

AUBURN UNIVERSITY
DEPARTMENT OF CURRICULUM AND TEACHING
COURSE SYLLABUS

Course Number: CTMU 5140/6140
Course Title: School and Community Vocal Music Education
Credit Hours: 4 Semester Hours (3 hours lecture, 1 hour lab)
Prerequisites: Admission to Teacher Education, Graduate Certificate Students, Departmental Approval
Date Prepared: April 2011, Updated August 2013

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Office Hours: Mondays 1:00 p.m. – 3:00 p.m., Tuesdays and Thursdays 9:30 a.m. – 11:30 a.m., by appointment

TEXTS OR MAJOR RESOURCES

1. Auburn University Collegiate MENC Membership (professional organization), which includes subscriptions to the *Music Educators Journal* and *Teaching Music* periodicals.
2. Cooksey, J. M. (1999). *Working with Adolescent Voices*. St. Louis: Concordia Publishing House.
3. Phillips, K. (2004). *Directing the choral music program*. New York: Oxford.
4. Morton, J. B. (2005). Alabama course of study: Arts education. Montgomery, AL: Alabama State Department of Education. Retrieved November 13, 2006 from <http://www.alsde.edu/html/sections/documents.asp?section=54&sort=1&footer=sections>
5. Madsen, C. K. (2000). Vision 2020. Reston: MENC. Retrieved December 1, 2006 from <http://www.menc.org/publication/vision2020/>
6. MENC. (1994). The school music program: A new vision — The K-12 national standards, pre-K standards, and what they mean to music educators. Retrieved November 3, 2006 from <http://www.menc.org/publication/books/prek12st.html>
7. Additional paper/electronic/online resources will be provided by your instructor through your course LMS.

COURSE DESCRIPTION

Vocal music development and learning. Curriculum, methods, models, and assessment for community and school childhood – adult vocal music learning settings.

COURSE OBJECTIVES, ASSIGNMENTS, AND STANDARDS ADDRESSED (The student will...)

NOTE: All written assignments (other than those in class) will be completed using a word processor (or other software) and submitted on Canvas.

1. Articulate your philosophy of music education in both oral and written formats. (Philosophy, Commitment to Profession)		
Written, 3-5 pages in grammatically correct, academic language. Oral Presentation during class time or during lab time. Phillips Chapters 1 and 2	Consider the materials explored during class, and from your own research, and write a paper that describes: 1. what the experts (from class and your own research) say about music in schools and community. 2. vocal music's place in your future students' musical and cultural development (as well as your own musical and cultural development). 3. why vocal music should be taught – in schools, community. 4. why people should learn to sing. 5. why you should teach music, specifically vocal music.	2.e.1. Articulate the commitment to the art of music, to teaching music, and to encouraging artistic and intellectual development of students. 2.e.2. Articulate the importance of music as a component of students' intellectual and cultural heritage. 2.f.1.ii. Content, methodologies, philosophies, materials, technologies, and curriculum development for choral music. AQTS (3)(c)1.(i). Knowledge of standard oral and written communications. AQTS (3)(c)1.(iv). Ability to model appropriate oral and written communications. AQTS (5)(c)2.(iv). Ability to articulate and reflect on a personal philosophy and its relationship to teaching practice and professional learning choices and commitment.
2. Demonstrate knowledge of various methods of teaching choral music, including an historical background of choral music methods and material development. (Method/Material Background and Knowledge)		
Written, 3-5 pages in grammatically correct, academic language. Oral Presentation during class time or lab time. Phillips Chapters 1 and 2	Write a paper summarizing what you found through research about your selected/assigned topic. Complete assessment through Course Management System that covers the topics that were presented during class time. 1. Write the paper, 3-5 pages including references. 2. Write 6 test questions that cover the material you feel is most important for your classmates to know. At least 3 must be objective-based.	2.f.1.ii. Content, methodologies, philosophies, materials, technologies, and curriculum development for choral music. AQTS (3)(c)1.(i). Knowledge of standard oral and written communications. AQTS (3)(c)1.(iv). Ability to model appropriate oral and written communications.
3. Successfully complete an assessment of teaching choral music and learner development (Learning Styles, etc.)		
Complete online assessment	Read chapter(s) assigned and complete the assessment in the Canvas.	2.3.2.i. Child growth and development and an ability to use principles of learning as they relate to music.

