

Appendix A:

1. Lecture with note taking on divided paper

This provides a graphic organizer for participants to take lecture notes on the right side – make comments, write questions/other issues or identify people or committees to share the information with on the left side as the lecture happens. So often after a period of time since taking the notes, we forget what we wanted to do with some of the information.

I share with you from the “Hymnody” curriculum, Session 3 and ask you to take notes as you wish using this organizer. We will then share back some of the ways in which this was useful.

“One of the great gifts of the Protestant Reformation was the creation of a vernacular hymnody that included metrical settings of psalms and Bible verses and metrical hymns of human composure for use in worship by congregations. Except for the hymns of the followers of Jan Hus in the fifteenth century and a small body of old hymns and carols, the singing of vernacular hymns in the liturgy was primarily the responsibility of the clergy and monastics who sang hymns daily as a part of the liturgy of the hours and at certain times in the Mass.

The leaders in the creation of two important types of vernacular hymnody in the sixteenth century were Martin Luther (1483-1545), whose influence was felt primarily in Germany and Scandinavia, and John Calvin (1509-1564), whose teachings had a major impact on the Reformed churches in mid-Europe and Revolutionary War America. Each man took a different route in the creation of vernacular song for the people and our hymnody is far richer for their work....

In his development of a body of vernacular song for the people, Martin Luther helped create and give impetus to the development of a repertoire of congregational song – texts and tunes – which are known as “chorales”. The term “chorale” is a collective term referring to both texts and tunes of German hymns, especially those of the Reformation era. They are essentially liturgical and catechetical in nature, a unique combination of doxological praise and proclamation. Luther’s own texts and tunes helped set the pattern for this development. As congregational song they were sung in unison and unaccompanied. The popularity of the chorale spread rapidly throughout the Reformation lands.”

**Please turn to a partner and share one comment or question which you wrote in the left margin. You will have 1 minute to share.

_____, what are you asked to do?

_____, how much time will you have? Go!

As this sharing is happening, walk around the group and identify 2-3 different ones and ask if they would share back to the whole group.

Call on the people you targeted.

PROCESSING:

We used several strategies here....

Lecture with guided note taking.

Turn to Your Partner (free choice) with a time limit.

Check for Understanding (“What are you asked to do? How much time?”)

Controlled round robin sharing (Facilitator targeted those who would share back to the large group)

2. The second strategy for delivery which you are going to practice today is called a “pair read”.

It is one of a variety of read-aloud opportunities:

the facilitator can read a passage to the group and then check for understanding;

jigsaw read happens when portions of a reading section are distributed to the participants and they each read their portion in order to the larger group.

In this strategy, you will have a partner and you will simply take turns by paragraph reading this to each other. After each of you reads your short paragraph, the other will respond with “I heard you read that.....” This has a built-in processing time with each other to be sure the meaning of the text was understood by both.

Assign partners...ask them to move to another space within the room.

One person will read all the A portions, the other all the B. After each read, the other will repeat back what was heard. You will have 3 minutes to complete the activity.

_____, what is your task?

_____, How much time do you have? Go!

From the Introductory materials written by Carol Doran entitled “Small Congregations ARE the Church”.

- A. “Leaders of music can help build up small (and large) congregations by recognizing their particular characteristics and by building on their strengths. This is not to say that small congregations are all alike – but recognizing patterns of perception and behavior may help us avoid misunderstanding and plan efforts which are most effective”
- B. “Arlin J. Rothauge, in his book “Sizing Up a Congregation”, suggests this general distinction:
Family Church (0-50 active members)

Basic dynamics of a family, with strong parental figures. The pastor functions more like a chaplain than a patriarch. Deep commitment by members to members.

A. Pastoral Church (50-150 active members)

Usually developed in towns and suburbs. Usually two or three groups functioning as “leadership circle” around a pastor who gives leadership needed for the complexities inherent in its increasing size.

B. Program Church (150-350 active members)

Most likely to be in larger towns, urban and growing suburban areas. Characterized by democratic organization and leadership by the laity.

A. Corporation Church (300-500+ active members)

Cities are most likely to be the site of these churches. A strong governing board makes important decisions about congregational life.

B. A strong but often “distant” senior pastor functions in a type of “majestic” role. Community relationships are experienced primarily in small groups.

Thank your partner. Thank you!

APPENDIX B

Anticipatory set demonstration:

“One of the early topics for understanding and practice in the “Leadership of Congregational Song” course is a discussion of tactus, or steady beat in hymn playing/singing. To open this discussion use the following scenario:

Invite the participants to stand and join in singing the first verse of “Amazing Grace” together. As the keyboard leader, play VERY POORLY with inconsistent rhythms and pauses.

Ask the participants to each share round robin how that felt. They may respond with “Pass”.

Now, we have some methods you can use to develop a strong sense of beat and understand how to provide opportunities for the congregation to breath together.”

This sets up the group to be “emotionally ready” to learn. We understand that we learn best when we have an emotional stake in whatever is being discussed, so we always want to make an opportunity for participants to relate to in order to enhance the learning to come.

Please pick a partner to work with on this activity. You will be given a section of a course and you will need to create a short anticipatory set to prepare the participants to welcome the information. It can be as simple as a sentence – or like the activity we just completed. You will have 2 minutes.

The shortest person will be the recorder. (This forces them to stand and move)

_____, what is your task?

_____, how much time will you have? Go!

After they have found a spot, distribute one of the scenarios included to each group. They are going to partner with another pair to share their results, so give out scenarios to allow the two different ones to be partnered.

