

MUSI 6340
Motivation for Music Making
Syllabus Fall 2024

The University of Texas
Rio Grande ValleyTM
.....
School of Music

Dr. Jason Jones

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MUSI 6340: Motivation for Music Making

SYLLABUS

Fall 2024

Professor: Jason Jones, PhD
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Office: BMSLC 2.224
Phone - Office: (770) 720-5891

Course Modality: In-person and Synchronous (H)
Credits: 3
Day/Time: Tuesday 5:50pm-8:00pm
Location: Hybrid, EPAC B1.128 and BMSLC 3.204

Office Hours: I am available by appointment to meet (in-person or online) when I am not otherwise occupied. You can sign up for an available time by using this link: <https://drjasonjones.youcanbook.me>

Course Description

An intense examination of issues and problems related to teaching, learning, and performance. May be repeated for additional credit when the topic varies. Prerequisite: Graduate standing in music required.

Statement on Bilingual/Translanguaging Pedagogy:

The fields of general education and music education are increasingly diverse, culturally and linguistically. This diversity enriches our field, knowledge of self and others, and promotes equity. The Rio Grande Valley has a long history of bilingualism, biculturalism, and biliteracy (B3). This course seeks to broaden and deepen UTRGV's commitment to B3 pedagogy in music education. As it is in the music of the World, *we embrace all language varieties* and reject the notion of one correct language and style of music. Languages we will use in each class include but are not limited to English, Spanish, code-switching, translanguaging, Spanglish, and TexMex. At any time in class discussions and teaching demonstrations, you are encouraged to use any language as a resource. Your home language is valued and an asset in this space. Although Spanish is not my first language, I have taught children in bilingual music education courses and am emergent bilingual in Spanish. So, you may contact or speak with me in any of these languages.

Statement on Culturally Sustaining Pedagogy:

In this course, we will use culturally sustaining pedagogy as the main approach. In this mindset, we will view cultural backgrounds as a resource and an asset to our knowledge of the music teaching profession. At times, discussions may feel uncomfortable, and you may not feel you have the right answers. This is okay! I, too, feel like I do not have all the right answers regarding culture. However, the field of music education progresses when we reflect on our culture, seek to understand the cultures of others, and learn from our experiences. You may speak with me without judgment about any culturally sustainable practices we will use in this course.

Materials

- Required
 - Working university email account
 - Access to academic journals

- Blackboard
- Microsoft Word
- Notebook and organization materials
- Method of Printing

Course Objectives

Upon successful completion of this course, you will be able to meet the following criteria in these categories:

Knowledge and Skills

- Understand the basic components of existing theories of human motivation and behavior
- Explain the difference between existing theories of human motivation and behavior
- Apply knowledge and understanding of existing theories to music making, teaching, and learning

Philosophy:

- Reflect and write about your personal motivation for music making and learning
- Examine how you motivate and inspire your students
- Communicate effectively your beliefs and implementation of motivational strategies and attitudes

Teaching Praxis:

- Create motivational strategies to support student learning in music classes
- Apply motivational strategies to teaching an instrument and/or music to peers
- Analyze current ideas and teaching strategies to improve student motivation

Policies

This course carries a 3-hour credit load. As such, students should expect to spend at least 6 hours each week outside class preparing, including reading, reflecting, researching, and writing. Some weeks will require more time spent working outside of class than others, and actual time spent may vary depending on previous experience and knowledge of classroom instruments.

Blackboard

Many resources will be available on Blackboard. Most assignments will be submitted via Blackboard. It is your responsibility to download and review materials. Announcements may also be made via Blackboard. Please check regularly. *I recognize that Blackboard has many errors. If you should see that something is missing or not working, contact me immediately.*

Professionalism

Professionalism is essential to becoming a musician and music educator. Therefore, a portion of your grade will be based on this concept. Each class will have various activities. As a graduate student, you are expected to engage actively in all aspects (in mind, body, and dress). In addition, supporting your peers positively and respectfully is essential. Review and complete necessary readings/assignments/practice **before** class. **It is also advised that laptops/tables be brought to each class meeting** for notetaking, in-class research, or document sharing. (If you need assistance with this, please let me know). There may be times when you are asked to print an outline or article to bring to class.

