

VanderCook Course Syllabus/Lesson Plans, Summer 2024, Online  
Zoom LINK for all scheduled classes - TBA

## **Paul Rolland String Pedagogy – Level 2 Endorsement** **Joanne May, Instructor**

*Pre-requisite: Paul Rolland String Pedagogy – Level 1 Endorsement*

### **Course Dates & Hours (2024):**

June 7 - 9am-1pm Central time (Chicago time)

June 8 - 9am-1pm

June 9 - 1pm-4pm

June 10 - 9am-1pm

June 11 - 9am-1pm

### **Course Numbers**

GRAD 7854B

GRAD 551BO

### **Course Description**

Joanne May will teach this 2nd level course in Paul Rolland pedagogy as students review Principles of Movement and learn in-depth information on the topics of Establishing the Instrument Hold, Learning to Hold the Bow, Principles of Left Hand and Finger Action, and Establishing Left Hand and Finger Placement in First Position. Violin, viola, cello, and bass pedagogies will be discussed, and the application of the materials and actions will be demonstrated in the context of both public school and private studio settings.

The Paul Rolland String Pedagogy Society has developed a 4-Level Certification for teachers interested in learning about the pedagogy and using it in their teaching. This course, when completed in full, will provide participants with a Level 2 Endorsement.

*Prerequisite: successful completion of Rolland Endorsement Level 1*

### **Materials Required**

- [The Teaching of Action in String Playing](#) (book) by Paul Rolland with Marla Mutschler (Alfred.com)
- A journal
- Your instrument
- Joanne May Violin & Viola Videos (free on YouTube) [LINK](#)
- [The Teaching of Action in String Playing](#) (films) by Paul Rolland (The films are also available on DVD by emailing [peterrolland@cox.net](mailto:peterrolland@cox.net).)
- [New Tunes for Strings: Bk 1 & Bk 2 for violin, viola, cello & bass, and the Teacher's Book](#) by Stanley Fletcher (Hal Leonard) – PURCHASE FOR YOUR INSTRUMENT (optional: purchase all instrument books + Teacher's Manual)

### **Material Recommended**

- [Skills, Scales and Tunes – Developing String Technique with Paul Rolland String Pedagogy: Teacher's Manual/Score](#), and [additional instrument books](#) by Joanne May

**ASSIGNMENT: READ and TAKE NOTES on the following documents and videos prior to the first class (you may delay the video viewing by a day or two if needed, as this pre-instruction work is quite extensive)**

Level 2 Guidelines

[https://www.paulrollandsociety.org/files/ugd/32254d\\_ca123cd04bb04a53b3ebd1f9ada3ee57.pdf](https://www.paulrollandsociety.org/files/ugd/32254d_ca123cd04bb04a53b3ebd1f9ada3ee57.pdf)

Level 2 FAQs

[https://www.paulrollandsociety.org/files/ugd/32254d\\_c1eab2124e61499281ae1c40047642c7.pdf](https://www.paulrollandsociety.org/files/ugd/32254d_c1eab2124e61499281ae1c40047642c7.pdf)

Level 2 Video Guidelines

[https://www.paulrollandsociety.org/files/ugd/32254d\\_153984e638b148338f01283b4f36e01b.pdf](https://www.paulrollandsociety.org/files/ugd/32254d_153984e638b148338f01283b4f36e01b.pdf)

Level 2 Curriculum

[https://www.paulrollandsociety.org/files/ugd/32254d\\_dba88d87aa4b4a279dc11f01ede62aa.pdf](https://www.paulrollandsociety.org/files/ugd/32254d_dba88d87aa4b4a279dc11f01ede62aa.pdf)

Glossary of Terms

[https://www.paulrollandsociety.org/files/ugd/cacd8a\\_7e5e36195e3b4af680d8f9af31bc0757.pdf](https://www.paulrollandsociety.org/files/ugd/cacd8a_7e5e36195e3b4af680d8f9af31bc0757.pdf)

