ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 1/13/2012

1. ACADEMIC UNIT: Music

2. COURSE PROPOSED: MUE 310 Music in Early Childhood 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Sandra Stauffer Phone: 5-4374
   Mail Code: 0405 E-Mail: sandra.stauffer@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965–0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

<table>
<thead>
<tr>
<th>Core Areas</th>
<th>Awareness Areas</th>
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<tbody>
<tr>
<td>Literacy and Critical Inquiry–L</td>
<td>Global Awareness–G</td>
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<tr>
<td>Mathematical Studies–MA CS</td>
<td>Historical Awareness–H</td>
</tr>
<tr>
<td>Humanities, Fine Arts and Design–HU</td>
<td>Cultural Diversity in the United States–C</td>
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<tr>
<td>Social and Behavioral Sciences–SB</td>
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<td>Natural Sciences–SQ SG</td>
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6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

MUE 311 Music in Early Childhood examines music through the lens of the culture(s) of young children, which (though they intersect with adult cultures) are unique, different from adult experiences, and particular to them. The course emphasizes the musical content of children’s songs as well as the music they hear, and the kinds of musical engagements that are particular to young children. The uses, functions, and meanings of music for children are emphasized.

CROSS-LISTED COURSES: ☑ No ☐ Yes; Please identify courses: ____________________________

Is this a multisection course?: ☑ No ☐ Yes; Is it governed by a common syllabus? __________

________________________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Chair/Director (Print or Type) Chair/Director (Signature)

Date: ___________________________
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a **CEN**TRAL AND **SUB**STANTIAL PORTION of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>☒</td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted **primarily** to developing skill in the use of a language – **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted **primarily** to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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</table>
| 1  Development of aesthetic experience (through the lens of the culture/s of young children) | A foundational premise of this course is that young children’s culture is unique, and while children experience the same worlds (or much of the same worlds) as the adults in their lives, their experiences are specific to them. The culture of childhood and the music in the culture of young children is one of the primary focuses of this course. | For a focus on children’s culture and music, see especially green-highlighted items in the course syllabus and weekly schedule of topics, engagements, and assignments. For example:  • During Weeks 1-4, students discuss play as fundamental to the culture of children and the ways in which music is part of that culture of play. They examine the culture of musical play in various contexts.  • During Weeks 5-8, students discuss young children’s “spontaneous singing” in bits and fragments as a form of musical engagement unique to the culture of children and that disappears for most humans as they age. They analyze the environments of children to consider how place supports the musical culture of children.  • During weeks 9-12, students focus on the roles of adults in children’s cultures, and on stereotypes (particular gender stereotypes) that children may come to understand because of the ways in which music may be represented to them. Weeks 9-12 also invite students to consider whether and how children are musically creative.  • Like adult cultures, children’s
<table>
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<th>2 Comprehension and interpretation/analysis of aural texts.</th>
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<tr>
<td>Music comprises the arts content of the course. As such, the course content enhances students' knowledge of music—the elements of music and how people (particularly young children) engage in music.</td>
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<tr>
<td>For a focus on enhanced comprehension of of the subject matter/content of music, see especially yellow-highlighted items in the course syllabus and weekly schedule of topics, engagements, and assignments.</td>
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<td>- During Weeks 1-4, students engage in discussions that focus on the elements of music, providing common core vocabulary given diverse student backgrounds and experiences. They then use that language to discuss how children encounter and may describe music.</td>
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<td>- During Weeks 5-8, the focus is on the analysis of songs—the musical content of songs and how songs are fragmented by children, and on the ways in which children's singing can be described.</td>
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<td>- During Weeks 9-12, the focus is on instruments—real or objects children turn into instruments. Digital and acoustic music is included here, as well as qualities of sound. A particular focus is on well-being and sound.</td>
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<tr>
<td>- During Weeks 13-15, the focus is on movement and music, and on the ways the elements of music may suggest movement, or the ways in which children may respond with movement depending on how the music sounds.</td>
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</table>
| 4c Aesthetic experience in the performing arts, including music | The course content focuses in particular on the uses, purposes, and meanings of music for young children. Students are also asked to reflect on the uses, purposes, and meanings of music in their own lives. An emphasis on the feelingful experience of music occurs throughout the course. | For a focus on functions, uses, and purposes of music, see especially blue-highlighted items in the course syllabus and weekly schedule of topics, engagements, and assignments.

