



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

<b>Course Syllabus ~ Fall 2020</b>	
<b>Time/Location</b>	Class meets on Mondays and Wednesdays from 8:00-9:15 in PACM 261
<b>Office Hours:</b>	M/W – 9:30-10:30; T/Th – 1:00-2:30; or by appointment
<b>E-Mail:</b>	Kelly.Miller@ucf.edu
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<b>Office:</b>	PACM 224

### Catalog Description

This three-credit course is an examination of vocal and choral literature, pedagogy, planning skills and rehearsal techniques for choral groups. Fall. PR: Admission to BME Professional Program.

### Purpose of Course

Secondary Choral Methods I is designed to prepare pre-service music educators to be successful in the middle school/junior high classroom. This course addresses the content knowledge, musical skills, and aspects of a beginning choral conductor/teacher. Students will explore a variety of teaching methods and will have the opportunity to practice these methods through a supervised teaching practicum. In addition, this course introduces students to public school secondary choral programs through structured observation and interaction with local music educators. Students will participate in a field placement as part of this course.

### Objectives

- 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.
- Demonstrate an understanding of teacher, learner, and the learning context (framework).
- Create a philosophy of choral music education.
- Explore concepts of choral tone including diction, vowels, and voice-building techniques.
- Demonstrate an 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.
- Create a plan for classroom management.
- Understand and demonstrate how to effectively prepare and plan for rehearsals.
- Create various teaching tasks including vocal warm-ups, sight-reading, teaching from the keyboard, and rehearsal of repertoire. **Assignments and Teaching Rounds**
- Create an arrangement by adapting a piece of music, making the parts more accessible for a middle school level choir (**Project 1**) and play the full or adapted accompaniment (**Project 2**).
- Select quality repertoire that is appropriate (balanced, diverse) and discern implication of repertoire-as-curriculum. **Project 3**
- Create a portfolio of teaching materials and resources for use in interviews and their first job. **Project 4**
- Synthesize knowledge in an organized collection. **Project 5**

**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 attend and**

**participate in first two classes (or contact Dr. Miller) by 5:00pm on the first Friday of the semester. Failure to do so will result in a delay in the disbursement of your financial aid.**

### Materials

- Piano (Free piano keyboard app for when we go synchronous)
- Tuning Fork
- Access to Webcourses for digital media
- Berol prismacolor pencils or artist quality pencils (black, brown, orange, red, blue, green), ruler
- Highlighter pens (Sanford, yellow and pink)
- Conducting Baton ([www.newland.com](http://www.newland.com) and [www.mollard.com](http://www.mollard.com))

### 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/](http://www.nafme.org/)

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

Collegiate membership to ACDA: [www.acda.org/](http://www.acda.org/)

Includes one-year subscription to *Choral Journal*

### Important Websites

The National Association for Music Education (NAfME) – [www.nafme.org/](http://www.nafme.org/)

Florida Vocal Association (FVA) – [www.fva.net](http://www.fva.net)

American Choral Directors Association (ACDA) – [www.acda.org/](http://www.acda.org/)

ChoralNet: The Internet Center for Choral Music – [www.choralnet.org/](http://www.choralnet.org/)

The Choral Public Domain Library – [www.cpdlib.org/](http://www.cpdlib.org/)

International Music Score Library Project (IMSLP) – [imslp.org/](http://imslp.org/)

International Journal of Research in Choral Singing – [www.choralresearch.org/](http://www.choralresearch.org/)

IPA Source: International Phonetic Alphabet Transcriptions – [www.ipasource.com/](http://www.ipasource.com/)

The VoiceCare Network – [www.voicecarenetwork.org/](http://www.voicecarenetwork.org/)

National Standards and 21<sup>st</sup> 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/ccc.asp>

Orange County Curriculum/Standards –

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

### **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.

<b>Religious Observances</b>	Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the UCF policy at <a href="http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALOct17.pdf">http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALOct17.pdf</a> .
<b>COVID-19</b>	<p><b>University-Wide Face Covering Policy for Common Spaces and Face-to-Face Classes</b></p> <p>To protect members of our community, everyone is required to wear a facial covering inside all common spaces including classrooms (<a href="https://policies.ucf.edu/documents/PolicyEmergencyCOVIDReturnPolicy.pdf">https://policies.ucf.edu/documents/PolicyEmergencyCOVIDReturnPolicy.pdf</a>). Students who choose not to wear facial coverings will be asked to leave the classroom by the instructor. If they refuse to leave the classroom or put on a facial covering, they may be considered disruptive (please see the <a href="#">Golden Rule</a> for student behavior expectations). Faculty have the right to cancel class if the safety and well-being of class members are in jeopardy. Students will be responsible for the material that would have been covered in class as provided by the instructor.</p> <p><b>Notifications in Case of Changes to Course Modality</b></p> <p>Depending on the course of the pandemic during the semester, the university may make changes to the way classes are offered. If that happens, please look for announcements or messages in <a href="mailto:Webcourses@UCF">Webcourses@UCF</a> or Knights email about changes specific to this course.</p> <p><b>COVID-19 and Illness Notification</b></p> <p>Students who believe they may have a COVID-19 diagnosis should contact UCF Student Health Services (407-823-2509) so proper contact tracing procedures can take place.</p>

