AUBURN UNIVERSITY
DEPARTMENT OF CURRICULUM AND TEACHING
COURSE SYLLABUS

Course Number: CTMU 5140
Course Title: School and Community Vocal Music Education
Credit Hours: 4 Semester Hours (3 lecture, 1 lab)
Prerequisites: Admission to Teacher Education, Graduate Certificate Students, Departmental Approval
Date Prepared: January 2014, Updated May 2014

TEXTS OR MAJOR RESOURCES

1. Auburn University Collegiate NAfME Membership (professional organization), which includes subscriptions to the *Music Educators Journal* and *Teaching Music* periodicals.
2. Cookesy, J. M. (1999). *Working with Adolescent Voices*. St. Louis: Concordia Publishing House.
3. Pagel, R. & Spevacek, L. (2004) *The Choral Director's Guide to Sanity…and Success! How to Develop a Flourishing Middle School/Junior High School Choral Program*. Dayton, OH: Heritage Music Press (paperback or kindle version).
4. Phillips, K. (2004). *Directing the choral music program*. New York: Oxford.
5. Wine, T. (Ed.) (2007). *Composers on Composing for Choir*. Chicago: GIA Publications, Inc.
6. 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
7. Madsen, C. K. (2000). Vision 2020. Reston: MENC. Retrieved December 1, 2006 from http://www.menc.org/publication/vision2020/
8. 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
9. 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.

STUDENT LEARNING OUTCOMES AND ASSIGNMENTS

1. **Articulate your philosophy of music education in both oral and written formats. (Philosophy, Commitment to Profession)**
Considering materials and information explored during class, and your own research, write (update)/ articulate the commitment to the art of music, to teaching music, and to encouraging artistic and intellectual development of students. (2)(e)1; articulate the importance of music as a component of students' intellectual and cultural heritage. (2)(e)2; 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 parents, professional colleagues, and administrators. (2)(e)3. In your writing, demonstrate your ability to model appropriate oral and written communications. AQTS (3)(c)1.(iv). and to articulate and reflect on a personal philosophy and its relationship to teaching practice and professional learning choices and commitment. AQTS (5)(c)2.(iv) showing your knowledge of standard oral and written communications. AQTS (3)(c)1.(i)
Include the following information:
   - What the experts (from class and your own research) say about music in schools and community. Include at least 5 references in APA format.
   - vocal music's place in your future students' musical and cultural development (as well as your own musical and cultural development).
   - Why vocal music should be taught – in schools, community.
   - Why people should learn the foundations of music and music education
   - Why people should learn to sing and why you would be a good person to teach vocal music.

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).**
Write a paper summarizing what you found through research and readings about your selected/assigned topic. Complete assessment through Canvas that covers the topics that were presented during class time, including content, methodologies, philosophies, materials, technologies, and curriculum development for choral music. 2.f.1.ii. In your writing demonstrate your ability to model appropriate oral and written communications AQTS (3)(c)1.(iv) showing your knowledge of standard oral and written communications. AQTS (3)(c)1.(i). Through the references you use, demonstrate your knowledge of a range of professional literature, particularly resources that relate to one's own teaching field(s). AQTS (5)(c)2.(i)
    a. Write the paper, 5 or more pages including references (at least 5 references in APA format).
    b. 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.

3. **Successfully complete an assessment of teaching choral music and learner development (Learning Styles, development, etc.)**
Through your written responses to scenarios in class, the chapter(s) and other materials provided, as well as your notes from class, and complete the online assessment with at least a 80% grade (which will be equal to a B). The assessment will cover child growth and development and an ability to use principles of learning as they relate to music. (2)(d)2.(i); knowledge of the physical, emotional, and social development of young people and the relationship of these to learning readiness and to cognitive development. AQTS (2)(c)1.(i); knowledge of research and theory related to learning styles and multiple intelligences. AQTS (4)(c)4.(i).