4. Demonstrate competence in communicating with a variety of constituencies in professional and courteous manner. (Professional Communication)		
Written, 4 letters in grammatically correct, academic language. Written with a professional and courteous tone. Phillips Chapter 3	Write a letter to your... 1. Students. Explain your philosophy of music education in short terms that is clear for middle and high school students to understand. 2. Students' parents/guardians. Introduce yourself as the new choral director and explain what you think about music as a part of general education, present your goals and objectives for your choral program. 3. Colleagues. Introduce yourself and explain the goals of your program and how you want to collaborate with them. Give examples. 4. Administrator. Outline the plans you have for your program including your program goals and objectives, your concert schedule, and your plan for any off campus travels that you would like your group to take.	2.e.3. Articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to <u>parents</u> , professional colleagues, and administrators. AQTS (3)(c)1.(iv). Ability to model appropriate oral and written communications.
Written, 3 emails in grammatically correct, academic language. Written with a professional and courteous tone. Phillips Chapter 5 and 20	Considering three situations provided during class respond to each in a professional and courteous manner, by email. 1. Administrator request. 2. Colleague request for information/collaboration 3. Parent inquiry 4. Community member inquiry for participation	2.e.4. Communicate and collaborate with administrators, other faculty, and/or parent groups in the school in order to adapt the music program to school needs. AQTS (3)(c)1.(iv). Ability to model appropriate oral and written communications.
5. Demonstrate knowledge of scheduling; recruitment; support groups; selection, purchase, and maintenance of resource materials, equipment and performance attire; budget management; performance; and field trips.		
Word Processing and Design Phillips Chapter 3 and 6	Create a Choral Handbook and accompanying document that explains the purpose for each part of the handbook. Handbook should include... 1. Rules and Consequences 2. Evaluative Techniques 3. Fees, Materials, and Supplies 4. Parent support group 5. Detailed Rehearsal schedule 6. Detailed Concert schedule 7. Detailed Travel schedule and forms 8. Recruitment Practices 9. Additional materials as needed.	2.d.2.iii. The administrative aspects of the music program including scheduling; recruitment; support groups; selection, purchase, and maintenance of resource materials, equipment and performance attire; budget management; performance; and field trips. 2.d.2.v. Evaluative techniques.
Excel (Spreadsheet) with sources Phillips Chapter 6	Create a budget for your choral program that outlines your requested funds for your program each year. Include literature, equipment, uniforms, travel, performance, (include "upkeep" expenses as well), etc.	
6. Write about how the music professional is a resource for others in your school or community.		
Written 1 page in grammatically correct, academic language. Phillips Chapters 3, 4, and 20	Write an in-class reflection explaining how you as a music educator in your school and community can be a resource for other educators and community members.	2.d.2.iv. The role of the music teacher as a resource person in integrating music into other components of the total school curriculum.
7. Write lesson plans to structure choral music education lessons and rehearsals, including lessons on specific choral methodologies and techniques.		
Write several lesson/ rehearsal plans (at least 5). Include ALCOS and MENC standards Phillips Chapters 9, 10, 17, 18	Lessons should follow one of the formats discussed in class and include: 1. ALCOS and MENC standards addressed in each lesson 2. Representative materials or literature for the specified level 3. Coherent list of planned out procedures 4. Evaluative techniques.	2.d.2.ii. Current methods, materials, and music literature available in various fields and levels of music education appropriate to the teaching specialization. 2.d.2.v. Evaluative techniques. AQTS (2)(c)2.(i). Knowledge of the importance of developing learning objectives based on the Alabama courses of study and the needs, interests, and abilities of students.
8. Complete a choral music analysis with 5-day lesson/rehearsal plan including ways you will assess student learning and teacher effectiveness.		
Complete an analysis and 5-day rehearsal plan. Include ALCOS and MENC standards Peer teaching lesson(s) Phillips Chapters 9, 10, 17, 18	1. Select a work from the music library at your LAB school. Analyze the music, discover and notate all of the problem areas in the music and write at least 2 techniques you could use with your students for those problem areas. Include this in a 5-day lesson/ rehearsal plan. 2. Create an electronic accompaniment file using <i>GarageBand</i> . 3. Rehearse your selected piece with your peers as the choral group.	2.d.2.ii. Current methods, materials, and music literature available in various fields and levels of music education appropriate to the teaching specialization. 2.d.2.v. Evaluative techniques. 2.f.1.v. The organization and training of singers in the performance of appropriate choral literature. 2.f.2.iv. Use the voice effectively in demonstrations. 2.f.2.iii. Conduct Ensembles.
9. Compare and Contrast two different choral sight-singing methods for the classroom. Assess how well each would fit into your philosophy of teaching choral music.		
Compare and contrast 2 choral sight-singing methods. Written in grammatically correct, academic language. Phillips Chapter 16	Choose 2 choral sight-singing methods and write about: 1. The validity of the approach for each with its intended level 2. The final goal(s) for each 3. How students would respond to using each book 4. The literature included in the book and its intended audience.	2.e.5. Evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students. 2.f.1.ii. Content, methodologies, philosophies, <u>materials</u> , technologies, and <u>curriculum development for choral music</u> .

