

Original Submission Autumn 2017;
Revised and Submitted: August 2019

TO: Dr. Randy Smith, Vice Provost of Academic Programs
FROM: Jan Edwards, Associate Director and Chair of Undergraduate Studies, School of Music
SUBJECT: Revision to a Previous Request for Changes to the Bachelor of Music Education Curriculum

Background and Purpose for the Revised Documents.

On Wednesday November 15, 2017, the Arts and Humanities 2 Panel of the ASC Curriculum Committee unanimously approved the School of Music's request for changes to the Bachelor of Music Education (BME) degree program. The 2017 proposal and current revision address specific courses in the BME degree specializations: **choral**, **general**, and **instrumental music education**.

Along with the Panel's approval were contingencies that are addressed in this document and in each of the following items.

1. The original proposal incorrectly referenced Music "4775" instead of the correct course number: Music 4665. All previous references to Music "4775" have been removed in this revision and replaced with the correct course number: Music **4665**.
2. In response to the Panel's concern that the course preparation titles in **choral music** education (Music 4574 and 4575) were not in alignment with similar preparations in **instrumental music** (Music 4576 and 4577) and **general music** education (Music 4579 and 4572), I now request title and catalogue description changes for the following **choral music** course preparations: Music **4574** and Music **4575**.
 - a. Music 4574:
 - i. Change current title from "Teaching Choral Music I" to
 - ii. New title: Teaching Choral Music in Elementary and Middle Schools (syllabus attached).
 - iii. New Catalogue Description: A comprehensive review of choral music methods and rehearsal techniques for young learners.
 - b. Music 4575:
 - i. Change current title from, "Teaching Choral Music II" to
 - ii. NEW title: Teaching Choral Music in Secondary Schools
 - iii. NEW Catalogue Description: Choral music rehearsal methods, techniques, and strategies for developing choral ensembles in secondary schools.
 - c. Music 4579: Request small title edit.
 - i. Current title: "Teaching General Music in Elementary Schools II"
 - ii. Title edit: Teaching General Music in Elementary Schools (i.e., remove "II")
3. To address an additional Panel concern, the following revision emends the original document and it is directed toward a reviewer audience of music experts and non-experts.

Revised Summary:

The Bachelor of Music in Education (BME) is one of several undergraduate degree programs offered in the School of Music and its purpose is to prepare teacher candidates for Ohio's multi-age music teacher licensure. On the completion of the BME degree program and Ohio's licensure requirements, the successful music teacher candidate is qualified to seek employment as a music teacher in Ohio's elementary, middle, and high schools.

The School of Music's BME and other degree programs are accredited by the National Association of Schools of Music (NASM) which requires the School of Music to adhere to a rigorous accreditation and review process every ten years. The Bachelor of Music Education (BME) degree program, directed by NASM's guidelines and Ohio's licensure requirements, is

designed to prepare candidates to teach and specialize in the following areas: **choral** music, **general** music, and **instrumental** music education for elementary and secondary learners. It should be noted that the program's latitude allows the BME major to specialize in one or more of area (i.e., choral, general, or instrumental music education) to meet their professional and personal goals as music teacher candidates.

Rationale for the request.

The original proposal and its current revision seek to broaden the elective choices of the BME music teacher candidate and increase the candidate's preparation to teach music to all learners. To meet this need (also identified as a need in the 2008 NASM reviewers' comments), we request the following additions to the BME degree elective choices: Arranging for the Music Educator (Music 4665) and Literature for Vocal Music Education (Music 5765). The revised document also requests title and description changes to bring alignment to the choral and instrumental preparations (*see item 2 in this document*).

With the addition of Music 5765 as a new elective, the degree program now fills a long-standing void in the BME program's music repertoire and literature course electives. In other words, music teacher candidates will now have access to music repertoire and literature courses that increase the candidate's ability to teach appropriate literature for all ages in instrumental (band and string) and choral music settings. The addition of Music 4664 as a new elective (Arranging for the Music Educator) will provide BME candidates with experiences in arranging music in elementary and secondary **choral**, **general**, and **instrumental** music education settings.

A summary of the music elective choices that are available to all BME candidates, depending on their professional goals as multi-age music teachers in general music, choral music, and instrumental music.

- Music 4665: Arranging for the Music Educator
- Music 5765: Literature for Vocal Music Education.
- Music 5663: School Orchestra
- Music 5664: School Wind Band

In the 2017 proposal, the School of Music also requested changes to two courses in the **choral music** specialization: Music 4572 (Teaching General Music in Secondary Schools) and 4579 (Teaching General Music in Elementary Schools). Specifically, the original proposal and current document request that Music 4572 and 4579 be changed from **required** to **elective** courses in the **choral** music specialization. The rationale for the request is twofold: the courses are currently available as electives in the **instrumental** specialization and the change to the **choral** music specialization will provide a parallel option for both specializations (i.e., instrumental and choral). Secondly, by expanding the choral and instrumental elective choices, the candidates will be able to choose an appropriate path towards their professional goal.

In essence, the **choral** music, **instrumental** music, and **general** music specializations will continue to require a minimum of two preparation courses in each specialized area and in addition, offer a broader selection of elective choices. The **general** music specialization will retain a third preparation in response to the general music specialist's responsibility to teach song literature to young singers. The third preparation in the general music specialization is Music 4574: Teaching Choral Music in Elementary and Middle Schools (title revision requested in item 2.a of this document).

A summary of the required methods course preparations:

General music specialization:

- Music 4572, Teaching General Music in Secondary Schools,
- Music 4579, ~~Teaching General Music in Elementary Schools II~~; *Teaching General Music in Elementary Schools*
- Music 4574, ~~Teaching Choral Music I~~; *Teaching Choral Music in Elementary and Middle Schools*

Choral music specialization:

- Music 4574, ~~Teaching Choral Music I~~; *Teaching Choral Music in Elementary and Middle Schools*
- Music 4575, ~~Teaching Choral Music II~~; *Teaching Choral Music in Secondary Schools*

Instrumental music specialization:

- Music 4576, Teaching Instrumental Music in Elementary and Middle Schools

- Music 4577, Teaching Instrumental Music in Secondary Schools

Editorial changes noted in the curriculum sheets follow:

- Change the **instrumental music** elective choices from “2-3” credits to “2-credit” courses (the School of Music no longer offers 3 credit elective courses).
- Change the student teaching titles on the BME curriculum sheets to match the titles listed in Ohio State’s *Course Bulletin*:
 - Music 4586, change “Student Teaching,” to *Student Teaching in Music in Elementary Schools*;
 - Music 4587, change “Student Teaching,” to *Student Teaching in Music in Secondary Schools*.

Feel free to contact me should you have any questions or concerns about the requests.

With the requested revisions to the BME degree program, the program's majors will receive comprehensive training in multi-age music teaching and learning through access to a broad selection of music electives in accordance with the NASM standards. With the addition Arranging for the Music Educator (Music 4665) and Literature for Vocal Music Education (Music 5765) as *electives* in the BME, music teacher candidates will be better prepared to arrange music for K-12 learners and teach choral music using age-appropriate repertoire and literature.

as new electives in the **choral**, **instrumental**, and **general** music specializations. It should be noted that the **general** music specialist will sometimes teach beginning choirs, band, or strings to elementary or middle school learners.

Survey Course – 1 unit	Units	Gr	Sem
ASC Survey 1100	1		

General Education: 46 – 48 Units

Writing: 6 units

English 1110	3		
Music 2470	3		

Literature: 3 units

Literature	3		
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Arts: 3 units

Visual & Performing Arts	3		
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Math and Data Analysis: 6 – 8 units

Math	3-5		
Basic Computational Skills			
Math or Logical Skills			
Data Analysis	3		

Natural Sciences: 10 units

Must be taken from both areas below. One of the courses must have a lab.

Biological Science	3		
Physical Science	3		
Lab-Biological or Physical Science	4		

Historical Studies: 9 units

Music 2240–2241	6		
History	3		

Social Sciences: 6 units

Psychology 1100	3		
Social Science	3		

Open Options: 3 units

Cultures and Ideas: Music 3351	3		
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Social Diversity in U.S. ¹ Psychology 1100	0		
Global Studies ¹ Music 2240–2241, Music 3351	0		

¹ Typically embedded in other requirements

² Choose 1 course from 2 of 3 categories

Req'd Overall GPA.....	2.75
Req'd CPHR Required.....	2.75
GPA in Major.....	3.0

This checklist is ONLY a planning tool and should be used in conjunction with the College of the Arts and Sciences General Education (GE) Course List document (a.k.a. the "tan sheets").

Bachelor of Music Education Instrumental-CURRENT School of Music SEMESTER

Music Education Major: 81 units Minimum

Semester Concert Attendance Requirement: See studio teacher and faculty advisor for details.

Major Instrument: 12 units	Units	Gr	Sem
2201.xx – Applied Music, Principal*	4		
3401.xx – Applied Music, Principal*	4		
4501.xx – Applied Music, Principal*	4		
4505.00 – Junior Recital ³	0		

Jazz principals take through 3401 (2cr) of traditional applied.