- During Weeks 1-4, students are asked to reflect on music in their own lives and to consider their ways in which music functions in children's lives, including pure enjoyment.

- During Weeks 5-8, students consider why and how children engage in spontaneous singing, and how they respond when they hear music of any kind. They design two different kinds of music experiences and reflect on the impact of those experiences for themselves, their peers and/or children.

- During Weeks 9-12, the focus is similar to Weeks 5-8, but shifts to instrument/playing experiences. In addition, students focus more specifically on children's musical creativity and what is communicated or expressed.

- During Weeks 13-15, the focus shifts to movement and what is expressed and/or felt in music and movement experiences. In addition, students are asked to focus once again on how musical communication, feelingful responses to music, and affect may differ with cultural and social perspective, and how matters of authenticity may impact the musical experience. |
SYLLABUS MUE 310
Music in Early Childhood

Course Information

Title: Music in Early Childhood
Course number: MUE 310
Credits: 3

Instructor: TBD
Office hours: TBD
E-mail: TBD

Required Texts:

Supplemental Readings:
Additional readings for the course selected from contemporary journals will be posted on Blackboard. You may also find the following resources useful throughout the course:

Optional:
You may find an mp3 player useful for creating a playlist of songs and recorded music appropriate for young children.
You may also find a printed collection of songs and rhymes for young children useful. There are many of these available and they vary widely in quality. If you are looking at a song collection and you recognized very few of the songs, pass it up, or check with the instructor for advice.

Course Description: MUE 310 is designed to encourage ways of thinking about the musical experiences of young children, and about music from the perspective of a young child. The ways in which young children respond to music, engage with, and use music in their lives are different from that of adults. This course seeks to develop a broader understanding of music through the lens of young children’s culture, and, conversely, how their musical exploration and participation is linked to cognitive, social, emotional, and physical development. To reiterate, young children have unique ways of engaging with music that are not like those of adults. Our purpose is to
understand those ways and how musical experiences are useful and meaningful to young children.

(Note: Although “early childhood” is defined broadly as birth through age 8 by organizations such as the National Association for the Education of Young Children, this course focuses specifically on children ages 2 to 5. Although this course may be of particular interest to those who plan careers that involve direct or indirect work with young children, or those who have young children in their immediate or extended families, all are welcome, providing the prerequisite has been met.)

Course Goals: This course is designed to develop and facilitate your understanding of young children’s musical experiences, their purposes in children’s lives, and how these experiences are connected to children’s development. The three primary goals of this course are:

- to develop an understanding of meaningful musical experiences for young children and how adults may contribute to or interact with children in those experiences.
- to develop an understanding of the kinds of environments—physical, social, emotional—that contribute to the musical development of children, the ways in which music is part of children’s cultures and the culture of children, and to consider the impact of music in children’s lives.
- to develop an understanding of music—its elements, uses, and meanings—from the perspective of the youngest human citizens of our world.
- to develop a perspective that reflects a knowledge of young children’s development, music, and the multiple ways in which music and development are related.

Course Structure: In this course you can expect:

- weekly readings from the assigned texts and from additional sources,
- in-class discussion of the readings and of other topics raised by the instructor and class members,
- in-class engagements that involve you in the music of young children in multiple ways,
- observation experiences (live and via YouTube videos) of young children engaged in musical play, and
- one weekly written assignment per week,

Assigned Readings. You are expected to complete the reading assignment due for each class. Discussions will involve, but not completely cover the material assigned. You will be given opportunities to put your understandings of readings to use through group discussions, papers, activities, and assignments.
**Discussion:** Class discussions are an opportunity to engage with material. While the instructor will “present” some materials, you will also have multiple opportunities to discuss topics in pairs and trios, then contribute your thinking to a whole-class conversation. Class discussions are also an opportunity for you to raise questions and ideas for all to consider.

**In-class Engagements:** We will engage in the kinds of music young children find appealing. We will listen to and analyze all kinds of music, including diverse cultural examples. We will sing songs (no prior ability required; your singing will not be graded), including diverse cultural examples. Some children’s music includes moving or playing a game. Dress comfortably. **NOTE:** We will “play” some children’s singing games to understand the experience of them. Some children’s singing games involve physical touch, such as hand clapping. If you are concerned, please see the instructor for accommodation.

