

MUSI 2313
The Music Teaching Profession
Syllabus



Dr. Jason Jones
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School of Music

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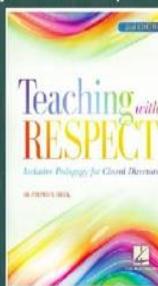


Assist. Prof. of Music Ed
BMSLC 2.224
Office hours → 

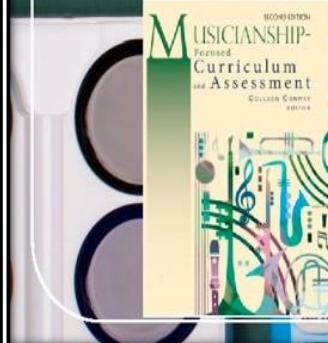
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Required Materials

Teaching with Respect by Sieck



Musicianship-Focused Curriculum and Assessment by Conway



MUSI 2313

The Music Teaching Profession

Syllabus Summary

Course Goals:

- *Develop a curiosity about music education issues*
- *Analyze the interaction of society, culture, and musical behavior within United States school systems.*
- *Understand how music education history in the United States has influenced modern-day society, culture, and education.*
- *Create a music teaching philosophy based on established learning theories, music education philosophies, and your own experiences.*
- *Develop a critical mind regarding the status quo of music education regarding language, cultural diversity, curriculum, pedagogy, etc.*

Assignments

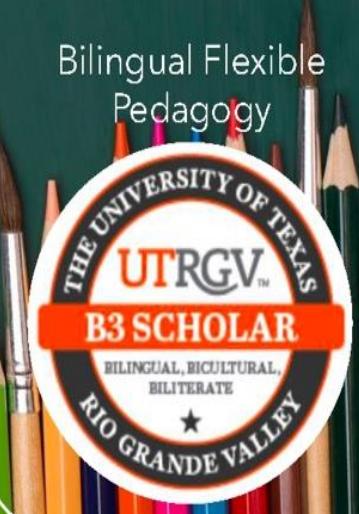
Philosophy	Quizzes/Outlines	History Video	Module Reflections
Teaching Everyone Statement	Participation, Preparedness, Attendance, and Profession	Midterm/Final	Other
Lesson Plan			

Modules

History
Philosophy
Teaching Everyone
Learning Theories
Curriculum

Endorsements

Culturally Sustaining Pedagogy
Bilingual Flexible Pedagogy



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MUSI 2313: The Music Teaching Profession

SYLLABUS Spring 2026

Professor: Jason Jones, PhD

Email: jason.jones@utrgv.edu

Office: BMSLC 2.211

Phone - Office: (956) 665-3471

Office Hours: I am available by appointment to meet (in-person or online) when I am not otherwise occupied. You can sign up for an available time by using this link: <https://drjasonjones.youcanbook.me>. Since I work at multiple locations, please use the link to make an appointment. I am often in my office (or classroom) 30 mins before my first class and 1 hour after my final class. Please see my schedule on my office door.

Course Modality: Face-to-Face (TR)

Credits: 3

Day/Time: T/TH 9:30 am-10:45 am

Location: BMSLC 1.215

Course Information

Course Description

This course will examine the different aspects involved in teaching music as it relates to the historical, philosophical, and social foundations of music education. Additionally, students will draft a philosophy of teaching, participate in advocacy and outreach, begin a digital portfolio, participate in observing off-campus teaching, and participate in group presentations. This course will also survey the rules, regulations, and competition of the [U.I.L.](#) ([University Interscholastic League](#)) and [TEKS](#).

Books

Book	Link	Cost
Sieck, Stephen (2022). Teaching with respect: Inclusive pedagogy for choral directors (2 nd ed.) Hal Leonard.	Amazon	\$29.99
*You may share		
Optional		
Conway, Colleen (2024). Musicianship-focused curriculum and assessment (2 nd ed.) GIA Publications, INC.	Amazon	\$53.99
**It is not recommended that you share		
Mark, M. & Madura, P. (2014). Contemporary Music Education (4 th ed.). Cengage Learning.	Amazon	\$149.50

Other Course Materials:

Item	Information	Cost

Working university email	You will need this to communicate with me and others in the course	Free
Brightspace	You will need this to access course information and to turn in all assignments	Free
Microsoft Office	You will need this to complete assignments. Pages and Google Sheets don't work well with Brightspace.	Free— use this video to help you install:
Note-taking materials	You can use pencil/pen and paper, iPad, or computer.	Varies
Computer/tablet	You will need to be able to type and submit work.	Varies