Music Technology: 1 unit**	Units	Gr	Sem
2220 – Music Technology	1		Au/Sp

Music Theory: 8 units	Units	Gr	Sem
2221 – Music Theory I	2		Au
2222 – Music Theory II	2		Sp
3421 – Music Theory III	2		Au
3422 – Music Theory IV	2		Sp

Aural Training: 8 units	Units	Gr	Sem
2224 – Aural Training I	2		Au
2225 – Aural Training II	2		Sp
3424 – Aural Training III	2		Au
3425 – Aural Training IV	2		Sp

Musicology: 5 units beyond GE	Units	Gr	Sem
2240 – Music History I	GE		Sp
2241 – Music History II	GE		Au
2242 – Music History III	3		Sp
3351 – World Music	GE		Au
2244 – African–American Music Traditions	2		Sp

Education — 6 units	Units	Gr	Sem
ESEPSY 2309 – Psych Perspectives on Education	3		
ESE 4403 – Ethics and the Professional Context of Teaching	3		

* 2 2–credit registrations required of this course.

** Effective AU 2013, Music 2220 is a 1-credit course.

³ This course is a non-credit registration.

Ensembles: 8 units**	Units	Gr	Sem
Music 2208.xx Small Ensemble***	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Music 2203.xx or 2208.16***	1		

** Six ensembles registrations on the principal instrument must be taken over a period of 6 semesters for 1 or 2 credits each. Choose one from: Music 2204.xx, 2205.xx, 2206.xx, 2215.01

*** Instrumentalists must add one choral ensemble. All take one chamber or small ensemble as approved by the Music Education faculty advisor.

Methods: 33–36 units⁴

2261.11 – Basic Conducting Lab	1		Au/Sp
2262.11 – Conducting, Instrumental OR	1		Au/Sp
2262.13 – Conducting, Strings			
2261.01 – Keyboard Skills I	1		Au
2262.01 – Keyboard Skills II	1		Sp
2263.01 – Keyboard Skills III	1		Au
2261.03 – Strings 1	1		Au
2262.03 – Strings 2	1		Sp
2262.05 – Brass Techniques	1		Au/Sp
2261.07 – Percussion Techniques (<i>non-percussion principals only</i>)	1		Au/Sp
2261.04 – Oboe/Bassoon Techniques	1		Au/Sp
2262.04 – Flute/Clarinet/Sax Techniques	1		Au/Sp
2297 – Music Ed Lab (<i>String majors only</i>)	1		Sp
3578 – Introduction to General Music in grades K–8.	2		Sp
Professional Standing Level by Faculty Approval of Application Only			
4576 – Teaching Instrumental Music in Elementary and Middle Schools	2		Sp
4577 – Teaching Instrumental Music in Secondary Schools	2		Au
Music Education Elective****	2–3		Au/Sp
Music Education Elective****	2–3		Au/Sp
4586 – Student Teaching in Music in Elementary Schools	6		Au/Sp
4587 – Student Teaching in Music in Secondary Schools	6		Au/Sp

****Choose from Music 5666, 4566, 5663, 5664, 4572, 4574, 4575, and 4579.

⁴Students will not take methods courses on their principal instrument.

Major	81 units
GE	46 units
Survey	1 unit
Minimum Total Units to Graduate	128 units

Survey Course – 1 unit	Units	Gr	Sem
ASC Survey 1100	1		

General Education: 46 – 48 Units

Writing: 6 units

English 1110	3		
Music 2470	3		

Literature: 3 units

Literature	3		
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Arts: 3 units

Visual & Performing Arts	3		
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Math and Data Analysis: 6 – 8 units

Math	3–5		
Basic Computational Skills			
Math or Logical Skills			
Data Analysis	3		

Natural Sciences: 10 units

Must be taken from both areas below. One of the courses must have a lab.

Biological Science	3		
Physical Science	3		
Lab-Biological or Physical Science	4		

Historical Studies: 9 units

Music 2240–2241	6		
History	3		

Social Sciences: 6 units

Psychology 1100	3		
Social Science	3		

Open Options: 3 units

Cultures and Ideas: Music 3351	3		
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Social Diversity in U.S. ¹ Psychology 1100	0		
Global Studies ¹ Music 2240–2241, Music 3351	0		

¹ Typically embedded in other requirements

² Choose 1 course from 2 of 3 categories

Req'd Overall GPA.....2.75
 Req'd CPHR Required.....2.75
 GPA in Major.....3.0

This checklist is ONLY a planning tool and should be used in conjunction with the College of the Arts and Sciences General Education (GE) Course List document (a.k.a. the "tan sheets").

Bachelor of Music Education Choral-CURRENT School of Music SEMESTER

Music Education Major: 82 units Minimum

Semester Concert Attendance Requirement: See studio teacher and faculty advisor for details.

Major Instrument: 14 units	Units	Gr	Sem
2201.xx – Applied Music, Principal*	4		
5415 - Diction For Choral Music Educators**	2		
3401.xx – Applied Music, Principal*	4		
4501.xx – Applied Music, Principal*	4		
4505.00 – Junior Recital ³	0		

Jazz principals take through 3401 (2cr) of traditional applied.

Music Technology: 1 unit***	Units	Gr	Sem
2220 – Music Technology	1		Au/Sp

Music Theory: 8 units	Units	Gr	Sem
2221 – Music Theory I	2		Au
2222 – Music Theory II	2		Sp
3421 – Music Theory III	2		Au
3422 – Music Theory IV	2		Sp

Aural Training: 8 units	Units	Gr	Sem
2224 – Aural Training I	2		Au
2225 – Aural Training II	2		Sp
3424 – Aural Training III	2		Au
3425 – Aural Training IV	2		Sp

Musicology: 5 units beyond GE	Units	Gr	Sem
2240 – Music History I	GE		Sp
2241 – Music History II	GE		Au
2242 – Music History III	3		Sp
3351 – World Music	GE		Au
2244 – African–American Music Traditions	2		Sp

Education — 6 units	Units	Gr	Sem
ESEPSY 2309 – Psych Perspectives on Education	3		
ESE 4403 – Ethics and the Professional Context of Teaching	3		

*2 2–credit registrations required of this course.

³This course is a non-credit registration.

**Students entering in AU 2012 will have taken Music 2413.

Students entering AU 2013 and beyond, take Music 5415.

*** Effective AU 2013, Music 2220 is a 1-credit course.

Ensembles: 8 units**	Units	Gr	Sem
2208.xx Small Ensemble	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble Elective***	1		

** Six ensemble registrations on the principal instrument must be taken over a period of 6 semesters. All take one chamber or small ensemble as approved by the Music Education faculty advisor. Choose one from: Music 2203.xx, 2204.xx, 2205.xx, 2206.xx, 2215.xx

*** Voice and keyboard principals must add one ensemble elective.

Methods: (32 units)	Units	Gr	Sem
2261.12 – Basic Conducting Lab - Choral	1		
2262.12 – Conducting, Choral	1		
2261.01 – Keyboard Skills I	1		Au
2262.01 – Keyboard Skills II	1		Sp
2263.01 – Keyboard Skills III	1		Au
2264.01 – Keyboard Skills IV	1		Sp
2200.11 – Piano Secondary****	1		
2200.11 – Piano Secondary****	1		
2261.99 – Wind, String, & Percussion	1		Sp
2263.02 – Voice Pedagogy	1		
3578 – Introduction to General Music in grades K–8.	2		Sp
Professional Standing Level by Faculty Approval of Application Only			
4574 – Teaching Choral Music I	2		Sp
4575 – Teaching Choral Music II	2		Au
4572 – Teaching General Music in Secondary Schools	2		Au
4579 – Teaching General Music in Elementary Schools II: Planning and Practicum	2		Au
4586 – Teaching Elementary	6		Au/Sp
4587 – Teaching Secondary	6		Au/Sp

****Piano principals take 2200.21 instead.

Major	82 units
GE	46 units
Survey	1 unit
Minimum Total Units to Graduate	129 units

Survey Course – 1 unit	Units	Gr	Sem
ASC Survey 1100	1		

General Education: 46 – 48 Units

Writing: 6 units

English 1110	3		
Music 2470	3		

Literature: 3 units

Literature	3		
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Arts: 3 units

Visual & Performing Arts	3		
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Math and Data Analysis: 6 – 8 units

Math	3–5		
Basic Computational Skills			
Math or Logical Skills			
Data Analysis	3		

Natural Sciences: 10 units

Must be taken from both areas below. One of the courses must have a lab.

Biological Science	3		
Physical Science	3		
Lab-Biological or Physical Science	4		

Historical Studies: 9 units

Music 2240–2241	6		
History	3		

Social Sciences: 6 units

Psychology 1100	3		
Social Science	3		

Open Options: 3 units

Cultures and Ideas: Music 3351	3		
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Social Diversity in U.S. ¹ Psychology 1100	0		
Global Studies ¹ Music 2240–2241, Music 3351	0		

¹ Typically embedded in other requirements

² Choose 1 course from 2 of 3 categories

Req'd Overall GPA.....2.75

Req'd CPHR Required.....2.75

GPA in Major.....3.0

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Bachelor of Music Education General-CURRENT School of Music SEMESTER

Music Education Major: 78-80 units

Semester Concert Attendance Requirement: See studio teacher and faculty advisor for details.

Major Instrument: 12 – 14 units	Units	Gr	Sem
2201.xx – Applied Music, Principal*	4		
5415 - Diction For Choral Music Educators*** (vocal majors only)	2		
3401.xx – Applied Music, Principal*	4		
4501.xx – Applied Music, Principal*	4		
4505.00 – Junior Recital ³	0		

Jazz principals take through 3401 (2cr) of traditional applied.

