

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		09-38d.	App-3/25/10	App-4/20/10

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Music	Phone 7-2066

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

<i>Current Course prefix, number and full title</i> MUSC 337 General/Choral Methods	<i>Proposed course prefix, number and full title, if changing</i> No change
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2. Additional Course Designations: check if appropriate

This course is also proposed as a Liberal Studies Course. Other: (e.g., Women's Studies, Pan-African)
 This course is also proposed as an Honors College Course.

3. Program Proposals

New Degree Program Program Title Change Program Revision
 New Minor Program New Track Other
 Catalog Description Change

<i>Current program name</i>	<i>Proposed program name, if changing</i>
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4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	9/30/09
Department Chair(s)	<i>[Signature]</i>	9/30/09
College Curriculum Committee Chair	<i>[Signature]</i>	9/30/09
College Dean	<i>Michael J. Hord Sr.</i>	9/30/09
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)	<i>Joseph Domasuchi TECC</i>	11-2-09
	<i>Mary Ann Raffath COE-ET/Dean</i>	11-3-09
UWUCC Co-Chairs	<i>Gail Sedquist</i>	3-25-10

* where applicable

Received

MAR 1 2010

LIBERAL STUDIES

LIBERAL STUDIES

MUSC 337

General/Choral Methods

New syllabus of record

I. Catalog Description:

MUSC 337 General/Choral Methods

3 class hours

1 lab hour

Prerequisites: MUSC 111, 112, 211,212

2 credits

This course provides a pedagogical overview of music methods related to general and choral music curricula for the middle school, junior high, and high school. Emphasizes the complex factors of adolescent behavior and physiology, administrative issues, performance expectations, and conceptually based learning which influence music teaching at this level. Attention is also paid to contemporary practices that provide multi-cultural, inclusive educational experiences to diverse learners following a collaborative and universal design for learning.

II. Course Outcomes:

At the end of this course, students will be able to:

1. Implement planning and instructional strategies that are appropriate for diverse learners within inclusive settings within each of the areas of world drumming, popular music, and choral music.
2. Develop piano skills appropriate for choral teaching
3. Facilitate improvisation in vocal and instrumental mediums
4. Understand the relationship of cognitive learning theories to music pedagogy and policy decisions at the middle and high school levels
5. Understand rudimentary sound reinforcement techniques
6. Develop harmonic proficiency on guitar in various keys
7. Critique commercial materials available for secondary level music teaching
8. Demonstrate administration skills sufficient for implementing choral and general music programs at the middle- and high-school level.

Discipline Specific Standard /Program Objective	Course Objective	Course Assessment Measuring Objective*
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1.D, 1.E, 1.F, 1.G, 1.H, 2.A, 2.B, 2.C	Implement planning and instructional strategies that are appropriate for diverse learners within inclusive settings within each of the areas of world drumming, popular music, and choral music.	Sample choral rehearsal presentations Choral rehearsal self- and peer-critique Round leading Reading quizzes # 7, #8, #9, #10, #11, #14, #15 Field observation Wiki journal post #1-8 (including one on special needs) School assembly program project Rotation projects #1-4 Commercial Publication Overview #3-#4. 12 bar blues search guitar chord search song chord search Reading quiz #1, #2, #4, #6, #14 World drumming ensemble playing
1.G	Develop piano skills appropriate for choral teaching	Piano accompaniment Piano acmp. self- and peer-critique
1.D, 1.E, 1.G, 2.A, 2.C	Facilitate improvisation in vocal and instrumental mediums	Rotation project #1-#4 Classroom choral singing World drumming ensemble leading Reading quiz #3, #4, #14
1.F, 2.A, 2.B, 2.C, 3.C	Understand the relationship of cognitive learning theories to music pedagogy and policy decisions at the middle and high school level	School assembly program project Group project reflection paper #1-4 Classroom observation paper Reading quizzes #2, #7 Rotation reflection paper 1-3
1.G ??	Understand rudimentary sound reinforcement techniques	Rotation project #1 & #4 Reading quiz # 5,
1.E, 1.G, 1.H	Demonstrate harmonic proficiency on guitar in various keys.	Group music making projects #1 Classroom practice
2.C, others?	Critique commercial materials available for secondary level music teaching	Commercial Publication Overview #1-#4
1.H, 2.A, 2.B, 3.E	Demonstrate administration skills sufficient for implementing choral and general music programs at the middle- and high-school level.	School assembly program project. Quiz #7, #8, #9, #10, #11, #12, #13, #14, #15, #16 Wiki journal post 1-8

