

Jadynn Flowers

EDU 301

University of Mary

April 23, 2019

Philosophy

My teaching philosophy is I will strive to create an intentionally welcoming, consistent, environment that maximizes student learning and supports love, logic, and human flourishing. I will use my teaching philosophy to build a consistent, safe environment that upholds the values of not only the school, but the values I believe should be utilized in life, such as respect for all persons and oneself, accepting the diversities that make us human, listening to others' ideas, and participating in a learning environment. Educating the whole child is important to me, for preparing them socially and mentally for life experiences is just as important as preparing them for college academically. If problems arise, I plan to respond with empathy and compassion, and will have some strategies ready for handling the common experiences that many children and adolescents face where academic curriculum might not cover.

Music and art are a way for people to reach a part of their humanity that other subjects never or rarely reach on the same scale. Students of any level are welcome to join and express themselves freely with abstract concepts that are neither right or wrong. Sure there are correct answers when it comes to certain parts of music and art, but after the essentials are learned, the rules may be stretched and broken freely. I wish to give my students the tools to enjoy and improve in their musical abilities enough that it could be anywhere from an enriching experience to a career pursuit, whatever they need.

Strategies for the First Days

Before School Begins

If possible, I would like to have sent out a letter to the students and parents as a pre-first impression and overview of what the year will hold as well as tentative concert dates and other events.

An example of the letter:

Welcoming all Parents and Guardians:

As the 2019-2020 school year begins, I wanted to introduce myself and inform you of some of the expectations I will be implementing in my classroom. For those of you who are new to the Hazen High School music community, my name is Miss Flowers and I am excited to meet you and your participating student! Our music program is all about growing as artists, self-expression, and learning how to improve daily appreciation for music.

For my returning families, I can't wait to continue building from where we left off last year. Your students are wonderful to work with, and I hope they continue to enjoy our time together. They have the potential to be great leaders for our newcomers and show off their gusto!

My expectations for our program remain:

- Band starts at 8:30 am every day, and I expect to start right away at 8:30, so their instruments should be out and warmed up, and they should be seated and ready to play.
- Instruments are expensive, so I expect students to not only be careful with their own but to be cautious when near their peers' instruments as well.
- Participation is very crucial in every classroom, but especially in a class that requires teamwork like band. I expect students to work together under my direction to make wonderful music and be willing to be challenged to improve their skills.
- I will have a stock of reeds for my woodwinds, but they will be asked to pay me back for them.
- I will make sure to set aside some time for scheduled one on one when needed, and if a student is interested in even more in-depth lessons, I teach private lessons on woodwind instruments and piano.
- More information on fundraiser and events will be up soon.

If you would like to join our private Facebook group, here is the link for that: [asdf.FB.com](https://www.facebook.com/asdf)

I just need your signature on the media release form for whether or not any photograph of your student may be posted in the group. Photos may be taken by our media clubs for yearbook, newspapers, etc.

Also, I have attached my behavior contract that I would like both you and your student to sign prior to our first meeting. Listed are my expectations for how everyone will be expected to act.

If you have any questions or concerns, please feel free to send me an email at:

jeflowers1@umary.edu

Respectfully,
Jadynn Flowers

Along with it I would actually like to have the behavior contract and a media consent form sent with it so the parents can read and sign off on it with their child, giving them an idea of my classroom expectations before they even enter the building and the permissions necessary to utilize the Facebook group. This would knock two huge 'what-ifs' out the window of potential parental issues if they are made aware of my methods ahead of time and sign in agreement to the policies. I would also have documentation that I could file away as proof that the parents and students reviewed the behavior rules together.

Planning for parental concerns with the use of moving them from the emotional to the thinking state:

- Collect as much information as possible
- Prove I have heard everything and use questioning strategies
- Check to see the parent has moved from the emotional to the thinking state

- Problem solve

Some examples of rules I would like to use:

- Respect for all persons, including oneself
- Respect for property, *especially* instruments
- Active participation and proper preparation
- Trying one's best, even if it's tough music
- Accepting constructive criticism
- Find something about music that you love

I would maybe elaborate on these if I felt the need to, or just having a short and sweet list like this would make the readers more likely to read all of it and remember more. That last rule is a personal touch for my students to remember what they are taking band class for. Sure some of them may be forced to by their parents, but overall most are there of their own free will, and I want them to remember to look for something meaningful in the music they are learning. See Appendix A for a visual reminder I could hang in the room somewhere that is simple, memorable, colorful, and age appropriate.