Music Technology: 1 unit**

2220 – Music Technology	1		Au/Sp
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Music Theory: 8 units

2221 – Music Theory I	2		Au
2222 – Music Theory II	2		Sp
3421 – Music Theory III	2		Au
3422 – Music Theory IV	2		Sp

Aural Training: 8 units

2224 – Aural Training I	2		Au
2225 – Aural Training II	2		Sp
3424 – Aural Training III	2		Au
3425 – Aural Training IV	2		Sp

Musicology: 5 units beyond GE

2240 – Music History I	GE		Sp
2241 – Music History II	GE		Au
2242 – Music History III	3		Sp
3351 – World Music	GE		Au
2244 – African–American Music Traditions	2		Sp

Education — 6 units

ESEPSY 2309 – Psych Perspectives on Education	3		
ESE 4403 – Ethics and the Professional Context of Teaching	3		

* 2 2–credit registrations required of this course.

** Effective AU 2013, Music 2220 is a 1-credit course.

***Students entering in AU 2012 will have taken Music 2413.

Students entering AU 2013 and beyond, take Music 5415.

³This course is a non-credit registration.

Ensembles: 8 units**	Units	Gr	Sem
2208.xx Small Ensemble	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
2203.xx OR ensemble elective***	1		

** Six ensemble registrations on the principal instrument must be taken over a period of 6 semesters for 1 or 2 credits each. All take one chamber or small ensemble as approved by the Music Education faculty advisor. Choose one from: 2203.xx, 2204.xx, 2205.xx, 2206.xx, 2215.xx

***Instrumentalists must add one choral ensemble. Voice and keyboard must add one ensemble elective.

Methods: 30 units

2261.11 – Basic Conducting Lab	1		Sp
2262.11 OR 2262.12 OR 2262.13 – Conducting, Instr/Choral/Strings	1		Au
2261.01 – Keyboard Skills I	1		Au
2262.01 – Keyboard Skills II	1		Sp
2263.01 – Keyboard Skills III	1		Au
2264.01 – Keyboard Skills IV	1		Sp
2200.11 – Piano Secondary****	1		
2200.11 – Piano Secondary****	1		
2261.99 – Wind, String, & Percussion	1		Sp
2263.02 – Voice Pedagogy	1		Au/Sp
3578 – Introduction to General Music in grades K–8.	2		Sp

Professional Standing Level by Faculty Approval of Application Only

4572 – Teaching General Music in Secondary Schools	2		Au
4579 – Teaching General Music in Elementary Schools II: Planning and Practicum	2		Au
4574 – Teaching Choral Music I	2		Sp
4586 – Teaching Elementary	6		Au/Sp
4587 – Teaching Secondary	6		Au/Sp

****Piano principals take 2200.21 instead

Major	78 units
GE	46 units
Survey	1 unit
Minimum Total Units to Graduate	125 units

Survey Course – 1 unit	Units	Gr	Sem
ASC Survey 1100	1		

General Education: 46 – 48 Units

Writing: 6 units

English 1110	3		
Music 2470	3		

Literature: 3 units

Literature	3		
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Arts: 3 units

Visual & Performing Arts	3		
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Math and Data Analysis: 6 – 8 units

Math	3–5		
Basic Computational Skills			
Math or Logical Skills			
Data Analysis	3		

Natural Sciences: 10 units

Must be taken from both areas below. One of the courses must have a lab.

Biological Science	3		
Physical Science	3		
Lab-Biological or Physical Science	4		

Historical Studies: 9 units

Music 2240–2241	6		
History	3		

Social Sciences: 6 units

Psychology 1100	3		
Social Science	3		

Open Options: 3 units

Cultures and Ideas: Music 3351	3		
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Social Diversity in U.S. ¹ Psychology 1100	0		
Global Studies ¹ Music 2240–2241, Music 3351	0		

¹ Typically embedded in other requirements

² Choose 1 course from 2 of 3 categories

Req'd Overall GPA.....2.75

Req'd CPHR Required.....2.75

GPA in Major.....3.0

This checklist is *ONLY* a planning tool and should be used in conjunction with the College of the Arts and Sciences General Education (GE) Course List document (a.k.a. the “tan sheets”).

Bachelor of Music Education: Instrumental: **REVISED** School of Music SEMESTER

Music Education Major: 82 units Minimum

Semester Concert Attendance Requirement: See studio teacher and faculty advisor for details.

Major Instrument: 12 units	Units	Gr	Sem
2201.xx – Applied Music, Principal*	4		
3401.xx – Applied Music, Principal*	4		
4501.xx – Applied Music, Principal*	4		
4505.00 – Junior Recital ³	0		

Jazz principals take through 3401 (2cr) of traditional applied.

Music Technology: 1 unit**	Units	Gr	Sem
2220 – Music Technology	1		Au/Sp

Music Theory: 8 units	Units	Gr	Sem
2221 – Music Theory I	2		Au
2222 – Music Theory II	2		Sp
3421 – Music Theory III	2		Au
3422 – Music Theory IV	2		Sp

Aural Training: 8 units	Units	Gr	Sem
2224 – Aural Training I	2		Au
2225 – Aural Training II	2		Sp
3424 – Aural Training III	2		Au
3425 – Aural Training IV	2		Sp

Musicology: 5 units beyond GE	Units	Gr	Sem
2240 – Music History I	GE		Sp
2241 – Music History II	GE		Au
2242 – Music History III	3		Sp
3351 – World Music	GE		Au
2244 – African–American Music Traditions	2		Sp

Education — 6 units	Units	Gr	Sem
ESEPSY 2309 – Psych Perspectives on Education	3		
ESE 4403 – Ethics and the Professional Context of Teaching	3		

* 2 2–credit registrations required of this course.

** Effective AU 2013, Music 2220 is a 1-credit course.

³ This course is a non-credit registration.

Ensembles: 8 units**	Units	Gr	Sem
Music 2208.xx Small Ensemble***	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Music 2203.xx or 2208.16***	1		

** Six ensembles registrations on the principal instrument must be taken over a period of 6 semesters for 1 or 2 credits each. Choose one from: Music 2204.xx, 2205.xx, 2206.xx, 2215.01

*** Instrumentalists must add one choral ensemble. All take one chamber or small ensemble as approved by the Music Education faculty advisor.

Methods: 34 units ⁴	Units	Gr	Sem
2261.11 – Basic Conducting Lab	1		Au/Sp
2262.11 – Conducting, Instrumental OR	1		Au/Sp
2262.13 – Conducting, Strings			
2261.01 – Keyboard Skills I	1		Au
2262.01 – Keyboard Skills II	1		Sp
2263.01 – Keyboard Skills III	1		Au
2261.03 – Strings 1	1		Au
2262.03 – Strings 2	1		Sp
2262.05 – Brass Techniques	1		Au/Sp
2261.07 – Percussion Techniques (<i>non-percussion principals only</i>)	1		Au/Sp
2261.04 – Oboe/Bassoon Techniques	1		Au/Sp
2262.04 – Flute/Clarinet/Sax Techniques	1		Au/Sp
2297 – Music Ed Lab (<i>String majors only</i>)	1		Sp
3578 – Introduction to General Music in grades K–8.	2		Sp

Professional Standing Level by Faculty Approval of Application Only

4576 – Teaching Instrumental Music in Elementary and Middle Schools

4577 – Teaching Instrumental Music in Secondary Schools

Music Education Elective****

Music Education Elective****

4586 – Student Teaching in Music in Elementary Schools

4587 – Student Teaching in Music in Secondary Schools

****Choose from Music 5666, 4566, 4665, 5765, 5663, 5664, 4572, 4574, 4575, 2297 and 4579.

⁴Students will not take methods courses on their principal instrument.

Major	82 units
GE	46 units
Survey	1 unit
Minimum Total Units to Graduate	129 units

Survey Course – 1 unit	Units	Gr	Sem
ASC Survey 1100	1		

General Education: 46 – 48 Units

Writing: 6 units

English 1110	3		
Music 2470	3		

Literature: 3 units

Literature	3		
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Arts: 3 units

Visual & Performing Arts	3		
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Math and Data Analysis: 6 – 8 units

Math	3–5		
Basic Computational Skills			
Math or Logical Skills			
Data Analysis	3		

Natural Sciences: 10 units

Must be taken from both areas below. One of the courses must have a lab.

Biological Science	3		
Physical Science	3		
Lab-Biological or Physical Science	4		

Historical Studies: 9 units

Music 2240–2241	6		
History	3		

Social Sciences: 6 units

Psychology 1100	3		
Social Science	3		

Open Options: 3 units

Cultures and Ideas: Music 3351	3		
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Social Diversity in U.S. ¹ Psychology 1100	0		
Global Studies ¹ Music 2240–2241, Music 3351	0		

¹ Typically embedded in other requirements

² Choose 1 course from 2 of 3 categories

Req'd Overall GPA.....2.75
 Req'd CPHR Required.....2.75
 GPA in Major.....3.0

This checklist is ONLY a planning tool and should be used in conjunction with the College of the Arts and Sciences General Education (GE) Course List document (a.k.a. the “tan sheets”).

