

Spring 2013



MW[F]: 9:30 - 11:20 a.m., Room 132

Syllabus

Instructor: Dr. Rhonda Fuelberth
Office: 347 Westbrook Music Building
Office Hours: Wednesdays, 3:30 - 4:30 p.m. and by appointment
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Course Title Choral Music Methods

Description Choral music teaching methods at the elementary and secondary level with an emphasis on various teaching strategies, rehearsal techniques, practical organization skills, and current trends.

Prerequisites

MUED 346: Admission to the Music Teacher Education Program: MUED 374. Parallel with 397B/D.
MUED 397D: Admission to the Music Teacher Education Program. Parallel with MUED 346.

Required Text

Holt, M. & Jordan, J. (2008). The school choral program: Philosophy, planning, organization, and teaching. Chicago: GIA Publications.

Required Literature packet available at Dietze Music House. **I will let you know when these titles are available.

Recommended Text

Buchanan, H. J. & Mehaffy, M. W., eds. (2005). Teaching music through performance in choir. Volume 1. Chicago: GIA Publications.

On Reserve

Abrahams, F. & Paul D. Head, P. D., eds. (2011). Teaching music through performance in middle school choir. Chicago: GIA Publications.

Buchanan, H. J. & Mehaffy, M. W., eds. (2011). Teaching music through performance in choir. Volume 3. Chicago: GIA Publications.

Buchanan, H. J. & Mehaffy, M. W., eds. (2007). Teaching music through performance in choir. Volume 2. Chicago: GIA Publications.

Buchanan, H.J., ed. (2007). Teaching music through performance in choir. Volume 2. Chicago: GIA Publications.

Jordan, J. M. (2005). Teaching music through performance in choir. Vol. 1. Sound recording. Chicago: GIA Publications.

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Jordan, J. M. (2007). Teaching music through performance in choir. Vol. 2. Sound recording. Chicago: GIA Publications.

Phillips, K.H. (1996). Teaching kids to sing. New York: Schirmer Books.

**Includes book, vocalize cards and videotape series (video series not on reserve).

Note: All course hand-outs and presentation materials will be available on the MUED 346 Blackboard site.

Web References

<http://www.acda.org/>

ACDA - The official web-site of the American Choral Director's Association

<http://www.choralnet.org/>

Choral Net: The internet center for choral music

<http://www.nafme.org/>

The official web-site of The National Association for Music Education (NAfME)

<http://musiced.nafme.org/my-music-class/>

My Music Class® is an online idea center and lesson plan library, filled with standards-aligned teaching ideas and resources, exclusively for NAfME members. (To access most materials in this resource, you must have a membership I.D. number and password)

Course Goals

- To stimulate thought regarding past, present and future school choral contexts and broaden students' vision for future choral music practices through reading, discussing, and debating multiple viewpoints from leaders in the field.
- To develop students' abilities in selecting, analyzing, teaching, managing and reflecting on repertoire as a foundation of the curricula and standards, as well as to expand their understanding of diverse choral settings.
- To provide specific techniques, tools and materials for future consideration, which are directly applicable to music instruction, program and classroom management in elementary and secondary choral settings.

Course Objectives

Upon completion of this course, participants will:

- articulate a personal philosophy based in historical and contemporary choral music education contexts both in writing and speech;
- describe how musical score analysis serves instructional choices in the classroom and demonstrate one's method of analysis;
- select repertoire and other musical materials that enable attainment of musical goals, employs diversity and differing levels of challenge;
- model conducting gestures appropriate to teaching lesson objectives, using correct patterns and demonstrating appropriate style;
- develop written lesson plans, within a comprehensive musicianship framework, that reflect knowledge of age-appropriate repertoire and vocalises, proper pacing and level of difficulty;
- employ a variety of instructional strategies (verbal or vocal model, and/or use of physicalization) to teach repertoire in choral settings;

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- successfully execute instructional plans and objectives in peer teaching settings;
- develop and utilize a variety of assessment strategies within peer teaching settings;
- engage as reflective practitioners by analyzing peer teachings to problem-solve and find strategies for challenges;
- discuss ethical challenges within choral music education and possible responses to those challenges;
- critically reflect on two self-selected journal articles as well as attend and review a show choir competition/festival and at least two school performances; and
- access necessary administrative materials on the world-wide-web to serve as sample documents for a comprehensive music program. The electronic resource will include information such as a school choral handbook, examples of parent letters, apparel and sheet music companies, and examples of required forms.