Day One

Students will be greeted at the door and asked to sit in whichever seat they would like. If they bring an instrument, they may leave it in an open instrument locker carefully or with them at their seat. Right off the bat, I believe this will establish a low-stress environment and give them some freedom of choice before they are placed into their instrumental sections. I will fully be expecting a bit of fresh-from-summer rowdiness and chatty behavior, so after everyone is situated and has a few minutes to talk with each other, we will take that energy and put it into

some sort of icebreaker game that is age-appropriate. If it is my first year teaching, it will be very beneficial for me to delve a little deeper into their personalities and attempt to connect interesting facts to their faces and names. Social development is another part of working with the whole child.

After introductions, we would talk about a few syllabus topics, basic agenda and rehearsal structures, and placement auditions for seating.

Day Two

This is when I would like to hold placement auditions. It would be the best for the schedule to get an early start on the official seating chart and having everyone on their proper parts so we can start rehearsing. The auditions will be described as really short, ability checks that are just to see where everyone is in terms of level. While I am auditioning everyone, if possible, I would like to make prior arrangements with an office worker or another teacher to supervise the rest of the class if I am the only teacher for the entire ensemble. This would be if I have any doubts about the students being able to handle themselves. Another ‘what if’ to watch out for is if no one is available to assist me, I could have them come in for quick auditions after school or during their studyhalls. See Appendix B for an example of a seating chart for a band ensemble.

Day Three

On this day, I plan to cover any parts of the syllabus that are left and go through reminders of my behavior and classroom expectations including taking care of the instruments, being on time, etc. After spending a few minutes on this, we would go through the basic rehearsal procedures. I feel it would be concise and easy to remember if I gave them steps:

- Ready your instrument
- Warm up before we start
- Have your music in order
- Be ready to tune five minutes after class starts

I would mention that I would prefer this to include having slides oiled and reeds soaked ahead of time if necessary. In high school, I had the luxury of having band as the first period of the day so we could start when class started. I realize it may not be the same for all of my bands when I start teaching, so I am prepared to give them those five minutes everyday so they do not feel too rushed and end up damaging something; we would also achieve our best sound right away with those few minutes of warm up instead of fighting for a good sound during warm up or even rehearsal.

I would then run through some warm ups with them to get an idea of how we sound as a group and break up my segments of speaking so not to lose their attention spans right away. After reading through our first piece, I would segway into discussing practice expectations and upcoming playing tests that would be a checkpoint for the repertoire we are learning as well as a potential scale or etude. I would then direct them towards a rubric and a practice log that would be tools for them to understand what I expect of them to work for outside of normal rehearsal. I am still undecided whether or not I would make practice logs part of their grade or towards an end of the year prize, because even if parents sign for their hours, it could easily be forged. These two tools would be more examples of important documentation keep track of my students' progress with more than just my own ears. See Appendix C for examples of a rubric and practice log.

Day Four

This would be the real first rehearsal day that will set the tone for how many days throughout the year will be like. On the whiteboard I will have posted the agenda for the day: any announcements they need to know that I will talk about in case they do not read the board as well as the rehearsal order for the day that they can have prepared before we even start. While they are getting set up, I would love to have soft, fun music playing in the background from Youtube or Pandora to set the mood. Band is supposed to be enjoyable and all about music, so presenting that type of environment could really make or break a mood for an entire class period. I also want to present myself as fun and welcoming; I want to show that I can relate to my students and provide a source of joy while still being professional.

The music would be shut off before we tune, and then I can start implementing my pre-planned rehearsal procedures and assess them as I go along. I will need a backlog of different ways to explain things since music can be a very abstract concept. Another ‘what if’ in this case is realizing that sometimes the answer will be refining my own conducting or understanding that they need more time and repetition to accomplish the musical details that I am asking for. Having withitness for recognizing these potential issues will save everyone a lot of frustration. Here, my ‘trying one’s best’ rule would apply to everyone, including myself.

Day Five

I always loved Youtube Fridays with my band conductor. He would sometimes find a funny or music-related, school-appropriate video to share with the whole class. It was something fun to look forward to that broke us away from too strict of a rehearsal routine. Humor is

important to me when relating to people, so I plan to appropriately implement that within my class.

Environment

There is not a lot of wiggle room for a band seating chart as Appendix B shows, but I plan to have my desk out of the way of the student's road; this will keep them out of my things and give them more breathing room to play their instruments. Hopefully, the school will provide lockers for instruments either in the same room or in the hall. I would need to plan a storage procedure that may involve padlocks. If not, another 'what if' would be to have a procedure ready for how they will have access to the shelves/storage, especially those who play larger instruments that they do not take home, i.e. my room is locked when I am not there for safety/my prep hour would be a great time for students with study halls to come practice because I will be there to monitor, etc. Instruments are not cheap.

Music and percussion storage will have their own systems. A good cell phone procedure would be having them place their phones in their folder bin during band so they don't forget to take their phone when they leave and they won't have it during class. I would provide a few tuners for those who claim to need their phone for tuning their instrument with the apps that are available. My percussionists may get an extra talk from me on how to handle their multitude on instruments. I would expect organization so the instruments are treated with respect; we need to use them for a long time.