	<p>Students should not come to campus if they are ill, are experiencing any symptoms of COVID-19, have tested positive for COVID, or if anyone living in their residence has tested positive or is sick with COVID-19 symptoms. CDC guidance for COVID-19 symptoms is located here: (<a href="https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html">https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html</a>)</p> <p>Students should contact their instructor(s) as soon as possible if they miss class for any illness reason to discuss reasonable adjustments that might need to be made. When possible, students should contact their instructor(s) before missing class.</p> <p><b>In Case of Faculty Illness</b></p> <p>If the instructor falls ill during the semester, there may be changes to this course, including having a backup instructor take over the course. Please look for announcements or mail in <a href="mailto:Webcourses@UCF">Webcourses@UCF</a> or Knights email for any alterations to this course.</p> <p><b>Course Accessibility and Disability COVID-19 Supplemental Statement</b></p> <p>Accommodations may need to be added or adjusted should this course shift from an on-campus to a remote format. Students with disabilities should speak with their instructor and should contact <a href="mailto:sas@ucf.edu">sas@ucf.edu</a> to discuss specific accommodations for this or other courses.</p>
<p><b>F2F to Remote Instruction</b></p>	<p>Should this course shift to remote-only instruction, the university has provided several resources to assist students with learning: <a href="https://digitallearning.ucf.edu/newsroom/keeplearning/">https://digitallearning.ucf.edu/newsroom/keeplearning/</a></p> <p><b>Live and Recorded Lectures (optional if applicable):</b> This course will include synchronous (“real time”) sessions that will also be available as a recorded session for later review in <a href="mailto:Webcourses@UCF">Webcourses@UCF</a>. Students who are unable to attend on-campus sessions, are expected to review these available sessions. Students who are unable to actively participate in on-campus or remote learning, should contact their instructor to explore options. Any synchronous meeting times will be announced via <a href="mailto:Webcourses@UCF">Webcourses@UCF</a> and should appear on the <a href="mailto:Webcourses@UCF">Webcourses@UCF</a> calendar should remote instruction be activated.</p> <p>Such recordings/streaming will only be available to students registered for this class. These recordings are the intellectual property of the faculty and they may not be shared or reproduced without the explicit, written consent of the faculty member. Further, students may not share these sessions with those not in the class or upload them to any other online environment. Doing so would be a breach of the Code of Student Conduct, and, in some cases, a violation of the Federal Education Rights and Privacy Act (FERPA).</p> <p><b>Technology Access</b> – Depending upon modality, this course might need to shift to remote or fully online instruction based on medical guidance. This course also could be fully online and thus This could require access to additional technology. If students do not have proper access to technology, including a computer and reliable Wi-Fi, please let the instructor know as soon as possible. Information about</p>

	<p>technology lending can be found at <a href="https://it.ucf.edu/techcommons/">https://it.ucf.edu/techcommons/</a> and <a href="https://library.ucf.edu/libtech">https://library.ucf.edu/libtech</a></p> <p>Resources:</p> <p><a href="https://www.ucf.edu/coronavirus/">https://www.ucf.edu/coronavirus/</a></p>
<b>Make-Up Assignments for Authorized University Events or co-curricular Activities</b>	<p>Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance to arrange a make-up. No penalty will be applied. For more information, see the UCF policy at &lt;<a href="https://policies.ucf.edu/documents/4-401.pdf">https://policies.ucf.edu/documents/4-401.pdf</a>&gt;</p>

### 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.

In-Class Assignments (100pts)	20%
- Guided Reading Questions, Participation, and Discussions, etc.	
Practical Application in the Music Ed. classroom (75pts)	15%
Avalon Park Middle School	
5+ Lessons w/lesson plans	
Teaching Rounds (150pts)	30%
Mid-Term Octavo Arrangement/Adaptation (25pts)	5%
Mid-Term Accompaniment Performance (50pts)	10%
Repertoire Project and Program (50pts)	10%
Final Teaching Round (25pts)	5%
Portfolio and 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

- Assignment #1** Philosophy of Education. One page (one paragraph of prose), typed; 12-point font; double-spaced; turned in to Dr. Miller. Final version to go in your Professional Portfolio.
- Assignment #2** Define your present concept of choral tone including diction, vowels, and voice-building techniques (This concept is subject to change!). One page (one paragraph of prose **OR** bullet points), typed; 12-point font; double-spaced **OR** may be hand-written.
- Assignment #3** Octavo containing colored pencil score markings. Octavo provided.
- Assignment #4** Create a typed audition form (12-point font) for one of your ensembles; make copies to hand out to everyone in class (If you need Dr. Miller to make copies for you, it is required to turn it in one day prior to the due date.)
- Assignment #5** Develop a choir handbook (See Dr. Miller's in Webcourses for an example); Must contain class objectives, uniform expectations, attendance expectations, behavior expectations, grading information, financial information (choir fees, where money is going, etc.)