Special Needs

Students with disabilities are encouraged to contact the instructor for a confidential discussion of their individual needs for academic accommodation. It is the policy of the University of Nebraska-Lincoln to provide flexible and individualized accommodation to students with documented disabilities that may affect their ability to fully participate in course activities or to meet course requirements. To receive accommodation services, students must be registered with the Services for Students with Disabilities (SSD) office, 132 Canfield Administration, 472-3787 voice or TTY. Thank you.

Academic Integrity

Students guilty of academic dishonesty will receive an F for the course and will be referred to the UNL Student Judicial Affairs Office. Examples of academic dishonesty include copying (or attempting to copy) the work of another student or unauthorized source, fabricating or falsifying work done in an assignment, using unauthorized materials or study aids for a test or assignment, presenting someone else's work as one's own (without properly citing the source), and fabricating an excuse such as illness, accident, or personal crisis in order to avoid requirements of the course.

Course Outline

See attached course calendar

Instructional Activities

- Participation in class activities and discussions
- Examination of scores and materials
- Class assignments
- In-class presentations/Peer teaching

Field and Clinical Experiences

- Communication with educators in the field to complete assigned projects
- Attendance at the Midwest Cup Showchoir Competition
- Attendance at two middle school/high school concerts or high school choral music festivals

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Course Assignments

Please see the Course Calendar for due dates.

Reading Reflection Blog

Each student will contribute to the daily class blog, posting an approximately 300-word response to the daily readings. These readings are starred in your course calendar. There are a number of ways to approach these open-ended posts. In any case, strive for thoughtfulness and nuance. Some options for prompts to get you started--1) Choose a passage that intrigued you, upset you, puzzled you, or otherwise provoked you to think about its meaning. Write a post in which you discuss the passage, its meaning, and your reaction. 2) Three words-Choose any three words that are especially significant in the text, and explain why they are so significant. 3) Thoughts about the reading. Post your thoughts about some aspect of the article or chapter. 4) Write about an aspect of the day's reading that you don't understand, or something that jars you. 5) Formulate an insightful question or two about the reading and then attempt to answer your own questions; or respond to another student's post, building upon it or re-thinking it. To ensure that everyone has a chance to read the blog before class, post your response by midnight the evening before class. Students will also be randomly assigned to lead a brief 8-10 minute discussion of the readings for class. Be sure to prepare each class reading as if you will be chosen to lead the class discussion. Each blog entry with an earned grade of $\sqrt{}$ or higher results in the addition of 1 point to this total. [10 points]

Assessment Rubric

$\sqrt{+}$ Exceptional. The blog post is focused and coherently integrates examples with explanations or analysis. New insights are offered, and connections are made between the information presented and previous course content and ideas. The entry reflects in-depth engagement with the topic.

$\sqrt{}$ Satisfactory. The blog post is reasonably focused, and explanations or analysis are mostly based on examples or other evidence. Fewer connections are made between ideas, and though new insights are offered, they are not fully developed. The post reflects moderate engagement with the topic.

$\sqrt{-}$ Limited or No Credit. The blog post is missing, is unfocused, or simply rehashes previous comments, and displays no evidence of student engagement with the topic. [10 readings for Choral Methods @ 1 point each=10 points; 5 readings for Administrative Fridays=5 points]

Teaching Music Through Performance in Choir Project (TMPC)

This assignment prepares the student for teaching music through the preparation and presentation of a piece of choral literature. Students will be assigned pieces of choral literature from the choral octavo packet available in print (Dietze Music) and through the course Blackboard site. Most octavos are selected from the Teaching Music Through Performance in Choir series. Students will complete a musical analysis of the pieces for which instruction will be designed, demonstrate their ability to conduct the pieces, conduct research necessary for preparing instruction based on the principles of comprehensive musicianship, and will plan for and deliver class instruction.

This project will be broken up into several parts, each graded separately.

Comprehensive Musicianship Teaching/Curriculum Plans

Complete an analysis and teaching plan for the two pieces of choral music that you will rehearse in your presentations using the CMP Teaching Plan Template provided. CMP teaching plans include background information, a description of musical elements, a plan for introducing the piece, and strategies and assessment tools for skill, knowledge, and affective outcomes. Use these teaching plans as guides for your rehearsal presentation content. You will be assigned one SATB piece, and one piece for elementary, middle, or single gender ensemble. This means you will have two CMP Teaching Curriculum Plans to complete.