**Observations:** We will engage with the young children’s music in several ways in this course. We will observe (as a class, during the class hour) three times at the ASU Fulton College Preschool, which is next door to the School of Music. We will look at and analyze YouTube videos of children making music or engaging in musical play.

**Written Assignments.** Written papers are intended for your synthesis and reflection on music in the lives of young children. These assignments are an opportunity to put ideas from class, the readings, and the various engagements to use. Please think about the ways young children are musically active, how they expand their musical interests, and how music contributes to their growth and their lives throughout all assignments.

**Grading:** Work will be graded on a percentage system as follows:

<table>
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<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>In-class participation, and attendance</td>
<td>20%</td>
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<tr>
<td>Group Projects</td>
<td>20%</td>
</tr>
<tr>
<td>Notes, In-Class Activities</td>
<td>10%</td>
</tr>
<tr>
<td>Observations</td>
<td>10%</td>
</tr>
<tr>
<td>Reflection Essays / Autoethnography</td>
<td>20%</td>
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<tr>
<td>Creative Projects</td>
<td>30%</td>
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</table>

**ASU GRADING SCALE:**

- **A+** 97-100%
- **A** 94-96%
- **A-** 90-93%
- **B+** 87-89%
- **B** 84-86%
- **B-** 80-83%
C+  77-79%
C   74-76%
D  60-73%
E   0-59%

Additional grading notes:

**In-class participation and attendance.** This is not a “lecture only” course. You must be present to participate in class discussions and other engagements. After three absences, your grade will be lowered by one step on the scale above for each absence. The instructor will deal with *substantial medical or personal emergencies* on an individual basis.

**All written assignments must be typed/word processed and turned in the date due.** Late work may be accepted but will not receive full credit.

**Academic Policies:**

In general, all students should become familiar with the academic policies of Arizona State University related to student conduct and academic integrity, available on the ASU website. In addition, pay close attention to the semester calendar of dates, also posted on the ASU website. Please note the following particulars:

- Participation is a necessary component of this class and part of your grade. Please come to class prepared to participate.

- Music requires media. Laptops and MP3 players are acceptable for note taking and any specified in-class assignments. However, cell phones must be turned off or silenced and put away during class time, and MP3 players should be used only as appropriate to the class discussion and activities.

- Study groups are acceptable and encouraged, however, individually assigned work needs to be completed individually.

- Plagiarism, cheating, and any other form of academic dishonesty are against university rules and will be reported. Please visit the ASU web page for policy on academic integrity.
  [asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm](asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm)

- To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). If you have a letter from their office stating that you have a disability requiring academic accommodations, please present the letter to me within the first week of the semester so we can discuss the accommodations that you might need in this class.
MUE 310 Music in Early Childhood

Weekly Schedule

This schedule is subject to change depending on perceived student needs.

Chapter readings will be assigned prior to discussion in class and can be found in the required class texts. More specific dates for each reading will be provided when the semester schedule is available:


**Weeks 1-4 Young Children as Music Makers**

**Topics:**
- Course Introduction
- Musical Elements / Using the Language of Music Description
- Music in Your Life: Personal Musical Meanings, Abilities, and Insights
- The Developing Child and Appropriate Practices
- The Young Child's Musical Play
- Sequential Acquisition of Musical Abilities
- Young Children’s Playful Exploration of Musical Elements

**Readings:**

Sections of Andress text:
- The young child and music
- A meaning-centered approach to the young child's musical play

Chapters of the Burton & Taggart text:
- Chapter 3, The Role of Musical Engagement in the Musicality of Three-Year-Old Children Sequential Acquisition of Music
- Chapter 4, Building Community to Elicit Responses in Early Childhood Music
- Chapter 1, Applying Brain Research to Children’s Musical Experiences
- Chapter 13, The Effect of an Age-Appropriate Curriculum on Motor and Linguistic and Non-Linguistic Skills of Children Three to Five Years of Age

**Engagements:**

Class discussions of: music in childhood; musical characteristics of children; ways in which children engage in and use music; early childhood development; intersections of children development and musical engagements.
Analyze and describe children’s free musical play (videos), musically and developmentally (cognitive, social, physical)

Observe children at play (ASU Fulton College Preschool) and document the kinds of musical engagements (formal and informal)

Create a personal song list of songs for young children. Learn three or more new songs. Describe their musical content.

