

COURSE SYLLABUS
MARCHING BAND TECHNIQUES LEVEL 2 (2 CREDITS)

COURSE DATES: July 16-18, 2008

CREDITS: 2 credits

INSTRUCTOR: Terri Felton, Continuing Education Director
Wisconsin School Music Association
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DESCRIPTION:

Take your marching program to the next level. This comprehensive marching band seminar will discuss how to effectively coordinate and manage a competitive marching band program. Musical arrangements, visual design, tour management, community involvement and other topics will be covered.

The marching band activity brings many new levels of opportunities for students and participating bands. However, the adjudication process can sometimes be a scary and mystifying part of the process. While marching band adjudication differs from the WSMA festivals, it is still based on national standards and defined adjudication philosophies. Uncover the mysteries of adjudication as it relates to the marching band. Street marching as well field show components will be covered.

WORKSHOP PRESENTERS:

Andy Brady currently works with the University of Wisconsin-Whitewater bands and the Kilties Drum and Bugle Corps. He also serves on the board of directors for the Mid-America Competing Band Directors Association and dedicated himself to the evolution and teaching of visual arts programs. His movement program "Muscle Marching" has gained appreciation from directors, dancers and physical trainers as well as shown vast gains in training efficiency and competitive placement. Andy holds a bachelors degree in visual design with music and dance emphasis from the University of Wisconsin-Whitewater.

Ben Harloff holds two bachelors degrees from Indiana University: music education and trumpet performance. He marched with the Phantom Regiment Cadets and Star of Indiana, then performed with the Star of Indiana Brass Theater, which eventually became the worldwide stage sensation, Blast! During his time with Blast! Ben performed as one of the trumpet soloists in both the London and New York City casts. He is currently in his third year of teaching at Eastview High School in Apple Valley, Minnesota.

Nick Lane is an accomplished designer as well as a music educator. As president of the Mid-America Competing Bands Association, he has been involved with tour management and planning, program consulting and handling the finances of a major organization that is directly related to the operations of the ensembles within the circuit. Nick's innovative ideas have opened the doors for Plus One and continue to advance the important role of visual arts ensembles in today's music programs.

David Henzie-Skogen founded and is the primary writer/musical director of the world-renowned YoungBlood Brass Band, having performed to sold-out crowds and educated in over 20 countries. David also tours with the experimental rock ensemble, Cougar, and is the director of Layered Arts Collective, which houses a national record label, art studio, publishing house, and facilitates free arts-based workshops for local youth. David has taught, composed, consulted and judged for universities and high schools throughout the Midwest, and is currently the battery coordinator for the MACBDA Champion Oregon High School drumline.

Tim Wurgler is a WSMA program director and a 23-year veteran educator and adjudicator. He is a member of the Central States Judges Association and has adjudicated for Drum Corps Midwest, Drum Corps International, Indiana High School Color Guard Association, Mid-America Competitive Band Directors' Association and several other independent pageantry circuits.

OBJECTIVES:

At the conclusion of this course, students should have/be able to:

1. Recognize the elements of a quality modern marching and pageantry arts program.
2. Identify the strengths in their marching and pageantry arts programs as relates to growth, quality of programming, parent involvement, budget and logistics, student experience, and student retention.
3. Identify deficiencies in the above program facets and formulate improvement strategies based on best practices.
4. Develop a unified concept for a field show marching program as well as strategies for staffing, further design, and rehearsal to support the concept.
5. Articulate a vision for future program growth in specific terms including program goals, volunteer involvement, long term budget and logistics planning, and the addition of any peripheral ensembles.
6. More completely understand the marching adjudication process.
7. Be able to connect the marching adjudication process to educational goals within the marching program.

