

Teaching Artist Training
A project-based course in educational work
for performing musicians
Fall 2017

Units: 6 units

Time & Location: Wednesdays, MM 127, 1:30-2:50 p.m.

First day of class: August 30, 2017

No class November 22—Thanksgiving Break

Last day of classes: December 6

Faculty: Monique Mead, Director and Assistant Teaching Professor
of Music Entrepreneurship

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Office Hours: MM 118, Wednesdays, 11:30-1:30, or by appointment

Overview

A recent survey of classical musicians showed that 80% of their income is derived from educational work. Musicians who have been trained as teaching artists (and pedagogues) will have greater earning power because of the value they create for orchestras, music festivals, arts organizations, schools, and the communities in which they live.

In this course, you will be supported by acclaimed teaching artists and studio teachers who actively inspire people of all ages to engage with classical music in innovative and meaningful ways.

Since the opportunities for teaching artists are vast, you will draft a “learning contract” that is based on your interests and needs within this broad field and the parameters of this syllabus. Your fulfillment of the learning contract will determine your final grade.

Format

This is an experience-based course in which we learn by the highly effective method of taking risks, making mistakes, and trying again. This includes weekly “masterclasses” on presenting and teaching skills, performances/presentations in schools, and collaborative work on projects with organizations in the USA and abroad. We will also host visits by guest artists and leaders in the community.

Objectives

- Understand the scope of work and the skills required to be an effective teaching artist.
- Offer insightful and engaging introductions to concert repertoire, in person and on video.
- Be able to present yourself and the workings of your instrument to both children and adults.
- Create a lesson plan and present a school workshop.
- Acquire techniques for teaching masterclasses for aspiring and amateur musicians.
- Develop and manage an educational project with a student team.
- Develop basic parameters for setting up a private teaching studio.
- Become familiar with the use of teaching-related technology.

Assessment

	%	Due
Attendance & Participation	30	weekly
Shadowing (3 Sessions)	15	Oct. 18
Assignments	25	as given
Presentations	10	Nov. 22
Team Project	20	Dec. 6

FINAL GRADE

How fully you complete your learning contract will determine your final grade. More importantly, the skills you learn and the experiences you will boost your professional portfolio in this important area.

90-100%	A	60-69%	D
80-89%	B	under 60%	R (failing grade)
70-79%	C		

Assessment Details

Attendance and Participation 30%

Since this is an experience-based course, weekly attendance is essential to your progress and that of your team. What we do in class cannot be “caught up” outside of class. Active participation is expected as a listener and contributor in class activities. Your knowledge of the assigned reading/viewing will be necessary for class discussions.

Shadowing 15%

Over the course of the semester, you will shadow three teaching artists in their work, after which you will post a brief reflection on the Google Drive. You will find a list of teaching artists toward the end of this syllabus.

Assignments 25%

Assignments include a two-minute video introducing a piece, presentation notes, masterclass notes, and studio strategies. Due dates will be given in class. Extra credit is possible.

Presentations in the Community 10%

Whether a school, concert series, or community event, opportunities to present on music are many. You may choose TWO from the list at the end of this syllabus or find your own event. Each event should be documented with your speaking notes, a photo or short video, and a brief reflection about what you learned from the experience.

Team Project 20%

Projects in Pittsburgh, Washington State, and Germany are listed at the end of the syllabus. You will select one that interests you and work on it with a student team. Three class periods will be dedicated to faculty-supported project work. You will be graded on the quality and organization of your team meetings, the timely completion of tasks, professional communication, and your final documentation.

Educational Initiatives in Pittsburgh and Beyond

Choose one team project from the lists below.

Team Projects

- “Klassik for Kids” Educational Concerts in Gelsenkirchen, Germany
 - Develop teacher training materials, school workshop strategy, and interactive concert script for February 2018 performances.
 - Theme: From Verdi to Vader: Musical Duels

- Brightside Academy East Liberty: Music Program for Preschool Students

- Develop a six-week pilot program for preschool students that could become part of a funded curriculum.
- Create a Music-Related TED Talk
- Orcas Island Distance-Teaching Project for Instrumental Students
 - Create a progressive program that culminates in a live final performance in Orcas Island and Olympic National Park.
- Port Angeles Distance-Teaching Project for School Strings
 - Create a progressive program that culminates in a live performance in Port Angeles and Olympic National Park.
- Prague Ameropa Festival 2018
 - Develop a week-long music camp for students ages 13-17.

Presentation Opportunities

- CMU Osher Lifelong Learning Class
 - Present and perform on October 31, November 7, 21, or 28 in Stagecraft class on Tuesdays from 12-1:20 p.m.
- Chamber Music Pittsburgh Pre-Concert Talks for Pitt Students
 - Prepare a 20-minute educational experience (or game) based on the concert repertoire for approximately 30 Pitt students.
- Brightside Academy: Music Project for Preschool Students
 - Perform for preschool children and explain your instrument to them.
- Pittsburgh School for Blind Children Music Presentations
 - Perform for disabled students and find a way for them to interact with the music.
- Music Assembly at Sacred Heart School K-8
 - Develop and perform an assembly or class visit.
- Orcas Island Distance-Teaching Project for School Instrumental Program
 - Teach one lesson on FaceTime
- Advocacy
 - Create a presentation around a cause that's important to you.
- CMU Large Ensemble or Faculty Chamber Series Pre-Concert Event
 - Perform/present an educational activity at a pre-concert event.

