SongWriting, Production, and Technology

Course Course Code 7652
Vandercook College Fall 2022
Dates: Online - September 19- December 11, 2022

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Course Description

Teachers will learn methodologies to incorporate songwriting and production into their teaching in order to revolutionize their lesson planning, heighten classroom creativity, improve classroom management, and develop student’s social, emotional, and musical “voice” while creating a truly student-centered classroom. Course participants will observe, develop, discuss, and demonstrate best practices for implementing production and songwriting in various genres at the elementary, middle, and highschool levels. Participants will discuss and demonstrate the importance of songwriting and the use of progressive technology in modern and traditional music education systems, and will consider how to incorporate practical and innovative methods into their personal practices. In addition, course participants learn how to write and produce songs weekly. This course is designed to help teachers observe, plan, and initiate new methods and approaches towards music learning that are culturally responsive, innovative, and student-centered.
<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Outcomes Assessment</th>
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<tbody>
<tr>
<td>● Students will be able to plan and incorporate songwriting at each grade level.</td>
<td>● Students will create lesson and unit plans in each level of learning that demonstrate songwriting and improvisation lessons at each grade level</td>
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<td>● Students will be able to demonstrate effective lessons and unit plans that are centered around songwriting.</td>
<td>● Students will study contrasting songwriting methods and incorporate them into their own differentiated lesson and unit plans.</td>
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<td>● Students will be able to create project based learning curriculums that are designed around songwriting, production, arranging, and performance.</td>
<td>● Students will create unit plans that demonstrate effective project based learning sequences that consist of coordinated, aligned, and sequential lesson plans with clear designated outcomes.</td>
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<td>● Students will be able to incorporate songwriting and hip hop education as a means of cultural relevance with inner-city students.</td>
<td>● Students will debate and inspect how and why hip hop is currently used in education models, as well as what pedagogical philosophies limit the use the hip hop and other culturally relevant learning props.</td>
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<td>● Students will be able to build</td>
<td>● Students will observe, create, and</td>
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connections between music history, music theory, and music innovation.

- Students will be able to explore the intersection of race and culture in music education

inspect songs, and songwriting lessons and unit plans that intersect inter-curricularly with other key subjects.

- Students will research, debate, observe and demonstrate culturally relevant and student centered philosophies and lesson plans.

Student Engagement Statement
Each class week will consist of a 90 minute discussion and presentation zoom call, plus an additional 2-3 hours of independent student work, research, and discussion. Students are required to prepare for the first day of class by observing and reflecting upon the pre-course class work which is emailed to students 48 hours before.

Philosophy Statement
This class is intentionally intended to challenge pedagogical philosophies including how you were taught music, how you believe music should be taught, and the way you teach music. Additional emphasis is placed upon the intersection of Eurocentric Music Education, Culturally Relevant Music Teaching, and Race Identity and Music Education. These are necessary factors to reflect upon to ensure that students are able to clearly review and identify bias in their current curriculums and rebuild curriculums that are equitable and culturally responsive.

Program-Level Outcomes Addressed:
Professionalism in Teaching
Candidates will participate in group and character-building activities by working alone and with others to explore personal strengths, weaknesses, opportunities, and threats to personal and professional growth. Students will demonstrate the ability to:
1. Research best educational practices
2. Discern new uses for information from a variety of course work
3. Reflectively discuss their teaching and ways to enhance it
Excellence in Music
Candidates will explore more deeply the culturally and historically important aspects of music, musicians, and composers throughout the world and across time. Students will demonstrate the ability to:

1. Recognize style traits of various composers, genres, and periods
2. Identify major and transitional composers in a variety of styles, genres, and periods
3. Learn or review and apply new techniques to perform in a style appropriate to genre, style, period, and culture

Strength in Character
Candidates will develop new approaches to the praxis of teaching by learning about, experiencing, and using best practice techniques as borne out in proven traditional practices and those demonstrated as effective through current research. Students will demonstrate the ability to:

1. Discuss a variety of educational approaches
2. Describe why particular educational approaches are chosen for use
3. Choose and apply new approaches to the teaching praxis.

Instructional Materials
In order to decentralize an emphasis on Eurocentric methods (which is largely based on written tradition) and emphasize Afro-centric methods (which is largely based on an oral tradition), no books are required for this class. However, students will observe, reflect, and discuss a wide variety of articles and documentaries throughout the class which are listed in the course bibliography.