10. Create a collection of choral works for a variety of different choral settings, from beginning level choirs to advanced choirs.		
Collect at least 12 different choral works to address different levels of choirs. Phillips Chapter 16 Cooksey Book	Over the semester, create a collection of choral music, from class and from your own research with JWPepper, Penders, and Southern Music companies. You should have at least 12 different pieces, 2 for each choral level. Use the provided excel sheet to help.	2.f.1.ii. Content, methodologies, philosophies, <u>materials</u> , technologies, and <u>curriculum development for choral music</u> .
11. Demonstrate knowledge of the physical mechanics of the voice (including the voice change), potential vocal health problems, how to identify those problems in students (and others), solutions for vocal health problems, and ways to avoid vocal health problems.		
Create a model of the vocal mechanism and identify potential vocal problems and solutions. Phillips Chapters 13 and 14 Cooksey Book	Using materials provided in class, along with your own research on the internet, create a vocal model and label all parts. Use your model as part of an assessment. Based on discussions in class, successfully complete the vocal-health assessment on Canvas.	2.f.1.iii. Physical problems, which may develop if the voice is used inappropriately. 2.f.1. iv. Teaching strategies designed to develop and maintain vocal health and proper vocal production at all levels.
Create an arrangement of a 3 -part song for middle school students.	Using one of the traditional folk songs provided to from the instructor, or on CPDL (choral public domain library) create a 2-part arrangement for middle school level students who are in the voice change. Make sure there are parts that can be sung while students are in the voice change. Use Music Sequencing and Notation software to create and notate.	2.b.2.v. Compose, arrange, or adapt music from a variety of sources.
12. Create a choral warm-up and a choral sight-singing exercise using Finale (or Sibelius) and write a chord progression for improvised warm-up.		
Write a chord progression for improvised choral warm up. Peer Teach.	Write a 6-chord progression over which choral students can improvise a melody. Use a guitar or piano to demonstrate the chords and peer teach.	2.a.2.v. Structure composition and improvisation opportunities
Write a choral warm-up and sight-singing exercise. Peer Teach each	Write 2 objectives for teaching choral music: one for a warm-up and one for sight-singing. Using Finale (or Sibelius) write choral warm up and sight-singing exercises to fit your objectives.	2.f.1.i. Vocal and pedagogical skill sufficient to teach effective use of the voice.
Discuss and demonstrate vocal pedagogical techniques. Phillips 13-16, Cooksey Book	Based on discussions in class, peer-demonstrate how you would teach health vocal technique to individuals and to groups. 1. Sing a short excerpt from a choral work. 2. Peer-assess vocal technique.	
13. Play the piano and demonstrate correct singing style(s) in various warm-up and rehearsal activities designed for choral students.		