III. Detailed Course Outline:

I. Learning Theories/ Educational Policy RE: music education at middle level (Objectives 1, 4, 7)

A. General music in the middle school, junior high school and high school setting.

1. Administration concerns (2 hours)
 - a. Rotation, block scheduling.
 - b. Inclusion of special needs students. (*1 hr special learner [SP]*)
2. Teaching strategies.. (8 hours)
 - a. Developmentally appropriate conceptual learning.
 - b. Popular and jazz styles for conceptual learning.
 - c. Improvisation and composition.
 - d. World music. (*1 hr S.L*)
 - e. Appropriate uses of technology based music projects.
3. Sample peer teaching for assessment. (4 hours)

- B. Reaching the other 85% through elective music course development (5 hours)
1. Why take on the task
 2. Research into authentic music making, contemporary music practices
 3. Social dynamics of middle/H.S. age
 4. Developmental and cognitive educational perspectives
 - a. Vygotsky
 - b. Piaget
 - c. Bruner
 5. Student-centered learning and universal design (2 hr S.L)
- II. Choral music in the middle school, jr. high, and high school setting. (Objectives 1, 2, 7, 8)
1. Administrative concerns. (2 hours)
 - a. Equipment. (1 hr S.L)
 - b. Community and parent support.
 - c. Funding and budgets.
 - d. Recruitment
 2. Vocal pedagogy (3 hours)
 - a. Warm-ups.
 - b. Style techniques
 - c. Group improvisation. (1 hr S.L)
 3. Teaching strategies. (4 hours)
 - a. Developmentally appropriate conceptual learning through performance.
 - b. Different types/styles ensembles. (.5 hr S.L)
 - c. Aural and reading skills. (.5 hr S.L)
 - d. Literature.
 - e. Accompaniment skills.
 4. Sample peer teaching for assessment. (5 hours)
- III. Popular music practices (Objectives 1, 5, 6, 7) (3 hours)
1. Equipment issues
 2. Rock band skill development
 3. Sound reinforcement for vocal and instrumental popular ensembles
 4. Published music education materials for popular ensembles and internet resources
- IV. World music practices (Objectives 1, 3) (3 hours)
1. Equipment and storage issues
 2. World percussion skill development
 3. Drum circle facilitation (2 hr S.L)
- V. Presenting student work and organizing assembly programs (Objective 8) (3 hours)
1. Time management
 2. Jobs, roles of participants
 3. Advertising
 4. Office paperwork, misc.
 5. Securing space and special accessibility needs in the performance venue (1 hr S.L)

10 hr S.L total

IV. Evaluation Methods:

- 15% weight Sample teaching assignments

- 25% weight Self- and Peer-teaching critiques
- 25% weight Rotation projects/reflections
- 20% weight Reading quizzes/discretionary projects as assigned.
- 15% weight School assembly program final project

Students cycle through various group leading, skill-building, and reflective scholarly activities through the course of the semester. As noted in the grading system below, grades are given for sample teaching episodes, self and peer teaching critiques, rotation projects and reflections, reading quizzes and discretionary assignments, and the final project. Below are explanations of each of these evaluation methods.

Rotation Assignments:

Four (4) rotations of small group activities are scheduled throughout the semester: 1) Popular Ensembles, 2) World Drumming, 3) Nothing Ensembles, and 4) Electric Vocal (see descriptions below). Specific rotation ensembles may change from semester to semester to accommodate emerging pedagogies. The following descriptions provide an overview of those groups presently utilized.

