
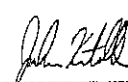
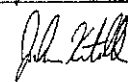
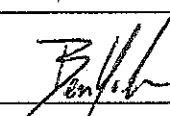
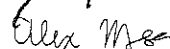
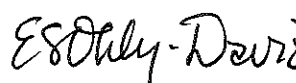


**Ball State University  
Music Education  
Professional Development Log**

Name: Jessica Churchill

Term Fall 2022

Date	Event/Location	Are you a member of the Sponsoring Organization?	Verification Signature (MUSED Faculty Member or Officer of Sponsoring Organization)	Points
9/20	NAfME: Between the Podium and Me: Recruiting and Mentoring a Diverse Body for Future Music Teachers Live Zoom Meeting, September 20th, 7pm	<input checked="" type="radio"/> Yes <input type="radio"/> No		25
9/23	Teaching in Professional Settings: Riverside Junior High Orchestra	Yes <input type="radio"/> No <input type="radio"/>		25
10/7	Teaching in Professional Settings: Riverside Junior High Orchestra	Yes <input type="radio"/> No <input type="radio"/>		25
10/11	Observation: HSE Junior High Orchestra	Yes <input type="radio"/> No <input type="radio"/>		10
11/10	ASTA: Anti-racism, Equity, Diversity, and Inclusion in the Music Classroom	Yes <input checked="" type="radio"/> No <input type="radio"/>		20
11/21	Teaching in Professional Settings: Burris High School and 3rd Grade Orchestra	Yes <input type="radio"/> No <input type="radio"/>		25

25 pts. per meeting for *members* of the sponsoring organization  
20 pts. per meeting for *non-members*

Total: 130

Jessica Churchill

23 September 2022

### Teaching in a Professional Setting: Riverside Junior High Orchestra

On Friday September 23<sup>rd</sup>, I visited Johanna Kitchell at Riverside Junior High to work with two of her 7<sup>th</sup> grade orchestras. Her first class, 9:15-10:00, was a small class of new string players. They were at a beginner 6<sup>th</sup> grade level, but since they were in 7<sup>th</sup> grade, she had a separate orchestra for them. There were seven violin/violas and one bass player. They were playing from Essential Elements Book 1. They were on pages 14-15, reading through Jingle Bells, Old MacDonald, and Mozart Melody, otherwise known as Twinkle Twinkle Little Star. They were in the pizzicato stage. When I was there, I worked with them on those 3 songs. We worked on intonation and how to look ahead while playing. A lot of times they would get stuck going from line to line. Overall, they also had a hard time staying together and not rushing. We broke songs into chunks, read the note names out loud, subdivided, and worked on listening to one another. I felt a little awkward, since I had never worked with these students before, and I didn't know what their playing was like. They were also very quiet and seemed shy. The students barely talked, so it was hard when seeking participation. With this group, my overall struggle was identifying what problem exactly needed to be fixed and helping the students with solutions. Doing this on the spot was a little tricky, especially since I have never met these students before. Overall, I thought I did a good job. For the last few minutes of class Johanna Kitchell worked on bow hold with the students, and I walked around and helped fix the pencil bow holds.

The second class I worked with was from 10:05-10:50. I worked with the cellos and bass and did a sectional. This group was her lowest level 7<sup>th</sup> grade orchestra. Their music was fairly simple, but we still found some things to work on during the sectional. There were about 8 cellos, and one bass player. They were preparing for 3 songs. With those 3 songs, I had them choose tricky spots, and we worked on those to really solidify them and overcome what was tricky. The primary problem we had was intonation. One exercise I had them do was one by one play a note and match it to each other. After we did that a few times, and they were actively listening, they played much more in tune. We also worked on a few articulations, such as accents and staccatos. Overall, I had a great time doing this sectional, I thought it was a lot of fun working with low strings.

I am so glad I got this opportunity to teach. The more I get up in front of a class, the more comfortable I feel. I want to keep doing teachings like this to get more comfortable being in front of a class, identifying problems and offering beneficial solutions.

Jessica Churchill

7 October 2022

### Teaching in a Professional Setting: Riverside Junior High Orchestra

On Friday October 7<sup>th</sup>, I visited Johanna Kitchell at Riverside Junior High, and worked with one of her 7<sup>th</sup> grade orchestras again. This was her beginning 7<sup>th</sup> grade orchestra class. They are currently working through Essential Elements book 1. Today I led warm-ups. We went over pages 14 and 15 in Essential Elements and plucked through some of the songs as review. Similar to the previous time I was here, we worked on subdividing and playing together. There were a few spots, that we had to work through, such as going from the last measure of the first line to the first measure of the second line. We talked about looking ahead and prepping on the rest. There were also a few times where the group would play on the rests, so we specifically worked on those measures and talked about how “rests are people too,” and the importance of counting the rests. After I led the warm-ups, Johanna started the class off with bows. For the past few weeks, they had already worked on pencil bow holds. Today was the first day they got to play with the bow. While Johanna led, I walked around the room and helped individual students with their bow hold. There were six violin/violas, and one bass player. The bass player was using a German bow/bow hold, so I learned how to hold a German bow, and some tips to teaching that. Overall, it was a great experience. I felt more comfortable compared to the last time I was here, especially since I was more familiar with the students and their ability level.