Discuss and demonstrate vocal pedagogical techniques. Phillips 13 and 14, Cooksey Book	Based on discussions in class, peer-demonstrate how you would teach health vocal technique to individuals and to groups. 1. Sing a short excerpt from a choral work. 2. Peer-assess vocal technique.	2.f.1.i. Vocal and pedagogical skill sufficient to teach effective use of the voice.
Demonstrate effective warm-up techniques Phillips Unit 3 Projects	Warm-up the class at least 2 times during the semester using your own voice and the piano as a tool.	2.f.2.iv. Use the voice effectively in demonstrations. 2.f.2.ii. Use the keyboard as a teaching tool and to provide, transpose, and improvise accompaniments.
Demonstrate harmonic improvisation	Using a song played in class, improvise a harmonic line.	2.a.2.v. Structure composition and improvisation opportunities
14. Demonstrate knowledge of school health and safety practices and procedures, ethics policies, and the importance of adhering to them at all times.		
Written Reflection on discussion(s)	Based on discussions in class, write a reflection describing how you would deal with the ethical situations that could potentially arise while teaching music. Also include who you might contact in the event of a problem, and where you might find school health and safety procedures.	2.d.2.vi. Typical school health and safety practices and procedures, ethics policies, and the importance of adhering to them at all times.
15. Write effectively about current events, school experiences, etc. during class time.		
Write a "reflection" each day.	Based on current educational events, policy changes, example situations, write a reflection including your own thoughts and/or approaches.	AQTS 3.c.1.iv. Ability to model appropriate oral and written communications.
16. Add to your web portfolio of materials to measure competencies.		
<ul style="list-style-type: none">Add to your website materials that might be useful for your future students, parents, communityAdd course materials to your Music Education Portfolio	<ol style="list-style-type: none">Using MAC and/or Windows, create a professional website to highlight your work in this and future courses.Add selected course materials to your Canvas Portfolio.	AQTS (5)(c)5.(iv). Ability to practice safe, responsible, legal and ethical use of technology and comply with school and district acceptable-use policies including fair-use and copyright guidelines and Internet-user protection policies.
17. Complete a final comprehensive interview exam and assessment		
Students will meet with their instructor for an individual interview.	Topics of concern will be addressed during the interview. Areas where students have struggled will be reviewed. Potential for continuing in the program will be assessed.	
18. Document demonstration of musicianship abilities in lab from CTMU 2010.		
Musicianship (Outcome 1):	<ol style="list-style-type: none">Perform a vocal solo with good tone production, diction, intonation, and postureSolfège with Hand Signs (major and minor scales Kodaly II)Lead Solfège activities in small groups (one hand)Use basic conducting patterns (2/4, 3/4, 4/4 to lead small vocal ensembles)Improvise vocal solosCompose and arrange music for vocal soloists and piano	(2)(f)2(i) Perform as a vocal soloist and in small and large vocal ensembles. (2)(f)2(iv) Use the voice effectively in demonstrations.