Popular Ensemble: Members of the group must learn and perform 2-4 popular songs, one of which must be an “original” tune. *No member of the band may play an instrument in which s/he is already proficient! All members of the band must play an instrument—no ‘vocal only’.* Basic instrumentation is two electric guitars, electric bass, synthesizer, vocals on mic, and drum set. Groups are allowed to amplify/modify this instrumentation, and the inclusion of other timbres (primary instruments may be used in this case) is strongly encouraged. It is understood that initial classroom presentation of songs (both “covers” and “originals”) will be in formative stages.

Nothing Ensemble: Members of the group must perform a musical piece using body percussion, ‘found’ instruments, and/or vocalizations. Pieces may be group composed, or taken from published resources available on reserve in the Music Library. Emphasis should be made to accommodate various levels of learners and special learner students. The use of dramatic movement (*a lá Stomp*) is strongly encouraged.

World Drumming Ensemble: Each student in MUSC 337 must lead classmates in performing an ensemble from *World Music Drumming*. This must be done through aural transmission. *No printed music is allowed in the teaching of World Drumming.* See “World drum grading rubric” for more info.

Electric Vocal: Each student in MUSC 337 must perform in one or more vocal ensembles on microphones. This may be an improvised composition or an arranged composition. Particular care should be taken in the following areas:

- Pitch accuracy/ Minimal use of vibrato
- Use of light vocal tone
- Attention to balance/blend between voice parts

Reflection papers (3 total) will be required for Popular Ensemble, Nothing Ensemble, and Electric Vocal rotation. (See below for reflection paper guidelines.) These 1-2 page papers will be due *one calendar week* following the rotation demonstration. In these reflection papers, you need to discuss both the social and the pedagogical perspective of the activity. Use the discussion questions below as guides.

Student work reflection:

- 1) What was the most difficult thing for you as a student to technically accomplish in your group work during this rotation?
- 2) What was the easiest thing for you as a student to technically accomplish in your group work in this rotation?
- 3) What were some social issues that affected your groups' progress in this rotation? How did you mediate that within your peer group?

Pedagogical work reflection:

- 1) How might you structure class time to allow middle and high school students to accomplish what you and your group did in this rotation?
- 2) How might you adapt your instruction for students with disabilities or other special needs?
- 3) How might you mediate social issues affecting student group's progress in an independent project such as this?
- 4) What kind of prep work would having a student group like this involve for you as a teacher?

Semester Reading/Discretionary Assignment Descriptions

Assignment: Find a round

Goal: Locate an easy-to-sing, easy-to-remember round/cannon for class presentation. Bring a copy to class with you to show the instructor.

Assessment: Pass/Fail

Assignment: Lead a round

Goal: In 5 minutes or less, teach a 3-5 part round to your classmates through vocal model/aural transmission. No notation is to be used during this assignment.

Assessment: Formative/fail (if not done)

Assignment: Find a guitar chord chart

Goal: Find a guitar fingering chord chart for use throughout the semester. Internet sources are fine, as are library and teacher resources. Bring the chord fingering chart to class with you to show the instructor. Keep in your class materials for daily reference.

Assessment: Pass/Fail

Assignment: 12 Bar Blues search

Goal: Identify a song from popular culture which uses 12 bar blues form. Identify the key of this particular song. Write the name of the song/artist and the respective key down, and be prepared to share this information with the instructor in class.

Assessment: Pass/Fail

Assignment: Choralnet.com journal (weekly assignment)

Goal: Find a topic of interest discussed/podcast interview/audio clip of singing/ on the Choralnet site (or other comparable site). Blog a minimum of 50 words on what you found, how it might be useful in preparation of teaching, the degree of worth you found in the material, etc. Include an external link to the resource site. Due by **Sunday Midnight every week** (10 weeks of semester). *One blog posting must focus upon special learners in choral settings.*

Assessment: Pass/Fail

Reading Quizzes

Reading Quiz #1 (85% problem)

Goal: Read on e-reserve:

Williams (2005) What are music educators doing and how well are we doing it?