Level 2 Final Evaluation Guidelines

[https://www.paulrollandsociety.org/files/ugd/32254d\\_93641228427f4afe9f8a0941d0052a7d.pdf](https://www.paulrollandsociety.org/files/ugd/32254d_93641228427f4afe9f8a0941d0052a7d.pdf)

Sample Notes

[https://www.paulrollandsociety.org/files/ugd/038807\\_0284efbc000b4fdcae5c8c405fe65b5d.pdf](https://www.paulrollandsociety.org/files/ugd/038807_0284efbc000b4fdcae5c8c405fe65b5d.pdf)

Level 2 Cello Video with Joanne Erwin

<https://youtu.be/fqBIQt3jVoE>

Level 2 Double Bass Video with Renata Caceres

[https://youtu.be/yXlt\\_SKz2KE](https://youtu.be/yXlt_SKz2KE)

Rhythm Video

[https://mediaspace.illinois.edu/media/t/1\\_i8uezifr](https://mediaspace.illinois.edu/media/t/1_i8uezifr)

Index for *Teaching of Action in String Playing*

[https://www.paulrollandsociety.org/files/ugd/32254d\\_4c75d5e8f0eb4e519fca68ab6ae165cc.pdf](https://www.paulrollandsociety.org/files/ugd/32254d_4c75d5e8f0eb4e519fca68ab6ae165cc.pdf)

**ASSIGNMENT, PART 2—prior to our first session (be sure to do this in order to be prepared for the first class)**

- Ch. 2a, skim through the pages in Part I of the chapter, pp. 10-29
- Ch. 2b, read/take journal notes, pp. 30-40
- Film #2 “Principles of Motion” – view and take notes
- Joanne May Video “Bilateral and Unilateral” – view and take notes  
<https://youtu.be/SfQM Ik53LY>

**Assessment Due Dates**

**June 8** – VIDEO of Square Dance I & Country Fiddler (see Video Guidelines – however, you may ignore the due dates on that document)

**June 11** – Final TEACHING EVALUATION (see Final Evaluation Guidelines)

**June 18** – Journal notes on READINGS

**June 18** – Journal notes on ROLLAND FILMS

**June 18** – Journal notes on CELLO and BASS VIDEOS

**June 18** – VIDEO of Square Dance I & Country Fiddler (showing improvement)

**Student Engagement Statement**

Students are expected to attend interactive Zoom meetings as listed above. Video viewing will take place during class, and a journal of reflections on the videos and class notes will be submitted at the end of the course. Each student must bring their own string instrument to every session. Collegial class discussion and interaction is expected. A pedagogy curriculum must be developed by each student and submitted to the instructor within one week after the course is complete.

**Student Learning Outcomes**

1. Students will be able to demonstrate an in-depth understanding of Principles of Movement, Establishing the Instrument Hold, Learning to Hold the Bow, Principles of Left Hand and Finger Action, and Establishing Left Hand and Finger Placement in First Position of Paul Rolland Pedagogy
2. Students will be able to write in an informed way about Rolland Pedagogy through submission of their notes
3. Students will be able to demonstrate that they can effectively teach Rolland pedagogy to a student

- Students will be able to model in their own playing how to play without excessive tension using Fletcher's New Tunes for Strings *Square Dance I* and *Country Fiddler* on their primary instrument

**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: Research best educational practices; Discern new uses for information from a variety of course work; Reflectively discuss their teaching and ways to enhance it.

**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: Discuss a variety of educational approaches; Describe why particular educational approaches are chosen for use; Choose and apply new approaches to the teaching praxis.

**Outcomes Assessments**

- June 8** – VIDEO of Square Dance I & Country Fiddler (see Video Guidelines – however, you may ignore the due dates on that document)
- June 11** – Final TEACHING EVALUATION (see Final Evaluation Guidelines)
- June 18** – Journal notes on READINGS/CLASS NOTES
- June 18** – Journal notes on ROLLAND FILMS/JM VIDEOS
- June 18** – Journal notes on CELLO and BASS VIDEOS
- June 18** – VIDEO of Square Dance I & Country Fiddler (showing improvement)

**Course Requirements and Assessment**

Attendance - every session is required attendance. Endorsement cannot be awarded if any sessions are missed. For illness or exceptional circumstances, you will be responsible for viewing the recordings of our class sessions and any Rolland films you miss (at your own expense). There also may be additional submissions you will need to prepare for missed classwork.