STANDARDS ADDRESSED*:

Wisconsin Teaching Standards Addressed: 1, 4, 5, 6, 7, 8, 10

Wisconsin Music Standards Addressed: B, E, G, H, I

* Please see box on final page for standards descriptions

OUTLINE OF CONTENT:

DAY 1, JULY 16

- I. Introduction: Overview of the Modern Marching Arts Program
 - A. Marching Band
 - B. Boosters / Parent Involvement
 - C. Winterguard and Indoor Percussion
 - D. Scope and Scale – Everything discussed during this class can be done in every program, the only difference will be scale.
- II. Band Director as Program Coordinator

- A. Percussion
- GUEST PERFORMERS - Shadow Armada Battery Percussion
- B. Music
 - C. Visual
 - D. Colorguard
- ACTIVITY – Music Coordination

DAY 2, JULY 17

- III. Band Director as Show Coordinator
- A. Review of Marching Band Elements
 - B. Leading the Instructional Team – Role in Rehearsal
 - C. Leading the Design Team – Concept Development

ACTIVITY – Show Coordination

- IV. Band director as Advocate
- A. Building the program
 - B. Maintaining the program
 - C. Community Involvement
- V. Band Director as Administrator
- A. Vision and Direction
 - B. Hiring Staff
 - C. Managing Staff / Staff Responsibilities
 - D. Rehearsal Scheduling
 - E. Management of Volunteers – Boosters
 - F. Budget – Making it all Happen

- VI. Band Director as Executive Director

- A. Winterguard
- B. Indoor Percussion

- VII. Checkout

ACTIVITY – Discussion by Station – Music, Visual, Administration

DAY 3, JULY 18

- I. A Short History of Pageantry Adjudication
- A. Performing Units
 1. American Legions/VFW
 2. Drum Corps
 3. Winter Guard/Indoor Percussion
 4. Marching Band
 - B. Adjudication Systems
 1. Starting at 100
 2. Starting at Zero
- II. The Present State of Pageantry Adjudication
- A. National Trends
 - B. Wisconsin
 - C. Captions and Sub-Captions
- III. Methodology
- A. Impression

- B. Analysis
- C. Comparison
- IV. Adjudicator Feedback and its use in the educational process
 - A. Rank, Rate and Educate
 - B. The Tape
 - C. The Post Performance Critique
- V. Adjudication Parameters
 - A. Sub-Caption Integrity
 - B. Class Integrity
 - C. Ties and Decisions
- VI. Verbiage and Rhetoric
 - A. Buzz words vs. State of the Art Verbiage
 - B. General Effect vs. Performance
 - C. Pageantry vs. Concert
 - D. Consistency within the Sub-Captions
- VII. Implementation and Practice
- VIII. Summary and Review

ASSIGNMENTS AND REQUIREMENTS:

- Attendance and participation at all three days of the workshop is required.
- Written curriculum outline for building/maintaining a marching program, including how adjudication activities fit into educational goals.
- Brief reaction paper (1-2 pages) addressing the educational aspects of marching competition and adjudication.
- Also required: a detailed written report (3-4 pages) addressing multiple application ideas gained through the course. Keeping in mind the current strengths and growth areas in your program, articulate a vision for future program growth in specific terms including program goals, volunteer involvement, long-term budget and logistics planning, and the addition of any peripheral ensembles.
- Those participants unable to complete the written assignments by the end of the course must mail their assignments to Terri Felton, WSMA, 1005 Quinn Drive, Waunakee, WI 53597 – **no later than July 31, 2008**. Assignments may also be emailed to tfelton@wsmamusic.org. Reports turned in after this date will not be graded and beyond this deadline no credit can be awarded for this course.

REQUIRED READING:

WSMA State Marching Band Handbook, available at
http://www.wsmamusic.org/programs/marching_band/handbook.html

TEXT AND REFERENCES:

Additional reference materials will be provided at the workshop.

GRADING/METHODS OF EVALUATION:

Participation and written work should be done at the highest standard of quality at the graduate level and needs to include the following:

- A 100% attendance – during the time-frame illustrated in this syllabus; participation in small and large group discussions and sharing sessions; concise written report with application ideas gained specifically through the course. Superior graduate work. This indicates not only high achievement, but also an unusual degree of initiative.
- AB 90% of the above assignment, participation levels, etc. Above average graduate work.
- B 85% of the above assignment, participation levels, etc. Satisfactory and average work.
- BC 80% of the above assignment, participation levels, etc. Less than average graduate work.
- C 75% of the above assignment, participation levels, etc. Work is barely passing at the graduate level.