Emmons (2004) Preparing teachers for popular music processes and practices.

Reading Quiz #2 (85% problem)

Goal: Read on e-reserve:

Patchett (1986) All little colored children should play harmonica.

Boespflug (2004) The pop music ensemble in music education.

Reading Quiz #3 (improvisation)

Goal: Read on e-reserve:

Volz, M. Improvisation begins with exploration. *MEJ*

Riveire, J. (2006). Using improvisation as a teaching strategy. *MEJ*

Reading Quiz #4 (pop music)

Goal: Read on e-reserve:

Green, L. (2005) Music curriculum as lived experience. *Music Educators Journal*, 91 (1) 22-32.

Reading Quiz #5 (recording techniques)

Goal: Read on e-reserve:

Clukey (2006). Capturing your sound: A guide to live recording.

Other articles TBA

Reading Quiz #6 (pop music)

Goal: Read on e-reserve:

Web: Anatomy of a song

Reading Quiz #7 (Gender/brain/choir)

Goal: Read on e-reserve:

Freer, P. K. (2007) Between Research and Practice: How Choral Music Loses Boys in the "Middle".

Reading Quiz # 8 (planning & prep)

Goal: Read on e-reserve:

Zielinski, R. (2005). The performance pyramid: Building blocks for a successful choral performance.

Read in text: pp.1-14, 22-27, CDapdx 1a-e.

Reading Quiz #9 (Choir director basics)

Goal: Read in text; pp. 15-21, 28-39, 204-207, & 214-217.

Reading Quiz #10 (vocal health in choir)

Goal: Read on e-reserve:

Web, J. L. (2007). Promoting vocal health in the choral rehearsal.

LaPine, P. R. (2008). The relationship between the physical aspects of voice production and optimal vocal health.

Reading Quiz #11 (sight reading)

Goal: Read in text: pp.101-108. CDapdx. 4c-g, others TBA

Reading Quiz # 12 (concert planning)

Goal: Read in text: pp.43-60, 70-74, 86-91. 139-140.

Reading Quiz #13 (growing/keeping your program)

Goal: Read in text: pp. 128-138, 142-166, CD apx 6a-h, 7a-b.

☐ Reading Quiz #14 (satellite choirs)

Goal: Read in text: pp.168-179.

☐ Reading Quiz #15 (multicultural choral music)

Goal: Read on e-reserve:

Parr (2006). Eight simple rules for singing multicultural music..

☐ Reading Quiz #16 (special learners in choral rehearsal)

Goal: Read on e-reserve:

Hagedorn, V.S. (2004) Proactive steps to inclusion placement in music class.

Freer, P. K.(2004) Attention deficits and the choral rehearsal

☐ Reading Quiz #17 (paperwork and professionalism)

Goal: Read in text: pp.94-100, 110-112, 118-121-126 192-201, 238-239,CDapdx 4a-b, 9f-g.

Commercial Publications Overview

There are a variety of published materials available to assist with teaching vocal and general music at the middle and high school level. This semester-long project is designed to familiarize yourself with some of these materials as you may (or may not) find them helpful in your future teaching.

There are 4 different commercial publications available for your perusal in the Orendorf Music Library. *Please choose 3 of the 4* to review (using the criteria listed below for each.) Reviews are due on a rotation basis and may be done in any order you choose. Due dates for reviews are: **xx, xx, xx**. Early submission of CPO assignments are always welcome.

Publications #1:

Silver•Burdett Making Music: Grade 8 (available in stacks-1 copy/1 audio packet)

Silver•Burdett Making Music: Grade 7 (available in stacks-1 copy/1 audio packet)

McGraw-Hill Share the Music: Grade 7 (available in stacks-2 copies/1 audio box)

These are grade levels of the most prominent series text publications for general music. Other examples of middle-school textbooks/grades are available in the library, but these have full audio examples with the paper materials. Both are housed in large vinyl bags and contain a variety of books and supplemental materials.

