MUSC 4011: Choral Methods and Materials  
Th. 5:30-8:30 PM, Humanities 235  
SPRING 2018 (3 credit hours)  
Alex Sutton, instructor  
asutton@westga.edu  
HUM 338, (678) 859-6276  
Office hours: as posted

COURSE DESCRIPTION
• Principles, procedures, techniques, literature, tools, methods, and materials used in teaching choral music. Includes a field-experience component. Prerequisite: MUSC 4000 and admission to the Teacher Education Program or permission of the department chair.

LEARNING OUTCOMES (“Each student will…”)
• Establish procedures for determining student aptitude and criteria for the assessment of student achievement in choral music.
• Define and describe the history, motivations, values, problems, procedures, and professional structures associated with choral music education.
• Demonstrate the singing voice, pedagogical skills in teaching all aspects of vocal music, and skills in and understanding of healthful care of the voice.
• Exhibit competency in choral teaching, rehearsing, and conducting that incorporates knowledge of the subject, the psychology of learning, score analysis, and musical style/interpretation.
• Survey and choose appropriate music and educational materials for soloist and ensembles at various grades and ability levels and the ability to distinguish the quality of educational and artistic musical literature and materials.
• Exhibit professional, personal, and public relations skills and establish an appropriate climate for learning.
• Demonstrate administrative and managerial skills required for teaching choral music and use methods of inquiry and resources for continued professional growth and development.
• Demonstrate musicianship and instructional competencies in a field-based teaching experience once per week.

REQUIRED MATERIALS
• Haydn, J. Missa Brevis Saint Joannis de Deo (“Little Organ Mass” or “Kleine Orgelmesse”), Baerenreiter-Verlag. (available from J.W. Pepper – $10.50)
• Baton (available from Amazon.com: King David – cork handle, $8-11; Mollard – $20-30)
• Scores from gmea.org website – choose any two works from each of the following performance media lists: SATB, SSAA, TTBB, and M lists (choices should include varied examples from world music, foreign language, and different periods/styles of music.
• Membership (student or regular) in the American Choral Directors Association and the National Association for Music Education; these will provide you will national/state journals needed for class assignments
• Tk20 – electronic portfolio required by the UWG College of Education for assessment, field placement, and certification; available through myUWG
• Tort liability insurance – e.g., SPAGE or SGAE student membership, home insurance policy
• Video recording device for Lab Ensemble and Field Experience – it should record at a minimum of 1280x720 pixels with a digital zoom lens, image stabilization, and audio recording capabilities.
• Tuning fork – A440 and/or pitch pipe (acoustic or smart app)

COURSE OBJECTIVES
• Understand the role and structure of performance ensembles in the public school
• Learn about professional organizations associated with the teaching of music
• Study music journals and other resources for continued development
• Become familiar with resources for further assistance and study relative to public school while expanding knowledge and understanding of principals/theories/approaches for teaching and assessing choral music instruction in attenuating that all students can learn
• Encounter a variety of repertoire suitable for use in the public school including the introduction of multicultural issues and approaches to addressing diversity
• Improve conducting technique
• Develop rehearsal techniques utilizing knowledge of subject, skills, and psychology including classroom organization, procedures, and management skills based on fairness when actuating the implementation of same
• Understand stylistic factors in music
• Demonstrate a knowledge of the singing voice
• Develop score analysis techniques
• Develop a philosophy regarding non-musical aspects of a music program, such as entertainment and competition
• Utilize technology in completing assignments
• Demonstrate practical keyboard skills

LEARNING ACTIVITIES
• Assigned reading and skills preparation
• Lectures/discussions of topics pertinent to the direction of performance classes in schools
• Conducting and rehearsing in class
• Conducting and rehearsing the Lab Chorus
• Book and article reviews
• Field experiences in public school choral music (average two hours per week)
• Written exams
• Student demonstrations of skills common to music teachers

COMMON LANGUAGE FOR UWG COURSE SYLLABI POLICIES
• On academic support, online courses, honor code, e-mail, credit hours, campus carry: https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php

To emphasize the information provided in the above policies, understand that a student’s work must be his/her own product. Failure to comply may result in a grade of “F” on the project/test or a grade of “F” in the course. Turnitin, a program for reviewing scholarly academic work, may be used to assess, critique, and validate original work.
FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT

- FERPA (of 1974) precludes instructors from discussing information pertaining to a student’s grade via e-mail or telephone unless the student signs an 1126 form waiving FERPA rights.

