University of Central Florida
MUE 4335-0001 ~ Secondary Choral Methods II
Dr. Kelly A. Miller, Instructor

Course Syllabus ~ Spring 2017	
Time/Location	Class meets on Monday/Wednesday/Friday from 9:30-9:10:20 in M150
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 a continued examination of vocal and choral literature, planning skills and rehearsal techniques for choral groups. It holds a prerequisite of MUE 4331.

Purpose of Course
Secondary Choral Methods II is designed to develop and exercise teaching skill for success in the high school 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
- Continue developing your 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**
- Be able o play all of the choral parts for an SATB octavo. **Project 1 (Mid-term)**
- 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 January 13. 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 Texts

Holt, Michele and Jordan, James, Ed. (2008). *The School Choral Program*. GIA Publications, Inc.: Chicago.

Phillips, Kenneth. (2004). *Directing the Choral Music Program*. 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*

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/

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.

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

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. See chart below explaining absences. 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. Twenty 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	30%
Assignments/Teaching Rounds	30%
Mid-Term Demonstration	10%
Repertoire Project and Presentation	10%
Final Teaching Round	10%
Portfolio	5%
Notebook	5%

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

Absence and Grading Breakdowns

1 absence = 97	**A**	93-100	**C**	73-76
2 absences = 93	**A-**	90-92	**C-**	70-72
3 absences = 90	**B+**	87-89	**D+**	67-69
4 absences = 80	**B**	83-86	**D**	63-66
5 absences = 70	**B-**	80-82	**D-**	60-62
6 absences = 60	**C+**	77-79	**F**	0-59
7 absences = 50				

Assignments and Teaching Rounds (additional assignments are factored into participation grade)

Assignment #1	Using Curwin hand signs, demonstrate a scale, arpeggio, and melody; use MUE 4331 song packets (notebook); NO lesson plan needed
Assignment #2	Defining your concept of high school choral tone for both guys and gals including diction, vowels, and voice-building techniques; turn in a typed copy, double spaced, 12 point-font
Teaching Round #1	Vocal warm-up for the class, includes a Lesson Plan (one provided for professor)
Teaching Round #2	Mini-Rehearsal (Octavos) using the keyboard, includes a Lesson Plan
Teaching Round #3	Non-verbal warm-up using Curwin hand-sings, includes a Lesson Plan
Teaching Round #4	Non-verbal rehearsal, includes a Lesson Plan
Assignment #3	Create an audition form for one of your ensembles; make copies for everyone in class
Teaching Round #5	Mini-Rehearsal, includes a Lesson Plan
Assignment #4	Develop a choir handbook for high school
Final Teaching Round	Final, includes a Lesson Plan

Projects

Project 1 – Mid-Term:
The purpose of the mid-term demonstration is for you to play all of the choral parts for an SATB octavo in a rehearsal setting.

1) 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 a high school program. **Create a fall concert program featuring three distinctly different ensembles.**
- Choir One – A same-gendered, training ensemble/ freshmen choir.
- Choir Two – A mixed-gender concert choir of 70-members with a 3 to 1 ratio of women to men.
- Choir Three – A select ensemble of 20 students, balanced; either mixed or same-gendered.

2) Provide a typed repertoire list for each choir including voicing, title, composer, 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 repertoire list 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:
- Resume (required)
- 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
- All materials from MUE 4331

Project 4 – Notebook
The purpose of the notebook project is to ensure all materials collected from in and outside the class 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).

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Course Outline

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Week 1

Jan. 9   **No Class** ~ Dr. Miller presenting at International Humanities Conference

(Due for next class)
Have access to the class syllabus
Read: Phillips, pp. 362-377 ~ Write a brief summary of the salient points from this
                    reading (can be hand-written)

Jan. 11   **Brief Summary of Phillips, pp. 362-377 due! (Can be hand-written)**
Course and Syllabus Review – Assign weeks for Physical Warm-Up/Team Building
Understanding Styles and Performance Practice

Jan. 13   **No class** ~ FMEA/CNAfME Conference and Convention

Week 2

Jan. 16   **No class**; MLK day

Read: Phillips pp. 380-420

Jan. 18   **Reflection of Phillips pp. 380-420 due! (Can be hand-written)**
FMEA show and tell! – bring in any handouts, octavos, or information
Developing Vocalism; Dr. Miller's Choral Toolbox (Handout)
          High School Tonal concept: the maturing adolescent voice
          Building Vocalism/Technique
          Chant voice
          IPA, Vowels and diction principles
          Developing the choral (solo voice) warm-ups

Read: Phillips pp. 104-127

Jan. 20   5 minute team building/attention getter begins
Educational video
Review of Keyboard Practicing Sequence
          Keyboard Exercises (SATB Octavo Mid-term; music provided)

Read: "Teaching With Passion" excerpt
Read: Holt and Jordan, Chapters One and Two, pp. 1-64

Week 3

Jan. 23   **Assignment #1 Due**
                 Guided reading questions due
The Lifelong Impact of the Choral Experience: Philosophy and Teaching Styles

 Read: Holt and Jordan, Chapters Nine and Ten, pp. 185-240
Be prepared to describe the tonal concept of your high school program.