Attendance

The instructor must be notified *in advance* of an absence or tardy. Each absence (for which notice was not provided) and every two tardies may lower the grade by one level (e.g., A- becomes B+). More than three absences could be grounds for dismissal from or failure in the course. In the event of an absence, **students are responsible for turning assignments in by posted deadlines and staying caught up on what was missed.**

Grading

Throughout the semester, you will be assessed regarding musicianship, teaching, planning, reflecting, selecting materials, and analyzing songs, among other items. Rubrics for many assignments will assist you in knowing exactly how an assignment will be graded. Course elements will be graded on the following scales:

93-100 (A), 90-92 (A-), 87-89 (B+), 83-86 (B), 80-82 (B-), 77-79 (C+), 73-76 (C), 70-72 (C-), 67-69 (D+), 63-66 (D), 60-62 (D), 0-59 (E).

Weighting

The following weighting will be applied to assignments:

Midterm Self-Determination & Flow Paper	20%
Individual Topic Presentations	20%
Resource Notebook	20%
Midsemester	10%
Final	10%
Special Topic Presentation	20%
Modern Band Project	30%
Motivation Analysis Paper	10%
Weekly Performance Journal	10%
Performance	10%

Late Work

Due to the nature of certain assignments, a grace period may or may not be given at the instructor's discretion. I recognize that particular circumstances or hardships may arise that might cause students to be unable to submit assignments on time. In these cases, please contact me in advance to see if an arrangement can be made.

Assignments

- Assignments will be discussed in class and posted on Blackboard with relevant descriptions. You may complete some of these assignments in English/Spanish/mixture. The only two assignments required in a monolingual (English or Spanish) format are the midterm paper and the motivational analysis paper. All other assignments can be English/Spanish mixed or monolingual.
- Necessary rubrics will be posted with the assignment or available on Blackboard. Assignments will be submitted to Blackboard or brought to class as appropriate.
- Unless otherwise specified, all written assignments must be submitted as Word documents (.doc or .docx) or PDFs. **Other formats will not be accepted for credit. A 10% deduction may**

apply for any assignment not submitted in the proper form. All assignments are due at the assigned date and time unless otherwise indicated. See or email the instructor **in advance of the assignment due date** if you have any questions.

Assignment Descriptions

1. Midterm Paper

Since Self-Determination Theory and Flow are the base theories for the course, students will write a paper about each of these theories in music making, teaching, and learning. Details for the assignment will be posted on Blackboard

2. Individual Topic Presentation

Students will co-lead (with the professor) a discussion/presentation for one of the dates on the syllabus. They will help choose the readings, lead discussions, and create activities on a topic. They will also be responsible for creating handouts for the class.

3. Resource Notebook

Students will keep a resource notebook of all handouts, notes, articles, etc. The notebook must be organized and include a table of contents and tabs. Here are some of the requirements:

- a. **40 points**—Weekly articles and outlines: Students will find one article every week to outline and share with the class. The article may be on a previous topic or the day's topic. You will then provide a one-page outline of the article. Students will **PRINT** the article and outline to place in their notebook. In addition, you will provide a copy for each person in the class. I highly encourage students also to outline the assigned reading, but it isn't required
- b. **20 points**—Handouts: Students will include all class handouts in the resource notebook. These will include any handouts given to them by peers or the instructor.
- c. **20 points**—Class notes: any notes taken during class
- d. **10 points**—Organization: Students will organize their resource notebooks in a logical manner. They may choose the method, but it must include a table of contents (**5 points**) and tabs.
- e. **10 points**—Other: More items may be required throughout the semester. A final list will be provided at the end of the semester.

