



University of Central Florida
MUE 4331-0001 ~ Secondary Choral Methods I
 Dr. Kelly A. Miller, Instructor

Course Syllabus ~ Fall 2017	
Time/Location	Class meets on Mondays and Wednesdays from 8:00-9:15 in PACM 260
Office Hours:	M/W – 10:30-12:00; T/Th – 1:30-2:30; or by appointment
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Catalog Description

This three-credit course is an examination of vocal and choral literature, planning skills and rehearsal techniques for choral groups. It holds a prerequisite of C or better in MUE 2040 and instructor consent.

Purpose of Course

Secondary Choral Methods I is designed to develop and exercise teaching skill for success in the secondary choral classroom. This course addresses the musical and non-musical aspects of a beginning choral conductor/teacher. As a conductor/teacher, you will need the ability to reflect critically about your teaching by intentionally examining pedagogy, materials, and personal resources related to the teaching/learning transaction.

Objectives

- Develop a philosophy of choral music education.
- Explore teaching as imagination: the art of imagining or brainstorming for instruction under a guided a system of score analysis, a system for development of teaching strategies, and an understanding of the learner and learning context.
- Explore concepts of choral tone including diction, vowels, and voice-building techniques.
- Develop and understanding of non-musical responsibilities of the conductor/teacher (including developing and managing a program, scheduling, budget, etc.).
- Examine relevant developmental, social, and vocal issues in the secondary choral classroom
- Develop a plan for classroom management.
- Understand and demonstrate how to effectively prepare and plan for rehearsals.
- Experiment with various teaching tasks including vocal warm-ups, sight-reading, teaching from the keyboard, and rehearsal of repertoire. **Assignments and Teaching Rounds**
- Experiment with adapting a piece of music, making the parts more accessible for a middle school level choir. **Project 1**
- Select quality repertoire that is appropriate (balanced, diverse) and discern implication of repertoire-as-curriculum. **Project 2**
- Create a portfolio of teaching materials and resources for use in interviews and their first job. **Project 3**
- Synthesize knowledge in an organized collection. **Project 4**

As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity by the end of the first week of classes, or as soon as possible after adding the course, but no later than August 25. Failure to do so will result in a delay in the disbursement of your financial aid. The academic activity is attendance and participation at the first two classes.

Materials

- Conducting Baton (www.newland.com and www.mollard.com)
- Blank DVD+RW
- Berol prismacolor pencils or artist quality pencils (black, brown, orange, red, blue, green), ruler
- Highlighter pens (Sanford, yellow and pink)

Required Text

Phillips, Kenneth. (2016). *Directing the Choral Music Program, Second Edition*. Oxford University Press: New York, New York.

Additional Sources

Boonshaft, Peter Loel. *Teaching Music With Passion*.

Boonshaft, Peter Loel. *Teaching Music With Purpose*.

Cooksey, John M. (1999). *Working With Adolescent Voices*. Concordia Publishing: St. Louis, Missouri.

Lautezenheiser, Tim. *The Art of Successful Teaching*.

Palmer, Parker J. *The Courage To Teach: Exploring the Inner Landscape of a Teacher's Life*.

Zander, Rosamund Stone. (2002). *The Art of Possibility: Transforming Professional and Personal Life*.

Recommended:

Collegiate membership to NAFME: www.nafme.org/

Includes one-year subscription to *Music Educators Journal* and *Teaching Music*

Collegiate membership to ACDA: www.acda.org/

Includes one-year subscription to *Choral Journal*

Important Websites

The National Association for Music Education (NAfME) – www.nafme.org/

Florida Vocal Association (FVA) – www.fva.net

American Choral Directors Association (ACDA) – www.acda.org/

ChoralNet: The Internet Center for Choral Music – www.choralnet.org/

The Choral Public Domain Library – www.cpdl.org/

International Music Score Library Project (IMSLP) – imslp.org/

International Journal of Research in Choral Singing – www.choralresearch.org/

IPA Source: International Phonetic Alphabet Transcriptions – www.ipasource.com/

The VoiceCare Network – www.voicecarenetwork.org/

National Standards and 21st Century Skills –

<http://www.musiced.nafme.org/resources/view/national-standards-for-music-education>

Florida Sunshine State Standards – <http://www.cpalms.org/Standards/FLStandardSearch.aspx>

