher Education Bulletin*. 39, (7) 3-7.
- Dewey, J. (1933). *How we think*. Boston, MA: D.C. Heath.
- Duffy, D. & Jones, J. W. (1995). *Teaching within the rhythms of the semester*. San Francisco, CA: Jossey-Bass.
- Fisch, L. (1996). *Ethical dimensions of college and university teaching : understanding and honoring the special relationship between teachers and students*. San Francisco : Jossey-Bass.
- Frost, P. J. & Taylor, M. S. (1996). *Rhythms of academic life*. Thousand Oaks, CA: Sage, 1996.
- Gardner, Howard.(1993). *Frames of Mind: The Theory of Multiple Intelligences*. New York: BasicBooks.
- Gardner, H. (1995). 'Multiple intelligences' as a catalyst. *English Journal*. 84, (8) 16-18.
- Gordon, V. N. (2000). *Academic advising: A comprehensive Handbook*. San Francisco: Jossey-Bass.
- Greene, M. (1995). *Releasing the imagination : Essays on education, the arts, and social change*. San Francisco, CA: Jossey-Bass.
- Grunert, J. (1997). *The course syllabus: A learning-centered approach*. Bolton, MA: Anker Publishing.
- Halpern, D. F. & Hakel, M. D. (2002). *Applying the science of learning to university teaching and beyond*. San Francisco : Jossey-Bass.

- Hensel, N. (1991). *Realizing gender equality in higher education: The need to integrate work/family issues*. Washington, DC: George Washington University.
- Hostetler, K. D., Sawyer, R. M., & Prichard, K. W. (2001). *The art and politics of college teaching : a practical guide for the beginning professor*. New York: P. Lang.
- Jalajas, D. S. & R. I. Sutton. Feuds in student groups: Coping with whiners, martyrs, saboteurs, bullies, and deadbeats. *The Organizational Behavior Teaching Review*, 9 (4), 94-107.
- Joyce, B. & Weil, M. (1996). *Models of teaching*. 5th Edition. Boston, MA: Allyn and Bacon.
- Laurillard, D. (2002). *Rethinking university teaching : a conversational framework for the effective use of learning technologies*. London ; New York : RoutledgeFalmer.
- Kennedy, Donald. *Academic Duty*. Cambridge, MA: Harvard University Press, 1997.
- Kolb, D. A. (1984). *Experiential learning: Experience as the source of learning and development*. Englewood Cliffs, NJ: Prentice Hall, 1984.
- Love, P. G. & Love, A.G. (1995). *Enhancing student learning: Intellectual, social, and emotional integration*. Washington, DC: George Washington University Press.
- McKeachie, W. J. (1994). *Teaching tips: Strategies, research, and theory for college and university teachers*. 9th Ed. Lexington, MA: D.C. Heath.
- Millis, B. J. & Cottell, P. G. (1998). *Cooperative learning for higher education faculty*. Phoenix, AZ: American Council on Education/Oryx.
- Nilson, L. B. (1998). *Teaching at its best: A research-based resource for college instructors*. Bolton, MA: Anker.
- O'Brien, G. D. (1998). *All the essential half-truths about higher education*. Chicago, IL: University of Chicago Press.
- Edwin, R. G. (2005). *College teaching*. New York: Novinka.
- Roberts, H. (1994). *Teaching from a multicultural perspective*. Thousand Oaks, CA: Sage.
- Schon, D. (1983). *The reflective practitioner*. New York: Basic Books.
- Tapscott, D. (1998). *Growing up digital: The rise of the net generation*. New York: Mc Graw-Hill.
- Zamel, V. & Spack, R. (1998). *Negotiating academic literacies: Teaching and learning across languages and cultures*. Mahwah, NJ: Lawrence Erlbaum.
- Miller, R. E. (1993). *Institutionalizing music: The administration of music programs in higher education*. Springfield, Ill.: C.C. Thomas.

Periodicals

*Active Learning in Higher Education*

*College Teaching*

*The Chronicle of Higher Education*

*Journal of Applied Behavior Analysis*

*Journal of Educational Psychology*

*Journal of Educational Research*

*Journal of Higher Education*