4. Special Topic Project

One of the important aspects of this class is to apply the learned theories to music. There are several options for this paper. Students will submit a proposal to the professor in week 6 to receive feedback.

5. Music Making Project

Students will form a band to perform at the semester Modern Band concert. Additionally, students will keep a weekly journal on their experiences in this group. At the end of the semester, students will write a paper analyzing their experience with the project using one or more of the theories discussed in the semester. Here are the requirements for the performance:

- Select and perform three non-classical songs
- As a group, write one original song.
- Recruit at least one person to join the band for at least one song
- Perform at least one song on a new instrument(s) you learned during the semester
- Perform the set at the end-of-semester Modern Band Concert

Written Assignments

APA format is required for papers in this course. No other format will be accepted. Please see the basic instructions below and consult the resources.

1. Typed in 12-point Times New Roman font, standard margins (1”), and double-spaced.
2. Digitally-submitted documents must be in the form of a word doc (i.e., .doc or .docx) or PDF—other formats will not be excepted for credit.
3. **Separate page** for references provided at the end.
4. Page limits do not include reference or title pages
5. A 10% deduction will be applied to final versions of written assignments for every page of part thereof submitted that is not within the specified limits (i.e., over or under).

APA 6th Edition Guidelines and Resources

Questions Regarding APA: [Purdue OWL](https://owl.purdue.edu/owl/resource/560/05/)

Basic Rules: <https://owl.english.purdue.edu/owl/resource/560/05/>

Sample APA paper: <https://owl.english.purdue.edu/owl/resource/560/18/>

In-text Citations

General Guidelines: <https://owl.english.purdue.edu/owl/resource/560/02/>

Example:

When elementary music is instituted in schools, children enjoy using instruments (Belkin, Coley, Denton, Hatch, & Davies, 2006), especially barred instruments (Belkin et al., 2006; Davis, 2001; Johnson & Peters, 2012). When using barred instruments, Johnson and Peters (2012) recommended “removing bars for tones that students will not be using for that particular song (p. 17). However, “removing bars may not affect playing accuracy for young children” (Davis, 2001, p. 19).

References

- Belkin, M. J., Coley, D. B., Denton, M., Hatch, P., & Davies, D. (2006). Why music matters. Retrieved February 16, 2007, from <http://musicmattersnow.com>
- Davis, L., (2001). *Music in elementary school* (3rd ed.). Baltimore, MD: Pearson.
- Johnson, T. P., & Peters, J. K. (2012). Rethinking music in elementary school. *School Music Matters*, 104(2), 15–29. doi:98i09jss088j.16.1

UTRGV Policy Statements:

COVID-19 RESOURCES:

Please visit the [Commitment Website](#) for the most up-to-date COVID-19 campus information and resources. The [Commitment FAQ page](#) offers additional guidance to specific questions. To submit a question for the FAQ, please email WelcomeBack@utrgv.edu.

STUDENTS WITH DISABILITIES:

Students with a documented disability (physical, psychological, learning, or other disability which affects academic performance) who would like to receive reasonable academic accommodations should contact Student Accessibility Services (SAS) for additional information. In order for accommodation requests to be considered for approval, the student must apply using the mySAS portal and is responsible for providing sufficient documentation of the disability to SAS. In addition, students must participate in an interactive discussion, or an intake appointment, with SAS staff. Accommodations may be requested at any time but are not retroactive, meaning they are valid once approved by SAS. Please contact SAS early in the semester/module for guidance. Students who experience a broken bone, severe injury, or undergo surgery may also be eligible for temporary accommodations.

Student Accessibility Services staff can be contacted at either campus:

Brownsville Campus:

Music and Learning Center building (BMSLC, 1.107), phone (956) 882-7374, email ability@utrgv.edu.

Edinburg Campus:

University Center (EUCTR, 108), phone (956) 665-7005, email ability@utrgv.edu.