Choose *two (2) lessons* from *each* publisher (4 lessons total) to review and list:

- a) Short description of lessons *including page number and grade level*
- b) Short descriptions of suggested lesson adaptations for special learners.
- c) Likes/dislikes about the publication.
- d) Likes/dislikes about the audio examples.
- e) How you would/would not use these publications in a middle-school general music class.

Publication #2: *Music K-8 Magazine* (available on class reserve)

This is a bi-monthly publication designed for general/vocal music in K-8 settings. The publication is designed to be a compilation of supplement lesson plans for the teacher. Each issue is in its own oversized folder, and contains multiple booklets/audio examples.

Choose *two (2) volumes* to review and list:

- a) Pieces/activities you feel would be appropriate for use with middle schools students.
- b) Short descriptions of suggested lesson adaptations for special learners.

- c) Likes/dislikes about the publication
- d) Likes/dislikes about the audio examples
- e) Justification of why you would/would not want to spend a portion of your annual school budget on these materials.

Publication #3: *In Tune Magazine* (available on class reserve)

This is published monthly during the school year (8 publications a year) and is designed to be a read by teenaged students. There are no audio examples with the magazine.

Choose *two* (2) issues to review and list:

- a) What student population would be the target audience for this magazine.
- b) How you as a teacher would/could use this magazine for general music classes and/or ensemble classes.
- c) How you as a teacher would/could use this magazine as a pedagogical resources to keep yourself current.
- d) How you as a teacher would/could adapt the suggested lessons for special learners.
- e) Justification of why you would/would not want to spend a portion of your annual school budget on these materials.

Publication #4: *Music Alive! Magazine* (available on class reserve)

This is published monthly during the school year (8 publications a year). The publication is designed to be a compilation of supplement readings and lesson plans for the teacher for use with general music classes in the pre-teen and teen years. Each issue is in its own over-sized folder, and contains multiple booklets/audio examples.

Choose *two* (2) issues to review and list:

- a) Pieces/activities you feel would be appropriate for use with middle/high schools students.
- b) Likes/dislikes about the publication
- c) Likes/dislikes about the audio examples
- d) How you as a teacher would/could adapt the suggested lessons for special learners.
- e) Justification of why you would/would not want to spend a portion of your annual school budget on these materials.

Sample Teaching

Students will lead the class through a choral piece, accompany a piece on piano, and facilitate a world percussion ensemble. Students will also accompany a choral piece on piano. Sample rubrics for world percussion, choral rehearsal, and piano accompaniment are included as appendixes.

School Assembly Program

In this culminating activity, students will organize a showcase of the various musical projects worked on throughout the semester. Administrative tasks of this concert will include pre- and post-production time management, assignment of production and musical roles for participants, advertisement of the event, and securing space sufficient for participant and audience accessibility. Individual assessment of student work on this activity will be determined by task fulfillment of a grade contract which is included as an appendix.

V. Grading:

Grading Scale: A: $\geq 92\%$ B: 83-91% C: 75-82% D: 74-70% F: $< 70\%$

VI. Attendance:

This class is interactive in nature and will revolve around guided sample teaching experiences of students enrolled. Because of this interactive nature, regular attendance is required of all students. Students may have two unexcused absences. Each absence thereafter will lower the student's grade by one half grade point. (A- to B+ for example).