Assessment #1	Submission of first Video (must be done in order for Assignment #6 to be assessed)	0 points
Assessment #2	Final Teaching Evaluation	50 points
Assessment #3	Notes – Readings/Class Notes	10 points
Assessment #4	Notes – Rolland Films/JM Videos	10 points
Assessment #5	Notes – Cello/Bass Videos	10 points

Assessment #6	Submission of second Video	50 points
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### Grading Breakdown:

#1	0
#2	50/130
#3	10/130
#4	10/130
#5	10/130
#6	50/130

**Fri., June 7, 9:00-1:00**

**30 min. - Introductions, go over syllabus, please keep camera on and remain muted, ask questions in the chat, if I don't see your question feel free to unmute and ask. If you get hungry, please snack during class.**

### PRINCIPLES OF MOVEMENT IN STRING PLAYING

PRIOR TO SESSION:

- Ch. 2a, skim through the pages in Part I of the chapter, pp. 10-29
- Ch. 2b, read/take journal notes, pp. 30-40
- Film #2 – view and take notes
- Joanne May Video “Bilateral and Unilateral” – view and take notes  
[https://youtu.be/SfQM\\_1k53LY](https://youtu.be/SfQM_1k53LY)
- Bring to our sessions each day: *Teaching of Action in String Playing* book, instrument, journal for notes (take notes in hand-written or typed form, but they must be submitted typed), *New Tunes for Strings Bk. 1 & 2*
- Discount Code for Vimeo (sent to you on 7/6/23)

GOALS – Be able to:

- Demonstrate total body action
- Demonstrate principles of body balance and leverage in avoiding excessive tension
- Demonstrate bilateral and unilateral bowings
- Demonstrate balance in the instrument hold and in the bow arm
- Demonstrate balance in the rotation of the upper arm in bow pressure

- Demonstrate balance in repetitious movements (vibrato, rapid détaché, sautillé) and “ballistic” movements (martelé, spiccato)
- Demonstrate 3 phases of movement: preparation, action, follow-through
- Demonstrate balanced and sequential bowings

## **INTRODUCTIONS / PROTOCOLS**

1. Please keep your camera on and sound muted unless having class discussion or question/answer time
2. Be sure your camera is set so I can see you doing the actions through the week
3. Use the “raise hand” icon or simply raise your hand if you have a question *at any point*
4. Feel free to interrupt if I do not see your hand!
5. You may ask a question in the chat, either directed to everyone or to just me. If I don’t respond I may not have seen it, so, again, feel free to unmute and speak up.

## **REVIEW OF LEVEL 1, OVERVIEW OF CERTIFICATION PROGRAM**

The Teaching of Action In String Playing, Developmental and Remedial Techniques  
Rolland/Mutschler

### **Chapter Titles (also Film Titles)**

1. Young Violinists in Action
2. Principles of Movement (Motion) in String Playing<sup>2, 3</sup>
3. Rhythm Training<sup>2</sup>
4. Establishing the Violin Hold<sup>2, 3</sup>
5. Learning to Hold the Bow<sup>2, 3</sup>
6. Playing at the Middle with Short Strokes<sup>2, 3</sup>
7. Establishing Left Hand and Finger Placement in the First Position<sup>2, 3</sup>
8. Principles of Left Hand and Finger Action<sup>3</sup>
9. Extending the Bow Stroke<sup>2, 3</sup>
10. Developing Finger Movements<sup>3</sup>
11. Basic Shifting Movements<sup>3, 4</sup>
12. Bouncing the Bow<sup>3, 4</sup>
13. Martelé and Staccato<sup>4</sup>
14. Developing Flexibility<sup>4</sup>

- 15. First Steps in Vibrato Teaching<sup>3, 4</sup>
- 16. Sustained Strokes, Détaché, and Related Bowings<sup>4</sup>
- 17. Remedial Teaching<sup>4</sup>