I mentioned in my letter to the parents that reeds are purchasable from me. I would have to check all school policies on money handling in this regard, but I believe it is good to have a stockpile of reeds for my woodwind students so we are not fighting over never having good

reads. Appendix D provides a few environment examples and storage ideas for my classroom, including a band trip collage, since we will probably tour every year or every other year.

Appendix

Appendix A



Appendix B

Figure 10-4. Young Band with Incomplete Instrumentation

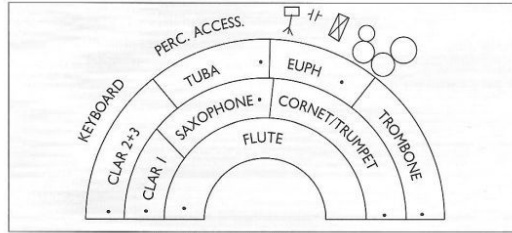
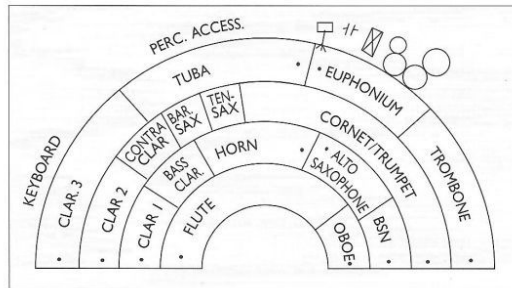


Figure 10-5. Large Band seating plan No. 1



Appendix C

Bassoon

	April					May															
	25	26	27	28	29	30	1	2	3	4	5	6	7	8	9	10	11	12	13	14	
Scales All																					
Etude																					
Band/Big																					
Recital/Rep																					
Reeds																					
Scale/week	A																				B
Intonation																					

	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Scales All																				
Etude																				
Band/Big																				
Recital/Rep																				
Reeds																				
Scale/week																				
Intonation																				

Band Playing Test Rubric

Name: _____ Instrument: _____

Objective	Superior - 5	Excellent - 4	Average - 3	Fair - 2	Poor - 1
Time Quality	The time is consistently forward, clear, and centered. The a characteristic tone for the grade level.	The time is often forward, clear, and centered, but is sometimes inconsistent. The time is close to grade level.	The time is often backward, clear, and centered, but is sometimes inconsistent. The time is close to grade level.	The time is often unforward, unclear or inconsistent. The time is below grade level.	The time is consistently unforward, unclear or inconsistent. The time is greatly below grade level.
Note Accuracy	Performs notes with 95% accuracy.	Performs notes between 90% and 95% accuracy.	Performs notes between 80-90% accuracy.	Performs notes between 70-79% accuracy.	Performs notes with below 69% accuracy.
Rhythmic Accuracy	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate, except for a few direction errors.	The beat is unsteady except and some rhythms are accurate, with frequent or repeated direction errors.	The beat is usually steady and rhythms are seldom accurate.	The beat is consistently erratic and rhythms are inaccurate.
Tempo	Maintains a steady beat throughout the entire excerpt.	Maintains a steady beat throughout most of the excerpt.	Maintains a steady beat most of the time.	Rarely maintains a steady beat.	Never maintains a steady beat.
Articulation	Secure attack. Markings (breath, legato, etc.) are executed accurately.	Attacks are usually secure, though there might be occasional errors. Markings are generally executed accurately.	Attacks are rarely secure, but markings are often executed accurately.	Few secure attacks. Markings are typically not executed accurately.	Articulation markings are ignored.
Dynamics	The performance as a whole demonstrated 95% or more of all written articulations.	The performance as a whole demonstrated 80% or more of all written articulations.	The performance as a whole demonstrated 60-80% or more of all written articulations.	The performance as a whole demonstrated 40-59% or more of all written articulations.	The performance as a whole demonstrated 20% or less of all written articulations.
Posture	Set with perfect posture and balanced carriage. Was not deficient in more than one area.	Set with nearly perfect posture and balanced carriage. Was not deficient in more than one area.	Struggled to sit with proper posture and balanced carriage. Was deficient in two areas.	Struggled to sit with proper posture, balanced carriage, and/or embouchure because in all three areas.	Failed to sit with proper posture, balanced carriage, and/or embouchure because in all three areas.

Score: _____ /35 Grade: _____

References

Fay, J. and Funk, D. (2010). *Teaching with Love and Logic: Taking control of the classroom.*

Love and Logic Press: Golden, CO.

Marzano, R. (2003). *Classroom Management the Works: Research-based strategies for every teacher.* ASCA. Alexandria, VA.

Wong, H. and Wong, R. (2014). *The Classroom Management Book.* Harry Wong Publications, Inc.: Mountainview, CA.

Images found on Pinterest.