Jan. 25	Group Discussion: describe the tonal concept of your high school programs
	Review choral/Vocal Warm-Ups
	Keyboard exercises for vocal warm-ups
	Group Discussion: "Teaching With Passion" excerpt
	Review lesson plan writing (Phillips pp. 94-97)

| Jan. 27 | **Class at Avalon Middle School** |

Week 4

Jan. 30	**Assignment #2 Due**
	Teaching Round #1
	Solo and Ensemble Repertoire

Feb. 1	Solo and Ensemble Examples (videos)
	You be the judge!
	Read: Holt and Jordan Chapters Five, Six, and Seven, pp. 111-146

| Feb. 3 | No class ~ Dr. Miller in conducting New York All-State |

Week 5

Feb. 6	The High School Choral Classroom
	Selecting Repertoire
	Editing Practices
	Vocal Warm-ups/adaptation
	Editing Small Ensemble Choral Music ~ Small group work
	Discuss Repertoire Project: *Due: April 3*
	OCPS S&E at Colonial HS (Dr. Miller adjudicating)
	Read: Phillips pp. 147-157

Feb. 18	High School Tone and Literature Videos
	You be the judge!
	Read: Holt and Jordan, Chapter Four, pp. 89-110

| Feb. 10 | Road trip! Guided observation! |

Week 6

Feb. 13	Planning, Rehearsing the Choir, and Classroom Management
	Read: Holt and Jordan, Chapter Eight, pp. 147-182

| Feb. 15 | Planning, Rehearsing the Choir, and Classroom management continues |
| | Conducting |

Feb. 17	**Teaching Round #2** (focus is on piano skills)**, be prepared and bring a lesson plan for Dr. Miller. (Notify your classmates – recruit more singers!!)**
	Read: Phillips pp. 158-182

Week 7	
Feb. 20	Additional Conducting, Planning, Rehearsing, and Classroom Management

Feb. 22   More Solfege, Kodaly, Vocalism, IPA
                     How to incorporate them into your lesson plans.
                 Your students have chosen choir to be ARTISTS
                     Ma lo we or Babethandanza (SATB Handout)

                 Read: Holt and Jordan, Chapter Three, pp. 65-88

Feb. 24   Designing and Scheduling The Choral Program

Week 8	
Feb. 27	Non-Verbal Communication Con't. Review how we use it in choral music

Mar. 1   Telling vs. Facilitating
                     In class exercises: telling and facilitating
                 Share Day: Bring in a clip (video, You Tube, DVD, etc.) that identifies a source for a
                     wonderful choral teaching or performing model

Mar. 3   Guest speaker – Mr. Vic Oakes, Chattanooga, TN, The Baylor School and Chattanooga
                     Boys Choir

Week 9	
Mar. 6	**Project 1 – Mid-Term Demonstration** Discuss Non-verbal warm-up and teaching round

Mar. 8   **Teaching Round #3**

                 Read: Holt and Jordan, Chapter Ten, pp. 201-240

Mar. 10   **Class at Avalon Middle School**

Mar. 13-17	Spring Break

                 Read: "The Art of Possibility" excerpt

Week 10	
Mar. 20	Improvisation and Choral Musicianship

Mar. 22   High School Choral Program Hot Topics
                     Auditioning
                     Structuring a choral program
                     Concert programming and organizing performances
                     How to use popular music (more on April 20!)
                     Program challenges

All-State and Honor Choirs

Read: Holt and Jordan, Chapter Twenty-Five, pp. 581-590

Mar. 24   Parent Organizations
Chaperones
Trips
Choir Camp
Choir Banquet
Commissioning works for your choirs

Read: Holt and Jordan, Chapter Eleven, pp. 241-252

Week 11

Mar. 27   **Assignment #3 Due**
Working with Male Choirs
Working with Female Choirs
            Snow Video

Mar. 29   Teaching Sight-Singing Skills
Sight-Reading: What's the Fuss About?
            Processes/state rubric
Contest/Festival/Music Performance Assessment
Discuss Teaching Round #4

Mar. 31   **Repertoire Project Due; Share them in class**

Read: Holt and Jordan, Chapters Seventeen and Eighteen pp. 374-470

Week 12

Apr. 3   Continue repertoire discussion
Teaching and Performing Ethnic Choral Music
Choral Programs in Urban Settings

Apr. 5   **Teaching Round #4, be prepared!**

Read: Chapter Twenty-Six, pp. 599

Apr. 7   Class at First United Methodist
Motivation and more Classroom Management
Building Trust
Grading

Read: Holt and Jordan, Chapters Twenty-Two and Twenty-Three, pp. 533-581

Week 13

Apr. 10   The Use of Movement in the Choral Rehearsal
Using Dalcroze Eurhythmics in the Choral Rehearsal
The Feldenkreis Method
Karmina Silec (Dr. Kristi MacMullen)

Apr. 12   Special Needs and Mainstreamed Students; what to expect
                 Discuss final teaching round
                 Assingment #4 Due (Phillips pg. 85-86)

Apr. 14   **Teaching Round #5**

                 Read: Holt and Jordan Chapter Twenty and Twenty-One, pp. 471-512

Week 14
_____
Apr. 17   Popular Music Presentations
                           Broadway Musical Productions
                           Swing/Show/Jazz Choirs
                           Preparing for the High School Musical
                           Developing Appropriate Vocal Jazz Style

                 Read: Phillips pp. 89-106

Apr. 19   Managing the Choral Program
                           Budgetary Procedures
                           Supplies
                           Equipment
                           Music Library

Apr. 21   **Final Teaching Round**

Week 15
_____
Apr. 24   Wrapping it all up!
                 Portfolios and Notebooks Due

Week 16
_____
April 28 (Friday) 7:00a – 9:50a   Final Exam

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.