VII. Text:

Schmid, W. (1998). *World music drumming: A cross-cultural curriculum*. Hal Leonard press: Milwaukee, WI
McGill, S. & Volk, E. (2007). *Beyond singing: Blueprint for the exceptional choral program*. Hal Leonard Press: Milwaukee, WI

VIII. Special Resource Requirements:

- choral octavos (TBA)
- electric guitar pick

IX. Bibliography

- Boespflug, G. (2004). The pop music ensemble in music education. In C.X. Rodriguez (Ed.) *Bridging the gap: Popular music and music education*. MENC: Reston, VA.
- Buchanan, H. J. & Mehaffey, M. W. (2005). *Teaching music through performance in choir Vol 1*. GIA: Chicago.
- Buchanan, H. J. & Mehaffey, M. W. (2007). *Teaching music through performance in choir Vol 2*. GIA: Chicago.
- Clukey, T. (2006). Capturing your sound: A guide to live recording. *Music Educators Journal*, 92, (3) 26-32.
- Collins, D. L. (1999). *Teaching choral music*. New York: Prentice Hall
- Emmons, S. E. (2004). Preparing teachers for popular music processes and practices. In C.X. Rodriguez (Ed.) *Bridging the gap: Popular music and music education*. MENC: Reston, VA
- Freer, P. K. (2007). Between research and practice: How choral music loses boys in the "Middle". *Music Educators Journal*, 94(2) 28-34.
- Freer, P. K. (2004) Attention deficits and the choral rehearsal. In *Spotlight on making music with special learners*, [Pontiff, E.D.] 18-21. MENC: Reston, VA
- Garretson, R. L. (1993). *Choral music: History, style and performance practice*. New York: Prentice Hall
- Green, L. (2005) The music curriculum as lived experience. *Music Educators Journal*, 91 (4) 27-32.
- Hagedorn, V.S. (2004) Proactive steps to inclusion placement in music class. In *Spotlight on making music with special learners*, [Pontiff, E.D.] 24-26. MENC: Reston, VA
- Hylton, J. B. (1995). *Comprehensive choral music education*. New York: Prentice Hall.
- Lamb, G. H. (1988). *Choral techniques*. New York: McGraw-Hill.
- LaPine, P. R. (2008). The relationship between the physical aspects of voice production and optimal vocal health. *Music Educators Journal* 94(3) 24-29.
- Patchett, A. (1986). All little colored children should play harmonica. In D. Spark (Ed.) *20 under 30*, Scribner's: New York.
- Parr, C. (2006). Eight simple rules for singing multicultural music. *Music Educators Journal*, 93(1) 34-37.
- Riveire, J. (2006). Using improvisation as a teaching strategy. *Music Educators Journal*, 92(3) 40-44.
- MUSC 337 Syllabus of Record Revision p.10*

- Skoog, W. (2004). Use of image and metaphor in developing vocal technique in choirs. *Music Educators Journal*, 91(5) 43-48.
- Web, J. L. (2007). Promoting vocal health in the choral rehearsal. *Music Educators Journal*, 93(5) 26-31.
- Web, J. L. (2008). The Anatomy of a Song. *InTune Magazine*, 3 (4),39-41.
- Williams, D.A. (2007). What are music educators doing and how well are we doing it? *Music Educators Journal*, 94 (1) 18-23.
- Volz, M.D. (2005). Improvisation begins with exploration. *Music Educators Journal*, 92(1) 50-53.
- Zielinski, R. (2005). The performance pyramid: Building blocks for a successful choral performance. *Music Educators Journal*, 92(1) 44-4.

MUSC 337 General/Choral Methods

MUSC 337 General/Choral Methods

1. Summary of Proposed Revisions

- a. Change in catalog description
- b. Changes in course outcomes
- c. Changes in student outcome matrix format
- d. Changes in the course outline
- e. Changes in the evaluation method
- f. Changes in the required texts/materials
- g. Changes in the special resource requirements
- h. Changes in the bibliography section

