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
mmead@andrew.cmu.edu

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

<table>
<thead>
<tr>
<th>Activity</th>
<th>%</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance &amp; Participation</td>
<td>30</td>
<td>weekly</td>
</tr>
<tr>
<td>Shadowing (3 Sessions)</td>
<td>15</td>
<td>Oct. 18</td>
</tr>
<tr>
<td>Assignments</td>
<td>25</td>
<td>as given</td>
</tr>
<tr>
<td>Presentations</td>
<td>10</td>
<td>Nov. 22</td>
</tr>
<tr>
<td>Team Project</td>
<td>20</td>
<td>Dec. 6</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Letter</th>
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<tbody>
<tr>
<td>A</td>
<td>90-100%</td>
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</tr>
<tr>
<td>B</td>
<td>80-89%</td>
<td></td>
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<tr>
<td>C</td>
<td>70-79%</td>
<td></td>
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<tr>
<td>D</td>
<td>60-69%</td>
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<tr>
<td>R (failing grade)</td>
<td>under 60%</td>
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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
  o Develop teacher training materials, school workshop strategy, and interactive concert script for February 2018 performances.
  o 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
  o 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
  o Create a progressive program that culminates in a live performance in Port Angeles and Olympic National Park.

• Prague Ameropa Festival 2018
  o Develop a week-long music camp for students ages 13-17.

Presentation Opportunities

• CMU Osher Lifelong Learning Class
  o 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
  o 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
  o Perform for preschool children and explain your instrument to them.

• Pittsburgh School for Blind Children Music Presentations
  o Perform for disabled students and find a way for them to interact with the music.

• Music Assembly at Sacred Heart School K-8
  o Develop and perform an assembly or class visit.

• Orcas Island Distance-Teaching Project for School Instrumental Program
  o Teach one lesson on FaceTime

• Advocacy
  o Create a presentation around a cause that’s important to you.

• CMU Large Ensemble or Faculty Chamber Series Pre-Concert Event
  o 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


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

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


**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.

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