Course Outline:
Brass Pedagogy/Advanced Brass Pedagogy (F17)

Description
A course designed to provide students with knowledge of resources and pedagogical approaches used in studio teaching at various levels for all major brass instruments. May include guest master classes and lectures.

Instructor
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Office hours: by appointment

Schedule
Tuesdays, 9:30-10:30am, TC101
Thursdays, 9:30-11:30am, TC101

Resources
Readings as distributed or made available on reserve.

Evaluation
Teaching Philosophy, due Sept. 20, revised Dec. 6 5%
Studio observations (3 @ 10%)
  • Observation 1 due Sept. 25
  • Observation 2 due Oct. 16
  • Observation 3 due Nov. 6
Video teaching project, video due Nov. 20, paper due Dec. 4 20%
Leading class discussion (once per student) 9%
Reading responses (see course schedule - 12 x 3%) 36%
Prerequisites

Normal prerequisites for this course have been waived for this semester, however the university requires the following text to be included in the course outline: “Unless you have either the requisites for this course or written special permission from your Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.”

Scholastic offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence:
http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf

Mental Health statement

Students that are in emotional/mental distress should refer to Mental Health@Western
http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.
Assignment 1: Teaching Philosophy

5% of final grade. Due Sept. 20 (Stage 1), Dec. 6 (Stage 2)

Stage 1

Review the questions posed on pp. 11-15 in Professional Piano Teaching by Jeanine M. Jacobson (available on OWL) and consider some of the sample teaching philosophies examined in class (also available on OWL).

Write a statement of your own teaching philosophy as a brass teacher (roughly 300-500 words). This statement can either be written as a document to give to parents and students as a studio policy statement, or it can be a personal reflection not intended for wider distribution.

Submit a copy on OWL before class on September 21 and please bring a hard copy to class for discussion that day.

Stage 2

After receiving feedback and after participating in this course throughout the semester, you may want to revisit your earlier work. Re-submit your teaching philosophy and include any changes you see fit to make. Append a short statement summarizing any changes to your statement and justifying why you made (or did not make) them. Some questions to consider:

- Did your priorities or values as a teacher change over the semester?
- How did your teaching philosophy (theory) compare with your teaching and observations (practice)?
- Is your teaching philosophy, either as a document or as a set of values, important to you? If so, how?

This assignment will receive a prospective grade after Stage 1 and a final grade after Stage 2.
Assignment 2: Studio Observations

3 x 10% of final grade. Due Sept. 25, Oct. 16, Nov. 6

Observe at least one hour of instruction by studio teachers approved by the course instructor. Please note:

- At least one of the observations should be of a teacher on your instrument and at least one should be of a teacher not on your instrument.
- At least one lesson below the university level must be observed.
- One (and only one) of your observed lessons may be 40 or 45 minutes instead of an hour. However, a half-hour lesson is not sufficient; two half-hour lessons equal one observation.
- Chamber music coaching sessions may not be included in this assignment.

For each lesson observed, submit a two- to three-page report describing and reflecting on the teaching session. You may use the enclosed Checklist for Studio Observations to guide your observations.

N.B. See the cover sheet, ethics guidelines and consent form. A cover sheet and signed consent form must be attached to each Observation.

Begin your report with a brief description of the lesson that you observed, including the age of the student and the teaching format (e.g., private lesson, group class). Use pseudonyms for the students and teachers in order to preserve confidentiality. Your report should be more than a list of what happened in the lesson; it should also include analysis and some conclusions. You may find it helpful to follow three steps: observation (what did you observe?), reaction (what was your reaction to what you observed?), analysis (what do you think about what you observed?). Be sure to support all conclusions, inferences, and judgments with evidence. Be careful when making personal interpretations (e.g., teacher was “sincere” or “insincere”). What observed behaviour leads you to this conclusion? Would every observer reach the same conclusion? If so, why?

Observations should be made with generosity and professional respect, especially if an observed lesson does not seem to have gone well. Try to see the lesson from more than one perspective—both the student’s and the teacher’s. Be careful not to judge teachers (and methods) as good or not good on the basis of one observation. One frustrating lesson does not indicate a poor teacher (or a poor student), just as one example of a teaching technique or style being ineffective does not indicate that it will always be unsuccessful. Keep in mind that each lesson is only a small part of the work that goes on during a longer period of study and remember the Golden Rule: How would you want someone to analyze one of your worst lessons?

You need not follow all the conventions of formal essay writing, but clarity and good sentence mechanics are essential.
Checklist for Studio Observations
(adapted from Ken Knowles)

• How did the teacher set the tone at the beginning of the lesson?
• Did the lesson begin and end on time? Was time used efficiently and effectively? How was the pace of the lesson? Was there ever too much or too little information or activity at any time?
• How was the lesson structured? What different areas were covered, and in what order, over the course of the lesson: technique? sight reading? ear training? repertoire? other? NB: when possible include specifics about what was played
• What difficulties was/were the student(s) having? What solutions were offered by the teacher?
• Did the teacher appear to accommodate the student’s personality preferences and/or learning style? If so, was the accommodation effective? How did the student respond?
• Did the teacher:
  ◦ Demonstrate? help analyze?
  ◦ Use precise explanations or imagery?
  ◦ Encourage aural learning? tactile learning?
  ◦ Engage the student in movement?
• What types of communication patterns were used in the lesson and what was the balance between these different types of communication? (See “Communication Between Student and Teacher” by Sylvia Coats) To what degree did the teacher:
  ◦ Accept the student’s feelings?
  ◦ Praise and encourage the student?
  ◦ Lecture or give directions?
  ◦ Build on the student’s ideas?
  ◦ Ask questions? criticize?
  ◦ Allow or solicit student responses? allow silence?
• How did the teacher motivate the student(s)?
• Did the student(s) seem engaged throughout the lesson?
• Was there any time set aside to recap essential points of the lesson? How were expectations for the following lesson communicated? Verbally? In writing? How clear or detailed was the assignment for the following lesson?
• Please provide your own perspective on anything you found particularly successful or particularly unsuccessful about the lesson.
Assignment 3: Video Teaching Project

20% of final grade. Video due Nov. 20, paper due Dec. 4

N.B. You will be assigned to a group of two or three students for part of this project.