2. Justification/rationale for the revision

- a. Changes are made in the catalog description to reflect the pedagogical emphasis given in the course to multi-cultural practices, the inclusion of diverse learners in the educational experience, and the collaborative and universal design for learning used throughout the course.
- b. Changes have been made to the course outcomes in two ways. First, the language has been changed. The language now shows a clear connection between outcomes and assessments used in the class. The language also reflects the presence of universal design for learning which is a pedagogical hallmark of the course. Secondly, content has been added to reflect the inclusion of sound reinforcement and world drumming to the course curriculum. These topics/activities have been added to the course since the last revision in 2003.
- c. Changes have been made to the student outcomes matrix format because the language of the course outcomes has changed. Changes have also been made to include more discrete assignments in the matrix.
- d. Changes have been made in the course outline to align with the language changes made in the course objectives. Changes have also been made to reflect the inclusion of world drumming and sound reinforcement in the course
- e. Changes have been made in the evaluation methods. First, there has been a reduced emphasis on exams and in-class quizzes. Exams have been replaced with formative projects, such as the school assembly program. In-class quizzes have been replaced with homework reading quizzes and web-based learning. These changes model inclusive instructional strategies beneficial to diverse learners. Second, a distinction has been made between instructional delivery skills (sample teaching assignments) and reflective aspects (self- and peer-teaching critiques) of student pedagogical presentations. Third, the content found in discrete assignments such as “choral literature review” and “budget projects” are now covered in more authentic settings such as sample teaching and the school assembly program project. Fourth, the “class participation” segment is now dispersed into the student centered rotation assignments which deal primarily with musical skill development.

MUSC 337 General/Choral Methods

- f.** Textbooks for the course have changed to reflect more current publications and the inclusion of world drumming.
- g.** Soprano recorder is no longer a requirement for the class as activities using soprano recorder have been eliminated from the course. Choral octavos are listed as TBA as these materials change from semester to semester. Electric guitar picks are vital to successful skill development in the popular music rotation assignment.
- h.** The bibliography has been expanded to include current source readings in popular music, special learners, multicultural music, and student centered approaches. Some less relevant and/or outdated sources have been removed from the bibliography.

Old Syllabus

I. Catalog Description

MUSC 337 General/Choral Methods

3 class hours

1 lab hour

Prerequisites: MUSC 111, 112, 211,212

2 semester hours

A pedagogical overview of music methods related to general and choral music curricula for the middle school, junior high, and high school. Emphasizes the complex factors of adolescent behavior and physiology, administrative issues, performance expectations and conceptual based learning which influence music teaching at this level.

II. Course Objectives

Students will be able to

1. Contrast the learning styles of adolescent music students to other students in terms of pedagogical content and technique in a choral and general music class context.
2. Demonstrate sufficient knowledge of choral rehearsal techniques and choral program administration to competently teach choral music at the middle school, junior high school and high school level.
3. Demonstrate sufficient knowledge of general music teaching techniques to competently teach general music at the middle school, junior high school and high school level.
4. Apply conceptual based music learning to performance and non-performance music teaching at the middle school, junior high school and high school level.
5. Show evidence of musical competency in the areas of vocal technique, octavo score reading, classroom and rehearsal accompaniment, classroom instruments, and popular musical styles appropriate for competently teaching at the middle school, junior high school and high school level.

III. Course Outline

A. Overview of adolescent physiology and psychology. (3 hours)

1. Social factors
2. Changing male voice

B. General music in the middle school, junior high school and high school setting.

1. Administration concerns (1 hours)
 - a. Rotation, block scheduling.
 - b. Inclusion of special needs students.
2. Teaching strategies. (16 hours)
 - a. Developmentally appropriate conceptual learning.
 - b. Popular and jazz styles for conceptual learning.

- c. Improvisation and composition.
 - d. World music.
 - e. Appropriate uses of technology based music projects.
3. Sample peer teaching for assessment. (4 hours)

C. Choral music in the middle school, jr. high, and high school setting.

- 1. Administrative concerns. (2 hours)
 - a. Equipment.
 - b. Community and parent support.
 - c. Funding and budgets.
 - d. Recruitment
- 2. Vocal pedagogy (3 hours)
 - a. Warm-ups.
 - b. Style techniques
 - c. Group improvisation.
- 3. Teaching strategies. (9 hours)
 - a. Developmentally appropriate conceptual learning through performance.
 - b. Different types/styles ensembles.
 - c. Aural and reading skills.
 - d. Literature.
 - e. Accompaniment skills.
- 4. Sample peer teaching for assessment. (4 hours)

Final exam during Final Exam week

IV. Evaluation Methods

Final grades will be determined as follows:

30% Peer teaching- Students will develop and teach two (10 minute) lessons to their class peers. One lesson will focus upon conceptually based general music teaching and one lesson will focus upon conceptually based choral rehearsal. Students choose the grade level of the lesson as well as the literature and activities performed. Lessons will be assessed according to the degree of musicality, pedagogical ease, and developmental appropriateness of the sample teaching.