Scenario 1:

“Resources for an Effective Music Ministry” – Session 1, pp. 14

Scenario 2:

“Philosophy of Church Music” – Session 4, pp. 21

(As you experiment with teaching, you may find other segments of curriculum to include here.....have fun!)

APPENDIX C:

All the courses will have questions or statements marked “Reflection:” These are the places to stop and allow some conversation about what has just been covered in the curriculum. Several of the strategies lend themselves very well to these small “time-outs” from teaching!

The first of these is called “Think-Pair-Share”

In the “Philosophy of Church Music” curriculum , Session 6 is a discussion of the Issue: Memory. “Memory is the music that people have memorized that form them and which they can use to express their identity....Thus church musicians have a responsibility to use music that can bear repetition, and to repeat it so that it becomes a part of the communal memory”

**Should there be parts of every service that can be sung by memory by most people in the congregation? What are they? How might this be accomplished?

On your note card, or another piece of paper, you will have 1 minute to write your thoughts about this question. You will then be assigned a partner and will have 2 minutes to talk about your responses.

_____, what is your task?
_____, how much time will you have? GO!

(While they are working, put the question on the board so they can refer to it as they write.)

Assign partners to visit for the next 2 minutes.
Ring handbell to call back to order.

Another effective strategy for portions of the curriculum which will benefit from some discussion and group sharing is a combination of Read Aloud, Free Round Robin Sharing, Turn To Your Partner.

In the “Liturgy” course, Session 1, page 3 Gordon Lathrop’s quote provides the opportunity for this discussion strategy:

Post on the board the quote:

“The essentials of Christian worship are a participating community together with it’s ministers gathered on the Lord’s Day in song and prayer around the scriptures, read and preached; around the baptismal washing, enacted or remembered; and around the holy supper.”

Let’s read this together, please.

Now I would invite you to call out the verbs as you see them and I will circle them as we go.

Thank you! Let's take a minute now to reflect on a question this brings to mind:

Pick a partner. Visit for 2 minutes about the following issue:

"Do our priorities as a musician support or detract from the corporate nature, the entire assembly involved in action?"

_____, what is your task?

_____, how much time will you have? GO!

You have also experienced the Interview strategy as we began both the morning and afternoon sessions today. This is a most valuable resource when you want to share a lot of information quickly, because you are NOT talking about yourself, but rather you are sharing the thoughts of the person you interviewed.

Can you think of some other parts of this curriculum where this strategy might be useful?

Open brainstorm for 2 minutes. No need to record.

Identify this strategy as "open brainstorming". The facilitator makes the decision of whether to record or not depending upon the information generated and if and how it will be used again!

APPENDIX D:

Activity options are important each time a session is completed in the curriculum. Some might be very short – others involving significant time within the planning of time – some will be assignments for the next session.

Below are 3 possibilities. Choose whatever fits the group and the time – but do not neglect to do at least one of them to demonstrate the differences between activities and the processing opportunities previously practiced.

from “Teaching New Music”

The required reading for this curriculum is “Trouble at the Table”. There is a reading guide available on the web site to empower participants to actually READ this fine resource and think about it! After the 3rd chapter, there is an excellent activity which we will share in today.

Hand out a blank, unlined piece of plain white paper.

Ask participants to draw a picture of their ideal church at worship. There can be no words – not to worry about the nature of the skill in drawing!! Allow enough time for all to complete (should be happening in less than 5 minutes).

Lay them on the table and together find what they have in common.

###Use the Venn Diagram to put these in the center of two intersected circles.

(You may be surprised at what they do and do NOT have in common!)

Discover the differences and visit about what they are and possibilities why.....at the end of discussion, allow each participant to explain their drawing.

(This is really powerful activity – it can give true insights into the “tribes” concept of how the church worships as a community of diversity without the obvious diversity factors!)

from “Hymnody”

Hymn analysis is a very important part of the work in this curriculum. This can be accomplished in a variety of ways throughout the 10 sessions. Explore a combination of strategies in this way:

Everyone has a hymnal – choose whatever is available in the setting. In advance you have chosen the numbers of the baptismal hymns for the activity. Have them pick a partner – and assign each one of the pre-selected hymns. They are to do a quick analysis of each hymn on their own:

Text writer; tune composer; time frame; cultural origin; meter; text matching to the tune; liturgical concepts in the text, etc.

Then work together to decide which of the two would best fit any church season or place in the Ordo of their choosing. The tallest in the pair will be the recorder. They will have 3 minutes to complete this task.

_____. What is your task?
_____. How much time will you have? GO!

If there are less than 8 in the group, each pair should report to the group as a whole. If there are more than 8, split the group in half and have those halves report to each other.

Processing:

Ask them to identify the strategies they used:
(Think, pair-share: controlled round robin; group work)

from “Resources for an Effective Music Ministry”

This will allow for practice in a graphic organizer, triad group work, role play.

Distribute the “Looks Like, Feels Like, Sounds Like” template to each participant.
Distribute the role play from Session 2, pp. 24-25 – edit it as you wish!!

Form groups of 4 – adjust according to group size.
Assign each one within that group a role from the activity
Give them 1 minute to complete their graphic organizer about their role

Then give them 3 minutes to share with each other what is on their graphic organizer and then to actually “do” the role play.

As you walk around, interact with each group - enjoy the fun!!!

Processing:

What part of this process made it work for you?
How else might you plan this activity?