**Superscripts:**

- 2 = Level 2 curriculum
- 3 = Level 3 curriculum
- 4 = Level 4 curriculum

**Paul Rolland String Pedagogy Certification**

**Level 1 Endorsement** – Upon completion of one full workshop, Level 1 Endorsement is granted.

**Level 2 Endorsement** – Requires attendance at a second full workshop during which candidates will meet daily with a mentor, submit a journal of notes taken during the sessions and on required chapters, and complete performance/teaching evaluations. Level 2 emphasis is on Paul Rolland String Pedagogy Principles in a group setting.

**Level 3 Endorsement** – Requires attendance at a third full workshop during which candidates will meet daily with a mentor, submit a journal of notes taken during the sessions, and complete performance/teaching evaluations. Level 3 emphasis is on the individual’s teaching and playing, with a focus on the initial stages of more advanced pedagogical topics.

**Level 4 Endorsement / Full Certification** – Piloted Summer 2021. Requires attendance at a fourth full workshop. Daily meetings in small groups with a mentor, submission of journal notes, 2 private mentor meetings, and final playing and teaching evaluations. Focus is on a complete understanding of the Rolland pedagogy and an awareness of additional materials and training sessions that are available.

**Post-Certification Presenter Training Course** – This course focuses on preparing qualified instructors to share their expertise in Rolland pedagogy through presentations. Several topics will be addressed, including planning for presentations, managing the environment of the presentation, maximizing instruction, and managing post-presentation professional responsibilities. Upon

successful completion of Presenter Training, your name will be added to a Paul Rolland String Pedagogy Society Endorsed Presenter List on the PRSPS website.

**Post-Certification Mentor Training Course** – This course focuses on preparing qualified instructors to share their expertise in Rolland pedagogy through mentoring. Several topics will be addressed, including planning for the mentoring process, managing the environment of and establishing a culture for learning and instruction, including significant work in remedial teaching strategies, and managing post-mentoring professional responsibilities. Upon successful completion of Mentor Training, your name will be added to a Paul Rolland String Pedagogy Society Endorsed Mentor List on the PRSPS website.

### **GOALS IN ACTION:**

#### **MOVEMENT WITHOUT INSTRUMENT**

- March in place
- Try to stand still
- Swing a case or heavy object
- Extend an arm or leg
- Marshmallow knees
- Weight in heels, open chest
- RH on L shoulder, swing down-forward-out-back (ellipse)
- Bilateral – Unilateral
- 3 phases of movement: preparation, action, follow-through
- Tapping RH on palm of LH – balance with teeter-totter arm, repetitious movements

#### **MOVEMENT WITH INSTRUMENT**

- Statue of Liberty
- Guide button with RH
- Cantilever principle
- Place N Lift
- Flying pizzicato
- Rotation of upper arm for “weight”
- Repetitious movements – rapid détaché, sautillé, vibrato (waving), etc
- Long bows with elbow drop
- Balanced string crossings
- Play Country Fiddler**

**PAUSE FOR QUESTIONS – UNMUTE PLEASE IF YOU HAVE A QUESTION**

**LOOK BRIEFLY AT THESE...**

**Top 12 Favorite Actions by Paul Rolland Instructors**



*Compiled by Nancy Kredel, May, 2018*

Note: numbers in parentheses show # of votes this Action received

**1. Casewalk (2)**

- strengthens upper body
- encourages rhythmic body movements

**2. Statue of Liberty (6)**

- begin from a position of strength, relax into correct posture and position
- feet in balanced position, “marshmallow knees,” rest position to playing position

**3. Shuttle (11)**

- elbow leads
- arc motion
- double shift “birdie shifts”

**4. Polishing the String (3)**

- vibrato and shifting preparation
- use tissue, polish string in rest position, gradually move to playing position
- low, then middle, then high position polishing
- move between positions while polishing

**5. Left Arm Swinging (2)**

- play open strings while swinging
- play a song, swing on open strings
- encourages quick, accurate placement of fingers and large muscle relaxation