Bachelor of Music Education

Choral: **REVISED**

School of Music

SEMESTER

Music Education Major: 82 units Minimum

Semester Concert Attendance Requirement: See studio teacher and faculty advisor for details.

Major Instrument: 14 units	Units	Gr	Sem
2201.xx – Applied Music, Principal*	4		
5415 - Diction For Choral Music Educators**	2		
3401.xx – Applied Music, Principal*	4		
4501.xx – Applied Music, Principal*	4		
4505.00 – Junior Recital ³	0		

Jazz principals take through 3401 (2cr) of traditional applied.

Music Technology: 1 unit***	Units	Gr	Sem
2220 – Music Technology	1		Au/Sp

Music Theory: 8 units	Units	Gr	Sem
2221 – Music Theory I	2		Au
2222 – Music Theory II	2		Sp
3421 – Music Theory III	2		Au
3422 – Music Theory IV	2		Sp

Aural Training: 8 units	Units	Gr	Sem
2224 – Aural Training I	2		Au
2225 – Aural Training II	2		Sp
3424 – Aural Training III	2		Au
3425 – Aural Training IV	2		Sp

Musicology: 5 units beyond GE	Units	Gr	Sem
2240 – Music History I	GE		Sp
2241 – Music History II	GE		Au
2242 – Music History III	3		Sp
3351 – World Music	GE		Au
2244 – African–American Music Traditions	2		Sp

Education — 6 units	Units	Gr	Sem
ESEPSY 2309 – Psych Perspectives on Education	3		
ESE 4403 – Ethics and the Professional Context of Teaching	3		

*2–credit registrations required of this course.

³This course is a non-credit registration.

**Students entering in AU 2012 will have taken Music 2413.

Students entering AU 2013 and beyond, take Music 5415.

*** Effective AU 2013, Music 2220 is a 1-credit course.

Ensembles: 8 units**	Units	Gr	Sem
2208.xx Small Ensemble	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble Elective***	1		

** Six ensemble registrations on the principal instrument must be taken over a period of 6 semesters. All take one chamber or small ensemble as approved by the Music Education faculty advisor. Choose one from: Music 2203.xx, 2204.xx, 2205.xx, 2206.xx, 2215.xx

*** Voice and keyboard principals must add one ensemble elective.

Methods: (32 units)	Units	Gr	Sem
2261.12 – Basic Conducting Lab - Choral	1		
2262.12 – Conducting, Choral	1		
2261.01 – Keyboard Skills I	1		Au
2262.01 – Keyboard Skills II	1		Sp
2263.01 – Keyboard Skills III	1		Au
2264.01 – Keyboard Skills IV	1		Sp
2200.11 – Piano Secondary****	1		
2200.11 – Piano Secondary****	1		
2261.99 – Wind, String, & Percussion	1		Sp
2263.02 – Voice Pedagogy	1		
3578 – Introduction to General Music in grades K–8.	2		Sp

Professional Standing Level by Faculty Approval of Application Only

4574 – Teaching Choral Music in Elementary and Middle Schools	2		Sp
4575 – Teaching Choral Music in Secondary Schools	2		Au
4572 – Teaching General Music in Secondary Schools	2		Au
4579 – Teaching General Music in Elementary Schools II: Planning and Practicum	2		Au
Music Education Elective*****	2		Au/Sp
Music Education Elective*****	2		Au/Sp
4586 – Student Teaching in Music in Elementary Schools	6		Au/Sp
4587 – Student Teaching in Music in Secondary Schools	6		Au/Sp

****Piano principals take 2200.21 instead.

***** Students may elect Music 4572., 4579, 4665, 5765, 5663, or 5664.

Major	82 units
GE	46 units
Survey	1 unit
Minimum Total Units to Graduate	129 units

Bachelor of Music Education

General: **REVISED**

School of Music

SEMESTER

Survey Course – 1 unit

	Units	Gr	Sem
ASC Survey 1100	1		

General Education: 46 – 48 Units

Writing: 6 units

English 1110	3		
Music 2470	3		

Literature: 3 units

Literature	3		
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Arts: 3 units

Visual & Performing Arts	3		
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Math and Data Analysis: 6 – 8 units

Math	3-5		
Basic Computational Skills			
Math or Logical Skills			
Data Analysis	3		

Natural Sciences: 10 units

Must be taken from both areas below. One of the courses must have a lab.

Biological Science	3		
Physical Science	3		
Lab-Biological or Physical Science	4		

Historical Studies: 9 units

Music 2240-2241	6		
History	3		

Social Sciences: 6 units

Psychology 1100	3		
Social Science	3		

Open Options: 3 units

Cultures and Ideas: Music 3351	3		
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Social Diversity in U.S. ¹ Psychology 1100	0		
Global Studies ¹ Music 2240-2241, Music 3351	0		

¹ Typically embedded in other requirements

² Choose 1 course from 2 of 3 categories

Req'd Overall GPA.....2.75

Req'd CPHR Required.....2.75

GPA in Major.....3.0

This checklist is ONLY a planning tool and should be used in conjunction with the College of the Arts and Sciences General Education (GE) Course List document (a.k.a. the "tan sheets").

Music Education Major: 82 units

Semester Concert Attendance Requirement: See studio teacher and faculty advisor for details.

Major Instrument: 14 units

	Units	Gr	Sem
2201.xx – Applied Music, Principal*	4		
5415 - Diction For Choral Music Educators*** (vocal majors only)	2		
3401.xx – Applied Music, Principal*	4		
4501.xx – Applied Music, Principal*	4		
4505.00 – Junior Recital ³	0		

Jazz principals take through 3401 (2cr) of traditional applied.

Music Technology: 1 unit**

2220 – Music Technology	1		Au/Sp
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Music Theory: 8 units

2221 – Music Theory I	2		Au
2222 – Music Theory II	2		Sp
3421 – Music Theory III	2		Au
3422 – Music Theory IV	2		Sp

Aural Training: 8 units

2224 – Aural Training I	2		Au
2225 – Aural Training II	2		Sp
3424 – Aural Training III	2		Au
3425 – Aural Training IV	2		Sp

Musicology: 5 units beyond GE

2240 – Music History I	GE		Sp
2241 – Music History II	GE		Au
2242 – Music History III	3		Sp
3351 – World Music	GE		Au
2244 – African-American Music Traditions	2		Sp

Education – 6 units

ESEPSY 2309 – Psych Perspectives on Education	3		
ESE 4403 – Ethics and the Professional Context of Teaching	3		

* 2 2-credit registrations required of this course.

** Effective AU 2013, Music 2220 is a 1-credit course.

***Students entering in AU 2012 will have taken Music 2413.

Students entering AU 2013 and beyond, take Music 5415.

³This course is a non-credit registration.

Ensembles: 8 units**

	Units	Gr	Sem
2208.xx Small Ensemble	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
Ensemble on Principal Instrument	1		
2203.xx OR ensemble elective***	1		

** Six ensemble registrations on the principal instrument must be taken over a period of 6 semesters for 1 or 2 credits each. All take one chamber or small ensemble as approved by the Music Education faculty advisor. Choose one from: 2203.xx, 2204.xx, 2205.xx, 2206.xx, 2215.xx

***Instrumentalists must add one choral ensemble. Voice and keyboard must add one ensemble elective.

Methods: 32 units

2261.11 – Basic Conducting Lab	1		Sp
2262.11 OR 2262.12 OR 2262.13 – Conducting, Instr/Choral/Strings	1		Au
2261.01 – Keyboard Skills I	1		Au
2262.01 – Keyboard Skills II	1		Sp
2263.01 – Keyboard Skills III	1		Au
2264.01 – Keyboard Skills IV	1		Sp
2200.11 – Piano Secondary****	1		
2200.11 – Piano Secondary****	1		
2261.99 – Wind, String, & Percussion	1		Sp
2263.02 – Voice Pedagogy	1		Au/Sp
3578 – Introduction to General Music in grades K-8.	2		Sp

Professional Standing Level by Faculty Approval of Application Only

**** Music Ed Elective	2		Au/Sp
4572 – Teaching General Music in Secondary Schools	2		Au
4579 – Teaching General Music in Elementary Schools II: Planning and Practicum	2		Au
4574 – Teaching Choral Music + Teaching Choral Music in Elementary and Middle Schools	2		Sp
4586 – Student Teaching in Music in Elementary Schools	6		Au/Sp
4587 – Student Teaching in Music in Secondary Schools	6		Au/Sp

****Piano principals take 2200.21 instead

*****Students may elect Music 2297, 4665, 5664, 5663, 4575, 4576 or 5765.

Major	82 units
GE	46 units
Survey	1 unit
Minimum Total Units to Graduate	129 units



THE OHIO STATE UNIVERSITY

Teaching Choral Music in Elementary and Middle Schools

MUSIC 4574-010/Spring, 2018

COURSE INFORMATION

Meetings: Tuesday and Thursday, 12:40-2:00 PM, Weigel Hall 177
Instructor: Dr. Julia Shaw
Email: shaw.784@osu.edu
Office Phone: 614-292-0725
Office Hours: Hughes Hall 106-B, Thursdays 2:00-4:00 PM; additional times by request

COURSE DESCRIPTION

The purpose of this course is to equip students with the knowledge, skills, and dispositions of an effective choral educator for elementary and middle school students. Students will apply guiding principles of curriculum design, instruction, and assessment to the choral context. Methods of developing child and adolescent vocal technique and rehearsing choral ensembles are central to the course. Students will acquire and critically evaluate repertoire and resources for use in their future classrooms. A field experience component will offer opportunities for students to observe and teach in local choral programs. Course assignments are designed to engage students in authentic tasks and responsibilities of a professional choral music educator. Regular opportunities for reflection, discussion, collaboration, and interaction with mentors will provide students with tools to continue their study of teaching at the conclusion of the course.

EHE MISSION AND GOALS

This course is aligned with the mission and goals of The Ohio State University's College of Education and Human Ecology.

Mission

Our mission is to prepare highly effective educators who teach, lead and serve. These highly effective educators will apply research-based practices that support academic and social development of all learners and engage in ongoing professional development.

Goals

Candidates shall have a commitment to the following:

- Acquiring the knowledge, skills, and dispositions to interact effectively with all students in diverse learning environments
- Supporting practices with foundational and current research and theory
- Providing learning environments that support the development of all students
- Developing and executing objectives, based on continuous assessment, that support student learning
- Practicing integrity and ethical behavior
- Engaging in professional development



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COURSE OBJECTIVES

Students enrolled in this course will:	As demonstrated through:
1. Plan and teach lessons that support a comprehensive choral curriculum.	Written lesson plans; teaching demonstrations
2. Develop assessment techniques for documenting student learning.	Written lesson plans; teaching demonstrations; in-class assessment tool exercise
3. Employ pedagogical strategies for developing the child and adolescent voice.	Written lesson plans; teaching demonstrations
4. Develop varied techniques for rehearsing elementary and middle school choirs.	Written lesson plans; teaching demonstrations
5. Acquire, organize, and critically evaluate repertoire and resources for use in the choral classroom.	In-class exercises, curricular justification forms for major projects
6. Develop policies and procedures for managing an elementary and/or middle school choral program (e.g., grading, attendance, classroom management, etc.).	In-class exercises
7. Synthesize course learning through an eight-hour field experience, during which students will observe and teach in local school choral programs.	Field experience journal; field experience roundtable
8. Reflect on teaching experiences, identifying strengths of instruction and opportunities for continued growth.	Field experience journal; reflection component of teaching demonstrations

COURSE MATERIALS

Required Texts

Goetze, M., Broeker, A., & Boshkoff, R. (2009). *Educating young singers: A resource for teacher conductors*. New Palestine, IN: Mj Publishing. **Available at The Ohio State University Bookstore (Barnes & Noble) or from GIA Publications:**
https://www.giamusic.com/search_details.cfm?title_id=28489

Ward-Steinman, P. M. (2018). *Becoming a choral music teacher: A field experience workbook* (2nd ed). New York, NY: Routledge. **Available at The Ohio State University Bookstore (Barnes & Noble) or from directly from Routledge:** <https://www.routledge.com/Becoming-a-Choral-Music-Teacher-A-Field-Experience-Workbook-2nd-Edition/Madura-Ward-Steinman/p/book/9781138053007>

Additional required readings will be available on Carmen.

Additional Required Materials

Students will assume responsibility for acquiring legal copies of music for repertoire and lesson sequence projects (including teaching demonstration #3). Repertoire for teaching demonstration #3 must be approved by Dr. Shaw. One copy for you, one for Dr. Shaw, and enough legal copies for your peers must be obtained through legitimate sources (e.g., Choral Public Domain Library).



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Recommended Materials and Memberships

- For score analysis:
 - Art-quality colored pencils
 - Ruler
 - Highlighter pens (pink, yellow, blue, green)
- Collegiate membership to the National Association for Music Education (NAfME/OCMEA): www.nafme.org
- Collegiate memberships to American Choral Directors' Association: www.acda.org; includes one-year subscription to *Choral Journal*

Recommended Resources

Books

- Bartle, J. A. (2003). *Sound advice: Becoming a better children's choir conductor*. New York, NY: Oxford.
- Freer, P. K. (2009). *Getting started with middle school chorus* (2nd Ed.). Lanham, MD: Rowman & Littlefield.
- Phillips, K.H. (2004). *Directing the Choral Music Program*, New York, NY: Oxford.
- Phillips, K. H. (1992). *Teaching kids to sing*. New York, NY: Schirmer.

Videos

- Frye, R. E. (Producer), Armstrong, A., & Thomas, A. (Commentators). (2002). *Body, mind, spirit, voice* [DVD]. United States: Lorenz.
- Leck, H. (Director) & Crocker, E. (Producer). (2007). *The boy's changing voice: Take the high road* [DVD]. United States: Hal Leonard.
- Leck, H. (Director). (n.d.). *Vocal techniques for the young singer* [DVD]. United States: Hal Leonard.
- Ullrich, M. (Director), Frego, D., & Leck, H. (Commentators). (2005). *Creating artistry through movement: Dalcroze eurythmics in the choral setting* [DVD]. United States: Hal Leonard.
- Snow, S. (Director), Snow, S. and Reed, J. (Commentators). (2009). *Choral conducting/ teaching: Real-world strategies for success* [DVD]. United States: GIA Publications.

Internet Resources

- The National Association for Music Education – www.nafme.org
- The VoiceCare Network – www.voicecarenetwork.org
- American Choral Directors Association (ACDA) – www.acda.org
- ChoralNet: The Internet Center for Choral Music – www.choralnet.org
- The Choral Public Domain Library – www.cpdll.org
- International Journal of Research in Choral Singing – www.choralresearch.org
- IPA Source: International Phonetic Alphabet Transcriptions – www.ipasource.com



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EVALUATION

An overview of course assignments and their relative weights as they contribute to your final grade is provided below. More detailed assignment guidelines and grading criteria will be posted on Carmen and discussed in class.

Vocal Warm-ups (10%): Develop an eight-minute sequence of vocal warm-ups appropriate for the child and/or adolescent voice and present these to the class.

Repertoire Project (25%): Create a personal repertoire collection for use in your future classroom.

1. Select three pieces of repertoire for each of the following ensembles. Assume that the choirs would study these pieces during the same period of time (concert cycle) and strive for balance and variety between your selections.

- A treble choir. Choose one of the following treble options:
 - 6th grade treble open-enrollment choir in which most singers have not had previous choral experience. Selections should be primarily SA arrangements, though a challenging unison selection or beginning-level three-part arrangement would also be appropriate.
 - A 7th and/or 8th grade treble chorus consisting of more experienced students capable of singing SSA repertoire.
- A young men's chorus for 7th and 8th grade boys who are experiencing the adolescent voice change.
- A mixed chorus comprised of 7th and 8th students who have had previous experience singing in choir.

2. For each piece, complete a curricular justification form (available on Carmen). Include your completed form for the sample piece that we will analyze together in class. You will have a collection of 10 analyzed pieces (3 pieces x 3 choirs plus 1 sample done together in class). Organize your repertoire in a binder, alternating single copies of each piece with printed copies of your curricular justification forms.

3. **Submit a hard copy of the completed project in class on Tuesday, Feb. 27.**

Choral Octavo Presentation Plan (25%): Develop a presentation plan for introducing a new choral piece. See *Educating Young Singers* chapter 9 for models and inspiration. Your plan should include a minimum of three sequential lesson segments (10 minutes each) that would be taught during consecutive lessons. You will choose one ten-minute lesson segment to present to the class for teaching demonstration 2, assuming that your ensemble has not worked previously on the section of the piece you rehearse. Dr. Shaw will provide the repertoire for this project.

Sequential Lesson Plans Project (25%): Develop three sequential 50-minute rehearsal plans for a middle school chorus of your choice. From these plans, you will choose one ten-minute lesson segment to present to the class as teaching demonstration 3. Your plans should progress logically from one to the next and should include the following components:



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- *Vocal warm-ups (10 minutes of each plan):* A detailed description of the vocal warm-ups and their pedagogical purposes, with all exercises notated. The warm-ups should relate in some way to your chosen repertoire and demonstrate your ability to approach vocal technique systematically.
- *Musicianship (10 minutes of each plan):* A ten-minute segment developing students' music literacy and/or aural skills should be included in each lesson. The three musicianship segments should build upon and relate to one another.
- *Experiences with three pieces of repertoire (30 minutes of each plan):* With the remaining 30 minutes of each plan, design rehearsal experiences for three pieces of repertoire. You may use pieces from your repertoire project to inform this part of the project.

For each teaching demonstration:

- Submit your written lesson plan via Carmen by the due date indicated on the course calendar.
- If requested, submit a revised written plan the day of your presentation.
- Make arrangements to videotape your teaching.
- Watch your video and submit a one-page written reflection to Dr. Shaw within one week of teaching in class. You will not receive credit for the assignment until you have turned in your reflection.

Field Experience Reflective Journal (10%) and Roundtable (5%):

Reflective Journal (10%): For each visit to your field experience placement, complete a one-page written reflection addressing particular aspects of your experience (see project guidelines for specific writing prompts). At the conclusion of the field experience, write a two-page synthesis commenting on the experience as a whole. (Total of 10 pages minimum, one page × 8 visits plus two-page synthesis.)

Field Experience Roundtable (5%): For the roundtable discussion, you are expected to bring a video clip of your teaching that you believe raises interesting issues or questions for group exploration. Your participation in the roundtable will be evaluated as satisfactory/ unsatisfactory based on your contribution of an illustrative video clip, your reflection on your own teaching, and your thoughtful discussion of questions raised by your colleagues.

All assignments, including the eight-hour field experience component, must be satisfactorily completed (above 60%) in order to earn a passing grade in this course.



THE OHIO STATE UNIVERSITY

COURSE EXPECTATIONS

Attendance and Punctuality

Attendance at all class meetings is expected and will be noted. Students will be allowed two absences for unexpected illnesses and emergencies without consequence. Absences in excess of two will result in a grade deduction of 5% for each missed class. In the case of extenuating circumstances (e.g., extreme medical emergencies, death in immediate family), contact Dr. Shaw to discuss appropriate accommodations. Advance notification of absences is always required, regardless of the reason for the absence. As punctuality is an important component of professionalism, two tardies will equal one absence and will be subject to the above attendance policy.

Make-Up Policy

In the event of an absence, students are expected to complete assigned reading, submit assignments by their published due dates, consult with classmates to obtain notes, and otherwise remain current on missed material. While I am happy to answer specific questions for students who have done the expected preparation, it is not possible to recreate class presentations on an individual basis for students who have missed class.

Participation

Your active participation and contributions to this class are important, both for your own learning and for the overall collaborative learning environment we hope to create. Make connections from the readings to your teaching, ask thoughtful questions, offer examples, and provide intellectual support to other students in the class. Electronic devices should be used only to support our class activities. Students are expected to be professionally courteous in their use of any such devices.

Communication

Carmen will be the official mode of communication for this course. Important announcements, including changes to the schedule or assignments, will be announced via the news section of Carmen. Any such announcements will be considered official and students will be held responsible for completing assignments accordingly. Students are highly encouraged to sign up for notifications of course announcements posted via Carmen.

Assignment Submission

- All assignments are due by the beginning of class on the day they are listed in the course schedule.
- A grace period of 24 hours can be requested once per semester if you encounter an unexpected problem submitting your work. Assignments submitted late (after the start of class on the day they are due), without a requested extension prior to the due date, will be reduced one half letter grade (5%) for each calendar day late. Assignments submitted after the due date as a result of computer problems will be considered late.
- Written assignments (e.g., reflection papers, field experience journal) must be typed with 12-point font, be double-spaced, and have one-inch margins on all sides.
- You will submit assignments electronically via Carmen drop box (except for the repertoire project). Use this file naming convention for all assignments: Lastname_Assignment.docx (abbreviations are fine).



Grading Policy

- I will provide comments in a timely fashion, usually within a week of the due date. You are encouraged to discuss the comments and grade with me at any time.
- The grade you earn will reflect the depth of your thinking, the clarity of your writing, the thoroughness with which you address the assignment, and demonstration of quality work in music education.
- Grading criteria specific to each assignment will be posted on Carmen along with the assignment guidelines.
- Grades will be assigned at the end of the semester using the following scale:
 A 93-100 **B+** 87-89 **B-** 80-82 **C** 73-76 **D** 60-69
 A- 90-92 **B** 83-86 **C+** 77-79 **C-** 70-72 **E** 0-59

Field Experience

Music Education majors are required to complete 100 hours of field experience prior to student teaching. Fifty of these hours are completed as part of the Early Field Experience requirement prior to admission into professional standing. The remaining fifty hours are included in music education coursework. This course includes 8 hours of field experience that satisfy, in part, the 100 hours of field experience required as part of the music education degree program. To receive credit for field experience in 4574, students must keep a reflective journal of all field experience activities. This journal will be submitted to the music education faculty prior to student teaching. Additionally, each student will be observed a minimum of once by appropriate OSU faculty.

All students will be assigned to a partnership program with a local public school choral program that will meet approximately 1-1.5 hours per week for a minimum total of 8 hours this semester. Activities at your partnership school could include: observing choral instruction, rehearsing sectionals, full ensemble teaching, etc. Any student absent (excused only) from field experience must notify the cooperating teacher and instructor well in advance and make up the hours missed at a time convenient for the cooperating teacher. Should any portion of field experience not be completed (including submitting the reflective journal), the student will receive a failing grade for the course.

In order for a field experience placement to occur, students must complete all required documentation to be in compliance with field experience placement procedures outlined by the College of Education and Human Ecology: <http://ehe.osu.edu/educator-preparation/field-placement/>. Students who fail to complete the required documentation outlined in the above link by the second Friday of the semester will not be placed in any of the required field experience for this course and, consequently, must withdraw from the course.



THE OHIO STATE UNIVERSITY

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Accommodations for Disabilities

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.



THE OHIO STATE UNIVERSITY

TENTATIVE SCHEDULE

Dr. Shaw reserves the right to alter this TENTATIVE schedule as our needs and interests warrant. Updates will be made in a timely manner and announced via the news section of Carmen. Any such announced changes will be considered official (students are encouraged to sign up for email notifications through Carmen).

Date	Topics	Assignments <i>(Readings should be completed before the class for which they are listed.) (EYS= Educating Young Singers)</i>
Tuesday, January 9	Welcome Course Overview Child and Adolescent Vocal Technique	
Thursday, January 11	Child and Adolescent Vocal Technique	Read EYS, Chapter 5, "Tools for Vocal Development"
Tuesday, January 16	Complete Vocal Technique Topic Developing a Positive Learning Environment (Classroom Management)	Read Ward-Steinman, Chapter 2, "Middle School Singers: Managing Adolescent Voices and Behavior" and Chapter 3, "Auditions and Warm-ups for Middle School Voices"
Thursday, January 18	Developing Accurate Singing and Part-Singing	Read EYS, Chapter 7, "Tools for Teaching Part Singing," and Newlin, "Sequencing Part-Work for Beginning Singers" (on Carmen)
Tuesday, January 23	The Adolescent Male's Expanding Voice	Kennedy, "It's a Metamorphosis": Guiding the Voice Change at the American Boychoir School (on Carmen)
Thursday, January 25	The Adolescent Male's Expanding Voice	
Tuesday, January 30	Student warm-up presentations	Teaching Demonstration #1 Submit lesson plan prior to teaching



THE OHIO STATE UNIVERSITY

Thursday, February 1	Student warm-up presentations	Teaching Demonstration #1 Submit lesson plan prior to teaching
Tuesday, February 6	Selecting Repertoire	EYS, Chapter 1, "Choosing Repertoire"
Thursday, February 8	No class: OMEA	Attend Ohio Music Educators Association Professional Development Conference
Tuesday, February 13	Selecting Repertoire	Read Ward-Steinman, Chapter 4, "Repertoire for Middle School Choirs"
Thursday, February 15	Preparing to Teach: Pedagogical Analysis of Repertoire	Read EYS, Chapter 3, "Learning the Score"
Tuesday, February 20	Assessment	
Thursday, February 22	Developing Music Literacy	Read EYS Chapter 6, "Tools for Music Literacy"
Tuesday, February 27	Developing Music Literacy	Read Bartle Chapter 4, "Developing Literacy" Due: Repertoire Project. Submit hard copy in class.
Thursday, March 1	Rehearsal Planning and Techniques	Read EYS Chapter 9, "Presenting the Songs"
Tuesday, March 6	Rehearsal Planning and Techniques	Read EYS Chapter 10, "Planning Rehearsals"
Thursday, March 8	Rehearsal Planning: Long-Range and Sequential Planning	Read Ward-Steinman, Chapter 5, "Recruiting and Planning for Middle School Choirs"
Tuesday, March 20	Student Rehearsal Presentations	Due: Teaching Demo 2 Submit lesson plan prior to teaching



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Thursday, March 22	Student Rehearsal Presentations	Due: Teaching Demo 2 Submit lesson plan prior to teaching
Tuesday, March 27	Student Rehearsal Presentations	Due: Teaching Demo 2 Submit lesson plan prior to teaching
Thursday, March 29	Field Experience Roundtable	Present video clip from field experience in class
Tuesday, April 3	Culturally Responsive Choral Music Education	Read Shaw, "The Skin that We Sing" (available on Carmen)
Thursday, April 5	Performing Diverse Choral Traditions with Integrity	Read EYS, Chapter 2, "Embracing the World of Vocal Music"
Tuesday, April 10	Final Presentations	Due: Final Project Teaching Demo 3
Thursday, April 12	Final Presentations	Teaching Demo 3
Tuesday, April 17	Final Presentations	Teaching Demo 3
Thursday, April 19	Course Conclusion	Due: Field Experience Reflective Journal



Teaching Choral Music in Secondary Schools

MUSIC 4575-010/Autumn, 2017

COURSE INFORMATION

Meetings: Tuesday and Thursday, 12:40-2:00 PM, Weigel Hall 177

Instructor: Dr. Julia Shaw

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Office Hours: Hughes Hall 106-B, Th 11:30 AM - 12:30 PM; additional times by request

Graduate Teaching Assistant: Mr. Brent Fisher

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COURSE DESCRIPTION

The purpose of this course is to equip students with the knowledge, skills, and dispositions of an effective secondary choral educator. Students will apply guiding principles of curriculum design, instruction, and assessment to the secondary choral context. The course focuses on methods for developing vocal technique and rehearsing choral ensembles. Students will acquire and critically evaluate repertoire and resources for use in their future classrooms. A field experience component will provide opportunities for students to observe and teach in local school choral programs. Course assignments are designed to engage students in authentic tasks and responsibilities of a professional choral music educator. Regular opportunities for reflection, discussion, collaboration, and interaction with mentors will equip students with tools to continue their study of teaching at the conclusion of the course.

MISSION AND GOALS

This course is aligned with the mission and goals of The Ohio State University's College of Education and Human Ecology.

Mission

Our mission is to prepare highly effective educators who teach, lead and serve. These highly effective educators will apply research-based practices that support academic and social development of all learners and engage in ongoing professional development.

Goals

Candidates shall have a commitment to the following:

- Acquiring the knowledge, skills, and dispositions to interact effectively with all students in diverse learning environments
- Supporting practices with foundational and current research and theory
- Providing learning environments that support the development of all students
- Developing and executing objectives, based on continuous assessment, that support student learning
- Practicing integrity and ethical behavior
- Engaging in professional development



COURSE OBJECTIVES

Students enrolled in this course will:	As demonstrated through:
1. Articulate a philosophy of choral music education.	In-class exercises
2. Explore principles for developing a balanced and comprehensive choral music curriculum.	edTPA project, written lesson plans, in-class curriculum design exercise
3. Plan and teach lessons that support broader curricular goals.	Written lesson plans, teaching demonstrations, edTPA project
4. Develop assessment techniques for documenting student learning.	Written lesson plans, edTPA project
5. Employ pedagogical strategies for developing vocal technique in choral ensembles.	Teaching demonstrations, field experience
6. Develop varied techniques for rehearsing school choirs.	Teaching demonstrations, field experience
7. Acquire, organize, and critically evaluate repertoire and resources for use in the choral classroom.	Concert design project, teaching demonstrations
8. Develop policies and procedures for managing a secondary choral program (grading, attendance, classroom management, etc.).	In-class exercises
9. Understand and implement pedagogical principles associated with teaching English language competencies (reading, speaking, and writing) within the choral music content area.	Written lesson plans, teaching demonstrations, concert planning project, edTPA project
10. Synthesize course learning through an eight-hour field experience, during which students will observe and teach in local school choral programs.	Field experience journal, field experience roundtable
11. Reflect on teaching experiences, identifying strengths of instruction and opportunities for continued growth.	Field experience journal, Reflection component of teaching demonstrations, Field experience roundtable

COURSE MATERIALS

Required Texts

Brinson, B. A. and Demorest, S. M. (2014). *Choral music: Methods and materials* (2nd Ed.), Boston, MA: Cengage.

Recommended Texts

O'Toole, P. (2003). *Shaping sound musicians*. Chicago, IL: GIA Publications.

Ward-Steinman, P. M. (2010). *Becoming a choral music teacher: A field experience workbook*. New York, NY: Routledge. (Also used for 4574: Teaching Choral Music I)

Additional required readings will be available on Carmen.



Required Repertoire

1. Repertoire Packet: A packet of repertoire recommended by Dr. Shaw for high school choral ensembles will be available for purchase at Stanton's Sheet Music. Examples used in the course and repertoire for the first three teaching demonstrations will be drawn from this packet.
2. Each student will assume responsibility for purchasing repertoire for the concert design and final projects. Many wonderful options can be found free of charge in the public domain to minimize this expense. For the in-class teaching demonstration portion of the final project, enough legal copies for you, Dr. Shaw, and your peers must be obtained. Repertoire for the final teaching demonstration must be approved by Dr. Shaw.

Recommended Resources

Books

- Bartle, J. A. (2003). *Sound advice: Becoming a better children's choir conductor*. New York, NY: Oxford.
- Goetze, M., Broeker, A., & Boshkoff, R. (2009). *Educating young singers: A resource for teacher conductors*. New Palestine, IN: Mj Publishing.
- Phillips, K.H. (2004). *Directing the Choral Music Program*, New York, NY: Oxford University Press.
- Phillips, K. H. (1992). *Teaching kids to sing*. New York, NY: Schirmer.

Videos

- Frye, R. E. (Producer), Armstrong, A., & Thomas, A. (Commentators). (2002). *Body, mind, spirit, voice* [DVD]. United States: Lorenz.
- Leck, H. (Director) & Crocker, E. (Producer). (2007). *The boy's changing voice: Take the high road* [DVD]. United States: Hal Leonard.
- Leck, H. (Director). (n.d.). *Vocal techniques for the young singer* [DVD]. United States: Hal Leonard.
- Snow, S. (Director), Snow, S. and Reed, J. (Commentators). (2009). *Choral conducting/teaching: Real-world strategies for success* [DVD]. United States: GIA Publications.
- Ullrich, M. (Director), Frego, D., & Leck, H. (Commentators). (2005). *Creating artistry through movement: Dalcroze eurythmics in the choral setting* [DVD]. United States: Hal Leonard.

Internet Resources

- The National Association for Music Education (MENC) – www.menc.org
- The VoiceCare Network – www.voicecarenetwork.org
- American Choral Directors Association (ACDA) – www.acdaonline.org
- ChoralNet: The Internet Center for Choral Music – www.choralnet.org
- The Choral Public Domain Library – www.cpd.l.org
- International Journal of Research in Choral Singing – www.choralresearch.org
- IPA Source: International Phonetic Alphabet Transcriptions – www.ipasource.com



EVALUATION

An overview of course assignments and their relative weights as they contribute to your final grade is provided below. More detailed assignment guidelines and grading criteria will be posted on Carmen and discussed in class.

Teaching Demonstrations (40% Total):

#1 *Focus on Vocal Technique (10%)*: Develop a ten-minute sequence of vocal warm-ups appropriate for high-school-aged singers.

#2 *Focus on Communication, Sequencing, and Pacing (15%)*: Plan and teach a ten-minute rehearsal of one of the pieces from the packet. Assume that this lesson comes early in the rehearsal process and students are not well acquainted with their parts. Evaluation will focus on the clarity of your verbal communication (including questions, instructions, and feedback), the logic of your sequencing, and the effectiveness of your pacing.

#3 *Focus on Musicianship and Expression (15%)*: Plan and teach a ten-minute rehearsal of one of the pieces from the repertoire packet. Assume that this lesson comes late in the rehearsal process and that singers know their parts well. Evaluation will focus on your ability to develop a musically expressive performance of the piece through verbal feedback, creative rehearsal techniques, and expressive conducting gesture.

For each teaching demonstration:

- Make arrangements to videotape your teaching.
- Watch your video and submit a one-page written reflection to Dr. Shaw within one week of teaching in class. You will not receive credit for the assignment until you have turned in your reflection.

edTPA Project (20%): This project will familiarize you with the process for successfully completing edTPA, which is required to receive your teaching certification.

Lesson Design: You will develop three sequential choral lessons addressing a central topic/theme as required for edTPA Task 1, “Planning for Instruction.” The edTPA process and additional specific details for this project will be discussed in depth in class.

Planning Commentary: In addition to developing learning plans for three sequential lessons, you will submit a written commentary explaining the pedagogical thinking behind your lesson sequence. In the commentary, you will be asked to document:

- How individual plans relate to the central focus for the lesson sequence.
- How principles from research and theory support your learning plans.
- At least one learning task through which students practice a key language function (e.g., analyze, compare/contrast, describe, explain, express, identify, interpret, summarize, synthesize) and address additional written or oral language demands (i.e., vocabulary, syntax, and discourse).
- Specific strategies and supports for meeting the needs of diverse learners (including those with IEPs or 504 plans, English language learners, and struggling readers).



- A detailed guide with specific prompts for the planning commentary will be available on Carmen and discussed in class.

In-Class Presentation: From your sequence of three lesson plans, you will choose one ten-minute rehearsal segment to present to the class.

Concert Design Project (20%): Create a high school concert program complete with details such as the names of the school, town, singers, accompanist, etc. Plan repertoire for at least one auditioned advanced ensemble, one open enrollment ensemble, and one single-gender ensemble.

Submit the following project components:

- A Concert Planning Grid (available on Carmen), which will guide you to organize your planning process. Your total performance time must not exceed two hours.
- For each piece, complete a pedagogical analysis form (available on Carmen). In your pedagogical analysis, you will identify teachable music concepts for each piece, describe challenges students may encounter, and justify the inclusion of each piece in your curriculum. You will also be asked to identify opportunities for teaching vocabulary (literary and technical music terms) and to document strategies through which you will guide students to comprehend, analyze, and interpret the text.
- A music order list including composer/arranger, voicing, publisher, catalog number, price per copy, and total price of order. You must stay within an \$800 music budget for this concert.
- A hard copy of the concert program, including a cover design, titles of selections, singer's names, acknowledgements (thank-yous), etc.
- A verbatim script of your comments to the audience (how you might introduce repertoire, announcements, acknowledgements, etc.). These should be concise and articulate.
- Single copies of each piece for reference.

Field Experience Reflective Journal (15%) and Roundtable (5%):

Field Experience Journal (15%): For each visit to your field experience placement, complete a one-page written reflection addressing particular aspects of your experience (see project guidelines for specific writing prompts). At the conclusion of the field experience, write a two-page synthesis commenting on the experience as a whole. (Total of 10 pages minimum, one page × 8 visits plus two-page synthesis.)