18. Document demonstration of musicianship abilities in lab from CTMU 2010 (continued)		
Teaching (Outcome 2):	1. Leading small choral ensembles 2. Teach vocal performance to individual learners 3. Use technology to accompany and assess individual vocal performance 4. Use technology to notate music for vocal soloists 5. Use the Internet, music software, and productivity software for self-development of vocal music skills	(2)(f)2(iii) Teach beginning vocal techniques individually, in small groups, and in larger classes. (2)(f)2(vi) Conduct ensembles.

GRADING PROCEDURES

Each assignment will be graded on a scale of 0 to 4: A = 4, B = 3, C = 2, D = 1, F = 0 (for assignments that are not submitted). Averaging assignments together (everything is weighted equally), you will get a grade based on the following scale:

A = 4-3.6 B = 3.5-3.2 C = 3.1 – 2.8 D = 2.7 – 2.4 F = 2.3 and below

CLASS SCHEDULE (Tuesday/Thursdays)

WEEK	Topic	Objective(s) Met
ALL	Each class day you will write about a current topic, current event, your school experiences, etc.	14
Week 1	Development of Choral Music in the U.S., Philosophy of Music Education – Value of Choral Music	1 and 2
Weeks 2-3	The physical mechanics of the voice, how it changes, what you'll hear and see. Vocal Health for teacher and student	10
Weeks 4-6	Where do you begin when starting to teach a choral piece? Rehearsal techniques, choral analysis process, lesson/rehearsal planning. Warm-up activities. Sight-singing activities.	7, 8, 11, and 12
Weeks 7-8	Choral literature for various levels of choral groups. Choral sight-singing, how to be successful. Copyright infringement.	9, 11, and 12
Weeks 9-10	Working with all kinds of learners, modifying instruction, modifying materials/music. Copyright policies for modifying music.	3
Weeks 11-12	Beyond the classroom; community, parents, other constituencies. The music/choral teacher as a school, community resource.	4, 6, and 7
Week 13-14	Scheduling, recruiting, auditioning (or not?), resource maintenance, budgeting, performance venues, field trips (day and overnight).	5 and 13
Week 14-15	Comprehensive Interviews. Add selected materials to your portfolios on canvas.	15 and 16

LAB SCHEDULE

WEEK	Topic	Objective(s) Met
Week 1	Introduction and Scheduling. Kodaly Hand Signs, Singing Rounds? Why? Introduction to Technology including copyright. Using an iPad and/or Computer to Teach.	18
Weeks 2-5	Web Design and technology. Piano Competencies. Singing on Pitch. Arranging Music. Online Resources. Music Notation.	18
Weeks 6-14	In School lab placements, see schedule (provided in class and on canvas)	18
Week 15	Final Week, debrief, final interviews	15 and 16

CLASS POLICY STATEMENTS

Please see the Student Policy eHandbook for important information: http://www.auburn.edu/student_info/student_policies/

Attendance: Students are required to attend class with no more than 1 unexcused absence and no more than 2 unexcused tardies in one semester. Failure to adhere to these guidelines will result in lowering of your final grade by at least one letter grade (for example, from an A to a B). See additional Consequences for Unprofessional Behavior below.

Excused absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student's *immediate* family, the death of a member of the student's *immediate* family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for *participation* in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no

case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the *Student Policy eHandbook* for more information on excused absences.

Lab Attendance: Students are required to attend all assigned lab times during the times they are assigned (labs are assigned during class time). *No unexcused absences or tardies are accepted for lab times.* Failure to adhere to these guidelines will result in lowering of your final grade by at least one letter grade (for example, from an A to a B). See additional Consequences for Unprofessional Behavior below.

Lab Dress Code: Students are expected to dress professionally for all lab experiences. No shorts or informal attire is accepted. Women, please ensure your skirts are at knee level or below and that your blouses are not cut low in the front (or back) and that your midriff is covered. Men, please wear dress pants. A button-down shirt with tie may be expected depending on the placement. Polo-style shirts are acceptable. All should ensure that your clothing is neither too tight nor too loose (baggy, etc.). In the event a student arrives at a lab placement with inappropriate clothing, he/she will be sent home to change clothing and he/she is required to make up missed lab time. Shoes must be dress shoes (not flip flops or sports shoes). There are some more casual sports-type shoes (typically men's shoes) that may be acceptable as they are meant to be worn with semi-casual clothing (are typically brown or black in color). See additional Consequences for Unprofessional Behavior below.