4. **Demonstrate competence in communicating with a variety of constituencies in professional and courteous manner. (Professional Communication)**
    a. Write four letters, one for each of the following audiences. In these different ways, 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 parents, professional colleagues, and administrators. 2.e.3. Demonstrate your ability to write using appropriate oral and written communications. AQTS (3)(c)1.(iv).
        i. Students. Explain your philosophy of music education in short terms that is clear for middle and high school students to understand.
        ii. 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.
        iii. Colleagues. Introduce yourself and explain the goals of your program and how you want to collaborate with them. Give examples.
        iv. 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.
    b. Considering three situations provided during class respond in the form of an email to each in a professional and courteous manner demonstrating your ability to communicate and collaborate with administrators, other faculty, and/or parent groups in the school in order to adapt the music program to school needs 2.e.4, and your knowledge of the purposes, processes, structures, and potential benefits associated with collaboration and teaming. AQTS (5)(c)1.(i)
        i. Administrator request for more information about an event in your classroom
        ii. Colleague request for information/collaboration
        iii. Parent inquiry about student's progress and potential field trip information
        iv. Community member inquiry for participation in a local event

5. **Demonstrate knowledge of scheduling; recruitment; support groups; selection, purchase, and maintenance of resource materials, equipment and performance attire; budget management; performance; classroom and program management, parent organizations, field trips.**
    a. 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.
    b. Create a Choral Handbook and that demonstrates your knowledge of 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.iii. Evaluative techniques 2.d.2.v.; the principles underpinning a sound age-appropriate classroom organization and management plan and of supportive behavior management strategies AQTS (2)(c)2.(ii);

factors and situations that promote or diminish intrinsic motivation. AQTS (2)(c)3.(ii); and the importance of parents and/or families as active partners in planning and supporting student learning. AQTS (2)(c)4.(iv)
   i. Rules and Consequences
   ii. Evaluative Techniques
   iii. Fees, Materials, and Supplies
   iv. Parent support group
   v. Detailed Rehearsal schedule
   vi. Detailed Concert schedule
   vii. Detailed Travel schedule and forms
   viii. Recruitment Practices
   ix. Additional materials as needed.
6. **Write about how the choral music professional is a resource for others in your school or community.**
   a. Write an in-class reflection explaining the role of the music teacher as a resource person in integrating music into other components of the total school curriculum. (2)(d)2.(iv) and your role as a music resource in your community.
   b. Demonstrate your knowledge of appropriate professional behavior and dispositions expected of professionals as outlined in the Alabama Educator Code of Ethics. AQTS (5)(c)5.(i) by responding to several scenarios that focus on ethics in teaching music.
7. **Write lesson plans (7-10) to structure choral music education lessons and rehearsals, including lessons on specific choral methodologies and techniques and accommodations for a variety of different learner types.**
   Over the semester, your lessons should follow one of the formats discussed in class and demonstrate your <u>knowledge of</u> current methods, materials, and music literature available in various fields and levels of music education appropriate to the teaching specialization 2.d.2.ii; ways to organize and present content so that it is meaningful and engaging to all learners whom they teach (pedagogical content knowledge) AQTS (1)(c)1.(ii); the importance of developing learning objectives based on the Alabama courses of study and the needs, interests, and abilities of students AQTS (2)(c)2.(i); research and theory underpinning effective teaching and learning. AQTS (2)(c)4.(i); a wide range of research-based instructional strategies and the advantages and disadvantages associated with each. AQTS (2)(c)4.(ii); strategies that promote retention as well as transfer of learning and the relationship between these two learning outcomes AQTS (2)(c)4.(iii); Alabama's state assessment requirements and processes. AQTS (5)(c)3.(ii); research relating collective responsibility for student learning to increased achievement for all students. AQTS (5)(c)4.(i)
   a. ALCOS and NAfME standards addressed in each lesson
   b. Representative materials or literature for the specified level
   c. Coherent list of planned out procedures
   d. Evaluative techniques. 2.d.2.v.
8. **Complete a choral music analysis with 5-day lesson/rehearsal plan including ways you will assess student learning and teacher effectiveness.**
   a. Select a work from the music library at your LAB school. Analyze the music completely, discover and notate on the score 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.
   b. Create an electronic accompaniment file using *GarageBand*.
   c. Conduct Ensembles 2.f.2.vi. of your peers or students in your labs to demonstrate your ability to use the voice effectively in demonstrations 2f.2.iv. Use appropriate evaluative techniques **2.d.2.v.** to show your understanding of the organization and training of singers in the performance of appropriate choral literature. 2.f.1.v.
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. Determine assessment and content retention for students including pre-post test scenarios.**
   Choose 2 choral sight-singing methods and demonstrate your ability to 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.e.5; and your knowledge of content, methodologies, philosophies, <u>materials</u>, technologies, and curriculum development for choral music 2.f.1.ii. In your assessment of your two methods, include:
   a. The validity of the approach for each with its intended level especially considering your knowledge of the relationship between assessment and learning and of how to integrate appropriate assessments into all stages of the learning process. AQTS (2)(c)5.(ii)

b. The way the method could work with students considering its stated objectives and your knowledge of strategies that promote retention as well as transfer of learning and the relationship between these two learning outcomes. AQTS (2)(c)4.(iii)

c. Consider how students would respond to using each book (its appearance, speed of concept presentation etc.)