ATTENDANCE POLICY

- Learning and participation is only possible if the student participates in class and receives the essential information. Since the course will move at a very fast pace with practiced skills, reading, and written work due on a regular basis, students are expected to attend every class meeting. Should a student be unable to attend a class, s/he is responsible for the information and assignments covered. Presentations and assignments must be completed on their assigned day, no later than 5:40 PM for written assignments. Grade is lowered by one letter grade for 2 or more absences for any reason. If a student knows that s/he will be absent for a presentation or test, s/he must make arrangements with the instructor in advance to arrange for an alternative assessment.

FIELD EXPERIENCE

- Students in MUSC 4011 are required to complete 30 hours of field experience in assigned secondary school choral programs and to complete and turn in an observation form for each observation day. Student who have not completed 12 documented hours of field experience by the midpoint in the term will receive no credit for field experience. It is essential that students be in the classroom as early as possible in order to successfully complete assignments associated with the field experience. Students are responsible for filing completed forms in the file folder provided by the course instructor.

  - Forms: Copy the field observation form as needed. The school site teacher must sign the form at the end of each observation. Forms must be completed in ink without corrections. Deadlines for submitting the forms are provided in the syllabus. Students may not observe during finals. Under extreme circumstances, a student may be granted permission to turn in observation forms after the final deadline with a penalty imposed of 5 points for each day that forms are late, including weekends.

EVALUATION

- Students are graded on the quality of work done on curriculum development, examinations, projects, and on an ability to articulate understanding in discussion and in writing. The instructor will evaluate the quality of work done on course assignments, papers, and presentations and class participation. Work must be completed when due in order to receive credit. All work must be typed to receive credit.

  - Tasks 20% Demonstrated skills (e.g. keyboard, Kodaly hand signs), GMEA report, philosophy, conducting/teaching reflections
  - Projects 30% GMEA score project, Lab Ensemble (conducting/rehearsal plans and analyses), budget plan
  - Assessments 15% Test no. 1, test no. 2, and final exam
  - Field Experience 30% Observation forms, teaching demonstration, reflections
  - Final 5% includes points for upload to Tk20

A = 100-91  B = 90-81  C = 80-71  D = 70-61  F = 60 and below
SPECIFIC REQUIREMENTS

1. Students will demonstrate working knowledge of Kodály hand signs and will be able to lead 8-beat patterns with accuracy and rhythmic pacing.

2. Review one solo vocal literature collection for a specified age and/or voice type; evaluate three recorded vocal solo performances (in class).

3. Apply your knowledge of keyboard skills by playing parts from a choral score during class presentations.

4. Prepare a video-recorded teaching presentation in one of your Field Experience classrooms. (Note: this must be approved and coordinated with your cooperating teacher.) A complete rehearsal/lesson plan and critique/evaluation must be turned in. [These three components will be uploaded to Tk20 for your UWG COE portfolio.]

5. Reconstructed lesson plan from Field Experience observations. (More on this in class.)

6. GMEA choral score project: choose any two works from each of the following performance media lists: SATB, SSAA, TTBB, and M lists (choices should include varied examples from world music, foreign language, and different periods/styles of music.)
   a. Analysis of one of these choral works by a) visually preparing a score for study and presentation, b) developing an inventory of musical concepts that could be taught utilizing the score, and c) designing an exam containing a variety of question formats (true/false, matching, short answer, multiple choice, etc.) to be used for assessment.
   b. Write and prepare program notes for all eight (8) pieces, as if they were to be performed on a middle or high school choral concert. (More on this in class.)
   c. Select at least six (6) pieces and arrange them in a program order; additional pieces may be added to create a balanced program. (More on this in class.)

7. Evaluate three (3) recorded choral performances (in class).

8. Create an effective music budget for a secondary music program. Sources may include individuals, catalogs, websites, etc.

9. Write a paper describing your philosophy of music teaching. Consult professional literature, research, and music professionals for advice and direction. The paper should contain an introduction, abstract, conclusion, reference page, and at least four (4) sections: curriculum, instructional techniques, discipline, and evaluation.

10. Complete assigned readings for class and participate in class discussions. Exhibit an attitude and demeanor typical of a music education professional.
**COURSE SCHEDULE**

The following is a tentative and flexible plan that will be amended as necessary. All changes will be announced in class or CourseDen as needed.