Describe the multiple ways to engage with children informally through creative repetitions of a single song or poem, and implement the activity with a class peer.

Discussion Questions/Prompts:
Identify challenges in discussing music and musical engagements of children (terminology; the problems of labeling)
What are musical elements? How might these be discovered by children? Analyze how children use music in their play (purposes, functions, roles)
What musical elements do children seem to focus on or use in their play? How do children “learn” music?
Discuss children’s informal musical interactions; music on their own, music with other children in play, music with adults.
Describe “formal” engagements; circle times, organized music making, “lessons”
How are child development and musical engagement related? (Looking both ways: How is stage or level of development related to kinds of musical engagement? How does music play a role in development...cognitive, social, emotional, physical?)

Assignments:
Week 1 – Reflect on music in your life in the form of an autobiographical sketch. How have you engaged in music in the past? What do you remember from your childhood and school years? Was music part of your family life? What are the ways in which you include music in your daily life? What’s on your i-pod? Are you a “fan” of a certain kind of music or a certain artist? What does music do for you?

Week 2 – Create a personal song list of songs, singing games, poems, fingerplay games, and rhymes that you could sing, say, or play with young children. Share your list with others and expand as you help each other recall. You must be able to sing/say at least one verse of a song or poem “by heart”/from memory to include it on your list. Develop categories for the songs that reflect musical elements and musical expression.

Week 3 – Prepare a three-page report that summarizes your observation of children’s musical play at the ASU Fulton College Preschool. Consider how children used music on their own (solitary play) and in their formal and informal (play) actions with other children and adults. Consider the uses, purposes, and functions of music for them (including simply enjoyment). As best you can, label what you
hear (e.g., names of songs or bits of songs) and describe their music making using the language of music.

Week 4 — Write a five-page paper summarizing what you have learned about music and about young children’s musical culture, focusing in particular on matters of development and the intersections of musical development with other facets of development among young children.

Weeks 5-8 Child-Friendly Music and Music Environments

Topics:

- Children’s Singing Voices
- Young Children and Singing Games
- Spontaneous Singing
- Music Play Centers
- Musical Learning Environments
- Literature and Music
- Collaborative Projects

Readings:

Sections of the Andress text
- Setting the young child's environment for musical learning
- Singing
- Music play centers
- Integrating music throughout the curriculum

Chapters of the Burton & Taggart text
- Chapter 8, Preschool Children’s Uses of a Music Listening Center during Free-Choice Time
- Chapter 11, Music Play Zone: An Online Social Networking Site Connecting Parents and Teaching in an Early Childhood Music Class
- Chapter 3, Language Acquisition: A Lens on Music Learning

Engagements:

Class discussions of: young children’s singing voices; types of singing children use (e.g., song fragments, wholes, spontaneous singing); functions of song for children; stages of play and their relationship to musical engagements; music and language relationships; children’s music listening habits; informal and formal learning and musical engagement

Analyze and describe videos of children’s singing, including the nature of the songs and the forms of engagement

Describe the differences between child and adult voices and singing
Synthesize and summarize multiple ways in which singing contributes to language development of young children

Describe the difference between informal and formal acquisition of music in the lives of young children (and adults!)

Analyze the roles and functions of music (or “musicing,” from Elliott) in the lives of young children (and adults!)

Observe children at play (ASU Fulton College Preschool) and document their singing engagements and their use of centers

Add to your a personal song list of songs and rhymes for young children by learning new songs and rhymes from peers.

Describe the multiple ways to engage with children informally through creative repetitions of a single song or poem, and implement the activity with a class peer.

Design, implement, and critique a music learning center for young children.

Discussion Questions/Prompts:

How is a child’s voice different from an adult’s voice in terms of range, flexibility, and centeredness

Why is it that children often sing in song fragments rather than song wholes?

What is “spontaneous” singing for young children? When does it occur? Why is it important?

How is the singing of children related to language development and memory? Why might singing be particularly useful for supporting language?

Describe the ways in which children use objects in musical play.

What is the different between informal and formal learning or acquisition of music? How does this work for children? For you?

Discuss the role of place in musical play. In other words, does location make a difference?

What are the implied purposes of children’s singing? When do they do it? Why?