### Teaching Rounds

- Teaching Round #1** Vocal warm-up for the class; includes a typed lesson plan and professional attire.
- Teaching Round #2** Mini-Rehearsal (Bach Chorales) using the piano keyboard and pedal; includes a typed lesson plan; and professional attire. The lesson plan procedure should be constructed for a rehearsal on the chorale; however, the first task of your rehearsal will be to "run-through" the chorale.
- Teaching Round #3** Unison rehearsal with provided music packet; includes a typed lesson plan and professional attire.
- Teaching Round #4** Non-verbal rehearsal; includes a typed lesson plan and professional attire
- Teaching Round #5** Mini-Rehearsal; includes a typed lesson plan and professional attire
- Final Teaching Round** Final rehearsal; includes a typed lesson plan and professional attire

### Projects

#### **Project 1 – Mid-term Octavo Arrangement/Adaptation:**

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 and provide adequate accompaniment on the piano.

- 1) You will edit/arrange a piece of music suitable for middle school level choirs. Music will be provided.
- 2) You will demonstrate accompaniment skills with the provided octavo.

**Project 2 – Mid-term Accompaniment Performance:** Provide adequate accompaniment on the piano for your choral octavo arrangement/adaptation.

#### **Project 3 – 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 *EACH* of your choices reflecting both educational and programmatic concerns. Include this justification with each piece. Be prepared to present program to peers.

#### **Project 4 – 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
- Digital 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 Webcourses and the Music Department website ([www.music.ucf.edu](http://www.music.ucf.edu)).**

#### **Course Schedule Outline**

Week 1:	Welcome to the world of the middle school choral director/teacher!
Aug. 24	Give a detailed description of your ideal job. Dream big!
	Course Overview
	My journey as a conductor/teacher
	Becoming a middle school conductor/teacher – your journey begins...
	Characteristics of a Master Teacher
	Syllabus Review
	Discuss Friday addition for Feedback from Mr. Powers
	Assign weeks for Physical Warm-Up/Team Building
	Discovery of Teaching; Beginning of Secondary Choral Content Knowledge and Skill Acquisition
	Review Solfege and Curwin Hand Signs (Review Cheat Sheet)

Introduce Bel Canto Solfege  
Use tuning fork for determining the dominant for a scale pitch

*(Due for next class)*

*Read: "The Art of Teaching" from Everyday Wisdom by Dr. Tim Lautzenheiser*

*Read: "Teaching from Within" from The Courage to Teach by Parker J. Palmer  
And complete Guided Questions*

Aug. 26

**Guided Questions Due:** Group Discussion: Dr. Tim Lautzenheiser, "The Art of Teaching" and Parker J. Palmer, "Teaching from Within"

**In-Class Assignment:** execute a major scale and arpeggio using Solfege syllables and Curwin hand signs, using a bi-level, single criterion rubric.

**In-Class Assignment:** detect and articulate relevant developmental (the male changed and unchanged voice), social, and vocal issues (gender choirs) of the secondary choral classroom, using a bi-level, single criterion rubric.

Evan Powers presentation

Go over Pop assignment and Field Experience Rubric

Conductor/Teacher discussion continues

Creating a philosophy of education for you and your program

(continued from MUE 2040)

Piano Cheat Sheet; piano expectations

Keyboard Exercises (Bach Chorales) and use of pedal

Sandra Snow video, if time

Dr. Miller's Unison Packet of Goodness (piano chording underneath)

*Read: Phillips pp. 1-33 (Ch. 1: Becoming a Choral Music Director & Ch. 2: Developing a Philosophy for the Music Program) and complete Guided Questions*

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Week 2: History and Philosophy of Choral Music Education: Promoting and Recruiting

Aug. 31

**Guided Questions Due:** Group Discussion from Phillips, pp. 1-33

**Assignment #1 Due** (Philosophy of Education)

Advocacy - Justify having choral music in schools

Planning and Building the Choral Program

Choral/Vocal Warm-ups

Keyboard exercises for vocal warm-ups

Lesson Plans

Behavioral Objectives, National and Next Generation Sunshine State Standards (SSS)

Discuss expectations Teaching Round #1

*Read: Phillips pp. 255-318 (Ch. 13: Teaching the Singers to Sing, Ch. 14: Vocal Development: Body and Breath, and Ch. 15: Vocal Development: Ear, Voice, and Song) and complete Guided Questions*