Jessica Churchill

11 October 2002

### Observation: HSEJR with Ben Yoder

During my fall break, on Tuesday October 11<sup>th</sup>, I took the day to spend some time at Hamilton Southeastern Junior High with Ben Yoder and his orchestra program. Since their school is on a block schedule, I saw three of the orchestras. The first was Philharmonic from 9:15-10:30, the second was Symphonic from 10:35-11:50, and last was 6<sup>th</sup> grade from 12:35-1:10. Due to having a concert in a week or so, the first two orchestras focused on their concert music. Even though they had some work to do (as any group can always improve) it was great to see their playing ability, and their progress just in that one class that I observed. I had a great time learning about Mr. Yoder and his teaching styles and loved observing how he runs his orchestra program.

There were a few things I found interesting during this observation. First of all, he had a piano at the podium. He played a lot during rehearsal. I've never seen a piano set up at the podium like that before. It was creative, and also came in handy if he needed to pluck out some notes, or if he decided to play piano during a warm-up or scale. Mr. Yoder was also very into hand frames. He had a colored hand-frame poster on the wall that he used and referenced in the class. I really like the colored hand frames, as it was drawn out on the strings, so students could see the whole/half step relationship. It was a great visual. Each hand frame would be a certain color, and students could memorize the hand-frames based on the color. I think that could be a great learning tool!

One thing that surprised me, was that for his 6<sup>th</sup> grade orchestra, he was able to fit around 70-80 (maybe even more) kids in his room. When I work at Riverside, the 6<sup>th</sup> grade class has to be split up. Despite have so many students in the room, Mr. Yoder had great control over the classroom. They got learning done, and it was a fun class! Mr. Yoder also uses the “New Direction for Strings” method book, rather than “Essential Elements.” We talked about his choice in that, and he gave me some of the method books to look over. During this 6<sup>th</sup> grade class, I walked around, helped tune instruments and even helped some students with posture, while Mr. Yoder led the class.

Overall, I had a great time. Mr. Yoder was so fun to talk to and I enjoyed observing his teaching styles. I also was glad to observe an orchestra program that was on block scheduling. I have never been in a blocked scheduled school/district, so it was interesting to get a feel for how that type of schedule felt, especially in a music setting. This is a very successful orchestra program, and I would love to come back and observe more in the future.

Jessica Churchill

21 November 2022

### Teaching in a Professional Setting: Burriss High School and 3<sup>rd</sup> Grade Orchestra

On November 21<sup>st</sup>, I got the opportunity to help out Elisabeth Ohly-Davis with two of her morning classes. From 8:00-8:50 I worked with the high school group and from 9-9:30 I helped with the 3<sup>rd</sup> grade class. I have done observations for these two groups before, so I came in having an idea of what to expect.

During her high school class, she split the students up into groups to work on their music. I worked with a group of four, who had been playing for the least amount of time. While they were playing, they used a metronome. When they first started to play, the tempo was set too fast for where they were at. So I helped them find a tempo to slowly play through the piece correctly. We focused on counting. The piece was in  $\frac{3}{4}$ , and they were struggling to feel it. Sometimes they would hold quarter notes longer than they should have been held. Once they started to count in their heads while playing, they were able to play more together, and they did not get lost as much. Once they were able to play all the way through the piece without stops, we focused on intonation, making sure their fingers were on the finger tapes. We also did an exercise where I had the students hold each note to listen to the different harmonies. I had students adjust their fingers to make the chords/notes more in tune. Once they did that, and played through the line normally, they were more aware of their finger placements and played more in tune. The four students were fun to work with, and overall I feel they made progress just in that short amount of time I was there.

During the third-grade string class, the first thing we had to do was tune the instruments, primarily the cellos. Due to the weather change, the cellos were very out of tune. While we were doing that, Elisabeth did a rhythm activity with them. Once we were done tuning, and the students completed the group rhythm activity, I took the cellos in the band room, and did a very short sectional with them. Since we only had about 8 minutes, I had them first play the monkey song to warm up. Then I asked them what their favorite song was, and they said, "Lightly Row." We tried to play that together as a class, but 3 of the students were very disruptive. So I had the students go around and play "Lightly Row" as a solo. While the other students were not playing, I had them finger along. After each student played, I gave them a tip on what to work on. A lot of the tips were regarding fixing posture or finger placement. Normally I am really good with younger students, but since we only had a short amount of time, I found it hard to hold a sectional.

Overall, this was a great teaching experience. I love working with string groups, and I learn new things every time I do a teaching. Each time I teach I get more comfortable and confident. I was glad for this teaching opportunity, and look forward to going back to Burris to work with Elisabeth and her program.