PREGNANCY, PREGNANCY-RELATED, AND PARENTING ACCOMMODATIONS

Title IX of the Education Amendments of 1972 prohibits sex discrimination, which includes discrimination based on pregnancy, marital status, or parental status. Students seeking accommodations related to pregnancy, pregnancy-related condition, or parenting (reasonably immediate postpartum period) should submit the request using the form found at [Pregnancy and Parenting | UTRGV](#).

MANDATORY COURSE EVALUATION PERIOD:

Students have the opportunity to complete an ONLINE evaluation of this course, accessed through your UTRGV account (<http://my.utrgv.edu>). Course evaluations are used by the instructor to better understand the student experience in the course, which can inform revisions of the course to ensure student success. Additionally, course evaluations are also used by the instructor for annual performance review and promotion applications, teaching award applications, among others. For these reasons, your feedback, reflections, and insights on your experience in the course are invaluable to ensure student success and a quality education for all. You will be contacted through email with further instructions. Students who complete their evaluations will have priority access to their grades.

Online evaluations will be available on or about:

Spring Module 1 (7 weeks)	February 22 – 28, 2023
Spring Regular Term 2022	April 14 – May 3, 2023
Spring Module 2 (7 weeks)	April 19 – 25, 2023

ACADEMIC INTEGRITY:

Members of the UTRGV community uphold the [Vaquero Honor Code](#)'s shared values of honesty, integrity and mutual respect in our interactions and relationships. In this regard, academic integrity is fundamental in our actions, as any act of dishonesty conflicts as much with academic achievement as with the values of honesty and integrity. Violations of academic integrity include, but are not limited to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or materials that are attributable in whole or in part to another person; taking an examination for another person; any act designed to give unfair advantage to a student; or the attempt to commit such acts (Board of Regents Rules and Regulations, STU 02-100, and UTRGV Academic Integrity Guidelines). **All violations of Academic Integrity will be reported to Student Rights and Responsibilities through [Vaqueros Report It](#).**

SEXUAL MISCONDUCT and MANDATORY REPORTING:

In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report to the Office of Institutional Equity & Diversity (OIED@utrgv.edu) any instance, occurring during a student’s time in college, of sexual misconduct, which includes sexual assault, stalking, dating violence, domestic violence, and sexual harassment, about which she/he becomes aware during this course through writing, discussion, or personal disclosure. More information can be found at www.utrgv.edu/equity, including confidential resources available on campus. The faculty and staff of UTRGV actively strive to provide a learning, working, and living environment that promotes personal integrity, civility, and mutual respect that is free from sexual misconduct, discrimination, and all forms of violence. If students, faculty, or staff would like confidential assistance, or have questions, they can contact OVAVP (Office for Victim Advocacy & Violence Prevention) at (956) 665-8287, (956) 882-8282, or OVAVP@utrgv.edu.

STUDENT SERVICES:

Students who demonstrate financial need have a variety of options when it comes to paying for college costs, such as scholarships, grants, loans, and work-study. Students should visit the Student Services Center (U Central) for additional information. U Central is located in BMAIN 1.100 (Brownsville) or ESSBL 1.145 (Edinburg) or can be reached by email (ucentral@utrgv.edu) or telephone: (956) 882-4026. In addition to financial aid, U Central can assist students with registration and admissions.

Students seeking academic help in their studies can use university resources in addition to an instructor’s office hours. University Resources include the Advising Center, Career Center, Counseling Center, Learning Center, and Writing Center. The centers provide services such as tutoring, writing help, counseling services, critical thinking, study skills, degree planning, and student employment. In addition, services such as the Food Pantry are also provided. Locations are listed below