25% Exams and quizzes-Two tests during the course and quizzes at the discretion of the professor. Mid-term exams will be take-home exams and consist of short answer questions dealing with factual information, essay questions dealing with practical applications of pedagogical issues through hypothetical teaching situations, and sample lesson planning. Final exam will consist of short answer, multiple choice and matching questions covering factual material covered in class, practical applications of pedagogical issues through hypothetical teaching situations, and analysis of developmental level of literature through audio examples.

15% Class assignments/readings- Assigned as needed throughout the semester.

10% Choral literature review projects- Projects will consist of an age-level developmental analysis of 10 pieces of choral literature. Justification of developmental level will be given according to vocal range, harmonic texture, accompaniment, lyrics, and historical value of the pieces choices for inclusion.

10% Budget projects- Projects will consist of developing an expenditure plan to outfit a new choral program in a new school building. Using trade journals, web sites, and catalogs, students will make an itemized list of equipment needs and expected costs of running a choral program at the middle, jr. high, or high school level.

10% Class participation- All students are expected to sing, play and participate to the best of their musical ability during classes and student peer teaching.

V. Attendance policy

This class is interactive in nature and will revolve around guided sample teaching experiences of students enrolled. Because of this interactive nature, regular attendance is required of all students. Students may have one unexcused absence. Each absence thereafter will lower the students grade by one half grade point. (A- to B+ for example).

VI. Required textbooks, supplemental books, audio examples and readings

Tower, M.G., et al (1999). *Choral connections: Mixed voices, beginning level 2 (teacher's wraparound edition)*. New York: McGraw-Hill

Tower, M.G., et al (1999). *Choral connections: Mixed voices, beginning level 1 (teacher's wraparound edition)*. New York: McGraw-Hill.

Wiggins, J. (2001). *Teaching for musical understanding*. New York: McGraw-Hill.

Wiggins, J. (2001). *Teaching for musical understanding [compact disc]*. New York: McGraw-Hill.

VII. Special resource requirement

All students must have a soprano recorder for the general music portion of the class.

VIII. Bibliography

Atterbury, B. & Richardson, C. (1995). *The experience of teaching general music*. New York: McGraw-Hill.

Collins, D. L. (1999). *Teaching choral music*. New York: Prentice Hall

Fowler, C, Gerber, T & Lawrence, V. (2000). *Music! Its role and importance in our lives. (teacher's edition)* New York: Gelncoe McGraw-Hill.

Garretson, R. L. (1993). *Choral music: History, style and performance practice*. New York: Prentice Hall

Hylton, J. B. (1995). *Comprehensive choral music education*. New York: Prentice Hall.

Jothen, M, et al (2000). *Share the music: Grade 6 (teacher's edition)*. New York: McGraw-Hill.

Jothen, M, et al (2000). *Share the music: Grade 6. [Compact Discs]* New York: McGraw-Hill.

- Jothan, M, et al (2000). *Share the music: Grade 7 (teacher's edition)*. New York: McGraw-Hill.
- Jothan, M, et al (2000). *Share the music: Grade 7* .[Compact Discs] New York: McGraw-Hill.
- Jothan, M, et al (2000). *Share the music: Grade 8 (teacher's edition)*. New York: McGraw-Hill.
- Jothan, M, et al (2000). *Share the music: Grade 8*. [Compact Discs] New York: McGraw-Hill.
- Lamb, G. H. (1988). *Choral techniques*. New York: McGraw-Hill.