d. The choral literature included in the book and its intended audience

10. **Create a collection of choral works for a variety of different choral settings, from beginning level choirs to advanced choirs.**
Over the semester, create a collection of choral music. Using works from class and from your own research with JWPepper, Penders, and your Lab school, create a collection of at least 12 different pieces, 2 for each choral level. Use the provided excel sheet to help to demonstrate your knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for choral music 2.f.1.ii. and current methods, materials, and music literature available in various fields and levels of music education appropriate to the teaching specialization. 2.d.2.ii. Use Excel to create the beginning of a choral database.

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.**
   a. Using materials provided in class, along with your own research on the internet, create a vocal model and label all parts. Complete the in-class assessment using your model.
   b. Based on discussions in class, successfully complete the vocal-health assessment on Canvas to demonstrate your knowledge of physical problems, which may develop if the voice is used inappropriately 2.f.1.iii; and teaching strategies designed to develop and maintain vocal health and proper vocal production at all levels. 2.f.1. iv.
   c. 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 to demonstrate your ability to compose, arrange, or adapt music from a variety of sources. 2.b.2.v. 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.

12. **Create a choral warm-up and a choral sight-singing exercise using Finale (or other notation software).**
   a. Write 2 objectives for teaching choral music: (1) one for a warm-up and (2) one for sight-singing. Using Finale (or Sibelius) write choral warm up and sight-singing exercises to fit your objectives.
   b. Demonstrate ability to "warm-up" the class at least 2 times during the semester showing you can use the voice effectively in demonstrations. 2.f.2.iv.
   c. Use the keyboard as a teaching tool and to provide, transpose, and improvise accompaniments. (2)(f)2.(ii).
   d. Based on discussions in class, peer-demonstrate how you would teach healthy vocal technique to individuals and to groups to demonstrate your knowledge of vocal and pedagogical skill sufficient to teach effective use of the voice. 2.f.1.i. To facilitate this, have several peers sing a short excerpt from a choral or solo vocal work and assess vocal technique.

13. **Structure composition and improvisation opportunities2.a.2.v.**
Write a 6-chord progression over which choral students can improvise a melody. Use the keyboard as a teaching tool and to provide, transpose, and improvise accompaniments. (2)(f)2.(ii) and peer teach to show you can help students understand how to improvise. Facilitate composition of new chords by your peers and have them play and improvise over the new chords. Using a song played in class, improvise a harmonic line. 2.f.2.ii.

14. **Demonstrate knowledge of school health and safety practices and procedures, ethics policies, and the importance of adhering to them at all times.**
To demonstrate your knowledge of appropriate professional behavior and dispositions expected of professionals as outlined in the Alabama Educator Code of Ethics AQTS (5)(c)5.(i), 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 what and where you might find typical school health and safety practices and procedures, ethics policies, and the importance of adhering to them at all times. 2.d.2.vi.

15. **Write effectively about current events, school experiences, etc. during class time.**
Based on current educational events, policy changes, example situations, write a reflection including your own thoughts and/or approaches. One of these will address your knowledge of Alabama's state assessment requirements and processes. AQTS (5)(c)3.(ii)