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Peer Teaching

Students will teach their fellow classmates as if they were instructors in upper elementary, middle school, or high school choral settings. Students will select a musical concept objective (rhythm, pitch, tempo, form, etc.) and a choral/vocal concept objective (vowel uniformity, blend, diction, etc.) and create lesson plans. Peer teachings will begin with a vocal warm-up that ties in with the objectives of the lesson. The warm-up must have a physical exercise as well as at least one vocalize. *For one of the peer teaching opportunities, at least one warm-up must include use of piano accompaniment.* Please choose tonal areas conducive to appropriate vocal range, moving through at least five major keys. Students should also incorporate activities that address a variety of learning styles (visual, aural, kinesthetic). Peer teachings should include effective use of verbal instruction, conducting gesture, and vocal modeling. Students should demonstrate their understanding of effective teaching techniques and age-appropriate vocal production through each presentation. Students will be expected to teach approximately 7-9 minutes each episode. Please use the UNL Music Education Lesson Plan Form.

Students will submit a paper copy of lesson plan and score with markings on the day of assigned Peer Teachings. A digital copy must also be posted to the course website. After class, students will watch the digital file of their teaching and complete a self-reflection form. Links to videos will be available on the Blackboard site. Videos will be posted to YouTube as "unlisted" videos.

There are three opportunities for peer teaching. In Peer Teaching 1, you will teach using your elementary, middle level, or single gender piece. In Peer Teaching 2, you will teach using your SATB piece. You may choose either of the pieces for Peer Teaching 3.

Course Portfolio to include

Show Choir Assignment

<http://music.unl.edu/choir/midwest-cup-show-choir-competition> Link to schedule-details will be shown as they are available.

Attend the Midwest Cup Show Choir Invitational, Saturday, January 12, 2013 at The Lied Center. Complete a one to two-page summary-analysis of the event including information about groups participating, costuming, music selected, choreography, and aspects of choral sound including tone quality, diction, pitch, rhythm, dynamic contrast and musical interpretation. If you are able to help with the event for 2 complete hours (this includes BRS members), you may submit a record of your attendance and assistance (a program signed by either Mr. Krier or Mr. Philley, in lieu of the written assignment. If you are unable to attend this event, please make plans to attend another show choir festival/competition before April 1. To be eligible for this exception, you must select an alternate date and location, prior to the due date for the assignment. Please contact Dr. Fuelberth or Ms. Cogdill prior to the due date for this assignment to indicate your detailed plans about attendance at another competition.

Professional Article Reviews

Complete 2 reviews of professional articles regarding choral music education using the forms provided. Select 1 article from *Music Educators Journal*, *The Choral Journal*, or *Teaching Music*, and the 2nd article from *Journal of Research in Music Education*, *International Journal of Research in Choral Singing*, or the *Bulletin for the Council for Research in Music Education*.

Concert Reviews

Attend and review 2 middle and/or high school choral concerts or choral festivals. Complete a one page summary-analysis of each concert attended. The summary-analysis should include objective information about the physical arrangement of the performance venue, the performers and directors involved, the music selected, and specific observations about the following elements of the performance: tone quality, diction, dynamics, breath management, pitch, rhythm, and musical interpretation and expression.

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NOTE--These assignments contain required artifacts for your Music Education Portfolio. Completion of assignments for the course requires selected assignments to be uploaded to your portfolio, in addition to submitting them for grading as determined by the course instructor. Please see the 397 B/D syllabus for 397 B/D for further instruction on the portfolio.

Grading Procedures

Students will receive a grade based on a point system based on the following point distribution:

Reading Reflections/In-class Participation	10
Teaching Music Through Performance in Choir Project	50
CMP Teaching Plans (20)	
Peer Teaching 1 (10)	
Peer Teaching 2 (10)	
Peer Teaching 3 (10)	
Course Portfolio	15
*Show Choir Assignment 5	
*Concert Reviews 5	
*Professional Article Reviews 5	
Administrative Fridays Reading Reflections	5
Professionalism	20
Total	100 points

Grading Scale

99 - 100%	A+
95 - 98%	A
93 - 94%	A-
91 - 92%	B+
87 - 90%	B
85 - 86%	B-
83 - 84%	C+
79 - 82%	C
77 - 78%	C-
75 - 76%	D+
71 - 74%	D
69 - 70%	D-

Importance of Course Grades to Degree Program

Admission into the Music Teacher Education Program requires a grade of C or better in MUED 201 and MUED 244, and a grade of Pass in the MUED 297 practicum. Failure to attain these minimum grades will prevent enrollment in 300-level MUED courses.

