QUESTIONS-TEACHING GENERAL MUSIC (APPROACHES, ISSUES, AND VIEWPOINTS)(10 SCECHS)

Read the book and answer the questions. Completion of questions is DUE: TUESDAY, AUGUST 31st - books/questions not completed by this date cannot be carried over to another time period. All SCECH information will be submitted after the August 31st date.

1. Your Name and PIC number

2. Your Email

3. INTRODUCTION: TEACHING GENERAL MUSIC-When a teacher blindly utilizes a given approach, without thoughtfully considering its role in the curriculum and its potential—it is referred by Regelski (2002) _________(fill in the answer below)

4. This book brings together leading scholars and practitioners in general music education to create a panoramic view of general music pedagogy and ____ (fill in blank below)
5. CH. 1-UNTANGLING GENERAL MUSIC EDUCATION-General music education, or just general music, _____(fill in answer below)

6. Write a definition of what a “general music teacher” is _____(fill in answer below)

7. As found on page 9, write about the focus of each of these approaches: Dalcroze, Music Learning Theory, Orff and Kodaly (answer below)

8. What are the four standard artistic processes created by the National Coalition for Core Arts: (list below)
9. Chapter 2: List and describe the key points of the Orff Schulwerk approach.

10. List some limitations and challenges found in Orff

11. List some Schulwerk implications for the broader educational context

12. Chapter 3: List and describe key points for Teaching Music With a Social Constructivist Vision Of Learning
13. Chapter Four: List and describe key points for Kodaly-Inspired Teaching

14. Chapter 5: There are two questions for this chapter. Question 1: List and describe key points for World Music Pedagogy (Where Music Meets Culture in Classroom Practice)

15. Chapter 5: List and discuss the Five Phases for Teaching Music Globally

16. Chapter Six: List and describe key points for Learning With Digital Media and Technology in Hybrid Music Classrooms
17. Chapter 7: List and describe key points for The Dalcroze Approach (Experiencing and Knowing Music Through Embodied Exploration)

18. Chapter 8: List and describe key points for Adopting an Interdisciplinary Approach to General Music

20. Chapter 10: List and describe key points for Informal Learning in General Music Education

21. Chapter 11: List and describe key points for Thinking About And Responding To Culture In General Music

22. Chapter 12: List and describe key points for Shifting Landscapes in the 21st Century (Adaptability and Flexibility in General Music Teaching)
23. Chapter 13: List and describe key points for Teaching the Unmusical Ways We Teach Children Music

24. Chapter 14: List and describe key points for Applying the Principles of Universal Design for Learning in General Music

25. Chapter 15: List and describe key points for Teaching General Music in the Digital Age

26. Chapter 16: List and describe key points for Reading Methods
27. Conclusion - All children should have a well-grounded music education.

Mark only one oval.

☐ True
☐ False

28. Music taught in the classroom does not need to be authentic or relate to the student’s lives.

Mark only one oval.

☐ True
☐ False

29. Teacher education provides a model for how an approach can be utilized, rather than a recipe for an educator to follow verbatim.

Mark only one oval.

☐ True
☐ False

30. The opportunities for music educators to see both the strengths and limitations of approaches to teaching general music will help them create the student-centered, musically sound, contextually authentic learning situations as suggested by the authors of this book.

Mark only one oval.

☐ True
☐ False
31. Email Denise Wilkinson that you have completed the questions at wilkidenisedoremi@gmail.com and then submit your form!

Mark only one oval.

☐ Yes-I understand upon completion of questions 1) I will email Denise and 2) And submit this form.

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