**6. Tapping - LH & RH (8)**

- left hand quick finger action
- accurate target for good intonation
- preparation for quick notes and trills (“clavichord fingers”)
- releases tension in bow hand
- simple, quick movement, encourages relaxed fine motor skills

**7. Rock and Roll (7)**

- Roll the Arm
- Rock the Bow
- get a good bow hold, transfer bow to string
- encourages large and small muscle relaxation and flexibility

**8. Place and Lift and Silent Bow Transfers (6)**

- transfer from rest position to playing position
- touch bow to string at middle of bow, then frog, then tip
- add arm weight to encourage stick to bend toward hairs, then lift off and repeat
- 2 placements in a row, then 3

**9. Rebound (7)**

- down-bow, circle back, down-bow with whole body motion, short bows, then longer bows
- retake: down-bow, circle back, up-bow
- flexible fingers at frog (“fle-fi-fro”)
- bilateral motion

### **10. Flying Pizzicato (9)**

- whole body movement
- encourages long straight bow strokes
- bilateral motion

### **11. Early Bow Hold at Balance Point (2)**

- allows for less tension in bow hand
- use with silent bow transfers
- only use for a short time

### **12. Pulling and Pushing the Bow Against Resistance (3)**

- develop strength and flexibility in bow hand and arm
- hold bow horizontal, pinch slightly with left hand on stick, draw bow in small strokes
- develops stronger tone

### **Additional Favorites (if time)**

**13** • Silent Bouncing, Glancing, V bounce, U bounce

**14** • Shadow Bowing – in elbow, bow in vertical position, make a circle with left fingers

**15** • Establishing Correct Placement of Instrument – “the fly”

### **ASSIGNMENT FOR TUESDAY**

- Submit your video of your performance of Square Dance 1 and Country Fiddler by tomorrow (according to the VIDEO GUIDELINES)!
- Read through the Action column in the Level 2 Curriculum and begin considering a few of the Actions you might wish to choose to teach during your final evaluation. Each candidate, together with their mentor, will choose one primary action plus 2-3 preliminary actions. I would like to have you choose your actions on or before Thursday.
- Decide by tomorrow if you’d like to teach another class member or one of your own students for the final evaluation
- Ch. 4, read/take notes on whole chapter, pp. 61-79
- Film #4 – view and take notes

- Choose 3 Joanne May Violin & Viola Videos on the topics listed under GOALS for Monday and GOALS for Tuesday, view the 3 videos, include notes in your journal, be prepared to tell the class what you learned <https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow/>
- Choose ONE of the following performances of Dancla Air Varié, Op. 89 No.1, view and write a critical review of approximately 1 minute of the performance (1/2 to 1 page typed). Incorporate descriptions using Rolland Action terminology from the GOALS for Wednesday and/or Thursday. Include this review in your journal. For Tuesday's class, be prepared to do 2 things:
  1. Share your screen and play your chosen 1-minute video clip, telling the class what we should look for while viewing.
  2. Model how you would teach this student by teaching your ideas to our class. Your teaching should be approximately 2-3 minutes.

<https://www.youtube.com/watch?v=vqS0ROeYeJ8>  
<https://www.youtube.com/watch?v=IfrLLI3F0hk&list=RDvqS0ROeYeJ8&index=4>  
[https://www.youtube.com/watch?v=OQMQ6\\_qXQs&list=RDvqS0ROeYeJ8&index=3](https://www.youtube.com/watch?v=OQMQ6_qXQs&list=RDvqS0ROeYeJ8&index=3)  
<https://www.youtube.com/watch?v=IB8QocAbedQ>  
<https://www.youtube.com/watch?v=JRA3H7UUqZ0>  
[https://www.youtube.com/watch?v=DSPoszdaA\\_A](https://www.youtube.com/watch?v=DSPoszdaA_A)  
<https://www.youtube.com/watch?v=eXmajTbn0E0>  
<https://www.youtube.com/watch?v=KxJg3XNY48c>  
<https://www.youtube.com/watch?v=qEj2BTrHJBE>  
<https://www.youtube.com/watch?v=cHGzDKJpwak>