Florida Common Core State Standards – <http://www.fldoe.org/schools/ccs.asp>

Orange County Curriculum/Standards –

<https://www.ocps.net/cs/services/cs/currareas/fa/Pages/default.aspx>

Accommodations for the differently-abled (alternate testing opportunities, support for signers, etc.)	The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.
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Academic integrity	UCF is committed to promoting a culture of academic integrity where faculty and students work together to meet our personal, professional, and social responsibilities. A degree from UCF is only valuable to the extent it reflects valid assessments of student learning. Misrepresenting your learning on tests, projects, reports, or papers invalidates your grades and tarnishes the credibility of UCF. While collaboration is encouraged in the learning and studying process, you should assume that all tests, quizzes, etc. require your individual effort unless explicitly directed otherwise. Unauthorized collaboration, whether voluntary or not, is cheating. Unauthorized use of materials during a text, quiz, or other assessment is cheating. Regarding papers and projects, one of the core fluencies that students need to demonstrate is the ability to discern information that is common to the public from the intellectual property of individuals. Use of protected ideas, processes, or language without attribution or proper citation is plagiarism. Cheating, dishonesty, or plagiarism is grounds for grade reduction or failure in this course. Please review the behavior standards at: http://www.goldenrule.sdes.ucf.edu/11_behavior.html
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The UCF Creed

Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

Integrity	I will practice and defend academic and personal honesty.
Scholarship	I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
Community	I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
Creativity	I will use my talents to enrich the human experience.
Excellence	I will strive toward the highest standards of performance in any endeavor I undertake.

Attendance, Punctuality, and Participation

Students are expected to attend all classes. Your presence at each class enriches our collective learning experience. With the awareness that illness and emergencies can occur, students are allotted two absences without academic penalty. For each absence beyond two, each additional absence will result in a final semester participation grade being lowered by twenty-five points. Three tardies equal one absence. In cases where extended absences may be required (severe injury, grave emergencies, or death in immediate family), please contact me so that we can make arrangements.

Our class is an open invitation to think and dialogue with others on topics of importance to music educators. Arrive to class prepared and willing to contribute your ideas and opinions to the discussion. Thirty-five percent of your course grade is determined by your participation. This includes small and large group discussion, teaching rounds, the preparation of reading assignments, and in-class assignments.

Grading

Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using the Grade Book function of Webcourses.

Attendance and Participation (150pts)	30%
Practical Application in the Music Ed. classroom (25pts)	5%
Lake Nona Middle School	
Assignments/Teaching Rounds (150pts)	30%
Mid-Term Take Home (25pts)	5%
Repertoire Project and Presentation (50pts)	10%
Final Teaching Round (50pts)	10%
Portfolio (25pts)	5%
Notebook (25pts)	5%

Guidelines/rubrics for written assignments will be provided in class.

Grading Scale Interpretation

93-100	A	Excellent, exceeds average understanding as evidenced in course work and goes well beyond the basics.
90-92	A-	Excellent, exceeds average understanding as evidenced in course work.
87-89	B+	Above average, fully meets average understanding as evidenced in course work and fully understands the basics and can deal with concepts beyond that level.
83-86	B	Above average, fully meets average understanding as evidenced in course work and fully understands the basics and can deal with concepts somewhat beyond that level.
80-82	B-	Above average, fully meets average understanding as evidenced in course work.
77-79	C+	Average, meets minimum expectations and satisfies course requirements.
73-76	C	Average, meets minimum expectations and satisfies course requirements.
70-72	C-	Average, meets minimum expectations, but does not satisfy all course requirements.
67-69	D+	Below average, meets many minimum expectations and satisfies all or most course requirements.
63-66	D	Below average, meets many minimum expectations and satisfies all or most course requirements.
60-62	D-	Below average, meets many minimum expectations and satisfies all or most course requirements.
0-59	F	Fails to meet minimum expectations in understanding and course work as evidenced by performance and submission of graded elements.

Assignments and Teaching Rounds

Assignment #1	Philosophy of Education
Assignment #2	Defining your concept of choral tone including diction, vowels, and voice-building techniques (This concept is subject to change!)
Teaching Round #1	Vocal warm-up for the class, includes a Lesson Plan
Teaching Round #2	Mini-Rehearsal (Bach Chorales) using the keyboard, includes a Lesson Plan
Teaching Round #3	Unison rehearsal with provided music packet, includes Lesson Plan
Assignment #3	Octavo containing colored pencil score markings
Teaching Round #4	Non-verbal rehearsal, includes a Lesson Plan
Assignment #4	Create an audition form for one of your ensembles; make copies for everyone in class
Teaching Round #5	Mini-Rehearsal, includes a Lesson Plan (Could be Bach Chorales for tenor and bass or harmonized chords)
Assignment #5	Develop a choir handbook

Final Teaching Round Final rehearsal, includes a Lesson Plan

Projects

Project 1 – Mid-Term:

The purpose of the mid-term project is for you to experiment with adapting a piece of music, making the parts more accessible for a middle school level choir.

1) You will edit/arrange a piece of music suitable for middle school level choirs. Music will be provided.

Project 2 – Repertoire:

The purpose of the repertoire project is to put into practice the selection of age-appropriate literature that includes balanced, diverse, and quality repertoire. You will discern the implication of repertoire-as-curriculum.

1) You will select choral literature for either a middle school program. Create a fall concert program featuring three distinctly different ensembles.

- Choir One – A same-gendered, sixth grade treble training ensemble/choir.
- Choir Two – A mixed-gender concert choir of 70-members with a 3 to 1 ratio of girls to boys.
- Choir Three – A select ensemble of 20 students, balanced; either mixed or same-gendered.

2) Provide a typed repertoire list for each choir including title, voicing, composer/arranger, publisher and octavo number, current price, and length in minutes and seconds. Select 25 minutes of music for each ensemble. If possible, include scores for reference.

3) Provide a curricular justification for your choices reflecting both educational and programmatic concerns. Be prepared to present program to peers.

Project 3 – Portfolio

The purpose of the portfolio project is to begin gathering together materials in preparation of your first interview. Be prepared to share your portfolio with the rest of the class.

Portfolios may include the following:

- Cover Letter
- Resume
- Philosophy of Education
- DVD examples of conducting
- Lesson plans (from this class)
- Sample rubrics from various method classes
- Awards or honors
- Observations from cooperative teachers

Project 4 – Notebook

The purpose of the notebook project is to ensure that all materials collected from in and outside of the class will remain organized for future use. This is especially pertinent to those who do not student teaching the semester immediately following this course.

Note: Contents of syllabus (e.g., dates, assignments, grading) are subject to change during the semester. It is the student's responsibility to monitor syllabus changes and download all course materials on the Music Department website (www.music.ucf.edu).

Course Outline

Week 1

- Aug. 21 Give a detailed description of your ideal job. Dream big!
 Course Overview
 My journey as a conductor/teacher
 Becoming a conductor/teacher – your journey begins...
 Characteristics of a Master Teacher
 Syllabus Review
 Assign weeks for Physical Warm-Up/Team Building

 (Due for next class)
Read: "The Art of Successful Teaching" pg. 21-32
- Aug. 23 Conductor/Teacher discussion continues
 Developing a philosophy for you and your program
 Group Discussion: Dr. Tim Lautzenheiser, "The Art of Successful Teaching" excerpt
 Communication

Read: Phillips pp. 1-33 with Guided Questions

Week 2

- Aug. 28 **Guided Questions from Phillips, pp. 1-33**
 Advocacy - Justify having choral music in schools
 Planning and Building the Choral Program

Read: Phillips pp. 36-51
- Aug. 30 **Assignment #1 Due** (Philosophy of Education)
 5 minute warm-up/team building begins
 Dr. Sandra Snow video
 Keyboard Exercises (Bach Chorales, hand out music)

Read: Phillips pp. 255-318 with Guided Questions

Week 3

- Sept. 4 No class/Labor Day

(Read: Phillips pp. 255-318)
- Sept. 6 **Guided Questions from Phillips, pp. 255-318**
 Developing Vocalism; Dr. Miller's Choral Toolbox (Handout)
 Tonal concept for middle school
 Building Vocalism/Technique
 Chant voice
 Vowels and diction principles

Developing the choral warm-up

Read: Phillips, pp. 81-101

Be prepared to describe the tonal concept of your middle and high school program.

Bring Phillips (your textbook) to class.

 Week 4

Sept. 11 **Assignment #2 Due** (Defining your concept of choral tone including diction, vowels, and voice-building techniques. This concept is subject to change!)

Group Discussion: describe the tonal concept of your middle school programs

Choral/Vocal Warm-Ups

Keyboard exercises for vocal warm-ups

Group Discussion: "Teaching With Passion" excerpt

Lesson Plans, Behavioral Objectives

Process planning for rehearsal (including state and national standards)

Phillips, Chapter 4

Sept. 13 **Teaching Round #1** (Vocal warm-up for the class, includes a Lesson Plan)

 Week 5

Sept. 18 Guided Observation (Back up – play videos of middle school choirs w/MPA sheet)

Read: Phillips pp. 128-149

Sept. 20

Guided Observation Review

The Middle School Choral Classroom; working with adolescent singers

Who are they?

What do they need?