Sept. 2

**Guided Questions Due:** Group Discussion: from Phillips, pp. 255-318

**Lesson Plan with Behavioral Objective and SSS for Teaching Round #1**

*Turned in at the end of class, after vocalism/warm-up content – (Procedure section); may be hand-written*

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  
 Dr. Miller's IPA Cheat Sheet

*Practice: Piano skills and using your tuning fork!*

Week 3: Discovery of Teaching: Secondary Choral Skill Acquisition

Sept. 7 No class/Labor Day

Sept. 9 **Teaching Round #1** (5 minute, Vocal warm-up for the class, includes professional attire and a **typed** and printed-out lesson plan; make two, if you need to use it as you teach!) Warm Ups from Dr. Miller's Unison Packet of Goodness may be used, but are not required; additional warm-up resources also located in BME Room, PACM 116 or ask Dr. Miller

**Teaching Round #2:** Mini-Rehearsal (Bach Chorales) using the piano keyboard with pedal; includes a typed lesson plan and professional attire  
 The lesson plan procedure should be constructed for a rehearsal on the chorale; however, the first task of your rehearsal will be to "run-through your chorale."

*Read: Phillips pp. 36-51 (Ch. 3; Promoting and Recruiting for Choral Success) and complete Guided Questions*

*Practice: Bach Chorale*

Week 4 Teaching in today's middle school choral classroom.

Sept. 14 **Guided Questions Due:** Group Discussion: Promoting and Recruiting for Success  
 5 minute physical warm-up/team building begins  
 Choral/Vocal Warm-Ups, continued  
 Kristin Zaryski's Bel Canto Solfege video  
 "The Middle School Choral Program"/Judy Bowers  
 Go over pieces used for piano proficiencies for student teaching (music is distributed)

*Read: Phillips, pp. 81-101 (Ch. 5: Processing the Flow of Information) and bring Phillips (your textbook) to class.*

*Practice: Bach Chorale*

Sept. 16 Group Discussion: Phillips, Chapter 5  
 Process planning for rehearsal (review state and national standards)  
 (If needed, look ahead to Phillips, Chapter 4. Pg. 54)  
 Choose Unison songs for Teaching Round #3 from Unison Packet of Goodness  
 Dr. Andre Thomas/Dr. Anton Armstrong & Dr. Sandra Snow videos

*Read: Phillips pp. 127-149 (Unit 1: Music Technology & Ch. 7: Working with Adolescent Singers) and complete Guided Questions*

*Practice: Piano Chording under Unison Songs*

Week 5 The Middle School Choral Classroom: working with adolescent singers

Sept. 21 **Guided Questions Due: Phillips, pp. 127-149**  
 The Middle/Junior High School Choral Student

Who are they?  
 What do they need?  
 Changing voice  
 Cambiata

“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)

Music Technology in the Middle School Classroom

*Read: “Success with Adolescent Singers”/Al Holcomb and “The Adolescent Male Singer”/Janet Galvan and complete Guided Questions*

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

Sept. 23

**Guided Questions Due:** Group Discussion on ‘Adolescent Singers’ articles

Teaching a Unison Song, ground zero

Regarding literature and score introduction: Cultural Appropriation/Appreciation

Begin Critical Listening to middle school choirs; compare and contrast

Go over and use MPA Large Ensemble adjudication sheets

*Practice: Piano Chording under Unison Songs*

Week 6

Choosing Appropriate Literature and Guided Critical Listening

Sept. 28

**Teaching Round #3** (Unison rehearsal with provided music packet, includes typed lesson plan and professional attire)

**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

Middle School Choral Classroom, con’t.

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

Selecting Repertoire (Look ahead to Phillips, Chapter 9, pg. 171)

Editing Practices

Vocal Warm-ups/adaptation

Editing Middle School Choral Music ~ Small group work

Discuss Mid-Term (Project #1 and #2): *How Can I Keep From Singing*

Discuss Repertoire Project (Project #3)

*Read: “The Search for Healthy and Appropriate Repertoire: Three Perspectives”*

*Practice: Piano accompaniment for “How Can I Keep From Singing”*

Sept. 30

Continue Critical Listening to middle school choirs; compare and contrast; use MPA Large Ensemble adjudication sheets

*Bring: Colored Pencils*

*Practice Piano” How Can I Keep From Singing*

Week 7

Effective Rehearsal Strategies

Oct. 5

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

*Practice Piano” How Can I Keep From Singing*

- Oct. 7      **Assignment #3 Due** (Octavo containing colored pencil score markings)  
 Review Solfedge,  
 Kodaly, Vocalism, IPA  
             How to incorporate them into your lesson plans.  
 Contextual Artistry Lesson: Your students have chosen choir to be ARTISTS  
             *Ma lo we* (Handout)

*Practice Piano” How Can I Keep From Singing*

Week 8      Do Not ‘Tell’; TEACH!