Optional

Ukulele	We will use ukuleles several times this semester. You may wish to purchase your own. However, I have 12 ukuleles for class use.	\$45-\$65 Use this link to buy a Mahalo . Any brand will work.
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Course Objectives

You will meet the following criteria in these categories:





Bilingual, Bicultural, Biliterate (B3) Institute Course Designations



MUSI 2313 is a designated B3 Scholar course. The Bilingual, Bicultural, Biliterate Institute has awarded contextualized sociolinguistic practices (CSP) and flexible bilingual pedagogy (FBP) endorsements to this course. The B3 institute defines CSP as "... courses in which students 1) develop/maintain cultural competency and 2) develop/invoke a critical consciousness. As a part of the B3 Scholar Seal, we define these courses as relating to Mexican American culture/community. These courses should view cultural backgrounds as a resource and asset and incorporate assignments and activities which draw upon these resources to promote student success" (Office of Bilingual Integration, 2026, Contextualized Sociolinguistic Practices). The institute defines FBP "as a course which incorporates the intentional and purposeful use of English and Spanish in flexible and dynamic ways. Professors and students may use Spanish as a resource in varied ways to embrace students' full linguistic repertoires and unique linguistic resources. In these classes, the use of Spanish by students may be encouraged but not required" Office of Bilingual Integration 2024, Flexible Bilingual Pedagogy Endorsement).

Statement on Contextualized Sociolinguistic Practices

In this course, we will use contextualized sociolinguistic practices to critically examine music history, philosophy, pedagogy, repertoire, and educational systems. In this mindset, we will view cultural backgrounds as a resource and asset to our knowledge of the music teaching profession. At times, discussions may feel uncomfortable, and you may feel you need the correct answers. This is okay! I, too, feel like I do not have all the correct answers regarding culture. However, the field of music education progresses when we reflect on our culture, seek to understand the cultures of others, and learn from our experiences. You may speak with me without judgment about any contextualized sociolinguistic practices we will use in this course. To read more about contextualized sociolinguistic practices or the endorsement, visit the B3 Institute website or [click here](#).

Statement on Flexible Bilingual Pedagogy

The music education field is increasingly diverse culturally and linguistically. This diversity enriches our field, knowledge of self and others, and promotes equity. The Rio Grande Valley has a long history of bilingualism, biculturalism, and biliteracy (B3). This flexible bilingual course seeks to broaden and deepen UTRGV's commitment to B3 pedagogy in music education. As it is in the music of the World, ***we embrace all language varieties*** and reject the notion of one correct language and style of music. As such, you may speak or write in any language, such as English, Spanish, code-switching, translanguaging, Spanglish, and TexMex. You are also free to switch between languages. I will also provide some alternative readings in Spanish and translate most assignment instructions into Spanish. You are not required to speak Spanish to be in this class, and you are not required to only speak in English. Your home language is valued and is an asset in this space. Although Spanish is not my first language, I have taught children in bilingual music education courses and am emergent bilingual in Spanish. So, you may contact or speak with me in any of these languages. For more information, visit the UTRGV B3 website or [click here](#).

Policies

We value a positive and supportive learning environment, and for us to thrive together, we must recognize that our responsibilities, actions, and contributions can impact and transform our learning. The course policies listed below are created to ensure your success by fulfilling course expectations while remaining flexible to account for unexpected events.

This course carries a 3-hour credit load. As such, **students should expect to spend at least 6 hours each week outside class** preparing, including reading, practicing, and completing assignments. Some weeks will require more time working outside of class than others, and actual time may vary depending on previous experience.

Brightspace (D2L)

Many resources will be available on Brightspace (D2L), and most assignments will be submitted there. It is your responsibility to download and review materials. Announcements may also be made via Brightspace (D2L). Please check it regularly.

Participation, Preparation, Attendance, and Professionalism

Your presence in class and on-time arrival is required to participate and demonstrate your preparation and professionalism.

Participation

Each class will have various activities (e.g., large/small group discussion, PollEv, Kahoot). Please be prepared to engage actively in all aspects and support peers. Participating in discussions, asking questions, and active engagement in music skills are just a few examples of participating in this class. If you experience performance anxiety, please schedule a meeting with me to discuss it further so I can change my instruction to support you.