When children hear music, what do they do? How do they respond? What are the physical or outward signs that they notice music? What do their responses tell you about the children, their development, and the roles and meanings of music in their lives.

Describe any times or incidents in which you heard or saw a child “request” music. What was the request? When and how did it happen? What was the child asking for in addition to the music?

Assignments:

Week 5 – Choose five of the ten YouTube videos listed under this assignment on Blackboard. Watch the videos, paying particular attention to the children’s singing. Analyze and then describe what they are doing. When/how are they singing? With whom? What are they singing? Are they doing something while singing? What do you notice about the songs? (Whole, fragments, repeated,
If you can check the pitch, what is the range of their singing (low/high)? After analyzing the five videos you select, write a summary that describes characteristics of young children’s singing.

Week 6 – This week’s assignment is the first stage of the assignment in Week 8: Music Center Project. To prepare for the Week 8 assignment, we will observe again in the Fulton College Preschool. During this observation, focus specifically on the different kinds of learning centers set up in the rooms, and even outside. Watch how children interact with objects, books, and manipulative items such as puppets. Look for examples of music interaction, or children making music spontaneously as the interact. Then, read the section on “Music Play Centers” in the Andress text. Draw, illustrate, or describe a design for a music place center that could be used by the children at the preschool. Include a one-page statement that explains what the center is for, how children will interact musically, and what they will experience and/or learn. Turn in your design and description for approval prior to completing the Week 8 assignment.

Week 7 – Create a singing experience that would engage young children. Choose a song, and then consider options for gaining and maintaining children’s interest (e.g., story, illustration, book, puppet, game, object). You will lead the song with three or four of your peers (small group) in class. After leading, write a one-page reflection. List the song you chose and its musical qualities, and describe how you decided to make it engaging. Then, describe your peers’ responses to your song, and how you felt at the end of the experience.

Week 8 – Music Center Project (midterm project). Design and create a music play center for the children in the ASU Fulton College preschool. The center should be a place that is musically inviting for the children and that encourages their musical engagement and exploration. We will set up the centers on a designated day and observe the children play in/with them. Take notes on how children engage in your center and in two other centers. Following the time with the children, critique your own design and the design of the other two centers. How did your expectations compare to what actually happened? Then, write a five-page paper on the musical place of children that includes your observations about their play in the centers, and links the play you observed (or didn’t observe) to the children’s development and musical engagement. What did the children learn about music and sound, for example? What was their interest level? Their response? Their affect? Include in your discussion a critique and revision plan, if needed. Summarize with what you have learned about children’s musical play through this experience.

***NOTE: Look ahead to the Final Project for the class. Propose a project by Week 10 of the course.***
Weeks 9-12  Media and People Enriching the Young Child’s Music Experience

Topics:
- The Multiple Roles of Adults in Early Childhood
- Children “Playing” Instruments or Objects as Instruments
- Early Beginners and Child Prodigies
- Acoustic and Digital Music Media for Children
- Good Quality Sound
- Gender Stereotyping of Instruments and Digital Media
- Children’s Musical Creativity and Expression
- Supporting Creativity

Readings:
Sections in the Andress text:
- Teachers’ roles (NOTE: Although section says “teachers,” think more broadly about all adults in children’s lives, and see readings below on parents)

Instruments

Chapters in the Burton & Taggart text:
- Chapter 6, The Importance of Parents in Early Childhood Music
- Chapter 10, Parents’ Documentation of Their Children’s Music-Related Behaviors
- Chapter 12, Twenty-First-Century Parenting, Electronic Media, and Early Childhood Music Education

Engagements:
Class discussions of:
- roles of adults in children’s musical play;
- types of “real” instruments young children “play” and objects used as instruments or music makers;
- purposes of early beginnings and the special cases of child prodigies;
- gender stereotypes in music;
- definitions of musical creativity;
- recognizing and supporting musical creativity in young children.

Analyze videos of adult-child interactions and describe the ways in which adults can (even if unintentionally) extinguish musical play of young children as supposed to the ways in which adults can support the musical play of children.

Synthesize and summarize multiple ways children use objects to as instruments.

Add to your a personal song list of songs and rhymes for young children by learning new songs and rhymes from peers.

Describe the multiple ways to engage with children informally through “playing” an object or an instrument. Design and implement a “playing” activity with a class peer.