Center Name	Brownsville Campus	Edinburg Campus
Advising Center AcademicAdvising@utrgv.edu	BMAIN 1.400 (956) 665-7120	EITTB 1.000 (956) 665-7120
Career Center CareerCenter@utrgv.edu	BINAB 1.105 (956) 882-5627	ESTAC 2.101 (956) 665-2243
Counseling Center Counseling@utrgv.edu Mental Health Counseling and Related Services List	BSTUN 2.10 (956) 882-3897	EUCTR 109 (956) 665-2574
Food Pantry FoodPantry@utrgv.edu	BCAVL 101 & 102 (956) 882-7126	EUCTR 114 (956) 665-3663
Learning Center	BMSLC 2.118	ELCTR 100

Center Name	Brownsville Campus	Edinburg Campus
LearningCenter@utrgv.edu	(956) 882-8208	(956) 665-2585
University Library circulation@utrgv.edu www.utrgv.edu/library	BLIBR (956) 882-8221	ELIBR (956) 665-2005
Writing Center WC@utrgv.edu	BLIBR 3.206 (956) 882-7065	ESTAC 3.119 (956) 665-2538

COURSE DROPS:

According to UTRGV policy, students may drop any class without penalty earning a grade of DR (drop) until the official drop date. Following that date, students must be assigned a letter grade and can no longer drop the class. Students considering dropping the class should be aware of the “3-peat rule” and the “6-drop” rule so they can recognize how dropped classes may affect their academic success. The 6-drop rule refers to Texas law that dictates undergraduate students may not drop more than six courses during their undergraduate career. Courses dropped at other Texas public higher education institutions will count toward the six-course drop limit. The 3-peat rule refers to additional fees charged to students who take the same class for the third time.

DEAN OF STUDENTS:

The Dean of Students office assists students when they experience a challenge with an administrative process, unexpected situation such as an illness, accident, or family situation, and aids in resolving complaints. Additionally, the office facilitates student academic related requests for religious accommodations, support students formerly in foster care, helps to advocate on behalf of students and inform them about their rights and responsibilities, and serves as a resource and support for faculty and campus departments.

[Vaqueros Report It](#) allows students, staff, and faculty a way to report concern about the well-being of a student, seek assistance in resolving a complaint, or report allegations of behaviors contrary to community standards or campus policies.

The Dean of Students can be reached by email (dos@utrgv.edu), [phone \(956-665-2260\)](tel:956-665-2260), or by visiting one of the following office locations: Cavalry (BCAVL) 204 or University Center (EUCTR 323).

Music Standards

- I. The music teacher has a comprehensive visual and aural knowledge of musical perception and performance.
- II. The music teacher sings and plays a musical instrument.
- III. The music teacher has a comprehensive knowledge of music notation
- IV. The music teacher creates and arranges music.
- V. The music teacher has a comprehensive knowledge of music history and the relationship of music to history, society, and culture
- VI. The music teacher applies a comprehensive knowledge of music to evaluate musical compositions, performances, and experiences.
- VII. The music teacher understands how to plan and implement effective music instruction and provides students with learning experiences that enhance their musical knowledge, skills, and appreciation.
- VIII. The music teacher understands and applies appropriate management and discipline strategies for the music class.

- IX.** The music teacher understands student assessment and uses assessment results to design instruction and promote student progress.
- X.** The music teacher understands professional responsibilities and interactions relevant to music instruction and the school music program.

Core Objectives	UTRGV Student Learning Outcome Statement	Core Area Requiring this SLO
Critical Thinking	Students will demonstrate comprehension of a variety of written texts and other information sources by analyzing and evaluating the logic, validity, and relevance of the information in them to solve challenging problems, to arrive at well-reasoned conclusions, and to develop and explore new questions.	All Core Areas
Communication Skills	Students will demonstrate the ability to adapt their communications to a particular context, audience, and purpose using language, genre conventions, and sources appropriate to a specific discipline and/or communication task.	All Core Areas
Empirical & Quantitative Skills	Students will be able to make and communicate informed conclusions and predictions based on the interpretation, manipulation, and analysis of empirical and quantitative data.	Math, Life & Physical Sciences, Social & Behavioral Sciences
Teamwork	Students will collaborate effectively with others to solve problems and complete projects while demonstrating respect for a diversity of perspectives.	Communication, Life & Physical Sciences, Creative Arts
Social Responsibility	Students will recognize and describe cultural diversity, the role of civic engagement in society, and the link between ethics and behavior.	Language, Philosophy, & Culture; Creative Arts; American History; Government & Political Science; Social & Behavioral Sciences
Personal Responsibility	Students will demonstrate an awareness of the range of human values and beliefs that they draw upon to connect choices, actions, and consequences to ethical decision-making.	Communication; Language, Philosophy, & Culture; American History; Government & Political Science