Placement in student teaching requires a grade of C+ or better AND a minimum GPA of 2.5 in all 300- and 400-level MUED courses: MUED 343, MUED 344, MUED 345, MUED 346, MUED 374, and MUED 470. Student teaching also requires a grade of Pass in all 300- and 400-level practica: MUED 397a, MUED 397b/d, and MUED 497d/t. Note that a C+ equal a 2.33 GPA. Thus, earning a C+ in all of these courses would NOT produce the minimum 2.5 GPA required. Failure to attain these minimum grades and minimum GPA will prevent placement in student teaching.

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Professionalism

Students are to demonstrate the professionalism expected of practicing music educators. Basic elements of professionalism include (1) consistent and punctual attendance, (2) professional conduct, communication, and presence, (3) proper and timely completion of assignments, and (4) active involvement in music education professional organizations. Assessment of professionalism will rely on students providing indicators of their understanding and valuing these elements:

1. Records for class meetings and practicum appointments will indicate students' appreciation of consistent and punctual attendance.
2. Observations of in-class and out-of-class interactions with students and professors (e.g., email) will indicate students' development of professional conduct and communication skills. Professional presence will be demonstrated through the students' Music Education Portfolio (on Blackboard). Students are required to update their portfolio materials as directed in this syllabus (additional detail provided by the course instructor).
3. Records of submitted materials will indicate students' proper completion of assignments.
4. A membership roster of UNL's Collegiate MENC (CMENC) chapter will indicate students' involvement in a professional organization.

CMENC Membership: Students must join CMENC through UNL chapter's fall membership drive (i.e., not online through MENC's website). Membership is accomplished by submitting a completed application form (to be provided) and cash/check payment of the membership fee to the CMENC faculty advisor or student chapter treasurer (checks made payable to "UNL CMENC"). The deadline for submitting these materials is OCTOBER 15.

Alternative Assignment: Students who are not members of CMENC must complete an alternative assignment to indicate his or her understanding of the importance of involvement in the organized music education profession. This assignment requires students to write monthly reviews of the MENC's publications the Music Educators Journal and Teaching Music. The assignment specifications are available upon request. All article reviews are due by the last day of classes for the semester.

Attendance

Students are to notify the instructor of an absence prior to the beginning of class, or as soon as foreseen if known earlier. For unforeseen absences, such as sudden illness or car troubles, students will call the instructor's office. **These calls must be made at least 30 minutes prior to the start of class.** For planned absences (i.e., those known about two or more days in advance), students may email the instructor. The instructor will provide confirmation of the planned absence through an email response. If that email confirmation has not been received by the morning of the absence, students should place a phone call (as with unforeseen absences) to be certain advanced notice has been provided.

Any absence from class without this prior notification is an unexcused absence. Each unexcused absence will result in a deduction of 10 points from the Professionalism grade. Note: This means after only two unexcused absences, the best class grade possible is a C. Tardiness may also affect the Professionalism grade. Students may be required to provide documentation of absences or tardiness.