Develop a definition of children’s musical creativity based on readings and class discussions.

Describe the multiple ways in which children are musically creative and what they express in and through their creativity.
Discussion Questions / Prompts:

What role do/can adults play in children’s musical development?

What behaviors of adults discourage or even (potentially) extinguish children’s musical play?

What do you / did you notice about children’s musical interactions with adults compared with their musical interactions with each other?

If you played a musical instrument, describe your experiences in learning the instrument. When did you start? How did you learn? If you did not, interview someone who did or does.

When children “play” an object as an instrument, what are doing? What sound is produced? Is it matched to something? Independent? What appears to be the purpose or function for the child?

Does quality of sound matter? When? Why?

Can sound do damage? To voices? Ears? Psyche? Well being? How “damage” be avoided?

List several different definitions of creativity. What is your definition, based on what you know.

Are children creative? Are they musically creative? How do you know?

How might an adult play a role in facilitating the musically creativity of young children?

Does place make a difference in children’s musical creativity?

Assignments:

Week 9 – Choose five of the ten YouTube videos listed under this assignment on Blackboard. These videos show young children “playing instruments,” or playing objects to make sounds. Analyze and then describe what they are doing in terms of musical qualities first, then in terms of their development. What surprises you relative to the music they are making or to their abilities? What contrasts do you see? Describe the affect of the children as they play. What do you notice?

Week 10 – Design/create an experience that engages young children in “playing” in instrument. Remember that our interpretation of “instrument” here is broad. Consider options for gaining and maintaining children’s interest in the instrument or object, and then consider how you might incorporate the instrument object into a song, story, or singing game. Plan what you will do, then lead two or three of your peers in class. After leading, write a one-page reflection. Describe the experience you designed. Describe your peers’ responses, and, finally, how you felt at the end of the experience.

Week 11 – Our theme this week is children’s musical creativity. Choose one of the following:

• Engage in spontaneous singing with a child you know (e.g., a family member or relative). Sing back and forth, conversationally, as long as you can. Record the singing, if possible, so that you can listen to it later. Remember that spontaneous singing is, well, spontaneous. So if you choose this, think about whether or not
you have heard this child sing as they play. It’s OK to initiate spontaneous singing, as long as the child is a willing participant. Write a two-page reflection paper on the spontaneous singing experience. What did it feel like to you? How did the child respond? Did you have to adjust? How?

• “Play with” and then describe and critique (2 pages) a piece of creative music software for children, or a music website for young children. A list of options is provided on blackboard. Include both a musical critique (sound matters) and a critique from the perspective of child culture.

• Read and summarize a research article on young children’s musical creativity. Use the reference lists in your texts, or identify an article on your own and have it approved by the instructor before reading/summarizing.

Week 12 – Write a short essay about the role of adults in the music making and creativity of young children that could appear as a short article or a column in a magazine for parents. Consider what information about children, music, and creativity parents need to facilitate their children’s musical creativity in positive and meaningful ways. Aim for 1500 words.

Weeks 13-15: Music for All Children

Topics: Integrating Music in Children’s Everyday Lives
Moving to Music
Cultural and Social Diversity in Music for Young Children
Young Children with Special Needs
Connecting to Community Resources
Become Leaders and Advocates for Young Children and Music

Readings:
Sections of the Andress text;
Movement
Music for young children with special needs
Multicultural music in early childhood
Collaborative music programs
Chapters of the Burton & Taggart text
Chapter 14, The Impact of a Music and Movement Program on School Readiness
Chapter 15, The Role of Early Childhood Music Class Participation in the Development of Four Children with Speech and Language Delay
Chapter 16, Examining Music Experiences with Anthony, a Child Who has Autism
Chapter 7, Elementary Music Teachers’ Role-Identities in and Perceptions of Teaching Prekindergarten Students with Special Needs
Engagements:

Describe coordinated movement to music, including levels of children’s coordination in their physical development.

Analyze and compare children’s improvised movement / free movement to music and their responses to adult-led coordinated movement to music.

Describe qualities of music in relationship to qualities of movements young children do to music.

Listen to and engage in music representing diverse cultures, and describe its uses as well as your personal response.

Analyze and compare children’s song games from diverse cultures.

Describe ways in which the various kinds of musical engagement can be adapted for children with special needs, including ways in which musical engagement may benefit children with special needs.