*See current UWG Scoop for official semester schedule*

*Reading assignments will be given in class.*

<table>
<thead>
<tr>
<th>Class</th>
<th>Date</th>
<th>Topic(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jan. 11</td>
<td>Introduction and syllabus; field experience site requirements; building a personal philosophy of music in the schools; performance class curricula; review of conducting skills, Kodály hand signs</td>
</tr>
<tr>
<td>2</td>
<td>Jan. 18</td>
<td>Overview of GMEA choral music project; overview of GMEA conference report; choral conducting skills; professional organizations and publications, vocal ranges, voicing/registration; tone and diction; student-led auditions, conducting; vocal solo evaluation (in class); <strong>initial choral philosophy due</strong></td>
</tr>
<tr>
<td>3</td>
<td>Jan. 25</td>
<td>No class – Georgia Music Educators Association convention; student attendance expected</td>
</tr>
<tr>
<td>-</td>
<td>Jan. 29</td>
<td><strong>Lab Ensemble 1</strong> (HUM 301, 3:30-4:45 PM); reflection due Thurs., Feb. 1</td>
</tr>
<tr>
<td>4</td>
<td>Feb. 1</td>
<td>Repertoire: criteria and resources, conducting: score analysis; <strong>GMEA conference report and choral project scores due</strong></td>
</tr>
<tr>
<td>5</td>
<td>Feb. 8</td>
<td>Test No. 1 (material covered in reading and lectures, points for completing some field observations/forms); recruiting, auditions; prepare for <strong>Lab Ensemble 2</strong>; <strong>GMEA score analysis/inventory/exam due</strong></td>
</tr>
<tr>
<td>-</td>
<td>Feb. 12</td>
<td><strong>Lab Ensemble 2</strong> (HUM 301, 3:30-4:45 PM); reflection due Thurs., Feb. 15</td>
</tr>
<tr>
<td>6</td>
<td>Feb. 15</td>
<td>Ensemble formations, score study, programming; overview of using database programs (Access or FileMaker); preparation for <strong>Lab Ensemble</strong>; <strong>Kodály hand signs in-class demonstration due</strong></td>
</tr>
<tr>
<td>Class</td>
<td>Date</td>
<td>Topic(s)</td>
</tr>
<tr>
<td>-------</td>
<td>----------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>7</td>
<td>Feb. 22</td>
<td>Choral lesson plans; writing program notes; <strong>First Field Experience Deadline</strong> (forms filed in folder) – 12 hours minimum or no points can be awarded for course Field Experience</td>
</tr>
<tr>
<td>8</td>
<td>March 1</td>
<td>Test No. 2, rehearsal plans; prepare for Lab Ensemble 3; <strong>reconstructed lesson plan from Field Experience due</strong></td>
</tr>
<tr>
<td></td>
<td>March 5</td>
<td>Lab Ensemble 3 (HUM 301, 3:30-4:45 PM); reflection due Thurs., Mar. 8</td>
</tr>
<tr>
<td>9</td>
<td>March 8</td>
<td>Choral warm ups; <strong>GMEA choral project program notes due</strong></td>
</tr>
<tr>
<td>10</td>
<td>March 15</td>
<td>Developing vocal tone, placement within sections, rehearsing; evaluate three choral performances (in class); <strong>GMEA choral project program due</strong></td>
</tr>
<tr>
<td>11</td>
<td>March 29</td>
<td>Schools of thought, rehearsing; student teaching, ethics, relations with faculty colleagues, administrators, staff, parents, community; rehearsal and performance facilities, choir tours and retreats</td>
</tr>
<tr>
<td>12</td>
<td>April 5</td>
<td>Festivals, adjudication, church choirs, show choirs, and vocal jazz; all Tk20 files must be uploaded; <strong>choral budget project due</strong></td>
</tr>
<tr>
<td></td>
<td>April 9</td>
<td>Lab Ensemble 4 (HUM 301, 3:30-4:45 PM); reflection due Thurs., April 12</td>
</tr>
<tr>
<td>13</td>
<td>April 12</td>
<td>Final deadline for Field Experience observation forms – no forms will be accepted after this date; Field Experience reflection due</td>
</tr>
<tr>
<td>14</td>
<td>April 19</td>
<td>Bibliographic research in choral conducting; graduate programs; <strong>rough draft choral philosophy paper due</strong></td>
</tr>
<tr>
<td>15</td>
<td>April 26</td>
<td>TBD; <strong>final draft choral philosophy paper due</strong></td>
</tr>
<tr>
<td></td>
<td>May 3</td>
<td>Final Exam: 5-7 PM</td>
</tr>
</tbody>
</table>