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Date	Topic	Readings and Assignments
1/7/2013	Course Introduction Effective Teaching-A Review Developing Artistry through Choral Singing	
1/9/2013	The Choral Curriculum: Repertoire as Foundation	Holt & Jordan, Jigsaw Read Group 1-Chapter 5 Group 2-Chapter 6 Group 3-Chapter 7
1/11/2013	<i>Administrative Friday</i> Communication/Advocacy	**Holt & Jordan: Chapter 13 Feldman & Contzius: Chapter 18, p. 323 to end, Chapter 19 Thoroughly peruse: http:// advocacy.nafme.org/resources/ how-to-advocacy-guides/
1/14/2013	National Standards-Choir	*Buchanan & Mehaffy Vol 1: Chapter 5 (BB)
1/16/2013	Comprehensive Musicianship	Listening/CMP Exercise- Follow instructions on Blackboard
1/18/2013	<i>No Classes-School of Music Auditions and Winter Winds</i>	
1/21/2013	<i>No Classes-Martin Luther King Jr day observance</i>	
1/23/2013	Choral Music Education History/ Philosophy	*Holt & Jordan: Chapters 1 & 2 [Portfolio-Show Choir Assignment]
1/25/2013	<i>Administrative Friday</i> Legal and Ethical Considerations/ Copyright/School Safety	**Feldman & Contzius: Chapter 21 Walker, Chapter 8, 154-156 (BB) Thoroughly peruse: http://musiced.nafme.org/ resources/copyright-center http://musiced.nafme.org/about/ position-statements/the-music- code-of-ethics/
1/28/2013	Musical Analysis and Score Prep/ CMP Plans	*Buchanan & Mehaffy Vol 2: Galvan Chapter(BB) Holt & Jordan: Chapter 4
1/30/2013	Consideration of History and Culture in Score Preparation	*Buchanan & Mehaffy Vol 1, Chapter 3; Page, Sing and Shine On, Chapters 5 & 10 (BB)

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Date	Topic	Readings and Assignments
2/1/2013	<i>Administrative Friday</i> Finance-Funding/Budget/ Fund-Raising	**Feldman & Contzius: Chapters 18 & 20 Walker, Chapter 12 (BB)
2/4/2013	Choral Lesson Planning	*Holt & Jordan: Chapters 8, 9, & 10
2/6/2013	Vocal Proficiency/Movement	*Holt & Jordan: Chapters 22 & 23 [TMPC-CMP Teaching Plans]
2/8/2013	<i>Administrative Friday</i> Scheduling Considerations Scheduling Committee, Scheduling Models) Managing the Concert Technical, Organizational, Scheduling	**Holt & Jordan: Chapter 3 Feldman & Contzius: Chapter 17 Walker, Chapter 7 (BB) Thoroughly peruse: http:// musiced.nafme.org/resources/ block-scheduling-resources/
2/11/2013	Peer Teaching 1	[TMPC-Peer Teaching 1 Lesson Plan]
2/13/2013	Peer Teaching 1	
2/15/2013	<i>Administrative Friday</i> Handbooks and Policies Trips and Travel	**Holt & Jordan: Chapter 25 Feldman & Conzius. p. 335
2/18/2013	Assessment in the Choral Rehearsal	*Holt & Jordan: Chapter 12
2/20/2013	Middle School Choral Programs Intrapersonal and Interpersonal Growth in Choral Rehearsal	*Holt & Jordan: Chapter 16 CJ-Parker article (BB) MEJ-Hourigan Article (BB) [Peer Teaching 1 Self Evaluation] [Portfolio-Professional Article 1]
2/22/2013	<i>No Classes-School of Music Auditions and Winter Winds</i>	
2/25/2013	Peer Teaching 2	[TMPC-Peer Teaching 2 Lesson Plan]
2/27/2013	Peer Teaching 2	
3/1/2013	<i>No Classes-SOM hosts NSBA</i>	
3/4/2013	The Adolescent Female Voice Developmental/Physiological considerations	*CJ-O'Toole article (BB) CJ-Siplely article (BB) [Peer Teaching 2 Self Evaluation] [Portfolio-Professional Article 2]

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Date	Topic	Readings and Assignments
3/6/2013	The Adolescent Male Voice Physiology and effective approaches	*Holt & Jordan: Chapter 11 MEJ-Freer article (BB)
3/8/2013	<i>Administrative Friday</i> Time/Stress Management	Jigsaw Read Group 1 http://www.lawrence.edu/conservatory/about/wellness/Stud_Advice_Stress.shtml Group 2 http://www.helpguide.org/mental/quick_stress_relief.htm Group 3 http://musiced.nafme.org/careers/career-center/preparing-to-teach-music-in-todays-schools/section-3/
3/11/2013	Peer Teaching 3	[TMPC-Peer Teaching 3 Lesson Plan]
3/13/2013	Peer Teaching 3	
3/15/2013	<i>Administrative Friday</i> Group Resource Project	[Peer Teaching 3 Self Evaluation]
March 18-22	<i>UNL Spring Break</i>	
March 25-April 24	<i>MUED 397B/D Practicum-There will be no formal class meeting between these dates</i>	
4/26/2013	Course Review	[Portfolio-Concert Reviews 1&2]