Summary
Video record yourself teaching a half-hour studio lesson in the area of your principal applied study, and write reflections on your teaching and that of the other members of your group.

Who and what to teach
• You may teach someone you teach privately on a regular basis
• You may also teach someone else who has some knowledge of your instrument, e.g., a student who has participated in a school or community band, or another music student enrolled in a techniques course
• You may NOT teach one of your good friends
• N.B. Before you proceed with this project, you must check with the course instructor to be sure that your selected student is appropriate.
• Assign some material in advance to prepare for the lesson: repertoire or technical work (or both), as appropriate to the student

Video recording and technical issues
• If you borrow my camcorder, you will need to reserve it in advance; provide at least one week’s notice to avoid scheduling conflicts
• After recording the lesson, transfer the video to a USB drive/SD card, cloud storage or unlisted YouTube video (preferred) so that it can be watched by others.

Written work
• Watch your own video and begin to prepare a reflective essay on what you observe (see more information below)
• Watch the other videos from your group and draft an observation report on each
• Meet as a group (in person) to discuss all of the videos and compare notes. In addition to the Studio Observation guidelines, consider how your lessons were similar, how they differed, and what the reasons for the differences might be.
• Next, complete an observation report for each member of your group (approx. 250 words each). These reports need not follow all the conventions of formal essay writing, but clarity and good sentence mechanics are essential.
• Finally, complete your self-reflective essay on your own lesson. Your reflective essay should be somewhat longer than the observation reports and more formally written (approx. 500-1000 words). See the attached materials on critical thinking and good writing for guidelines.
The essay should include:

- A brief description of the context of the lesson (what were you trying to accomplish? How did your goals affect your teaching strategies?)
- Self-observation and reflection. Try to take the perspective of someone other than yourself observing the lesson. Did you see anything on the video that you hadn’t noticed during the lesson? What succeeded and what did not work as anticipated? What did you notice about yourself as a teacher? What personality preferences are apparent in your teaching? What types of communication are predominant in the lesson?
- Presentation and analysis of feedback from your group. How did your initial thoughts about your lesson compare with the feedback you got from the other members of your group? Do you agree or disagree with their comments? If you disagree, explain why.
- Ideas for future lessons. What would you like to do differently with this student? Are there aspects of your teaching that you would like to change or new approaches that you would like to try out? What goals (repertoire, skills) do you think would be appropriate for this student to work on for the next lesson?

**Ethics**

You must comply with the enclosed ethics guidelines. Both you and your student (or the student’s parent if the student is not at least 18 years of age) will need to sign the attached Video Teaching Project Consent Form before the lesson is recorded. The completed form must be enclosed when you submit your assignment. Any information that might identify the student should be included on the cover sheet, not in your report. Please use a pseudonym to refer to your student within your reflective essay.
Assignment 4: Leading class discussion

9% of final grade. Dates to be scheduled near the beginning of the semester.

Summary
You will be responsible for helping to select readings and leading the class discussion during one class session.

Leading discussion

• At the start of the semester, a course schedule will be published and students will have the opportunity to choose a date to lead class discussion. This discussion will form a part (about half) of the weekly class. The topic can either be the preset topic for that week’s class or a supplementary topic not originally included in the course schedule.
• At least two weeks before your class discussion date, schedule a meeting with the course instructor. During that meeting you will:
  ◦ Review the topic
  ◦ Select readings to assign
  ◦ Choose a reading response format
  ◦ Go over potential areas of discussion, questions for the class, etc.
• During the class, at the specified time you will take over, covering any relevant materials and guiding the class discussion. NB: while introducing materials and new information is important, this assignment is not designed to be an hour-long lecture. Try to strike a healthy balance between presenting information and letting others contribute to the discussion.

Evaluation

• Evaluation for this assignment is based primarily on two factors:
  ◦ Preparation and organization
    ▪ Were meetings with the instructor scheduled and attended?
    ▪ Were appropriate readings and in-class materials selected?
    ▪ Was the student knowledgeable about the material and well-prepared for the discussion?
  ◦ Leading discussion
    ▪ Was the important information from the materials covered?
    ▪ Was class time managed effectively?
    ▪ Was there an appropriate balance between lecturing/presenting material and class discussion?
Assignment 5: Reading responses

12 x 3% of final grade. Due each week before class begins.

Summary
Throughout the term, you will be asked to submit brief responses to readings.

Written responses
• Most classes will have some material assigned in advance. This material might include papers, book chapters, charts, videos, Internet resources, etc.
• For each Tuesday class (starting Sept. 12), a reading response will be assigned. The format of these responses will vary week-to-week. Some potential formats:
  ◦ Personal reflection
  ◦ Summary or list of terms
  ◦ Discussion questions
  ◦ Concept map
• These responses, regardless of format, need not be more than a page long.

Evaluation
• Evaluation will be less formal than other assignments, using the following rubric:
  ◦ 3/3: Assignment completed satisfactorily. Format followed correctly and important information included.
  ◦ 2/3: Problematic assignment. Either the proscribed format is not understood or major information from the materials is missing or misunderstood.
  ◦ 1/3: Major misunderstanding of the materials or assignment. Essential information missing.
  ◦ 0/3: Assignment not submitted.