



# ROBERTS

## WESLEYAN COLLEGE

MUS 316

Vocal Methods  
Syllabus

Spring 2019

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Material by Dr. Adam Potter and  
& Roberts Wesleyan College*

**Faculty Name:** Dr. Adam Potter  
**Course Number:** MUS 316  
**Course Title:** Vocal Methods  
**Credits:** 3.0  
**Prerequisite:** MUS 308

**Faculty Contact Information:**

- Office Location: Cox Hall 118
- Telephone: 585.594.6086 (o); 978.768.8375 (c)
- E-mail: [Potter.Adam@roberts.edu](mailto:Potter.Adam@roberts.edu)
- Office Hours\*: MW 2:00–3:00; R 11:00a–12:00n  
\* “Virtual” office hours also available, by appointment: If I am not in the office, please contact me via text (978.768.8375) and we can meet via Messenger, Hangouts, or Skype.

**Meeting times:** TR 3:05–4:20p

**Location:** Cox Hall 209

**COURSE OVERVIEW/DESCRIPTION**

The objectives, procedures, and methods for teaching general and vocal music in the public schools are studied. Demonstration and participation are included. To be taken concurrently with MUS 316 OPE.

Prerequisite: MUS 308

**PROGRAM LEARNING OUTCOMES**

5. The ability to teach a cross-section of repertory at a level commensurate with the concentration, both solo and in diverse ensembles (for voice, this includes languages and diction).
6. The ability to conduct and rehearse appropriate ensembles.
7. Appropriate piano skills.
8. The ability to play and teach woodwinds, brass, strings, percussion, voice, and piano at a basic/required level.
9. The ability to apply the elements of music as well as musical literature and styles in the classroom.
10. The ability to apply the music education standards for classroom teaching.

**COURSE LEARNING OUTCOMES**

Students will discover methods and materials common to choral programs at these levels, read and review appropriate texts, participate in class discussions, observe choral music instruction, and plan and teach choral lessons.

**Upon completion of the course learners will be able to:**

- Comprehend the Standards for Arts Education and the New York State Standards in music education at the secondary level through class discussion, testing, and the ability to apply the standards to lesson planning in peer teaching.
- Apply teaching principles for secondary general music through peer teaching.
- Apply Music Learning Theory in the general music, choral, and vocal lesson settings.
- Understand the vocal traits, issues, and problems for singers at the junior high and high school levels through discussion of assigned reading, written analysis of listening and by teaching a voice lesson, one-half hour in length to be videorecorded and shared with the class.
- Comprehend appropriate vocal music for junior high and high school students by presenting a repertoire of songs for the junior high and high school singer. This includes all voice types

at both levels.

- Understand the integration of faith with public school teaching by presenting issues of faith when choosing music, when interacting with students, and philosophy of music education.
- Apply unit-planning principles for secondary levels by submitting a unit plan for general music at the junior or senior high level.
- Analyze teaching techniques through written critiques of a music teacher in the general music classroom, a vocal performance teacher, and a teacher in a vocal performance ensemble. A minimum of 25 hours observation is required. A record of school, teacher, and hours of observation/participation must be signed by the teacher in each class.
- Apply teaching principles by peer-teaching lessons for junior high or high school general music that include performance, listening, discussion and cooperative learning.
- Understand classroom management techniques through role playing and discussion.
- Become familiar with resources for successful music teaching at the junior and senior high levels by presenting a variety of general music lesson plans, rehearsal plans, and vocal lesson plans from a variety of sources. A minimum of 25 lessons must be accumulated.

### COURSE GOALS

- Discuss your own individual philosophy of music education (INTASC 1, 9)
- Explore different approaches to recruit singers to your program (INTASC 5, 10)
- Learn how to plan and execute choral auditions (INTASC 5, 8)
- Develop a curriculum (INTASC 1, 7)
- Choose level-appropriate repertoire / planning a concert (INTASC 3, 7)
- Develop strategies for score preparation (INTASC 1, 4)
- Understand the need for and variety of warm-ups in rehearsal (INTASC 2, 7)
- Develop skill in choral rehearsal techniques (INTASC 1, 6)
- Develop skill in writing lesson plans that include a variety of assessment techniques and integrated literacy instruction. (INTASC 1 – 8)
- Apply music content and achievement standards (INTASC 1 – 8)
- Develop strategies for handling discipline in the classroom (INTASC 3, 5, 6)
- Discuss vocal techniques (i.e. posture, breathing, intonation, diction, sight-reading, etc.) (INTASC 1, 4)
- Become familiar with the challenges of the adolescent changing voice (INTASC 2)
- Discover resources and challenges in putting together a musical production (INTASC 7, 10)
- Discuss non-music issues (i.e. parent groups, budgets, etc.) (INTASC 9, 10)
- Become familiar with available technology resources for choral music instruction (INTASC 6)
- Understand the need to address diversity and special needs in the classroom (INTASC 3, 8)
- Evaluate teaching methods in the classroom and rehearsal settings (INTASC)

