

**BURMAN UNIVERSITY
DIVISION OF ARTS - DEPARTMENT OF MUSIC**

Fall 2017

**MUPG 317 String Pedagogy
2 Credits**

INSTRUCTOR: Cristian Neacsu
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OFFICE HOURS: **Mon. & Wed. 2:30-4:00pm**
Wed. 5:00-6:00pm
Tue. & Thu. 6:00-7:00pm
CLASS TIME: **Mon. & Wed. 1:15 – 2:35 p.m.**

COURSE OUTLINE

COURSE DESCRIPTION

The main goal of this class is to give the student an overview of the pedagogical tools and methods available to the modern string teacher and how to apply them to different students of various levels and backgrounds. The class is designed for the future teacher to balance teaching tools that are known to him/her while expanding the awareness and knowledge of new material and ideas available. The parallel goal is to gain actual teaching experience in the class-room and have a class dialogue about studio teaching. The students will have the opportunity to each other by alternating the roles of teacher and student and will receive feedback accordingly.

An orchestral excerpt overview will be provided to expose students to some of the repertoire and to encourage the study of traditional orchestral excerpts required on most orchestral and music festivals auditions.

COURSE OBJECTIVES

At the completion of this course, the student will be able to teach stringed instruments in a coherent way, both at a basic and advanced level. Specific objectives include:

- Strong knowledge of: Stance and Posture, Left and Right Hand technique, Scales, Etudes, Graded Repertoire.
- Custom-tailored approach to teaching individual students. That includes the skills of observation, exploration and application of different teaching techniques as appropriate to individual needs.
- Exploring psychological considerations in regards to instructing the students. Violin learning many times is about problem solving and correcting mistakes. As a teacher it is important to

know how to approach each student with critique in a constructive way that does not hinder him/her in any way.

- Exploring psychological issues in regards to public performance.
- Furthermore, the student will be able to construct his/her own teaching syllabus based on the various teaching systems and philosophies studied.
- Basic knowledge of opening and maintaining a private studio, including policies and contracts, advertising and marketing
- Basic knowledge of orchestral excerpts

COURSE REQUIREMENTS

1. Attendance at all classes is required and is 15% of your grade. Let me know in advance if you are not able to attend the class. Provide doctor's note for missed classes.
2. Class participation/preparedness. Being well enough acquainted with the assigned text to actively engage in discussion about specific topics.
3. At least six hours of lesson observation is required. The visited lessons could be with Burman Faculty but could be with other Professors/Teachers in the area as well. Provide a small written report for each observed lesson.
4. Papers: Video reports, teaching observations, book reports, smaller written assignments.
5. In and out of class teaching assignments
6. Study and perform at least one orchestral excerpt chosen in consultation with your instructor.

REQUIRED MATERIALS

Ivan Galamian: *Principles of Violin Playing and Teaching*

Dorothy Delay: *Teaching Genius: Dorothy Delay and the Making of a Musician*

Suzuki Shinici: *Nurtured by Love*

Suzuki Violin School, Vol 1: Violin Part

RCM Violin Orchestral Excerpts - Violin Series 2013 Edition

SUGESTED READINGS

Simon Fischer: *Basics*

EVALUATION

1. **Attendance and participation 15%**
2. **Eight Assignments @ 8% each = 65%**
3. **Six Hours of Lesson Observations 20%**

GRADING SCALE

| | | | |
|----|-----------|----|----------|
| A+ | 98 - 100% | C+ | 75 - 79 |
| A | 94 - 97% | C | 65 - 74% |
| A- | 90 - 93% | C- | 60 - 64% |
| B+ | 87 - 89% | D+ | 57 - 59% |
| B | 84 - 86 % | D | 50 - 56% |
| B- | 80 - 83% | F | 0 - 49% |

A minimum grade of C (BMus) or C- (BA) is required to pass this class.

ACADEMIC DISHONESTY

Burman University expects integrity, including academic honesty, from all members of the University College community. Therefore, all forms of academic dishonesty are unacceptable. This includes the use of technology in any form to perform an act of academic dishonesty in or out of the classroom. Instructors reserve the right to forbid any type of electronic device (computers, calculators, cell phones, MP3 players, iPods, PDAs, etc.) to be used in the classroom, especially during examinations. Academic dishonesty includes plagiarism, cheating, and misrepresentation.

Plagiarism can be either intentional or unintentional. Intentional plagiarism occurs when people present the words, ideas, or data—including words, ideas, or data from electronic sources—of someone else as their own. Unintentional plagiarism can occur when students present another person's words, ideas, or data—including words, ideas, or data from electronic sources—without proper documentation. Examples of plagiarism include the following:

1. Submitting, for evaluation, an essay written by someone else as if it were one's own work.
2. Submitting, for evaluation, an essay written in part by someone else as if the entire essay were one's own work.
3. Paraphrasing or summarizing words, ideas, or data without properly documenting the source of the information.
4. Buying essays or assignments and submitting them as one's own work.
5. Submitting, for evaluation, the same essay or assignment in more than one course without the permission of both instructors.

Cheating occurs when people pretend to have a level of competence they do not possess. Examples of cheating include the following:

1. Copying from another person's work during an examination or while completing an assignment.
2. Using a "cheat sheet" or any other memory or skill aid without permission during an examination or while completing an assignment.
3. Collaborating on an examination or assignment without permission.