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- Oct. 12      **Project 1 – Mid-term Due**  
**Project 2 – Mid-term Accompaniment Performance**

*Read: “The Courage To Teach” excerpt and “Teaching with Passion” excerpt and complete Guided Questions*

- Oct. 14      **Guided Questions Due:** Group Discussion on both articles  
 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

*Read Phillips pp. 341-359 (Ch. 17: Rehearsing the Choir) and write reflective paper (Reflective paper may be in bullet points, full sentences, typed, or hand-written.)*  
*Practice Piano Chording under Unison Songs*

Week 9      Classroom Management

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- Oct. 19      **Reflective Paper on Chapter 17 due**  
**Teaching Round #4** (Non-verbal, unison rehearsal with provided music packet using a different song than Teaching Round #3, includes typed lesson plan and professional attire)  
 Classroom Management

*Read: Phillips pp. 153-168 (Ch. 8: Classroom Management and Choir Conduct) and complete Guided Questions*

- Oct. 21      **Guided Questions Due:** Group Discussion on Classroom Management  
 Motivation, Classroom Management, and Choir Conduct  
 Building Trust  
 Grading  
 Discuss Assignment #5  
 Special Needs and Mainstreamed Students; what to expect

*Practice Piano Chording under Unison Songs*Week 10 "To Audition or Not To Audition"

- Oct. 26 **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: Choral Auditioning, Look ahead to Phillips, pg. 423  
 Discuss: Share Day: Bring in a clip (video, You Tube, DVD, etc.) that identifies a source for a wonderful choral teaching or performing model

*Practice Piano Chording under Unison Songs*

- Oct. 28 **Teaching Round #5** (Unison rehearsal with provided music packet on a "Holiday" or "Patriotic" Song, includes typed lesson plan and professional attire)

*Read: Phillips pp. 230-253 (Ch. 12: Popular Music Presentations) and complete Guided Questions*

*Practice the harmonic playing of the SATB voice parts of Vivaldi's "Gloria", Mvt. 1 or playing the piano accompaniment*

Week 11 Lighter Literature and Contemporary Ensembles: Jazz, Broadway, Pop, and MoreNov. 2 **Guided Questions Due:**

- Group Discussion on Popular Music and Contemporary Ensembles
- Popular Music Presentations for Middle School
- Broadway Musical Productions
- Swing/Show/Jazz Choirs
- Discuss Final Teaching Round: Vivaldi or Zoom Rehearsal

*Read Phillips pp. 54-79 (Ch. 4: Planning, Building, and Managing the Choral Program) Be prepared to discuss your Assignment #4*

- Nov. 4 **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 (Ch. 16: Teaching Sight-Singing Skills) and complete Guided Questions*

*Practice Piano Chording under Unison Songs*

Week 12 Incorporating Music Literacy Content and Skills, Part 1

- Nov. 9 **Guided Questions Due:** Group Discussion on Teaching Sight-Reading Skills for MPA  
 Teaching Sight-Singing Skills  
 Sight-Reading: What's the Fuss About?  
 Processes/state rubric  
 Contest/Festival/Music Performance Assessment

- Nov. 11 No Class; Veteran's Day!

Week 13 Incorporating Music Literacy Content and Skills, Part 2Nov. 16 **Project #3 due: Repertoire**

- "Teaching and Performing Ethnic Choral Music"/Ben Allaway
- "Choral Programs in Urban Settings" Donna Emmanuel

*Read: "The Art of Possibility" excerpt*  
*Practice the harmonic playing of the SATB voice parts of Vivaldi's "Gloria", Mvt. 1 or playing the piano accompaniment*

Nov. 18      **Final Teaching Round**

*Practice the harmonic playing of the SATB voice parts of Vivaldi's "Gloria", Mvt. 1 or playing the piano accompaniment*

Week 14      Guest Speaker

Nov. 23      Guest Speaker: The Middle School Student and Classroom with Mr. Evan Powers  
 Play the harmonic playing of the SATB voice parts of Vivaldi's "Gloria", Mvt. 1 or playing the piano accompaniment (bi-level rubric)

Nov. 25      No Class; Thanksgiving break!

Week 15      Wrapping it all up!

Nov. 30      History Review and The Interview!  
**Assignment #5 Due** (Middle School Choir Handbook)

Dec. 2      Wrapping it all up!