### COURSE OUTLINE/CALENDAR

Topics, Activities, and Demonstrations			Due
1	Jan		
T	15	Course Introduction <i>Discussion:</i> Philosophy of Music Education (Part 1)	
R	17	<i>Teacher Lecture:</i> OPE Guidelines (Prof. Jennifer Dorr) <i>Discussion:</i> Philosophy of Music Education (Part 2) <i>Discussion:</i> Program Structure &	<b>Read:</b> ch. 4

		Scheduling <i>Discussion:</i> Creating a Choral Culture: The Gifts of Love, Attention, Accomplishment, Boundaries, and Fun	
<b>2</b>			
T	22	<i>Lecture:</i> Teaching Methodologies: Dalcroze, Gordon, Kodály, Orff, and Suzuki	
R	24	<i>Discussion:</i> Programming and Repertoire Selection (part 1) <i>Reading Session/Discussion:</i> Middle School/Junior High Choral Repertoire	<b>Read:</b> ch. 7 <b>Read:</b> ch. 6 <b>Read:</b> Developmental choral repertoire list (handout)
<b>3</b>			
T	29	<i>Discussion:</i> Programming and Repertoire Selection (part 2)	<b>Read:</b> ch. 5 <b>Read:</b> Concert programming checklist/ "Choosing High Quality Repertoire"
R	31	<i>Lecture:</i> The Changing Voice <i>Teacher Demonstration:</i> Revoicing Treble Music for Middle School Mixed-Voice Ensembles	<b>Read:</b> ch. 16
<b>4 Feb</b>			
T	5	<i>Lecture:</i> Planning Standards-Aligned Lessons	<b>Read:</b> ch. 12 <b>Explore:</b> <a href="http://www.nationalartsstandards.org">www.nationalartsstandards.org</a>
R	7	<i>Reading Session/Discussion:</i> High School Choral Repertoire	<b>Read:</b> ch. 17
<b>5</b>			
T	12	<i>Work Day:</i> Middle School/Junior High Programming Project (Part 1)	
R	14	<i>Discussion:</i> Teaching Standards-Aligned Lessons	<b>Read:</b> Standards-aligned lesson plan examples (handout) <b>Due (nonnegotiable):</b> Five (5) middle school/junior high mixed-voice choral repertoire choices, including at least one treble piece with your strategies for revoicing it (typed). Justify each selection according to the "Choosing High-Quality Repertoire" discussion. Classify each according to the Independence Hierarchy (ch. 16).
<b>WINTER BREAK – February 16–24</b>			
<b>6</b>			
T	26	<i>Lecture:</i> Recruitment and Retention of Singers <i>Teacher Demonstration:</i> The Vocally Proficient Choir	<b>Read:</b> ch. 9
R	28	<b>NO CLASS – ACDA National Conference</b> <i>Work Day:</i> High School Programming Project (Part 1)	<i>Reminder: Videos of voice lesson instruction due April 2!</i>
<b>7 Mar</b>			
T	5	<b>During class: Observe clinics with Mississippi High Schools Choirs</b>	
R	7	<i>Work Day:</i> Standards-Aligned Choral Rehearsal Plans	
<b>8</b>			
T	12	<i>Lecture:</i> Classroom Management: An Introduction to Behavior Modification	<b>Read:</b> Madsen article (handout)