Misrepresentation occurs when people fabricate a source of information or distort information from sources. Examples of misrepresentation include the following:

1. Documenting or referring to a source that does not exist.
2. Attributing incorrect or non-existent information to an existent source.
3. Misrepresenting source information.

Academic misconduct occurs when students commit academically dishonest acts other than plagiarism, cheating, and misrepresentation. Examples of academic misconduct include the following:

1. Being a party to any act of plagiarism, cheating, misrepresentation, or academic misconduct (i.e. selling term papers, permitting someone to copy one's work, writing essays for someone else).

2. Attempting to gain or gaining an unfair advantage over others by offering services or materials in exchange for favorable consideration.
3. Changing or altering grades on essays, examinations, or assignments.
4. Changing or altering grades on official documents, electronic or otherwise.
5. Any act associated with obtaining and sharing examinations or answers to examinations before the examinations are given.
6. Theft or unauthorized use of library materials.
7. Copyright infringement of published materials (print/media/ Internet).

Students who are discovered to have committed academic dishonesty will receive a penalty, or penalties.

Course instructors will identify how they will deal with academic dishonesty in their course outlines. Actions may include the following:

1. Reduced grade on the assignment or examination.
2. Reduced final grade in the course.
3. An F grade on the assignment or examination.
4. An F grade in the course.

In all cases where academic dishonesty is proved, the course instructor will inform the Registrar in writing of both the infraction and action taken. This information will be kept in the student's file and in cases of severe infraction or repeated incidents of academic dishonesty, the name and incident(s) will be reported to the Academic Committee, which may choose to take further action.

This may include the following:

1. Written reprimand.
2. Academic probation.
3. Suspension from the University College.
4. Dismissal from the University College.
5. Suspension of any degree already awarded.
6. Withdrawal of any degree already awarded.

Students who are penalized for academic dishonesty may appeal through the regular academic grievance procedure.

DELIMITATION:

This course outline serves only as a guide and as such is subject to change without notice as deemed necessary by the instructor.

CLASS SCHEDULE

Week 1

Sep. 6 – Introduction & Course Outline

Week 2

Sep. 11 – Posture set-up, bow hold - Start reading *Nurtured by Love*

Sep. 13 – Suzuki's 1st Volume – 'twinkle-twinkle'
Assignment 1 Due, 3-5 people violin setup

Week 3

Sep. 18– Suzuki's 1st Volume continued

Sep. 20– RCM Level 1 and syllabus
Assignment 2 Due, Bow Hold 3-5 people

Week 4

Sep. 25 – ABRSM Syllabus,
Beginners supplemental repertoire (Sevcik, Schradieck etc)
Assignment 3 Due, Teach one person twinkle-twinkle

Sep. 27 – Graded repertoire
Orchestral Excerpts

Week 5

Oct. 2– *Nurtured by Love* discussion

Assignment 4 Due (20 ideas/points from *Nurtured by Love by Suzuki*)

Start reading Galamian's book chapter 2 on left hand (gather and write down
10 ideas/interesting points, due on Feb. 17)

Oct. 4 - Etudes (beginners, intermediate, advanced)

Week 6

Oct. 9 - NO CLASS! – Thanksgiving Day

Oct. 11– Basics, left hand Galamian discussion
Assignment 5 Due (10 ideas/points from chapter 2 Galamian)

Week 7

Oct. 16 – Fischer, Sevcik, Flesch, Yost, Fodor left hand exercises

Oct. 18 – Vibrato – Galamian, and Fischer vibrato exercises pp. 213 – 226
Assignment 6 Due (Fischer one exercise presentation/teach)

Start reading Galamian's book chapter 3 on right hand (gather and write
down 10 ideas/interesting points on ch. 3 which is due Mar. 7)

Week 8

Oct. 23 – Catch-up & Vibrato continued

Oct. 25 – Teach one exercise in class; Scale systems (beginners to advanced)
Practice chart! How much should I practice?

Week 9

Oct. 30 – Basics, Right Hand – Galamian right hand discussion
Bow speed, pressure and sounding point.

Assignment 7 Due (10 ideas/points from chapter 3 Galamian)

Nov. 1 – *Detache, Martele, Cole, Bow Changes*

Week 10

Nov. 6 – Catch-up & Intonation

Nov. 8 – *Staccato, Spiccato, Sautille and Ricochet*

Read Galamian chapter 4 on practicing (gather and write down 10 ideas/interesting points on ch. 4 which is due Nov. 13)

Week 11

Nov. 13– Build and maintain a private studio (marketing, networking, advertising, studio policies and contracts)

Nov. 15– Orchestral Excerpts

Week 12

Nov. 20– Discuss Galamian on practicing

Assignment 8 Due (10 ideas/points from chapter 4 Galamian)

Start reading *Teaching Genius - Part 2 In the studio* for class discussion on Apr.13

Nov. 22– 2 notes method & putting it all together

Week 13

Nov. 27 - Performing/psychological part (TED Video)

Read article “A tale of two auditions” before next class

Nov. 29 – Discussion on “A tale of two auditions” article

Week 14

Dec. 4 – Discussion on *Teaching Genius Part II* In the studio

Week 15

Dec. 8– Exam: Performance of an orchestral excerpt.

Observation hours Due