## **PLAY SQUARE DANCE I AND OTHER NEW TUNES AS TIME ALLOWS**

**Sat., June 8, 9:00-1:00**

### **ESTABLISHING THE VIOLIN (INSTRUMENT) HOLD**

SQUARE DANCE 1 AND COUNTRY FIDDLER VIDEO DUE TODAY (EARLY PLEASE! I WILL SEND YOU FEEDBACK)

GOALS – Be able to:

- Demonstrate Placing Instrument/Shaping Left Hand
- Demonstrate Stance
- Demonstrate Case Walk

- Demonstrate Statue of Liberty, Balancing A Ball, Securing the Instrument
- Demonstrate “Fire Drill” Sitting Position – begin standing
- Demonstrate Shuttle Lo-Middle and Left Arm Swing
- Demonstrate Left Hand Tapping

## **DISCUSSION ABOUT ACTIONS AND STUDENT FOR FINAL EVALUATION / JM VIDEOS (3)**

### **DANCLA TEACHING ACTIVITY – “Round Robin”**

### **DOING THE ACTIONS** (see GOALS list for today)

### **ASSIGNMENT FOR WEDNESDAY**

- Ch. 5, read/take notes on pp. 80-89
- Film #5 – view and take notes
- Choose 3 Joanne May Violin & Viola Videos on the topics listed under GOALS for Wednesday, view them, and include notes in your journal <https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow/>
- Bring *New Tunes for Strings, books 1 & 2* for Play-In on Wednesday

**Sun., June 9, 1:00-4:00**

### **LEARNING TO HOLD THE BOW**

GOALS – Be able to:

- Demonstrate Preparing Bow Hold using dowel or pencil
- Demonstrate Early Bow Hold
- Demonstrate Regular Bow Hold
- Demonstrate Shadow Bowing
- Demonstrate Holding Violin/Bow Together, Roll the Arm and Rock the Bow
- Demonstrate Place and Lift and First Bow Strokes at Middle
- Demonstrate Balancing the Bow
- Demonstrate Flying Pizzicato (p. 115)

## DISCUSSION ABOUT ACTIONS FOR FINAL EVALUATION / JM VIDEOS (3)

DOING THE ACTIONS (see GOALS list for today)

### ASSIGNMENT FOR THURSDAY

- Ch. 7, read/take notes on whole chapter, pp. 98-104
- Film #7 – view and take notes
- Choose ONE of the following performances of Dancla Air Varié, Op. 89 No.1, view and write a critical review of approximately 1 minute of the performance (1/2 to 1 page for your writing). In your writing, incorporate descriptions using Rolland Action terminology from the GOALS for Monday and/or Tuesday. Include this review in your journal. For Thursday's class, be prepared to do 2 things:
  1. Share your screen and play your chosen 1-minute video clip, telling the class what we should look for while viewing.
  2. Model how you would teach this student by teaching your ideas to our class. Your teaching should be approximately 2-3 minutes.  
*(Note: these are different performances than the previous list):*

<https://www.youtube.com/watch?v=0LeCRdHvI2o>  
<https://www.youtube.com/watch?v=8sExkYjjsJc>  
<https://www.youtube.com/watch?v=GOxUvqgThks>  
<https://www.youtube.com/watch?v=jXGeZEwQFIY>  
[https://www.youtube.com/watch?v=J\\_2joNbEII4](https://www.youtube.com/watch?v=J_2joNbEII4)  
<https://www.youtube.com/watch?v=ACJtCa3g52w>  
<https://www.youtube.com/watch?v=RX1rDXZvXW8>  
<https://www.youtube.com/watch?v=W4CFALVn8bo>  
<https://www.youtube.com/watch?v=ZHAjNLlrI9w>  
<https://www.youtube.com/watch?v=20eoPe6HgsA>  
<https://www.youtube.com/watch?v=DKiFqGhzhQ>  
<https://www.youtube.com/watch?v=FdQz0xSgWn0>  
<https://www.youtube.com/watch?v=PPJ1oIThMNs>  
[https://www.youtube.com/watch?v=Lu\\_LUeltZrk](https://www.youtube.com/watch?v=Lu_LUeltZrk)