Week 16      Final Exam

Dec. 7      (Monday) 7-9:50am ~ Final Exam – "mock" interviews  
**Project 4 – Notebook and Project 5 – Portfolio Due**

<p><b>Accommodations for the differently-abled (alternate testing opportunities, support for signers, etc.)</b></p>	<p>The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need access to course content due to course design limitations should contact the professor as soon as possible. Students should also connect with Student Accessibility Services (SAS) &lt;<a href="http://sas.sdes.ucf.edu/">http://sas.sdes.ucf.edu/</a>&gt; (Ferrell Commons 185, <a href="mailto:sas@ucf.edu">sas@ucf.edu</a>, phone 407-823-2371). For students connected with SAS, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential course access and accommodations that might be necessary and reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student. Further conversation with SAS, faculty and the student may be warranted to ensure an accessible course experience.</p>
<p><b>Academic integrity</b></p>	<p>Students should familiarize themselves with UCF's Rules of Conduct at &lt;<a href="https://scai.sdes.ucf.edu/student-rules-of-conduct/">https://scai.sdes.ucf.edu/student-rules-of-conduct/</a>&gt;. According to Section 1, "Academic Misconduct," students are prohibited from engaging in</p> <ol style="list-style-type: none"> <li>1. Unauthorized assistance: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.</li> </ol>

	<ol style="list-style-type: none"> <li>2. Communication to another through written, visual, electronic, or oral means: The presentation of material which has not been studied or learned, but rather was obtained through someone else's efforts and used as part of an examination, course assignment, or project.</li> <li>3. Commercial Use of Academic Material: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor's PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.</li> <li>4. Falsifying or misrepresenting the student's own academic work.</li> <li>5. Plagiarism: Using or appropriating another's work without any indication of the source, thereby attempting to convey the impression that such work is the student's own.</li> <li>6. Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.</li> <li>7. Helping another violate academic behavior standards.</li> <li>8. Soliciting assistance with academic coursework and/or degree requirements.</li> </ol> <p><b>Responses to Academic Dishonesty, Plagiarism, or Cheating</b>  Students should also familiarize themselves with the procedures for academic misconduct in UCF's student handbook, <i>The Golden Rule</i> &lt;<a href="https://goldenrule.sdes.ucf.edu/">https://goldenrule.sdes.ucf.edu/</a>&gt;. UCF faculty members have a responsibility for students' education and the value of a UCF degree, and so seek to prevent unethical behavior and respond to academic misconduct when necessary. Penalties for violating rules, policies, and instructions within this course can range from a zero on the exercise to an "F" letter grade in the course. In addition, an Academic Misconduct report could be filed with the Office of Student Conduct, which could lead to disciplinary warning, disciplinary probation, or deferred suspension or separation from the University through suspension, dismissal, or expulsion with the addition of a "Z" designation on one's transcript.</p> <p>Being found in violation of academic conduct standards could result in a student having to disclose such behavior on a graduate school application, being removed from a leadership position within a student organization, the recipient of scholarships, participation in University activities such as study abroad, internships, etc.</p> <p>Let's avoid all of this by demonstrating values of honesty, trust, and integrity. No grade is worth compromising your integrity and moving your moral compass. Stay true to doing the right thing: take the zero, not a shortcut.</p>
<b>Campus Safety</b>	<p>Emergencies on campus are rare, but if one should arise during class, everyone needs to work together. Students should be aware of their surroundings and familiar with some basic safety and security concepts.</p> <ul style="list-style-type: none"> <li>• In case of an emergency, dial 911 for assistance.</li> <li>• Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Students should make a note of the guide's physical</li> </ul>

	<p>location and review the online version at <a href="http://emergency.ucf.edu/emergency_guide.html">http://emergency.ucf.edu/emergency_guide.html</a>.</p> <ul style="list-style-type: none"> <li>• Students should know the evacuation routes from each of their classrooms and have a plan for finding safety in case of an emergency.</li> <li>• If there is a medical emergency during class, students may need to access a first-aid kit or AED (Automated External Defibrillator). To learn where those are located, see <a href="https://ehs.ucf.edu/automated-external-defibrillator-aed-locations">https://ehs.ucf.edu/automated-external-defibrillator-aed-locations</a>.</li> <li>• To stay informed about emergency situations, students can sign up to receive UCF text alerts by going to <a href="https://my.ucf.edu">https://my.ucf.edu</a> and logging in. Click on “Student Self Service” located on the left side of the screen in the toolbar, scroll down to the blue “Personal Information” heading on the Student Center screen, click on “UCF Alert”, fill out the information, including e-mail address, cell phone number, and cell phone provider, click “Apply” to save the changes, and then click “OK.”</li> <li>• Students with special needs related to emergency situations should speak with their instructors outside of class.</li> <li>• To learn about how to manage an active-shooter situation on campus or elsewhere, consider viewing this video (<a href="https://youtu.be/NIKYajEx4pk">https://youtu.be/NIKYajEx4pk</a>).</li> </ul> <p><b>Campus Safety Statement for Students in Online-Only Courses</b></p> <p>Though most emergency situations are primarily relevant to courses that meet in person, such incidents can also impact online students, either when they are on or near campus to participate in other courses or activities or when their course work is affected by off-campus emergencies. The following policies apply to courses in online modalities.</p> <ul style="list-style-type: none"> <li>• To stay informed about emergency situations, students can sign up to receive UCF text alerts by going to <a href="https://my.ucf.edu">https://my.ucf.edu</a> and logging in. Click on “Student Self Service” located on the left side of the screen in the toolbar, scroll down to the blue “Personal Information” heading on the Student Center screen, click on “UCF Alert”, fill out the information, including e-mail address, cell phone number, and cell phone provider, click “Apply” to save the changes, and then click “OK.”</li> <li>• Students with special needs related to emergency situations should speak with their instructors outside of class.</li> </ul>
<b>Deployed Active Duty Military Students</b>	Students who are deployed active duty military and/or National Guard personnel and require accommodation should contact their instructors as soon as possible after the semester begins and/or after they receive notification of deployment to make related arrangements.
<b>Ethics</b>	As reflected in the UCF creed, integrity and scholarship are core values that should guide our conduct and decisions as members of the UCF community. Plagiarism and cheating contradict these values, and so are very serious academic offenses. Penalties can include a failing grade in an assignment or in the course, or suspension or expulsion from the university. Students are expected to familiarize themselves with and follow the University’s Rules of Conduct (see <a href="https://scai.sdes.ucf.edu/student-rules-of-conduct/">https://scai.sdes.ucf.edu/student-rules-of-conduct/</a> ).
<b>The UCF Creed</b>	