16. **Music Performance Assessment – Preparation for understanding assessment measures, transferring results to future rehearsals.**
    Demonstrate your <u>knowledge of</u> measurement—related issues such as validity, reliability, norms, bias, scoring concerns, and ethical uses of tests and test results AQTS (2)(c)5.(iii), and the purposes, strengths, and limitations of formative and summative assessment and of formal and informal assessment strategies AQTS (2)(c)5.(i). To do this:
    a. View a variety of different scores and scoring sheets from different performance assessments (MPA, Show Choir, Solo and Ensemble, etc.). Assess their validity.
    b. Look at 20 different choirs' scores from the previous year of a state Music Performance Assessment (MPA). Complete validity and reliability, discuss bias, determine if the scores fit a standard curve (norm).
    c. Consider inter-judge reliability, ethical issues that may arise.
    d. Look at this experience with the lenses of formative assessment and summative assessment.
17. **Add to your web portfolio of materials to measure competencies.**
    Demonstrate your 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. AQTS (5)(c)5.(iv). Consider what is appropriate, what is ethical, what is LEGAL (copyright) that can be put on a public website.
    a. Using MAC and/or Windows, create a professional website to highlight your work in this and future courses.
    b. Add selected course materials to your Canvas Portfolio.
18. **Complete a final comprehensive interview exam and assessment**
    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.
19. **Document demonstration of musicianship abilities in lab from CTMU 2010.**
    a. Musicianship Outcomes
        i. Perform a vocal solo with good tone production, diction, intonation, and posture
        ii. Solfège with Hand Signs (major and minor scales Kodaly II)
        iii. Lead Solfège activities in small groups (one hand)
        iv. Use basic conducting patterns (2/4, 3/4, 4/4 to lead small vocal ensembles)
        v. Improvise vocal solos
        vi. Compose and arrange music for vocal soloists and piano
        vii. Perform as a vocal soloist and in small and large vocal ensembles. (2)(f)2(i)
        viii. Use the voice effectively in demonstrations(2)(f)2(iv)
    b. Teaching Outcomes
        i. Leading small choral ensembles
        ii. Teach vocal performance to individual learners
        iii. Use technology to accompany and assess individual vocal performance
        iv. Use technology to notate music for vocal soloists
        v. Use the Internet, music software, and productivity software for self-development of vocal music skills
        vi. Teach beginning vocal techniques individually, in small groups, and in larger classes. (2)(f)2(iii)
        vii. Conduct ensembles. (2)(f)2(vi)

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 students who regularly attend class*, a grade of "F" (0) on an assignment is often reserved for assignments that are not submitted. However, if an assignment is not at least a D level, a grade of F will be assigned. In addition, for students who miss a significant amount of class times during the semester, a grade of "F" will be assigned as the course grade.

Grade of A		Grade of B		Grade of C		Grade of D		Grade of F	
100-pt Scale	4-pt Scale	100-pt Scale	4-pt Scale	100-pt Scale	4-pt Scale	100-pt Scale	4-pt Scale	100-pt Scale	4-pt Scale
100	4	89	2.93	79	1.95	69	0.98	59	0
99	3.9	88	2.83	78	1.85	68	0.88		
98	3.8	87	2.73	77	1.76	67	0.78		
97	3.71	86	2.63	76	1.66	66	0.68		
96	3.61	85	2.54	75	1.56	65	0.59		
95	3.51	84	2.44	74	1.46	64	0.49		
94	3.41	83	2.34	73	1.37	63	0.39		
93	3.32	82	2.24	72	1.27	62	0.29		
92	3.22	81	2.15	71	1.17	61	0.2		
91	3.12	80	2.05	70	1.07	60	0.1		
90	3.02								

CLASS SCHEDULE

ALL	Each class day you will write about a current topic, current event, your school experiences, etc.
Week 1	Development of Choral Music in the U.S., Philosophy of Music Education – Value of Choral Music
Weeks 2-3	The physical mechanics of the voice, how it changes, what you'll hear and see. Vocal Health for teacher and student
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.
Weeks 7-8	Choral literature for various levels of choral groups. Choral sight-signing, how to be successful. Copyright infringement.
Weeks 9-10	Working with all kinds of learners, modifying instruction, modifying materials/music. Copyright policies for modifying music.
Weeks 11-12	Beyond the classroom; community, parents, other constituencies. The music/choral teacher as a school, community resource.
Week 13-14	Music Performance Assessment. Understanding results. Scheduling, recruiting, auditioning (or not?), resource maintenance, budgeting, performance venues, field trips (day and overnight).
Week 14-15	Comprehensive Interviews. Add selected materials to your portfolios on canvas.

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

A. Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.
B. 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 *Tiger Cub* for more information on excused absences.

C. 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.

D. Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the *Tiger Cub* 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.

E. 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).

F. 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. If this occurs, and addendum to your syllabus and/or course assignments will replace the original materials.

G. 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

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JUSTIFICATION FOR GRADUATE CREDIT
(when offered at graduate level)
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Graduate students are expected to demonstrate their advanced music knowledge and skills developed as well as higher-order level of written and oral synthesis of research and professional literature.