Course Weekly Requirements
1. Weekly Learning Resource
One article or video will be sent out per week. You will need to respond to the four questions below on schoology, as well as engage with two of your classmates’ responses. In certain cases there will be an additional statement added. ○ What do you agree with?
   ○ What do you disagree with?
   ○ What do you want to incorporate in your class?
   ○ What do you have a question about?

2. Weekly Zoom Call
You need to attend our Weekly Zoom call (Wednesday 5-6:30pm EST). In this zoom call we will further discuss the article or video sent out, and I will also demonstrate song writing practices in different styles.
3. Weekly Songwriting
You will be required to demonstrate songwriting proficiency in various styles, and various age appropriate levels. If you have never written songs before, I will show you in our weekly zoom call.

4. One Lesson Plan or Unit Overview per week.
   Lesson plan or Unit Overview should include:
   - Objective,
   - Essential Question
   - Basic Agenda
   - Assessment

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<tr>
<th>Grading</th>
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<tr>
<td>Zoom Conferences -25%</td>
<td>90-100 = A</td>
</tr>
<tr>
<td>Learning Resource Response -25%</td>
<td>80-90 = B</td>
</tr>
<tr>
<td>Weekly Lesson Planning -25%</td>
<td>70-80 = C</td>
</tr>
<tr>
<td>Midterm and Final Research Projects -25%</td>
<td>65-70 = D</td>
</tr>
<tr>
<td></td>
<td>0-65 = F</td>
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Attendance Policy
Students will be required to attend the weekly zoom meetings on Tuesday from 3-4PM EST. Meeting links and invitations are made available on the classes Schoology web page. If a student must miss an online class, the student is responsible for re-watching and responding to the Zoom discussion, which will be saved and made available on Schoology. The student alone is responsible for the work due. An excused absence will be applied if the student gives 48 hours notice and responds to the class replay. If a student is not virtually present, an unexcused absence will apply, and the student will receive no credit for that portion of their grade.

Candidate Conduct
An important part of VanderCook’s Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational
environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.

**Health and Safety**

VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

**Academic Honesty**

Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate’s success in the program. Examples of academic dishonesty include: Presenting another’s words, music, or concepts as your own by failing to acknowledge or properly cite the source. Communicating or receiving answers or information to/from another in a testing situation. Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access. Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor. Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor. Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.

**Plagiarism**

Plagiarism means taking someone else’s words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else's work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work. All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties. Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted
material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.

**Disability Statement**

If a student has a disability which might interfere with that student's ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.

**Course Bibliography**

**VIDEOS**

**MUSIC AS A LANGUAGE -VICTOR WOOTEN***
[https://www.youtube.com/watch?v=2zvjW9arAZ0](https://www.youtube.com/watch?v=2zvjW9arAZ0)

4 simple steps to writing a song****
[https://www.youtube.com/watch?v=u0K_xcSqhXQ](https://www.youtube.com/watch?v=u0K_xcSqhXQ)

**ARTICLES**

A CASE FOR SONGWRITING IN THE CURRICULUM***

STUDENT DEVELOPMENT THROUGH SONGWRITING***
[http://www-usr.rider.edu/~yrme/v22n1/visions/Riley_Student_Development_Through_Songwriting.pdf](http://www-usr.rider.edu/~yrme/v22n1/visions/Riley_Student_Development_Through_Songwriting.pdf)

The Racial Politics of Music Education***

How to teach songwriting in the classroom
[https://www.musicalfutures.org/musical-futures-blog/teach-songwriting-classroom](https://www.musicalfutures.org/musical-futures-blog/teach-songwriting-classroom)

Educating Black Boys

Eurocentricity problem in our music schools

Teaching whiteness in the classroom
Weekly Class Breakdown

Pre-Class Assignment Due:
Respond to MUSIC AS A LANGUAGE - VICTOR WOOTEN
https://www.youtube.com/watch?v=2zvjW9arAZ0

Respond in a few paragraphs:
● How does this philosophy differ from how you teach music?
● Do you believe it is possible to “teach music without teaching music” in your class?
● What do you agree with?
● What do you disagree with?
● What would you like to incorporate?
● What do you have questions about?

Week 1: Intro Class
1. Introductions
2. Syllabus and Course Requirements
3. Songwriting, Culture, and Eurocentric Musicology
4. Why do we teach the way we teach?