Changing voice

"Adolescent Voice-Stages of Change"/Lynn Gackle

Males in the class share their changing voice experiences

"Working With the Adolescent Voice"/John M. Cooksey (Excerpt)

Read: "Success with Adolescent Singers"/Al Holcomb

Read: "The Adolescent Male Singer"/Janet Galvan

 Week 6

Sept. 25 Middle School Choral Classroom, con't.

"Life is short. Use the Good China"/Scott T. Evans

Selecting Repertoire (Phillips, Chapter 9, pg. 171)

Editing Practices

Vocal Warm-ups/adaptation

Editing Middle School Choral Music ~ Small group work

Discuss Mid-Term (Project #1): **Due October 16th**

Discuss Repertoire Project (Project #2): **Due November 13th**

"The Search for Healthy and Appropriate Repertoire: Three Perspectives"

pp. 111-146 (Handout)

Practice: Keyboard Exercises

Sept. 27 Kristin Zaryski's Bel Canto Solfege
 "The Middle School Choral Program"/Judy Bowers
 Go over unison music packet (music is distributed)
 Go over pieces used for piano proficiencies for student teaching (music is distributed)

Week 7

Oct. 2 **Teaching Round #2** (Mini-Rehearsals with Bach Chorales) using the keyboard, includes a Lesson Plan)

Bring: Colored Pencils

Oct. 4 Knowing and internalizing the choral score
 Score analysis
 Preparing the music and the choral rehearsal (Phillips, Chapter 10, pg. 185)
 Conducting
 Rehearsing the Choir (Phillips, Chapter 10, pg. 185)
 Introducing a new choral work
 Whole-Part-Whole Strategy
 Directing an efficient rehearsal
 Common ensemble concerns

Read: "The Courage To Teach" excerpt

Week 8

Oct. 9 Guest Speaker

Oct. 11 Middle/High School Choral Observation

Week 9

Oct. 16 **Assignment #3 Due** (Octavo containing colored pencil score markings)

Project 1 – Mid-Term Due

Review Solfege, Kodaly, Vocalism, IPA
 How to incorporate them into your lesson plans.
 Your students have chosen choir to be ARTISTS
Ma lo we (Handout)

Read Phillips pp. 341-359 (reflective paper)

Oct. 18 **Teaching Round #3** (Unison rehearsal with provided music packet, includes lesson plan)

Week 10

Oct. 23 Middle/High School Choral Observation

Be prepared to teach class another vocal warm-up lesson (no lesson plan)

Oct. 25 Telling vs. Facilitating
 In class exercises: telling and facilitating
 Non-Verbal Communication

How do we use it in choral music?
 Additional Vocal Warm-ups by class members
 Discuss: Share Day: Bring in a clip (video, You Tube, DVD, etc.) that identifies a source for a wonderful choral teaching or performing model

 Week 11

Oct. 30 **Share Day: Bring in a clip** (video, You Tube, DVD, etc.) that identifies a source for a wonderful choral teaching or performing model
 Discuss: Assignment #4

Read: "The Art of Possibility" excerpt

Nov. 1 **Teaching Round #4** (Non-verbal rehearsal, includes a Lesson Plan)

Read Phillips pp. 54-79

Be prepared to discuss your Assignment #4

 Week 12

Nov. 6 **Assignment #4 Due** (Create an audition form for one of your ensembles; make copies for everyone in class)
 Planning, Building, and Managing the Choral Program

Read: Phillips pp. 320-338

Nov. 8 Teaching Sight-Singing Skills
 Sight-Reading: What's the Fuss About?
 Processes/state rubric
 Contest/Festival/Music Performance Assessment
 Discuss Teaching Round #5

 Week 13

Nov. 13 **Project #2; Repertoire; Share them in class**
 "Teaching and Performing Ethnic Choral Music"/Ben Allaway
 "Choral Programs in Urban Settings" Donna Emmanuel

Nov. 15 **Teaching Round #5** (Mini-Rehearsal, includes a Lesson Plan. *Could use Bach Chorales for tenor and bass or harmonized chords)

Review: Phillips pp. 153-168

 Week 14

Nov. 20 Motivation, Classroom Management, and Choir Conduct
 Building Trust
 Grading
 Discuss Assignment #5

Nov. 22 **Assignment #5 Due** (Middle School Choir Handbook)
 Special Needs and Mainstreamed Students; what to expect
 Discuss final teaching round

Read: Phillips pp. 230-253

Week 15

Nov. 27 Popular Music Presentations for Middle School
Broadway Musical Productions
Swing/Show/Jazz Choirs

Nov. 29 **Final Teaching Round**
History Review and The Interview!
Wrapping it all up!