Teaching Artists in Pittsburgh

The following musicians are willing to host you for an observation. Please be professional in your communication with them and reliable in keeping your appointments.

Jennie Dorris, percussionist, writer, activist

www.jenniedorris.com

jennie.dorris@gmail.com

- Creative Expression/Percussion Ensemble at CMU
- Music and the Brain
- Musical Storytelling (for underserved youth)

Judi Cagley, Dalcroze Eurhythmics for Children

jcagley@andrew.cmu.edu

- CMU Preparatory School, Saturdays

Pittsburgh Symphony Educational Outreach

- Shadow a PSO member on an educational visit.
Contact Education Director, Gloria Mou gmou@pittsburghsymphony.org

Erin Schmura, soprano

laschmura@gmail.com

- Teaching Artist for Pittsburgh Opera

Monique Mead, Chairman of the Board, Chamber Music Pittsburgh

mmead@andrew.cmu.edu

- Pre-concert talks for Pitt students at CMH

READING LIST

Booth, Eric. The Music Teaching Artist's Bible. Oxford, 2009.

Wallace, David. Reaching Out. A Musician's Guide to Interactive Performance. McGraw-Hill 2008.

Bernstein, Leonard. Young People's Concerts. (DVD set or YouTube)

Booth, Eric. The Everyday Work of Art. iUniverse, 1999.

Cutler, David. The Savvy Music Teacher.

Bernstein, Leonard. The Unanswered Question. Boston, MA. 1973 (also DVD)

Pressfield, Steven. The War of Art, Turning Pro, and Do The Work

Kapilow, Rob. What Makes it Great? New York: John Wiley & Sons, 2011.

Kapilow, Rob. All You Have To Do Is Listen. New York: John Wiley & S., 2008.

Blanchard, Ken. Raving Fans. New York, NY. 1983

Taylor, Livingston. Stage Performance. Mentor Publishing. Boston.

Port, Michael. Book Yourself Solid. New Jersey: John Wiley & Sons, 2011.

Beeching, Angela Myles. Beyond Talent: Creating a Successful Career in Music. New York: Oxford University Press, 2010.

Cutler, David. The Savvy Musician. Pittsburgh: Helius Press, 2011.

WEBSITES, BLOGS and NEWSLETTERS

Leonard Bernstein: Young People's Concerts (Scripts)

<https://leonardbernstein.com/lectures/television-scripts/young-peoples-concerts>

Teaching Artists Guild

<https://teachingartistsguild.org>

Carnegie Hall Teaching Artistry

<https://www.carnegiehall.org/DigitalLibrary/Teaching-Artistry/>

Carnegie Hall Education and Outreach

<https://www.carnegiehall.org/Education/>

The Bulletproof Musician with Noa Kageyama

www.bulletproofmusician.com

Monday Bytes by Angela Beeching, author of Beyond Talent

www.angelabeeching.com

Seth Godin Blog

www.sethgodin.typepad.com

Savvy Musician

www.savvymusician.com

CMU Center for Innovation and Entrepreneurship (CIE)

www.cmu.edu/cie

Your Health & Well-being

Please take care of yourself. Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. There are many helpful resources available on campus and an important part of the college experience is learning how to ask for help. Asking for support sooner rather than later is almost always helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at <http://www.cmu.edu/counseling/>. Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.

If you or someone you know is feeling suicidal or in danger of self-harm, call someone immediately, day or night:

CaPS: 412-268-2922

Re:solve Crisis Network: 888-796-8226

If the situation is life threatening, call the police

On campus: CMU Police: 412-268-2323

Off campus: 911

If you have questions about this or your coursework, please let me know. Thank you, and have a great semester.

Class Schedule

This schedule is subject to change to accommodate the projects you select.

Date	Topic	Assignments
August 30	Course Intro, Scope of Work, Project Selection	Read Booth
September 6	Book Discussion, Self-Intro Workshop, Communication with Schools	Self-Intro, Read Wallace
September 13	MC*: Self-Intro; Instrument-Intro Workshop	Watch Videos, Write Instrument Intro
September 20	PROJECT DAY 1: Team Skills	Read Wallace
September 27	MC: Instrument Intro; School Visit Workshop GLORIA MOU: PSO Education Director	Write School Script
October 4	MC: School Visit; Teacher Prep Materials	Watch Videos
October 11	MC: School Visit; 2-Minute Video	Project Prep
October 18	PROJECT DAY 2	Watch Bernstein
October 25	Educational Concerts Workshop	Create Video
November 1	DR. SINN: Using Technology in Studio Teaching	Teaching Studio Outline
November 8	JENNIE DORRIS, Guest "Advocacy for Underserved"	Project Prep
November 15	PROJECT DAY 3	Project Documentation
November 22	THANKSGIVING BREAK—NO CLASS	
November 29	Teaching a Masterclass, Artists-in-Residence	Finalize Projects Masterclass Cues
December 6	Project presentations	