### NEW TUNES PLAY-IN – SHARE FAVORITES

**Mon., June 10, 9:00-1:00**

**ESTABLISHING LEFT HAND AND FINGER PLACEMENT IN FIRST POSITION**

GOALS – Be able to:

- Demonstrate Silent Preparation
- Demonstrate Steps in Placing Fingers 1, 2, & 3
- Demonstrate the Octave Game in first position
- Demonstrate Steps of Shuttle in Lo-Middle-High positions (p. 76)

**DECISION ABOUT ACTIONS FOR FINAL EVALUATION**

**DANCLA TEACHING ACTIVITY – “Round Robin”**

**DOING THE ACTIONS** (see GOALS list for today)

**ASSIGNMENT FOR FRIDAY**

- Ch. 8 read/take notes on pp. 105-114, Read Final Evaluation Guidelines
- Film #6 – view and take notes
- Bring to Friday’s session 2-3 of the most important ideas that interested you or questions you had while reading and viewing of the *Principles of Left Hand and Finger Action*. Be prepared to have a class discussion.
- Practice your Final Evaluation teaching episode, speaking ALOUD as you teach. Time yourself so you will not teach longer than 10 minutes, or less than 7 minutes. Be prepared to teach your lesson during Friday’s session.

**Tues., June 11, 9:00-1:00**

**PRINCIPLES OF LEFT HAND AND FINGER ACTION**

**REHEARSE FINAL EVALUATION**

GOALS – Be able to:

- Demonstrate an understanding of all elements of left hand and finger action
  1. Balance

2. Elevation
  3. Thumb Placement
  4. Angle of Fingers
  5. Fingertip Contact
  6. Base of 1<sup>st</sup> Finger Contact
- Final Evaluation Run-through

## **DISCUSSION ABOUT PRINCIPLES OF LEFT HAND AND FINGER ACTION – TOP 2-3 IDEAS/QUESTIONS**

### **FINAL EVALUATIONS**

#### **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.

**Keep cell phones off while classes are in session; use computer for Zoom calls; computers and cell phones must be off during the quiz**

#### **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.

**Joanne May**, retired Assistant Professor of Music Education and Director of Orchestras at Elmhurst University, founded the annual Elmhurst World Music Festival, assisted in writing the course *String Improvisation for Educators*, sat on search committees for four new string faculty members to the department, and was string advisor to the Music Performance degree development committee. She conducted the Elmhurst University Philharmonic for 10 years, including performances at the Illinois Music Education Conference and in Chicago's Millennium Park for the Chicago World Music Festival celebrating the 70<sup>th</sup> anniversary of India's independence. She also led tours with the orchestra for annual performances throughout the U.S. Prior to teaching at Elmhurst University, May retired from public school teaching with 33 years as teacher of strings, orchestra, band, and general music, and as Music Department Chair at Glenbard East High School in Lombard, Illinois.

A student of Paul Rolland for three years at the University of Illinois, May has incorporated Rolland pedagogy into all areas of her teaching. She has presented on Rolland pedagogy at national and international conferences and is currently a member of the Rolland Certification Committee and serving as Treasurer of the Paul Rolland Pedagogy Society Board of Directors.



She has held positions as President of the Orchestra Division for Illinois Music Educators Association, Illinois ASTA President, National Chair of the ASTA Student Chapter Committee, and National Chair of the Orchestra Council of the National Association for Music Education. Her awards include the *Mary Hoffman Award for Teaching Excellence* by Illinois Music Educators Association, *Educator of the Year* and *Distinguished Service Award* from the Illinois American String Teacher's Association, and *Teacher Recognition Award* for the Presidential Scholar Program in Washington, D.C. by the U.S. Department of Education. She is author of *Music for Homeschoolers*, editor of *String Teacher's Cookbook*, *Creative Recipes for a Successful Program*, and author of the recently released book *Skills, Scales and Tunes, Developing String Technique with Paul Rolland String Pedagogy*.