Assignments: Students are to submit their assignments by the due date and time on Canvas. Failure to do so will result in a lower grade for the assignment (incrementally based on how late the assignment is), or a grade of "F" for the assignment if it is not submitted within one week of the due date. See additional Consequences for Unprofessional Behavior below.

Exam Make-Up Policy: Arrangement to make up a missed major examination (e.g., hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absences(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstance, no make-up exams will be arranged during the last three days before the final exam period begins.

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the *Student Policy eHandbook* will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Professionalism: As faculty, staff, and students interact in professional settings, they are expected to demonstrate professional behaviors as defined in the College's conceptual framework. These professional commitments or dispositions are listed below:

- Engage in responsible and ethical professional practices
- Contribute to collaborative learning communities
- Demonstrate a commitment to diversity
- Model and nurture intellectual vitality

Professional Ethics: In this course you will be working with music teachers and describing their teaching, and students. All discussion of teachers, their students, and their programs are to be *CONFIDENTIAL*, confined to our classroom and the instructor's office. Although there is no law except those of slander and libel, professional ethical behavior includes refraining from critical or derogatory statements of teachers and music programs outside of our classroom. You should not discuss teachers or programs in a negative light with other professors, friends, or students. Violation of these ethics creates a poor reputation for your integrity and the integrity of Auburn University and can damage teacher's careers (and your own). See additional Consequences for Unprofessional Behavior below.

The Family Rights and Privacy Act (Public Law 93---380): This Act assures parents that all information concerning their child will be kept confidential. The only person who may access records or information are those who are directly involved with the student's educational program. Educational records cannot be released without the written consent of the parents. In compliance with this federal law, the following guidelines must be followed for students taking this course:

1. All discussion about a student should be conducted with the teacher or university supervisor only.
2. Discussion should be conducted in the privacy of the classroom or the teacher/supervisor's office. (Be aware of listeners in all settings.)
3. You should not discuss students with other parents, agencies, or other students.
4. Limit discussion to those involved with your assignment.
5. When providing reports, class observations, lesson plans for university classes, identify the student by a pseudonym or his/her first name only.
6. Do not violate any of the above guidelines in electronic communications such as e-mail, discussion boards, or stored documents such as word processor files stored in your computer.
7. See additional Consequences for Unprofessional Behavior below.

Disability Accommodations: Students who need special accommodations in class, as provided by the Americans with Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodations Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 844-2096 (V/TT).

Harassment: Harassment of any kind, toward students or instructor, will not be tolerated. If it occurs, the policies set forth in the *Student Policy eHandbook* will be followed.

Course contingency: If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation, the syllabus and other course plans and assignments may be modified to allow completion of the course.

Consequences for Unprofessional Behavior

(note with each of these, a memo is created and placed in the student's file)

Step 1: Meet with instructor and discuss how you will correct the unprofessional behavior.

Step 2: Meet with the instructor and music education faculty members. At this time it will be determined if you should remain as a music education major. If so, a contract/agreement will be created at that time and a memo outline this agreement will be placed in the student's file.

Step 3: Meet with instructor, music education faculty members and department head. At this time it will be determined if you should remain as a music education major. If so, a contract/agreement will be created at that time and a memo outline this agreement will be placed in the student's file.

Step 4: Meet with instructor, music education faculty members, department head and associate dean. At this time it will be determined if you should remain as a music education major. If so, a contract/agreement will be created at that time and a memo outline this agreement will be placed in the student's file.

Step 5: Removal from music education program.

JUSTIFICATION FOR GRADUATE CREDIT (when offered at graduate level)

Students will gain operational skills in developing music instructional materials with a focus on teaching choral music in both school and community settings. Using existing and original methods materials, created in a variety of ways, including digitally, they will learn effective ways of teaching choral music. They will demonstrate competence in skills required for teaching choral music and will learn through direct, expository, discussion, constructivist, and cooperative learning environments and choose or create tools which enhance the curricular goals of choral music education programs and community choral programs.

Students must satisfactorily complete all course objectives to pass this course.

The Instructor reserves the right to change this syllabus to best fit the needs of the students.