Tentative Calendar

The course calendar should be treated as a general outline of where the class is headed throughout the semester and is subject to change. Students should **familiarize themselves with readings before the start of class**.

Date	Location	Topic	Base Readings
Week 1 8/27	Bville	Intro to the course: Maslow’s Hierarchy of Needs	<ul style="list-style-type: none"> • Emailed
Week2 9/03	Eburg	Intrinsic and Extrinsic Motivation in music and overview of Self- Determination Theory	<ul style="list-style-type: none"> • Evans (2015) on Blackboard • Student Article + outline
Week 3 9/10	Bville	Self-Determination Theory: Competence and Autonomy	<ul style="list-style-type: none"> • Student Article + outline
Week 4 9/17	Eburg	Self-Determination Theory: Relatedness—Relationship influence on motivation in music	<ul style="list-style-type: none"> • Knee & Browne (2023) • Student Article + outline
Week 5 9/24	Bville	Flow Theory —Optimal Experience as motivation for music participation and learning	<ul style="list-style-type: none"> • 2 Student Articles + outline
Week 6 10/01	Eburg	M.U.S.I.C. Model of Motivation	<ul style="list-style-type: none"> • https://www.themusicmodel.com/music_model/ • Student Article + Outline • Final Project Proposal
Week 7 10/08	Bville	Skinner’s Behaviorism Theory	<ul style="list-style-type: none"> • Reading TBD • Student presenter _____ • Student Article + outline
10/14- 10/21	Zoom or in person	Midsemester check-in individual meeting with Dr. Jones	
Week 8 10/15	Eburg	Expectancy-Value	<ul style="list-style-type: none"> +First half notebook due • Reading TBD • Student presenter _____ • Student Article + outline
10/25	Midterm Paper Due		
Week 9	Bville	Attribution Theory	<ul style="list-style-type: none"> • Reading TBD

10/22			<ul style="list-style-type: none"> • Student presenter _____ • Student Article + outline
Week 10 10/29	Eburg	Dr. Kristen Pellegrino	<ul style="list-style-type: none"> • Reading TBD +Journal check
Week 11 11/05	Bville	Social Cognitive Theory	<ul style="list-style-type: none"> • Reading TBD • Student presenter__ • Student Article + outline • _____
Week 12 11/12	Eburg	Self-Efficacy Theory	<ul style="list-style-type: none"> • Reading TBD • Student presenter _____
Week 13 11/19	Bville	Special Project Presentations	
Week 14 11/26	Zoom	Motivation for Music Making and Learning in Adolescence	<ul style="list-style-type: none"> • Student Article + outline • Allsup et al (2012)
Week 15 12/03	Bville	Motivation for Music Making and Learning in Early Childhood	Pick one <ul style="list-style-type: none"> • Young & Ilari (2012) • Barret & Tafuri (2012) • Lum & March (2012) <ul style="list-style-type: none"> • Student Article + outline
Final			
TBD	Online	+Perform on Modern Band concert +Motivation for music making journal and analysis due.	

All content in the syllabus will serve as a guide to the course. Circumstances may rise that necessitate changes to one or more components. Therefore, I reserve the right to change the syllabus as needed. If you have any questions, please email me at jason.jones@utrgv.edu . Let's have a great semester!

Sing on!
Dr. Jones