Discussion Questions/Prompts:

Identify the levels of coordinated movement to music (Weikart).

How do you, as a participant experiencing coordinated movement (Weikart levels), feel? Discuss potential challenges for young children.

What is the difference between coordinated movement to music and free movement to music? What are young children more likely to do? In your real-time or virtual observations of children, what affects are associated with their movement to music?

How do children move to music?

What does beat competency mean? Why is beat competency unlikely among young children? What can be done to move them toward beat competency, and why is this important?

What are some of the physical challenges of moving to music for both “normal” children and children with identified special needs?

Why may musical engagements be particularly important for children who have identified special needs?

Describe how you would adapt the musical engagements, other than movement, encountered this semester for a young child with special needs.

Compare singing games from two different cultures. What are the musical characteristics? Social qualities or social engagement needed? Social or cultural messages communicated?

What does cultural authenticity mean in music? Why does it matter?

Considering the developing language abilities of children, what is your position on including diverse languages in the music/songs/singing games children encounter?

Assignments:

Week 13 – Choose five of the ten YouTube videos listed under this assignment on Blackboard. These videos show young children moving to music. Assess their
movements according to the Weikart levels of movement-to-music coordination. Then, assess in terms of creative/improvised movement. Write a summary that compares the physical movements you see to the developmental levels in class.

Week 14 – Design/create an experience that engages young children in moving to music. Choose either an experience that focuses on beat competency, or an experience that involves creative movement to music (recorded or sung). Plan what you will do, then lead two or three of your peers in class. After leading, write a two-page reflection. Describe the experience you designed. Describe your peers’ responses, and how you felt at the end of the experience. Then, describe how you would adapt your experience for children with special needs. Choose two types of special needs identified in the readings for this section of the course, and describe your adaptations.

Week 15 – Analyze and critique one of the following:
- a book of songs or music games for young children,
- a recording of music for young children,
- a music video/dvd for young children
- a piece of music software for young children (do not duplicate week 11)

Summarize the musical content. Then, focus your analysis/critique on four topics: 1. What messages about race and gender are “taught” implicitly or explicitly in these materials? Look at/listen to song lyrics in particular. Consider who plays what instruments, for example, or who is in what roles in photographs or pictures; 2. What cultures and/or ethnic groups are represented in these materials? How authentic are the materials? What information is provided to help you make that judgment? What is the expressive impact of the music? 3. Are these materials “natural to children,” in other words, would a child find them engaging? Why or why not? 4. In what ways do these materials support the musical development of the young child? How are other kinds of development supported (or not) by these materials?

Final Paper:
The final paper or project for this class is due on the final exam date. Papers must be individual work. Projects may be in collaboration with one other peer in the class. The paper or project must focus on music and young children. Examples of possible papers or projects:
- Choose one dimension of young child development (physical, cognitive, social, emotional). Summarize what you know about development for ages 2-5, then describe in detail the ways in which musical engagements can potentially support that particular dimension of development. Consider the qualities and types of engagement, thinking in particular about the nature of the young child and children’s culture, and the uses, functions, and meanings of music in their lives.
- Design a digital music experience for a young child, such as an interactive musical game, a digital music map, or an “app” for children. Submit a prototype and a three-
page (minimum) document that describes the musical content and the musical intentions of what you have designed.

- If you are currently working with young children in some professional capacity (community development project, childcare professional), conduct a music project with the children, document your work, and write a report. Address music content and children’s responses.

- Write a paper on a specific topic covered during the semester, such as musical creativity and young children, or a particular kind of special need (e.g., autism and music).

Other projects and papers are possible! You have choices!

Guidelines:

- Turn in a one-page description of what you will do no later than the beginning of Week 10 of the semester. You must get approval for your topic or project. The sooner you get approval, the sooner you can begin.

- Your work must include references to course content, and must include citations as well as a reference list or bibliography. Even if you choose to design a digital project or conduct a project with children (see 2 and 3 above), you must consider your work through the lenses of readings and discussions of the semester. In other words, your project should be informed by what you have learned and by what other have had to say.

- If you choose to work with a peer, you are agreeing to receive the same grade for the project. Include a statement in your proposal that says that you understand this criterion and agree to it.

- Your paper or project must be turned in no later than the end of the final exam time for this course. No exceptions.

Best wishes for a successful semester!