Preparation

Review and complete necessary readings/assignments/practice **before** class. This class primarily entails class discussions. Therefore, a lack of preparation may prevent you from fully participating in class activities. We are here to learn from each other as we engage in challenging and difficult conversations and topics.

Attendance

Attendance and arriving on time are necessary for success and growth in this course and in the field of music education. Here are the policies regarding attendance:

- In-service teachers receive a certain number of personal and sick days and so will you. You will receive one personal day (free absence) this semester, after which the instructor must be notified *in advance* of an absence or tardiness.
- Each absence (for which notice was not provided) and excessive tardiness may lower the professionalism grade.
- More than three absences could be grounds for dismissal from or failure in the course.
- When absent, students are responsible for submitting assignments by posted deadlines and staying **caught up on what was missed**.
- **The instructor reserves the right to count any tardiness more than 10 minutes late as an absence. Students who leave before class is dismissed without notifying the instructor beforehand may also be counted as absent.**
- If you are involved in a university-related event and will miss class, you must notify within **one week** in order for the absence to be excused. This is in accordance with College of Fine Arts and School of Music policy. Excused absences are not guaranteed for non-university related events. Please follow the other bullet points for these absences.
- At the end of the semester, if your attendance average is above 90%, I will drop the lowest quiz grade. If it is above 95%, I will drop the lowest two quiz grades.

Professionalism

- Completing work on time, thorough preparation, appropriate dress and language, and courteous communication

(with each other and the professor) reflect one's professionalism.

- Keep up on class activities and assignments by reviewing your syllabus and regularly checking Brightspace (D2L).
- Respond to emails in a *timely* manner (I usually respond within one business day) and come prepared to engage in class fully.
- Cell phone usage for non-educational purposes is highly discouraged and may negatively affect your grade. However, I know that circumstances may arise in which you will need to communicate with people outside of the class.

Late Work

Late work will be deducted 10% for each day or part thereof. **Due to the nature of certain tasks, a grace period may not be given at the instructor's discretion.**

Assignments

- Assignments will be discussed in class and posted on Brightspace (D2L) with relevant descriptions. If an assignment doesn't have a description, please let me know.
- Necessary rubrics will be posted with the assignment or available on Brightspace (D2L).
- Assignments will be submitted to Brightspace (D2L) or brought to class as appropriate. Unless otherwise specified, all written assignments must be submitted as Word documents (.doc or .docx) or Pdfs. **Other formats will not be accepted for credit** because Brightspace (D2L) doesn't accept other them. **A 10% deduction may apply for any assignment not submitted in the proper format and/or without a necessary rubric.**
- All assignments are due at the assigned date and time unless otherwise indicated. See or email the instructor before **the assignment due date** if you have any questions or are requesting an extension.

Quizzes/ Outlines	Most days you will have a quiz over the required reading or podcasts. Check Brightspace (D2L). Sometimes you will be asked to outline in lieu of taking a quiz. Outlines are due before class unless otherwise stated
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Timeline video	Students will select a significant music education event that was not discussed in class. You may choose from the suggested list or propose a different topic. Some examples are “The Rise of Mariachi Music,” “Conjunto in the Valley,” “World Music Pedagogy,” etc. Students will multi-media platforms, such as Prezi or PowerPoint, to create an innovative way to showcase their work. The assignment can be in English, Spanish, or French. If you prefer another language, please let me know so I can have the proper translation software. More details will be provided.
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Module Reflections:	Reflections will occur at the end of each topic module. You may write a two-page essay or record a 3–4-minute vlog. I can grade assignments in Spanish, French, and English. If you prefer another language, please let me know so I can have the proper translation software. You will also write a statement based on the ideas presented in class. The statement should be <u>based on scholars' work</u> and student beliefs/experiences. Students will also include how they plan to implement the statement in a future class. It should be a minimum of two pages.
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Group Lesson Plan	Alone or in a group of two, you will write a lesson plan using the provided format. More details will be provided on Brightspace (D2L).
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Philosophy of Music Education	Students will write a personal philosophy of music education centered on the questions: (1) What do you believe is the purpose/meaning of music education? (2) Who deserves music education, and how can you ensure you reach your intended audience(s)? (3) What shall we teach? and (4) How will you teach it? The philosophy must include at least three outside sources and be written in APA format.
Microteachings	You will teach two microlessons to your peers. The first one will be a nonmusical skill and the second one will be a musical skill. Details will be on Brightspace (D2L).
Midterm	Students will take a midterm approximately halfway through the class and a final at the end of class. The students must attempt each to pass the course. The exams are comprehensive and may include class discussions and readings covered until the time of the test. They may take the form of traditional exams or another format.
Final	You have two options for the final: Take a traditional exam or record a song with a group.
Participation, Preparedness, Attendance, Professionalism	See the previous section for details

Grading

Throughout the semester, you will be assessed through quizzes, reflections, presentations, and participation, among other items. Rubrics (when appropriate) for many assignments will assist you in knowing exactly how an assignment will be graded.

Grading Scales

Course elements will be graded on the following scales:

93-100 (A), 90-92 (A-), 87-89 (B+), 83-86 (B), 80-82 (B-), 77-79 (C+), 73-76 (C), 70-72 (C-), 67-69 (D+), 63-66 (D), 60-62 (D), 0-59 (E).

Weighting

The following weighting will be applied to assignments:

Quizzes/outlines	15%
Historical Timeline Video	5%
Module Reflections	25%
Participation, Preparedness, Attendance, Professionalism	5%
Midterm	5%
Final	5%
Lesson plan	10%
Teaching Philosophy	15%
Microteachings	15%

UTRGV Policy Statements:

STUDENTS WITH DISABILITIES:

Students with a documented disability (physical, psychological, learning, or other disability which affects academic performance) who would like to receive reasonable academic accommodations should contact **Student Accessibility Services (SAS)** for additional information. In order for accommodation requests to be considered for approval, the student must apply using the [mySAS portal](#) and is responsible for providing sufficient documentation of the disability to SAS. Students are required to participate in an interactive discussion or an intake appointment, with SAS staff. Accommodations may be requested at any time but are not retroactive, meaning they are valid once approved by SAS. Please contact SAS early in the semester/module for guidance. Students who experience a broken bone, severe injury, or undergo surgery may also be eligible for temporary accommodations.

Student Accessibility Services staff can be contacted at either campus:

Brownsville Campus:

Music and Learning Center building (BMSLC, 1.107), phone (956) 882-7374, email ability@utrgv.edu.

Edinburg Campus:

University Center (EUCTR, 108), phone (956) 665-7005, email ability@utrgv.edu.

PREGNANCY, PREGNANCY-RELATED, AND PARENTING ACCOMMODATIONS

Title IX of the Education Amendments of 1972 prohibits sex discrimination, which includes discrimination based on pregnancy, marital status, or parental status. Students seeking accommodations related to pregnancy, pregnancy-related condition, or parenting (reasonably immediate postpartum period) should submit the request using the form found at [Pregnancy and Parenting | UTRGV](#).

MANDATORY COURSE EVALUATION PERIOD:

Students have the opportunity to complete an ONLINE evaluation of this course, accessed through your UTRGV account (<http://my.utrgv.edu>). Course evaluations are used by the instructor to better understand the student experience in the course, which can inform revisions of the course to ensure student success. Additionally, course evaluations are also used by the instructor for annual performance review and promotion applications, teaching award applications, among others. For these reasons, your feedback, reflections, and insights on your experience in the course are invaluable to ensure student success and a quality education for all. You will be contacted through email with further instructions. Students who complete their evaluations will have priority access to their grades.

ACADEMIC INTEGRITY:

Members of the UTRGV community uphold the [Vaquero Honor Code](#)'s shared values of honesty, integrity and mutual respect in our interactions and relationships. In this regard, academic integrity is fundamental in our actions, as any act of dishonesty conflicts as much with academic achievement as with the values of honesty and integrity. Violations of academic integrity include, but are not limited to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or materials that are attributable in whole or in part to another person; taking an examination for another person; any act designed to give unfair advantage to a student; or the attempt to commit such acts (Board of Regents Rules and Regulations, STU 02-100, and UTRGV Academic Integrity Guidelines). **All violations of Academic Integrity will be reported to Student Rights and Responsibilities (SRR) through [Vaqueros Report It](#).**

This course holds academic integrity in high regard. As future teachers, you will be expected to be academic and ethical role models for your students. Any form of plagiarism or academic dishonesty will be reported to SRR immediately. All students will sign a document stating they have read the academic integrity statement and Vaquero Honor Code.

APPROACHES TO ARTIFICIAL INTELLIGENCE (AI) TECHNOLOGY

I firmly uphold the principles of academic integrity and the ethical pursuit of knowledge. Developing strong competencies in the skills associated with this course, from student-based brainstorming to project development,

will prepare you for success in your academic and professional journey. **The use of generative AI in any form is strictly prohibited in this course.** Students are not permitted to employ generative AI tools, algorithms, or models to create any content, including but not limited to essays, creative works, code, or solutions for assignments or exams. Using chatbots or generative AI in this manner will incur the same penalties as plagiarism (please visit [this UTRGV page on Academic Dishonesty](#) for more information). The only exception to the use of AI in this course is the use of Grammarly or translation software after academic writing has been completed. Please notify me if you are employing any corrective software. Your understanding of and compliance with this policy are appreciated and required. If you have any questions or concerns, please get in touch with me so we may explore them together. All infractions will be reported to the [Vaqueros Report It](#).

SEXUAL MISCONDUCT and MANDATORY REPORTING:

In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report to the Office of Institutional Equity & Diversity (OIED@utrgv.edu) any instance, occurring during a student’s time in college, of sexual misconduct, which includes sexual assault, stalking, dating violence, domestic violence, and sexual harassment, about which they become aware during this course through writing, discussion, or personal disclosure. More information can be found at [www.utrgv.edu/equity](#), including confidential resources available on campus. The faculty and staff of UTRGV actively strive to provide a learning, working, and living environment that promotes personal integrity, civility, and mutual respect that is free from sexual misconduct, discrimination, and all forms of violence. If students, faculty, or staff would like confidential assistance, or have questions, they can contact OVAVP (Office for Victim Advocacy & Violence Prevention) at (956) 665-8287, (956) 882-8282, or [OVAVP@utrgv.edu](#).

STUDENT SUPPORT SERVICES:

We are committed to your personal, academic, and professional success; please know you can contact me for questions and/or I can help you identify the resources you need. UTRGV offers student support resources designed to contribute to your well-being and academic excellence.

Students who demonstrate financial need have a variety of options when it comes to paying for college costs, such as scholarships, grants, loans, and work-study. Students should visit the Student Services Center (U Central) for additional information. U Central is located in BMAIN 1.100 (Brownsville) or ESSBL 1.145 (Edinburg) or can be reached by email ([ucentral@utrgv.edu](#)) or telephone: (956) 882-4026. In addition to financial aid, U Central can assist students with registration and admissions.

Students seeking academic help in their studies can use university resources in addition to an instructor’s office hours. University Resources include the Advising Center, Career Center, Counseling Center, Learning Center, and Writing Center. These centers provide services such as tutoring, writing help, counseling services, critical thinking, study skills, degree planning, and connections student employment (through [JobX](#) and [HR Student Employment](#)). In addition, services, such as the Food Pantry are also provided. Locations are listed below.

Center Name	Brownsville Campus	Edinburg Campus
Advising Center AcademicAdvising@utrgv.edu	BMAIN 1.400 (956) 665-7120	EITTB 1.000 (956) 665-7120
Career Center CareerCenter@utrgv.edu	BINAB 1.105 (956) 882-5627	ESTAC 2.101 (956) 665-2243
Counseling Center Counseling@utrgv.edu Mental Health Counseling and Related Services List	BSTUN 2.10 (956) 882-3897	EUCTR 109 (956) 665-2574
Food Pantry FoodPantry@utrgv.edu	BCAVL 101 & 102 (956) 882-7126	EUCTR 114 (956) 665-3663

Center Name	Brownsville Campus	Edinburg Campus
Learning Center LearningCenter@utrgv.edu	BMSLC 2.118 (956) 882-8208	ELCTR 100 (956) 665-2585
University Library circulation@utrgv.edu www.utrgv.edu/library	BLIBR (956) 882-8221	ELIBR (956) 665-2005
Writing Center WC@utrgv.edu	BLIBR 3.206 (956) 882-7065	ESTAC 3.119 (956) 665-2538

Brightspace (D2L) Support

If you need assistance with course technology at any time, please contact the Center for Online Learning and Teaching Technology (COLTT).

Campus:	Brownsville	Edinburg
Location	Casa Bella (BCASA) 613	Marialice Shary Shivers (EMASS) 3.142
Phone	(956)-882-6792	(956)-665-5327
Toll Free	1-(866)-654-4555	
Support Tickets	Submit a Support Case via our Ask COLTT Portal	
Online Support	Chat with a Support Specialist online.	
24/7 Support	Need Brightspace (D2L) assistance after hours? You can call our main office numbers, (956)-882-6792 or (956)-665-5327, to speak with a support representative.	

COURSE DROPS:

According to UTRGV policy, students may drop any class without penalty, earning a grade of DR (drop) until the official drop date. Following that date, students must be assigned a letter grade and can no longer drop the class. Students considering dropping the class should be aware of the “3-peat rule” and the “6-drop” rule to recognize how dropped classes may affect their academic success. The 6-drop rule refers to Texas law that dictates undergraduate students may not drop more than six courses during their undergraduate career. Courses dropped at other Texas public higher education institutions will count toward the six-course drop limit. The 3-peat rule refers to additional fees charged to students who take the same class for the third time.

MANDATORY COURSE EVALUATION PERIOD

Students have the opportunity to complete an ONLINE evaluation of this course, accessed through your UTRGV account (<http://my.utrgv.edu>). Course evaluations are used by the instructor to better understand the student experience in the course, which can inform revisions of the course to ensure student success. Additionally, course evaluations are also used by the instructor for annual performance review and promotion applications, teaching award applications, among others. For these reasons, your feedback, reflections, and insights on your experience in the course are invaluable to ensure student success and a quality education for all. You will be contacted through email with further instructions. Students who complete their evaluations will have priority access to their grades.

DEAN OF STUDENTS:

The Dean of Students office assists students when they experience a challenge with an administrative process, unexpected situation such as an illness, accident, or family situation, and aids in resolving complaints. Additionally, the office facilitates student academic related requests for religious accommodations, support students formerly in foster care, helps to advocate on behalf of students and inform them about their rights and responsibilities, and serves as a resource and support for faculty and campus departments.

[Vaqueros Report It](#) allows students, staff, and faculty a way to report concern about the well-being of a student, seek assistance in resolving a complaint, or report allegations of behaviors contrary to community standards or campus policies.

The Dean of Students can be reached by email (dos@utrgv.edu), phone (956-665-2260), or by visiting one of the following office locations: Cavalry (BCAVL) 204 or University Center (EUCTR 323).

Music Standards

- I. The music teacher has a comprehensive visual and aural knowledge of musical perception and performance.
- II. The music teacher sings and plays a musical instrument.
- III. The music teacher has a comprehensive knowledge of music notation
- IV. The music teacher creates and arranges music.
- V. The music teacher has a comprehensive knowledge of music history and the relationship of music to history, society, and culture
- VI. The music teacher applies a comprehensive knowledge of music to evaluate musical compositions, performances, and experiences.
- VII. The music teacher understands how to plan and implement effective music instruction and provides students with learning experiences that enhance their musical knowledge, skills, and appreciation.
- VIII. The music teacher understands and applies appropriate management and discipline strategies for the music class.
- IX. The music teacher understands student assessment and uses assessment results to design instruction and promote student progress.
- X. The music teacher understands professional responsibilities and interactions relevant to music instruction and the school music program.

Core Objectives	UTRGV Student Learning Outcome Statement	Core Area Requiring this SLO
Critical Thinking	Students will demonstrate comprehension of a variety of written texts and other information sources by analyzing and evaluating the logic, validity, and relevance of the information in them to solve challenging problems, to arrive at well-reasoned conclusions, and to develop and explore new questions.	All Core Areas

Core Objectives	UTRGV Student Learning Outcome Statement	Core Area Requiring this SLO
Communication Skills	Students will demonstrate the ability to adapt their communications to a particular context, audience, and purpose using language, genre conventions, and sources appropriate to a specific discipline and/or communication task.	All Core Areas
Empirical & Quantitative Skills	Students will be able to make and communicate informed conclusions and predictions based on the interpretation, manipulation, and analysis of empirical and quantitative data.	Math, Life & Physical Sciences, Social & Behavioral Sciences
Teamwork	Students will collaborate effectively with others to solve problems and complete projects while demonstrating respect for a diversity of perspectives.	Communication, Life & Physical Sciences, Creative Arts
Social Responsibility	Students will recognize and describe cultural diversity, the role of civic engagement in society, and the link between ethics and behavior.	Language, Philosophy, & Culture; Creative Arts; American History; Government & Political Science; Social & Behavioral Sciences
Personal Responsibility	Students will demonstrate an awareness of the range of human values and beliefs that they draw upon to connect choices, actions, and consequences to ethical decision-making.	Communication; Language, Philosophy, & Culture; American History; Government & Political Science

Written Assignments

1. APA format is required for papers in this course.
2. Typed in **12-point Times New Roman** font, standard margins (1"), and double-spaced.
3. Digitally-submitted documents must be in the form of a word doc (i.e., .doc or .docx) or .pdf—other formats will not be accepted for credit.
4. **Separate page** for references provided at end.
5. Page limits do *not* include reference or title pages
6. A 10% deduction may be applied to final versions of written assignments for every page of part thereof submitted that is not within the specified limits (i.e., over or under).
7. Documents should be titled with your last name, assignment title, course, and semester (e.g., Jones_reflection_MUSI.2313_FA22).

APA 6th Edition Guidelines and Resources

Questions Regarding APA: [Purdue OWL](https://owl.psu.edu/owl/resource/560/05/)

Basic Rules: <https://owl.english.purdue.edu/owl/resource/560/05/>

Sample APA paper: <https://owl.english.purdue.edu/owl/resource/560/18/>

In-text Citations

General Guidelines: <https://owl.english.purdue.edu/owl/resource/560/02/>

Example:

When elementary music is instituted in schools, children enjoy using instruments (Belkin, Coley, Denton, Hatch, & Davies, 2006). In particular, K-2 students enjoy using barred instruments (Belkin et al., 2006; Davis, 2001; Johnson & Peters, 2012). When using barred instruments, Johnson and Peters (2012) recommended “removing bars for tones that students will not be using for that particular song (p. 17). However, “removing bars may not affect playing accuracy for young children” (Davis, 2001, p. 19).

References

Belkin, M. J., Coley, D. B., Denton, M., Hatch, P., & Davies, D. (2006). Why music matters. Retrieved February 16, 2007 from <http://musicmattersnow.com>

Davis, L. (2001). *Music in elementary school* (3rd ed.). Baltimore, MD: Pearson.

Johnson, T. P., & Peters, J. K. (2012). Rethinking music in elementary school. *School Music Matters*, 104(2), 15–29. doi:98i09jss088j.16.1

Tentative Calendar

The course calendar should be treated as a general outline of where the class is headed throughout the semester and is subject to change. Students should **familiarize themselves with readings before the start of class**. There is a new edition of the Musicianship-Focused Curriculum and Assessment. I have included both of the editions on the Calendar.

Week # Date	Topic: Subtopic	Readings MCA=Musicianship-Focused Curriculum and Assessment M&M= Mark and Madura	+Assignment Due <i>Quizzes are always due before class</i>
Module 1—History			
Week 1	Tue 1/20	Course Overview Importance of teaching music	*Syllabus
	Thurs 1/22	History: Nature of Teaching Music	+Introduction video due before class
Week 2	Tue 1/27	History: Brief History of Music Education in the USA	Read M&M Ch. 1 or listen to podcast on D2L AND Watch video on D2L
	Thurs 1/29	History: Pivotal Events	Read M&M Ch. 2 Watch video on D2L
	Sun 2/1	“Why Teach Music?” Reflection due 10:00pm Instructions and questions on Brightspace (D2L)	
Week 3	Tue 2/3	Informal music making Day	We will make music together. This day will focus on the ukulele Bring a ukulele if you have one +Historic Timeline video due at 11:59pm
	Thurs 2/5	Philosophy: Philosophy of Music Education	Read: M&M Ch. 3 pp.45-53 (D2L) Read: West 2015 pp. 24-34 (on D2L)

Module 2—Philosophy				
Week 4	Tue 2/10	Philosophy: Philosophy of Music Education	Read: M&M Ch. 3 pp.45-53 (D2L) Read: West 2015 pp. 24-34 (on D2L)	+Quiz
	Thurs 2/12	No class—Dr. Jones at TMEA		
Week 5	Tue 2/17	Philosophy: Common Approaches of Music Education	M&M Ch. 5	+Quiz

	Thurs 2/19	Philosophy: The Conductor-Teacher's Role	Read: Wis (2014) [Ch.13] OR Read: Zerull (2014) [Ch. 14]	+Outline your reading and be prepared to share it in class. Upload to Brightspace
Week 6	Tue 2/24	Informal music making Day	We will make music together. This day will focus on the ukulele	Bring a ukulele if you have one +Philosophy reflection due at 10:00pm

Module 3—Teaching Everyone				
Week 6	Thurs 2/26	Teaching Everyone: Cultural practices Teaching	Readings on Brightspace (D2L)	+Outline or summarize two readings
Week 7	Tue 3/3	Teaching Everyone: Teaching With Respect	Assigned Chapter of Sieck	+Summary of assigned Sieck chapter due before class
Midterm available on Brightspace (D2L)				
	Thurs 3/5	No class—Dr. Jones at OAKE		
Week 8	Tue 3/10	Teaching Everyone: Differentiation in the Music Classroom and UDL	Read: MCA Ch.14 and other items on (D2L)	+Quiz
	Thurs 3/12	Teaching Everyone: Teaching Multilingual Learners	MCA Ch. 20	+Quiz
	Sun 3/15	Midterm due by 11:59pm		
Week 9	Tue 3/17	Informal Music Making Day	We will make music together. Today's focus will be on drums . +Bring Ukulele or other instrument if you have one.	+Reflection due at 10:00pm

Module 4—Learning Theories in Music				
Week 9 cont.	Thurs 3/19	Learning Theories in Music: Howard Gardner-- Multiple Intelligences	Readings on Brightspace (D2L)	+Quiz
Week 9	Tue 3/24	Learning Theories in Music: Bloom's Taxonomy in Music Class	READ: Hannah (2007) on Brightspace (D2L)	+Quiz

			REVIEW and DOWNLOAD: Bloom's Taxonomy documents on Brightspace (D2L)	
	Thurs 3/26	Learning Theories in Music: Social Cultural Theory, Scaffolding, and Gradual Release of Responsibility	Watch: https://www.khanacademy.org/test-prep/mcat/individuals-and-society/self-identity/v/vygotsky-sociocultural-development Read articles on Brightspace (D2L)	+Quiz
Week 10	Tue 3/31	Learning Theories in Music: Gordon's Music Learning Theory	Readings on Brightspace (D2L)	+Quiz
	Thurs 4/2	Informal Music Making Day	We will make music together. The focus will be on guitar/bass.	+Reflection of Learning Theories in Music due 10:00pm
Week 11	Tue 4/7	Microteaching	Using some of the ideas discussed so far, you will teach a nonmusical lesson to your peers. It can be a hobby or other task.	

Module 5—Curriculum				
Week 11	Thurs 4/9	Curriculum: What is Curriculum and assessment?	Read: MCA Ch. 1	+Quiz
Week 12	Tue 4/14	Curriculum: TEKS/Lesson Planning/ Understand by Design	Read: MCA Ch. 13 (second edition) Watch: Video on Bb	+Quiz
	Thurs 4/16	Curriculum: Music Literacy and Experience and Sound Before Sight (Rhythm example)	Read: MCA Ch. 11 (second edition) and MCA Ch. 8 (second edition)	+Quiz
Week 13	Tue 4/21	Curriculum: Leveraging Adjudicated Events	READ: MCA Ch. 22	+Quiz
	Thurs 4/23	Curriculum: Assessments in Music	Reading on Brightspace (D2L)	+Quiz We will create a formative assessment in class
Week 14	Tue 4/28	Curriculum: Modern Band Pedagogy— <i>Special Guest, Dr. Virginia Davis</i>	Readings on Brightspace (D2L)	Bring ukulele and other instruments if you have them
	Thurs 4/30	Microteaching 2	You will teach your peers a music-based lesson.	
Week 15	Thurs 5/5	Informal Music Making Day	We will make music together. We will focus on song writing.	+Reflection of Curriculum due 10:00pm

<u>Final Due Dates</u>	
Sun 5/9	+Philosophy of Music Education Due +Group Lesson Plan
Check Uni Schedule	Final Exam—You may take the traditional final exam OR you may form a band and perform a song of your choice

All content in the syllabus will serve as a guide to the course. Circumstances may arise that necessitate changes to one or more components. Thus, I reserve the right to change the syllabus as needed. Any update will be provided in an updated syllabus and announced through Brightspace (D2L) or email. If you have any questions, please email or schedule a meeting with me. Let's have a great semester!

Sing on!
Dr. Jones

I, _____, have read the syllabus (MUSI 2313 Fall 2025) in its entirety, understand the academic dishonesty statement, and agree to abide by the *Vaquero Honor Code*. I fully comprehend all possible ways academic dishonesty may occur (**including the use of AI**) and understand the ramifications of committing it. I also understand that I am obligated to report peer academic dishonesty in the appropriate manner.

Name (signature)

date