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

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

**Teaching Round Rubric**

<b>Task Component</b>	<b>Mastery Level (5 Points)</b>	<b>Proficient Level (4 Points)</b>	<b>Competent Level (2 -3 Points)</b>	<b>Novice Level (1Point)</b>
<b>Sequence (Lesson Plan)</b>	Student consistently 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.
<b>Pacing</b>	Student consistently 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.
<b>Teaching: Teacher Modeling (Lesson Plan)</b>	Teaching strategies effectively model desired learning outcome(s).	Teaching strategies model most of the desired learning outcome(s).	Teaching strategies model only some of the desired learning outcome(s).	Teaching strategies do not effectively model desired learning outcome(s).
<b>Musicianship</b>	Student's Conducting and Keyboarding skills consistently contribute positively to goals of rehearsal.	Student's Conducting and Keyboarding skills mostly contribute positively to goals of rehearsal.	Student's Conducting and Keyboarding skills only partly contribute to goals of rehearsal.	Student's Conducting and Keyboarding skills do not contribute positively to goals of rehearsal.
<b>Communication Skills</b>	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.
<b>Professionalism</b>  <b>Yes    No</b>	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.

Total Points out of 25 \_\_\_\_\_ Comments:

**Mid-term: A cappella octavo piano performance  
50 point total**

<b>Task Component</b>	<b>Mastery Level (15 Points)</b>	<b>Proficient Level (13 Points)</b>	<b>Competent Level (10 Points)</b>	<b>Novice Level (5 Points)</b>
<b>Accuracy of Notes</b>	Student displays evidence of ability/careful preparation to the performing of all voice parts accurately.	Student mostly displays evidence of ability/careful preparation to the performing of all voice parts accurately.	Student displays evidence of some ability/careful preparation to the performing of all voice accurately.	Student does not display evidence of ability/careful preparation to the performing of all voice accurately.
<b>Pacing (keeps the piano accompaniment moving)</b>	Student demonstrates the ability to transition between sections effectively.	Student mostly demonstrates the ability to transition between sections effectively.	Student demonstrates some ability to transition between such events effectively.	Student does not demonstrate the ability to transition between such events effectively.
<b>Musicianship</b>	Student's Keyboard skills contribute positively to goals of rehearsal.	Student's Keyboard skills mostly contribute positively to goals of rehearsal.	Student's Keyboard skills only partly contribute to goals of rehearsal.	Student's Keyboard skills do not contribute positively to goals of rehearsal.