If below a C is to be awarded, it means that participant did not attend the full workshop and did not complete the written assignment on time and in a satisfactory manner. All students must obtain a grade of C or better to pass. The following rubric details the above grading scale more specifically:

Criteria	Superior 5	Very Good 4	Average 3	Fair 2	Poor 1
Workshop Requirements	Attended all required workshop sections and completed all required readings and assignments within the specified timeframe.	Attended all required workshop sections; most required assignments were completed on time.	Attended all required workshop sections; at least half of the required assignments were completed on time.	Attended all required workshop sections; required assignments were often late or incomplete.	Did not attend the entire workshop or did not complete the required assignments.
Participation	Highly engaged in workshop discussions and activities. Demonstrates excellent quality in discussion activities.	Attentive to workshop activities with active participation. Demonstrates very good quality in discussion activities.	Minimally engaged in workshop discussions and activities. Demonstrates adequate quality in discussion activities.	Little attention to workshop activities with reluctant participation. Demonstrates poor quality in discussion activities.	Indicates no interest in being involved in workshop activities and makes no effort to participate.
Writing Style	Exceptionally well written and clear; few spelling or mechanical errors; logical progression of	Very well written and clear; few spelling or mechanical errors; logical progression of	Mostly well written and concise; some spelling and/or mechanical errors; mostly	Some sections not clear and concise; some spelling and/or mechanical errors; some	Most explanations were unclear and wordy; frequent spelling and/or

	ideas.	ideas.	logical progression of ideas.	sections not logically presented.	mechanical errors; not presented logically.
Comprehension and Application	Demonstrates excellent and consistent understanding of topics covered; innovative and creative ideas for classroom application.	Demonstrates clear understanding of topics covered; creative ideas for classroom application.	Demonstrates minimal understanding of topics covered; practical ideas for classroom application.	Some difficulty with understanding workshop subject matter; ideas for classroom application not entirely practical or logical.	Appears not to understand workshop subject matter or materials; is unable to identify ideas for classroom application.

Grading Scale: 19-20 A
 17-18 AB
 14-16 B
 13-14 BC
 8-12 C
 4-7 F

The Viterbo University Graduate Studies in Education Program has adopted a Teacher As Reflective Decision Maker Model and the Wisconsin Standards for Teacher Development and Licensure, also known as INTASC (Interstate New Teacher Assessment and Support Consortium) Standards. Each course is designed to contribute to the development of one or more of the WI/INTASC Standards and if applicable, IRA and/or ISLLC Standards.

Franciscan values permeate the program. The focus of every professional education course is on the learning of the PK-12 pupil. Viterbo education courses infuse constructivist practices, use of technology, PK-12 collaboration, awareness of diversity, traditional and authentic assessment, research, and real-world experiences into the professional development of the teacher.

WISCONSIN STATE STANDARDS:

Wisconsin State Teaching Standards (PI 34.02) are listed numerically.

Teachers in Wisconsin will:

1. Know the subject they are teaching.
2. Know how children grow.
3. Understand that children learn differently.
4. Know how to teach.
5. Know how to manage a classroom.
6. Communicate well.
7. Be able to plan different kinds of lessons.
8. Know how to test for student progress.
9. Be able to evaluate themselves.
10. Be connected with other teachers and the community.

Wisconsin Music Standards are also referenced because this course will reinforce or teach new ideas that teachers can use in the classroom with their students. Standards are labeled alphabetically as they are listed in the Wisconsin Model Academic Standards for Music.

Students in Wisconsin will:

- A. Sing, alone and with others, a varied repertoire of music.
- B. Play, alone and with others, a varied repertoire of music.
- C. Improvise music.
- D. Compose and arrange music.
- E. Read and notate music.
- F. Analyze and describe music.
- G. Evaluate music and music performances.
- H. Relate music to the other arts and disciplines outside the arts.
- I. Relate music to history and culture.