Week 16

Dec. 4 (Monday) 7–9:50am ~ Final Exam – “mock” interviews and **Portfolios Due**

Teaching Round Rubric: Non-verbal

Task Component	Mastery Level (4 Points)	Proficient Level (3 Points)	Competent Level (2Points)	Novice Level (1 Point)
Sequence	Student displays evidence of careful thought about order of events and demonstrates the ability to transition between such events effectively.	Student mostly displays evidence of careful thought about order of events and mostly demonstrates the ability to transition between such events effectively.	Student displays evidence of some thought about order of events but does not demonstrate the ability to transition between such events effectively.	Student does not display evidence of careful thought about order of events and does not demonstrate the ability to transition between such events effectively.
Pacing	Student demonstrates a natural connection of teaching strategies with seamless transitions.	Student mostly demonstrates a natural connection of teaching strategies with transitions that are mostly seamless.	Student demonstrates some connection of teaching strategies but transitions are not seamless.	Student does not demonstrate a natural connection of teaching strategies and does not have seamless transitions.
Teaching: Teacher Modeling	Non-verbal teaching strategies effectively model desired learning outcome(s).	Non-verbal teaching strategies model most of the desired learning outcome(s).	Non-verbal teaching strategies model only some of the desired learning outcome(s).	Non-verbal teaching strategies do not effectively model desired learning outcome(s).
Musicianship	Student's Keyboard and Conducting skills contribute positively to goals of rehearsal.	Student's Keyboard and Conducting skills mostly contribute positively to goals of rehearsal.	Student's Keyboard and Conducting skills only partly contribute to goals of rehearsal.	Student's Keyboard and Conducting skills do not contribute positively to goals of rehearsal.

Repertoire Project and Presentation

Task Component	Mastery Level (4 Points)	Proficient Level (3 Points)	Competent Level (2Points)	Novice Level (1 Point)
Quality of Repertoire	Repertoire is of high quality and reasoning for its selection is valid.	Repertoire is of above-average quality and reasoning for its selection is mostly valid.	Repertoire is of average quality and reasoning for its selection is somewhat valid.	Repertoire is of poor quality and reasoning for its selection is inaccurate.
Appropriateness of Repertoire	Student selects repertoire that is appropriate and demonstrates clear understanding.	Student selects repertoire that is mostly appropriate and mostly demonstrates clear understanding.	Student selects repertoire that is appropriate, but does not demonstrate clear understanding.	Student selects repertoire that is not appropriate and does not demonstrate clear understanding.
Communication Skills	Student expresses ideas in complete sentences and without hesitation. Student uses formal speech at all times	Student expresses ideas mostly in complete sentences with a little hesitation. Student uses formal speech most of the time with occasional use of informal speech.	Student expresses ideas somewhat in complete sentences with some hesitation. Student uses both formal and informal speech.	Student expresses ideas mostly in incomplete sentences with much hesitation. Student consistently uses informal speech.
Professionalism	Student is dressed professionally with special attention to hair, face, fingernails, and shoes. The presentation is professional.	Student is dressed professionally, but lacks attention to hair, face, fingernails, and shoes. The presentation is mostly professional.	Student is dressed too casually for an interview. The presentation is somewhat professional.	Student is dressed inappropriately for an interview. The presentation is unprofessional.

Portfolio Project and Presentation

Task Component	Mastery Level (4 Points)	Proficient Level (3 Points)	Competent Level (2Points)	Novice Level (1 Point)
Quality of Materials	Materials are of high quality, and the content is accurate.	Materials are of above-average quality, and the content is mostly accurate.	Materials are of average quality, and the content is somewhat accurate.	Materials are of poor quality, and the content is inaccurate.
Clarity of Presentation	Student selects materials that are appropriate and demonstrates clear understanding.	Student selects materials that are mostly appropriate and mostly demonstrates clear understanding.	Student selects materials that are appropriate, but does not demonstrate clear understanding.	Student selects materials that are not appropriate and does not demonstrate clear understanding.
Communication Skills	Student expresses ideas in complete sentences and without hesitation. Student uses formal speech at all times	Student expresses ideas mostly in complete sentences with a little hesitation. Student uses formal speech most of the time with occasional use of informal speech.	Student expresses ideas somewhat in complete sentences with some hesitation. Student uses both formal and informal speech.	Student expresses ideas mostly in incomplete sentences with much hesitation. Student consistently uses informal speech.
Professionalism	Student is dressed professionally with special attention to hair, face, fingernails, and shoes. The presentation is professional.	Student is dressed professionally, but lacks attention to hair, face, fingernails, and shoes. The presentation is mostly professional.	Student is dressed too casually for an interview. The presentation is somewhat professional.	Student is dressed inappropriately for an interview. The presentation is unprofessional.