**Posture: (5 Points Max)**

**Total:**

**Comments:**

*Repertoire Selection Rubric*

Total Points out of 50: \_\_\_\_\_

<b>Task Component</b>	<b>Mastery Level (7-8 Points)</b>	<b>Proficient Level (5-6 Points)</b>	<b>Competent Level (3-4 Points)</b>	<b>Novice Level (1-2 Points)</b>
<b>Quality of Repertoire:</b> Text, Text Setting, Musical Composition; (Composer/Arranger)	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.
<b>Appropriateness of Repertoire:</b> Level of Difficulty works for MS, HS, and Adult Choirs;	Student selected repertoire that is appropriate and demonstrates clear understanding.	Student selected repertoire that is mostly appropriate and mostly demonstrates clear understanding.	Student selected repertoire that is somewhat appropriate, but does not demonstrate clear understanding.	Student selected repertoire that is not appropriate and does not demonstrate clear understanding.
<b>Appropriateness of Repertoire:</b> Range of Voice Parts	Student selected repertoire that is appropriate and demonstrates clear understanding.	Student selected repertoire that is mostly appropriate and mostly demonstrates clear understanding.	Student selected repertoire that is somewhat appropriate, but does not demonstrate clear understanding.	Student selected repertoire that is not appropriate and does not demonstrate clear understanding.
<b>Historic Time Period Representation</b> (at least one piece before 1900; preferably before 1820)	Repertoire is historically diverse and demonstrates clear understanding.			Repertoire is not historically diverse and does not demonstrate clear understanding.
<b>Diverse Language Representation</b>	Student selected repertoire in three different languages, demonstrating clear understanding.	Student selected repertoire in two different languages, demonstrating clear understanding.	Student selected repertoire in two languages, but pieces are macaronic that include English.	Student selected repertoire representing only one language.
<b>Variation of instrumentation represented: accompanied, a cappella, instruments, etc.</b>	Student selected repertoire that is appropriate and demonstrates clear understanding.	Student selected repertoire that is mostly appropriate and mostly demonstrates clear understanding.	Student selected repertoire that is somewhat appropriate, but does not demonstrate clear understanding.	Student selected repertoire that is not appropriate and does not demonstrate clear understanding.
<b>Diverse Tempos</b>	Student selected repertoire that is appropriate and demonstrates clear understanding.	Student selected repertoire that is mostly appropriate and mostly demonstrates clear understanding.	Student selected repertoire that is somewhat appropriate, but does not demonstrate clear understanding.	Student selected repertoire that is not appropriate and does not demonstrate clear understanding.

## Conducting Rubric

Task Component	Mastery Level 5 points	Proficient Level 4 points	Competent Level 3 points	Developing Level 2 points	Novice Level 1 point
<b>Score Study Markings</b>	All form structure and dynamics are consistently marked correctly; melody and variations are identified every time they are used; all cues are marked	Almost all form structure and dynamics are marked correctly; melody and variations are identified almost every time; almost all cues are marked	Some form structure and dynamics are marked correctly; melody and variations are identified some of the time; some of the cues are marked	Form structure and dynamics are often not marked or are marked incorrectly; melody and variations are identified a few times; most cues are not marked	Form structure and dynamics are not marked or are marked incorrectly; melody is rarely identified; cues are not marked
<b>Conducting Beat Pattern</b>	The correct beat pattern is maintained clearly and consistently throughout; the beat remains steady	The correct beat pattern is maintained clearly throughout most of the measures; the beat is almost always steady	The correct beat pattern is maintained through some of the measures; the beat is steady most of the time	The beat pattern is inconsistent throughout the measures; the beat is sometimes steady	The beat pattern is hard to recognize, incorrect, or is not maintained; the beat is very unsteady
<b>Conducting Hand Motions</b>	The preparation gesture is clear and in the correct tempo; the cue is prepared with eye contact and given on the correct beat; the cut off is clean, well prepared, and in tempo	The preparation gesture is clear and in the correct tempo; the cue is given on the correct beat; the cut off is given on the correct beat	The preparation gesture is a small motion in a slightly different tempo than the tempo of the piece; the cue is small but on the correct beat; the cut off is abrupt or unclear	The preparation gesture is difficult to see or judge the tempo; cue is missing; cut off is not clear or not on the correct beat	There is no preparation gesture, cue, or cutoff; the cue and cut off are at inappropriate times
<b>Facial Expression</b>	Student's facial expression is effective, achieving desired response from ensemble	Student's facial expression appropriate for musical effect	Expression unclear, but combined with gesture/stick technique ensemble responds	Expression unclear, no response from ensemble	No facial expression change throughout performance
<b>Conducting Tempo and Dynamics</b>	Conductor clearly and consistently demonstrates all tempo changes and desired dynamic contrast	Conductor is effective in showing most tempo changes and dynamic contrast, but pattern/left hand are inconsistent	Conductor displays some changes in tempo or dynamics are not effective due to lack of definition of pattern	Conductor is rarely able to dictate tempo or dynamic changes	Conductor displays no change of tempo in pattern and no change of gesture when attempting dynamic contrast
<b>Conducting Stick Technique (If applicable)</b>	Focal point clear on all beats, arm/wrist/baton extension is consistent and impressive	Focal point clear on most beats, arm/wrist/baton extension is appropriate	Some focal points unclear on one-two beats per measure, arm/wrist/baton extension is not working together	Focal points unclear on two-three beats per measure, arm/wrist/baton extension too tight or too loose and not working together	Pattern unclear with baton, focal points non-existent, arm/wrist/baton separate focal points

Total Points out of 25 \_\_\_\_\_

Comments: