

Term Information

Effective Term Summer 2022
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Changing the number of the course to 7814

Amending the title of the course to Observation and Practice of Vocal Pedagogy

What is the rationale for the proposed change(s)?

Please see the comments below

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

none

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 7814
Previous Value 7810.21
Course Title Observation and Practice of Vocal Pedagogy
Previous Value History and Practice of Voice Pedagogy
Transcript Abbreviation Obsv Prac Ped
Previous Value His Prac Voice Ped
Course Description An analysis of the principles and current practices in the teaching of voice.
Semester Credit Hours/Units Fixed: 2
Previous Value Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term No
Max Credit Hours/Units Allowed 4
Previous Max Credit Hours/Units Allowed 6
Max Completions Allowed 2
Course Components Lecture

Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Grad standing
<i>Previous Value</i>	<i>Prereq: 5615 (615), Grad standing, and minimum 6 hrs applied voice.</i>
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0908
Subsidy Level	Doctoral Course
Intended Rank	Masters, Doctoral

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• This course will allow students to see singing health as applied in the teaching of singing
<i>Previous Value</i>	
Content Topic List	<ul style="list-style-type: none">• The principles and current practices in the teaching of voice• Applied voice instruction• Voice teaching• Teaching skills and fluency of communications
Sought Concurrence	No

Attachments

- Music 7814 Observations course revision 8 30 21.pdf
(Syllabus. Owner: Banks, Eva-Marie)
- Music 7814 1-3-22.pdf: revised syllabus
(Syllabus. Owner: Leasure, Timothy Lee)
- Music 7814 rationale for credit change.pdf: rationale for credit change
(Other Supporting Documentation. Owner: Leasure, Timothy Lee)

COURSE CHANGE REQUEST
7814 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
01/10/2022

Comments

- Please see department feedback e-mail sent 10/12/21. *(by Cody, Emily Kathryn on 10/12/2021 02:04 PM)*
- Please double-check this submission. According to the accompanying GIS in Singing Health revision his course will be 2 credits going forward (no longer 3). And yet this form indicates it is a 3 credit course.
Please amend the repeatability information as necessary (if indeed this course can still be repeated?) *(by Vankeerbergen, Bernadette Chantal on 09/14/2021 11:11 AM)*
- The original syllabus for Music 7810.21 is missing due to faculty retirement. *(by Leasure, Timothy Lee on 08/31/2021 04:50 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	08/31/2021 08:04 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	08/31/2021 09:07 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	08/31/2021 12:51 PM	College Approval
Submitted	Leasure, Timothy Lee	08/31/2021 04:51 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	08/31/2021 04:53 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	09/14/2021 11:15 AM	College Approval
Submitted	Leasure, Timothy Lee	09/23/2021 02:32 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	09/23/2021 02:36 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/23/2021 02:52 PM	College Approval
Revision Requested	Cody, Emily Kathryn	10/12/2021 02:04 PM	ASCCAO Approval
Submitted	Leasure, Timothy Lee	01/03/2022 08:11 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	01/03/2022 08:13 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/10/2022 01:26 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	01/10/2022 01:26 PM	ASCCAO Approval

Observation and Practice of Vocal Pedagogy
The Ohio State University
MUS 7814
Spring 2022
T/R 9:10-10:05
2-Credits

Dr. Katherine Rohrer
Phone: 614-255-0063
Office: Hughes 206
Email: rohrer.66@osu.edu

Office Hours
Wed 11:30-12:30
& by appointment

Course Description:

This course focuses on the practice and application of vocal pedagogy within the framework of Singing Health. Students will observe multiple practitioners implementing vocal pedagogy of varied styles, voice types, ages and experience levels. Observations allow for SHS students to observe the applications of singing health practices in the studio and understand the impact of teaching practices on their students. In addition to their observations, students will participate in discussions of the theory and practice of vocal pedagogy and related topics.

Course Rationale:

To mirror the SHS curricular focus on observations in otolaryngology and clinical voice work, this course allows students to see singing health as applied in the teaching of singing.

Class Format:

This class will consist of one 55-minute faculty-led class lecture each week to be held online. In addition, the second weekly class will be in the form of pedagogical observations (15 hours total - 1 hour per week). Observations will take place by prior permission either in person, by teleconference, or by videorecording; they may come from Ohio State or from other institutions. Observations in any format will be approved in advance by the instructor. A consent form for external observations will be provided and must be signed by collaborative partners and students. Students will be required to create a report on each observation. The quality of their reflections will be factored into their grade. There will be no live observations of minors; minors may be observed only through video recordings, permitted on a case-by-case basis, and must comply with ethical behaviors regarding minors. Videos/recordings of lessons will not be stored, distributed, or posted (including by email).

Goals and objectives:

- Students will apply knowledge from their coursework in observing the teaching of singing.
- Students will identify factors relevant to singer health in the singing of particular students.
- Students will describe anatomical and acoustic principles, relevant models of vocal hygiene and vocal health, and vocal behaviors required for singing in multiple styles.
- Students will identify vocal behaviors and production present in various genders, voice categorizations and ages.

Texts and Technology: Readings and other course materials will be added to Carmen and/or provided by email.

Recommended Texts: These will be identified in your schedule and posted online in Carmen. All texts are also available in the music library.

- McCoy, S., (2012). *Your Voice: An Inside View* (2nd edn). Delaware: Inside View.
- McCoy, S. J. (2012). *Your Voice, An Inside View: Multimedia Voice Science and Pedagogy*. Delaware: Inside View.
- Benninger, M. S., & Murry, T. (2008). *The Singer's Voice*. Plural Publishing.
- Doscher, B. (1993). *The Functional Unity of the Singing Voice*. Scarecrow Press.
- Miller, R. (1996). *On the Art of Singing*. Oxford University Press, USA.
- Elliott, M. (2006). *Singing In Style: A Guide to Vocal Performance Practices*. New Haven: Yale University Press.
- Arneson, C., & Athey-Janka, L. (2014). *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire From a Developmental Perspective*.
- Coffin, B. (1989). *Historical Vocal Pedagogy Classics*. Scarecrow Press.

Course Responsibilities

Students must complete required course readings. Active participation in class is expected through blog comments or in person: this may be in the form of group work, discussion, or individual communication of concepts. Assignments for class are designed to offer additional information and insight into the singing health related topics.

Students will be required to submit observation reflections for lessons observed. Consent forms for observations will be completed and attached to student's observations reflections.

Required Assignments**Weekly Participation (30% of course grade)**

Each student will be responsible for participating and engaging in discussions. Contributions to discussions should reflect active engagement with observations and assigned readings and communicated with in a blog post or "in person" while on Zoom. The content and quality of participation will be reflected in grading.

Observation reflections (70% of course grade)

Students will complete 15 hours of observations of vocal lessons and masterclasses. Events that qualify for observation in this course must be approved by the instructor and, in the case of live lessons, include a signed consent form. Punctuality, appropriate behavior in the educational setting, communication with instructors, professional manner/attire, and engagement in studio activities are required. Reflections on observations should at minimum contain the following information:

- **Name of singing instructor**
- **Time and location**
- **Gender and age of singing student**
- **Length of lesson (time)**
- **Events that occurred during the lesson**
- **Individuals present**
- **Pieces performed (if applicable)**
- **Expertise of student (level, grade or degree)**
- **Detailed description of the session including results and outcomes**
- **Observer's personal insights and connection of results to singing health**

COURSE GRADING SCALE:

A	100-94	Outstanding work that reflects mastery of the material and the ability to apply it
A-	93-90	Excellent work that reflects mastery of the material
B+	89-87	Good work that reflects mastery of most of the material
B	86-83	Good work that reflects mastery of some of the material
B-	82-80	Good work that reflects mastery of a few aspects of the material
C+	79-77	Mediocre work that reflects familiarity with, but not mastery of the material
C	76-73	Mediocre work that reflects familiarity with most of the material
C-	72-70	Mediocre work that reflects little familiarity with the material
D+	69-67	
D	66-60	
E	Below 60	

If a minimum of 75% is not achieved on assignments, it is the student's responsibility to contact the professor to discuss remediation. This should occur as early as necessary if a problem develops.

Class Policies

1. **Laptop policy:** To further the climate of mutual respect and to promote meaningful discussion, personal technology is limited to note-taking and other specific times that the instructor designates.
2. **No cell phones may be used in class for texting, calls, email, etc.**
3. **Email.** It is assumed that all students check their OSU email daily.

4. **Attendance is required.** If you are unable to attend a lecture, email the instructor if possible. If an emergency comes up, you may email after class. Emails regarding anticipated absence must be sent 24 hrs. prior to course meeting time.
5. **Absence of more than 5 class meetings will result in a failing grade.** Issues or concerns about the impact of absences on the course grade can be discussed with instructors.
6. **Late assignments** will be reduced by 1 point/day; major projects will be reduced by 2 points/day.
7. This course will follow Ohio State University Campus Inclement Weather Closing Policy and Status.

Carmen

The Carmen site for this course will contain the syllabus, the reading assignments, and handouts for class discussion, as well as observation forms. All grading will be conducted on Carmen. We will also use Carmen for class communications and announcements.

Student Support

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other and alcohol use among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the semester are encouraged to contact OSU Counseling and Consultation Services (292-5766; <http://www.ccs.ohio-state.edu>) for assistance, support and advocacy. This service is free to students and is confidential.

Office for Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Title IX

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 at titleix@osu.edu.

Academic Integrity

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University, the College of Public Health, and the Committee on Academic Misconduct (COAM) expect that all students have read and understood the University's Code of Student Conduct and the School's Student Handbook, and that all students will complete all academic and scholarly assignments with fairness and honesty. The Code of Student Conduct and other information on academic integrity and academic misconduct can be found at the COAM web pages (<http://oaa.osu.edu/coam.html>). Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct, the Student Handbook, and in the syllabi for their courses may constitute "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://studentlife.osu.edu/csc/>.

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Please note that the use of material from the Internet without appropriate acknowledgement and complete citation is plagiarism just as it would be if the source were printed material. Further examples are found in the Student Handbook. Ignorance of the Code of Student Conduct and the Student Handbook is never considered an "excuse" for academic misconduct.

If I suspect a student of academic misconduct in a course, I am obligated by University Rules to report these suspicions to the University's Committee on Academic Misconduct. If COAM determines that the student has violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in the course and suspension or dismissal from the University. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

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.

Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Hearing Health:

Protection and preservation of your hearing is an important responsibility. All students are encouraged to schedule annual hearing examinations to monitor subtle changes in hearing over time. The acquisition and regular use of custom-fitted “musician’s ear plugs” will help ensure preservation of hearing. Audiology examinations and custom-fitted hearing protection can be attained through the Ohio State Department of Speech and Hearing Science. More information is available at <https://sphs.osu.edu/clinic/audiology-services>.

Course Schedule

Week	Activities	Readings and Topics for Discussion
1	Introduction	Brief on observation procedures, consent forms. Establish schedule and observationsources (participating schools, teachers and organizations).
2	Observations begin	Review of FERPA and HR policy in teaching Chapman, J. L. (2006). <i>Singing and Teaching Singing: A Holistic Approach to Classical Voice</i> . San Diego, Calif: Plural Publishing.
3	Observations continue	Review in class of “The Teacher’s Ego” by Lynn Eustis (posted on Carmen). Kratus, J. (2007). “Music education at the tipping point.” <i>Music Educators Journal</i> , 94(2),42-48.
4	Observations continue	Classical Style : traits and expectations: Elliott, M. (2006). <i>Singing In Style: A Guide to Vocal Performance Practices</i> . New Haven: Yale University Press. Marchesi, M. (2014). <i>Bel canto: A Theoretical and Practical Vocal Method</i> . Courier Corporation.
5	Observations	Vocal warmups : historical and contemporary trends Vaccai, Miller and Coffin, vowel chart. Borrdogni, M. (1988). <i>The Complete Book of Vocalises</i> . Tezak.
6	Observation	The private studio (trends and traditions) Swanson, C. D. (2005). The private studio: Learning styles and the voice student. <i>Journalof Singing</i> 62(2), 203-208.
7	Observations	Review of literature resourses for the studio Benefits of diversity in literature for the studio IMSLP, Carol Kimball Art Song books, and Coffin guides to repertoire.
8	Observations	Technology in the studio Eberle, K. (2003). “Enhancing voice teaching with technology.” <i>Journal of Singing</i> 59(3),241-246. Barnes-Burroughs, K., Lan, W. Y., Edwards, E., & Archambeault, N. (2008). “Current Attitudes Toward Voice Studio Teaching Technology: A Bicoastal Survey of Classical Singing Pedagogues.” <i>Journal of Voice</i> 22, 5, 590-602. Sataloff, R. T. (2005). <i>Use of Instrumentation in the Singing Studio</i> . San Diego and Oxford: Plural Publishing, Inc,
9	Observations	Review and assess Estill technique and training Steinhauer, K & Klimek (2019). “Vocal Traditions: Estill Voice Training.” <i>Voice and Speech Review</i> . 354-359. Guest speaker: Carrie Obert
10	Observations	Mental health issues in the studio Oakland, J., MacDonald, R., & Flowers, P. (2013). “Identity In Crisis: The Role of Work in the Formation and Renegotiation of a Musical Identity.” <i>British Journal of Music Education</i> 30(2), 261-276.

		Sataloff, R. T. (1997). <i>Professional Voice: The Science and Art of Clinical Care</i> . 2nd edn. San Diego, CA: Singular Publishing Group.
11	Observations	<p>Everyday dangers in voice pedagogy</p> <p>Xie, Y., Szeto, G. P., Dai, J., & Madeleine, P. (January 01, 2016). "A comparison of muscle activity in using touchscreen smartphone among young people with and without chronic neck-shoulder pain." <i>Ergonomics</i> 59 (1), 61-72.</p> <p>Rollings, A. (2014). "The Effects of Shoe Heel Heights on Postural, Acoustical, and Perceptual Measures of Female Singing Performances: A Collective Case Pilot Study." <i>The Phenomenon Of Singing</i> 9, 204-223.</p>
12	Observations	<p>The transgender singer</p> <p>Welch, G. F. (1994). "The assessment of singing." <i>Psychology of Music</i> 22(1), 3-19.</p> <p>Aguirre, R. (2018). "Finding the Trans Voice: A Review of the Literature on Accommodating Transgender Singers." <i>Update: Applications of Research in Music Education</i> 37(1), 36-41.</p> <p>Manternach, B., Chipman, M., Rainero, R., & Stave, C. (2017). "The Independent Teacher. Teaching Transgender Singers. Part 1: The Voice Teachers' Perspectives." <i>Journal of Singing</i> 74(1), 83-88. Guest Speaker : Jenna Hunnicut</p>
13	Observations	<p>Cultural changes socially that impact the studio</p> <p>Yuasa, I. P. (2010). "Creaky Voice: A New Feminine Voice Quality for Young Urban- Oriented Upwardly Mobile American Women?" <i>American Speech</i> 85(3), 315-337.</p> <p>Wolk, L., Abdelli-Beruh, N. B., & Slavin, D. (2012). "Habitual Use of Vocal Fry in Young Adult Female Speakers." <i>Journal of Voice</i> 26(3), e11-e16</p>
14	Observations	<p>Practice policies and procedures for singers</p> <p>Theiler, A. M., & Lippman, L. G. (1995). "Effects of mental practice and modeling on guitar and vocal performance." <i>The Journal of General Psychology</i> 122(4), 329-343.</p> <p>Santa Maria, C., Sung, C.-K., Baird, B. J., & Erickson-DiRenzo, E. (2020). "Vocal Hygiene in Collegiate Singers—Does Formal Training Relate to Practices?" <i>Journal of Voice</i> https://doi-org.proxy.lib.ohio-state.edu/10.1016/j.jvoice.2020.03.014</p> <p>Ginsborg, J. (2002). "Classical singers learning and memorising a new song: An observational study." <i>Psychology of Music</i> 30(1), 58-101. https://doi-org.proxy.lib.ohio-state.edu/10.1177/0305735602301007</p>
15	Observations	Conclusions of Observations and Notebook Due

Music 7814 - Rationale for credit hour change – Spring 2022

Previous course elements had multiple meetings and additional presentations included in student responsibilities. Transitioning to observation-based learning is a new option for students to gather context beyond article or research literature study. Outside student efforts are reduced to reflecting format instructional change.