Assignment Due:
● Teaching Whiteness in the Classroom - Ethan Hein

● Respond in a few paragraphs and explore these questions: How did you learn music? Were you taught, and do you teach a Eurocentric style of music education? How many of the “signs of Eurocentrism” exist in your classroom? Do you believe there is “one right way” to teach music? Describe the culture of your students. What songs do they like? Where are they from? What type of songs do you think they would want to write? What kind of musical experiences do they bring to the classroom? How are songs important in their culture? Is your teaching culture
inclusive of your students culture? How can you better reach your students? Do research on your students, their culture, and their neighborhood if necessary. Does your philosophy of education include any excessive educational colonialism or Eurocentricity?

**Week 2: Elementary Songwriting Methods**

Re-writing: A look at a timeless classical technique used by Mozart and others.

a. Appalachian Folk songwriting methods.
b. Fill in the blank: Breaking down songs to the simplest concepts.
c. Description, Topic, and Folk based songwriting methods

**Assignment Due:**
- Respond: Exploration of Student Development through Songwriting
  - [http://www-usr.rider.edu/~vrme/v22n1/visions/Riley_Student_Development_Through_Songwriting.pdf](http://www-usr.rider.edu/~vrme/v22n1/visions/Riley_Student_Development_Through_Songwriting.pdf)
- Rewrite 3 verses to any popular children’s songs
- Create a Lesson Plan for Elementary students that include rewriting a song.

**Week 3: Middle School Songwriting and Improvisation Methods and Techniques**

Pop songwriting methods: The question and answer technique (Firework by Katy Perry)

a. Teaching form, notes, and music fundamentals using songwriting
b. Teaching instrumentation, arranging and production using songwriting

**Assignment Due:**
- Respond to 4 simple steps to writing a song
  - [https://www.youtube.com/watch?v=u0K_xcSghxQ](https://www.youtube.com/watch?v=u0K_xcSghxQ)
- Write a question and answer pop song using 4 chords and question and answer statements
- Create a Lesson Plan where students must write a song based off of a pop song format as discussed in class.

**Week 4: Chord and Melody Writing**
a. Student Song Presentations
b. How do you teach students chord progressions?
c. How do you teach students how to write melodies off of those chord progressions

**Assignment Due:**
- Finish and record your pop song from last week.
- Create a Lesson Plan where students must write a melody or a chord progression to a song.

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**Week 5: Production Part 1 -**
**Garageband Essentials - Loops and Recording!**

**Assignment Due:**
- Discussion: Look up a production software tutorial and provide a link
- Create: A song using garageband or another production software

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**Week 6: Songwriting, Social Justice, Blues, Protest, and Intercurricular Learning Part 1 -**

a. The Blues Formula
b. Exploring the intersection of songwriting, protest, and critical thinking using American music and history as an example
c. Social Morality and Designing Meaningful Units

**Assignment Due:**
- Write and record an original blues/protest song.
- Begin Designing a Blues or Protest Unit Due
  - Include at least 4 lessons
  - Include a final project guideline

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**Week 7: Narrative Songwriting and Hip Hop Part 1 & 2**
More than a method: Exploring and teaching the hip hop genre and history as a medium to reach black and brown students

a. The what, who, how, why, and do's and don'ts of Hip Hop: Everything you
need to know to develop a successful Hip Hop Unit
b. Lyrical Analysis of Hiphop
c. Hip hop and History

Assignment Due:
- Respond to video TBD
- Create a hiphop unit overview that includes 4 hip hop songs. Include a Final Project Guideline. Respond to video TBD
- Create a hiphop unit overview that includes 4 hip hop songs. Include a Final Project Guideline.
- Learn to create a beat using garageband or a production software of your choice and record an original song idea over it. Due June 28.
- Write a lesson plan for a production software of your choice.

Week 8: Songwriting and Production Part 2
1. Creating a Hiphop Beat using loops, samples, and musical typing
2. Project Based Learning: how to create and develop an entire curriculum centered around your students writing, playing, recording, producing and performing songs

Assignment Due:
- Create a Hiphop song using the production software you have began working on.
- Design a songwriting unit that you can incorporate into your class. It should include at least 4 lesson plans and a final project.
  ~or~
- Please write a 2 page paper about your philosophy of music education that includes songwriting. This should include:
  ○ Advocate for the importance of songwriting in music education using information from our class resources. This should be
something that you should be able to present to your administrators as necessary.

○ Describe how your philosophy of education has evolved before and after this course.
  ○ Include information about the importance of culturally relevant teaching that responds to your students race and culture.