Field Experience Roundtable (5%): For the roundtable discussion, you are expected to bring a video clip of your teaching that you believe raises interesting issues or questions for group exploration. Your participation in the roundtable will be evaluated as satisfactory/unsatisfactory based on your contribution of an illustrative video clip, your reflection on your own teaching, and your thoughtful discussion of questions raised by your colleagues.



COURSE EXPECTATIONS

Attendance and Punctuality

Attendance at all class meetings is expected and will be noted. **Each absence exceeding two will result in a grade reduction of one letter. For example, 3 absences lowers a final grade of A- to a B-, 4 absences lowers a grade of A- to a C-, etc.** In the case of extenuating circumstances (e.g., medical emergencies, death in immediate family, religious observance), contact Dr. Shaw to discuss appropriate accommodations. Advance notification of absences is always required, regardless of the reason for the absence. As punctuality is an important component of professionalism, two tardies will equal one absence and will be subject to the above attendance policy.

Make-up Policy

In the event of an absence, students are expected to complete assigned reading, submit assignments by their published due dates, consult with classmates to obtain notes, and otherwise remain current on missed material. While I am happy to answer specific questions for students who have done the expected preparation, it is not possible to recreate class presentations on an individual basis for students who have missed class.

Communication

Carmen will be the official mode of communication for this course. Important announcements, including changes to the schedule or assignments, will be announced via Carmen. Any such announcements will be considered official and students will be held responsible for completing assignments accordingly. Students are encouraged to sign up for email notifications of course announcements posted via Carmen. Students are also encouraged to download the Canvas app and enable push notifications on a mobile device.

Assignment Submission

- All assignments are due by the beginning of class on the day they are listed in the course schedule.
- Assignments must be typed and double-spaced, with 12-point font and one-inch margins on all sides.
- You will submit most of your assignments electronically via the Carmen dropbox.
- A grace period of 24 hours can be requested once per semester if you encounter an unexpected problem submitting your work. Assignments submitted late (after the start of class on the day they are due), without a requested extension prior to the due date, will be reduced one half letter grade for each calendar day late. Assignments submitted after the due date as a result of computer problems will be considered late.

Grading Policy

- I will provide comments in a timely fashion, usually within a week of the due date. You are encouraged to discuss the comments and grade with me at any time.
- Grading criteria specific to each assignment will be posted on Carmen along with the assignment guidelines.
- All assignments, including the eight-hour field experience component, must be satisfactorily completed (above 60%) in order to earn a passing grade in this course.
- Grades will be assigned at the end of the semester using the following scale:

A 93-100	B+ 87-89	B- 80-82	C 73-76	D 60-69
A- 90-92	B 83-86	C+ 77-79	C- 70-72	E 0-59



Academic Honesty

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp)

Accommodations for Disabilities

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614-292-3307, slds@osu.edu; slds.osu.edu.

Sexual Misconduct and Relationship Violence

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

Diversity and Inclusion

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.



Field Experience

One of the highlights of this course is a field experience during which you will observe and teach in a local secondary choral classroom. Through this experience, you will observe how principles explored in class work with actual students, gain valuable teaching experience, and be connected with a professional mentor. You are expected to make eight one-hour visits to the *same* choral classroom and to document your experiences in a reflective journal (see assignment guidelines for specific observation foci and writing prompts). Your field experience site will be established for you in the near future. The field experience is required in order to receive course credit.

In order for a field experience placement to occur, students must complete all required documentation to be in compliance with field experience placement procedures outlined by the College of Education and Human Ecology: <http://ehe.osu.edu/educator-preparation/field-placement/>. Students who fail to complete the required documentation outlined in the above link by the second Friday of the semester will not be placed in any of the required field experiences for this course and, consequently, must withdraw from the course.

General policies for visiting schools:

- Arrive on time.
- Dress and behave professionally—no jeans, t-shirts, shorts, hats, sunglasses, or gum.
- Always check in at the office.
- Understand that opportunities for teaching will be granted at the cooperating teacher's discretion once you have earned their trust and established yourself as a professional.
- Do not use your cell phone for any reason during class observations. Ask the cooperating teacher's permission if you prefer to type observation notes using a laptop or tablet, since typing can be distracting to students and may be against school policy on electronic devices.
- Do everything you can to be unobtrusive while observing. If students are looking at you during a class, look at the teacher rather than responding to the students.
- Keep in mind that we are guests in the cooperating teachers' classrooms and demonstrate the utmost respect for their time, students, and classroom environments.
- Look for opportunities to assist the teacher—setting up chairs, getting materials, etc.
- Remember that you never know when a positive impression or personal connection made can lead to future opportunities or employment.
- Thank the teacher for their time and assistance.

This course component is not a part of your final letter grade. However, you must successfully complete the field experience to receive a passing grade and be eligible for student teaching. Dr. Shaw will determine whether you have successfully completed the field experience. Evaluation of your work will be provided through:

- Observation and written feedback from the college professor.
- Ongoing formative feedback from the cooperating teacher.
- Second Semester Methods Evaluation: A comprehensive formal evaluation will synthesize feedback from both your college professor and your cooperating teacher. This process will be described during a field experience orientation in class.



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TENTATIVE SCHEDULE

Dr. Shaw reserves the right to alter this TENTATIVE schedule as our needs and interests warrant. Updates will be made in a timely manner and announced via Carmen. Any such changes will be considered official.

Date	Topics	Assignments
Tuesday, Aug. 22	Welcome and course overview Field experience orientation	Due: Become compliant with EHE requirements for field experience (http://ehe.osu.edu/educator-preparation/field-placement/)
Thursday, Aug. 24	Philosophy and advocacy	Read Brinson & Demorest, Chapter 1, "The Meaning and Value of Choral Music" <i>(Readings should be completed before the class for which they are listed)</i> Lightning Rounds
Tuesday, Aug. 29	Designing a choral program Recruiting and retaining students	Read Brinson & Demorest, Chapter 2, "Recruitment and Retention of Singers" and Chapter 3, "Designing Your Choral Program" Lightning Rounds
Thursday, Aug. 31	Developing vocal technique in a high school choral setting	Read Brinson & Demorest, Chapter 7, "Group Vocal Techniques" Lightning Rounds
Tuesday, Sept. 5	Developing vocal technique in a high school choral setting	Read Brinson & Demorest, Chapter 8, "The Changing Voice"
Thursday, Sept. 7	Selecting repertoire for the high school choir	Read: Brinson & Demorest, Chapter 5, "Repertoire"
Tuesday, Sept. 12	Selecting repertoire for the high school choir	
Thursday, Sept. 14	Principles of concert design	Read: Brinson & Demorest, Chapter 6, "Programming and producing concerts"



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Tuesday, Sept. 19	Field trip: meet at Stanton's Sheet Music Store, 330 South 4 th Street, Columbus, OH, 43215 at 12:20 PM. Make carpool arrangements if necessary.	Explore repertoire options for use in your concert planning project and final teaching demonstration
Thursday, Sept. 21	Student presentations	Teaching Demonstration 1
Tuesday, Sept. 26	Student presentations	Teaching Demonstration 1
Thursday, Sept. 28	Score study and pedagogical analysis	Read: Brinson & Demorest, Chapter 10, "Analyzing and Preparing the Score"
Tuesday, Oct. 3	Assessment	Read Shaping Sound Musicians, Chapter 2, "Outcomes" and Chapter 4, "Assessment" (available on Carmen)
Thursday, Oct. 5	Rehearsal techniques: introducing new pieces and planning rehearsal segments	Due: Concert Design Project
Tuesday, Oct. 10	Developing musicianship skills	Read: Brinson & Demorest, Chapter 9, "Building Musicianship Skills"
Thursday, Oct. 12	No class	Autumn Break
Tuesday, Oct. 17	Student presentations	Teaching Demonstration 2
Thursday, Oct. 19	Student presentations	Teaching Demonstration 2
Tuesday, Oct. 24	Rehearsal planning and techniques continued	Read: Brinson & Demorest, Chapter 11, "Planning the Rehearsal"
Thursday, Oct. 26	Rehearsal planning and techniques continued	Read: Brinson & Demorest, Chapter 12, "Rehearsing the Choir"
Thursday, Nov. 2	edTPA Project Workshop	Due: Bring hard copies of lesson plan drafts for edTPA project.



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Tuesday, Nov. 7	Student presentations	Teaching Demonstration 3
Thursday, Nov. 9	Student presentations	Teaching Demonstration 3
Tuesday, Nov. 14	Organizational factors and administrative responsibilities	Read Brinson & Demorest, Chapter 13, “Managing the Choral Classroom,” and Chapter 15, “Administering the Choral Classroom”
Thursday, Nov. 16	High school musical productions (madrigal dinners, show choirs, musicals, etc.)	
Tuesday, Nov. 21	Career placement workshop: cover letters, résumés, and interview strategies	Read Brinson & Demorest, Chapter 16, “Building Your Career”
	Field experience roundtable	Bring video clip of your teaching (see project description earlier in syllabus).
Thursday, Nov. 23	Happy Thanksgiving	
Tuesday, Nov. 28	Student presentations	Final Teaching Presentations
Thursday, Nov. 30	Student presentations	Final Teaching Presentations
Tuesday, Dec. 5	Course Conclusions Continuing your professional growth	Field Experience Reflective Journal due by 9:35 AM