		<i>Lecture:</i> Choral Music Educators as Communicators and Servant-Leaders <i>Lecture:</i> Teaching in Urban and Rural Settings <i>Lecture:</i> The Care and Feeding of the Choir	<b>Read:</b> ch. 13 <b>Read:</b> Wis article (handout) <b>Read:</b> ch. 19 <b>Read:</b> Scherber article (handout) <b>Read:</b> ch. 4 <b>Read:</b> Dansville High School Chorus handbook (handout) <b>Due (nonnegotiable):</b> 5 high school choral repertoire choices. Fill out the concert programming rubric for these five pieces.
R	14	<i>Lecture:</i> An Introduction to Lyric Diction	
<b>9</b>			
T	19	<i>Lecture:</i> The Literate Choir: Teaching All Students to Read Music Independently <i>Teacher Demonstration:</i> The Literate Choir: Incorporating Solfège Into Every Element of the Rehearsal	<b>Read:</b> pp. 173–182 <b>Due:</b> January/February contact hours log (at least 10 hours)
R	21	<i>Lecture:</i> The Choral Rehearsal: Planning, Evaluating, and Singer Placement	<b>Read:</b> pp. 147–172
<b>10</b>			
T	26	<i>Candidate Teaching Demonstrations:</i> Music Literacy Techniques (Day 1)	<b>Due:</b> 2 standards-aligned lesson plans: <ul style="list-style-type: none"> <li>• 1 high school choral rehearsal plan</li> <li>• 1 middle school/junior high choral rehearsal plan</li> </ul>
R	28	<i>Candidate Teaching Demonstrations:</i> Music Literacy Techniques (Day 2)	<b>Due:</b> 2 standards-aligned lesson plans: <ul style="list-style-type: none"> <li>• 1 high school music theory or music appreciation class</li> <li>• 1 middle school/junior high general music class plan</li> </ul>
<b>11 Apr</b>			
T	2	<b>NO CLASS – Messiah College Residency</b> <i>Work Day:</i> Middle School/Junior High Programming Project (Part 2) <i>Work Day:</i> High School Programming Project (Part 2)	<b>Due:</b> Links to videos of private voice lesson teaching
R	4	<i>Candidate Video Teaching Demonstrations:</i> Private Voice Lessons	
<b>12</b>			
T	9	<i>Teacher Demonstration:</i> Rehearsal Techniques	
R	11	<i>Candidate Teaching Demonstrations:</i> Rehearsal Techniques (Day 1)	
<b>13</b>			
T	16	<i>Candidate Teaching Demonstrations:</i> Rehearsal Techniques (Day 2)	<b>Due:</b> Unit plan (at least five lessons) for teaching your middle school/junior high concert program (be sure you address all nine of the national standards)
R	17	<b>Easter Break: NO CLASS</b>	
<b>14</b>			
T	23	<i>Student Presentations:</i> ch. 18, 20, 21, 22–23, 25)	
R	25	<i>Student Presentations:</i> ch. 18, 20, 21, 22–23, 25)	<b>Due:</b> Unit plan (at least five lessons) for teaching your high school concert program (be sure you address all nine of the national standards)
<b>15</b>			

T	30	<i>Work Day/Individual Appointments</i>	<b>Due:</b> March/April contact hours log (at least 10 hours)
<b>May</b>			
R	2	<i>Lecture/Discussion: Musical Miscellany (i.e., stuff Dr. Potter forgot to say ealier!)</i>	

**Final Exam:** In lieu of a final exam, all final work is due to Dr. Potter via Moodle by **Thursday, May 9 at 1:30 p.m.** No work will be accepted after that time.

\*NB: Course calendar subject to change at instructor's discretion. Students are expected to note any modifications announced in class or via electronic communication.

### TEXT AND COURSE MATERIALS/RESOURCES

#### REQUIRED

- Holt, M. & Jordan, J. (2008). *The school choral program: Philosophy, planning, organizing, and teaching*. Chicago, IL: GIA Publications, Inc. ISBN 978-1579996796.
- **You must purchase the choral repertoire packet from RWC. Make checks payable to "Roberts Wesleyan College" and submit to Emily Hutchinson in the music office.**
- Three-ring binder to organize notes, handouts, choral repertoire packets, etc.

#### RECOMMENDED

- Alsobrook, J. (2002). *Pathways: A guide for energizing and enriching band, orchestra, and choral programs*. Chicago, IL: GIA Publications, Inc. ISBN 978-1579991340.
- Bertalot, J. (1993). *5 wheels to successful sight-singing*. Minneapolis, MN: Augsburg Fortress. ISBN 978-0806626925.
- Boonshaft, P. L. (2002). *Teaching music with passion*. Galesville, MD: Meredith Music Publications. ISBN 978-0634053313.
- Demorest, S. M. (2001). *Building choral excellence: Teaching sight-singing in the choral rehearsal*. New York, NY: Oxford University Press. ISBN 978-0195165500.
- Ehret, W. (1959). *The choral conductor's handbook*. Milwaukee, WI: Edward B. Marks Music Company. ISBN 978-0881884098.
- Jordan, J. (2007). *The choral rehearsal, volume 1: Techniques and procedures*. Chicago, IL: GIA Publications, Inc. ASIN B000RTZ08G.
- McGill, S. & Volk, E. (2007). *Beyond singing: Blueprint for the exceptional choral program*. Milwaukee, WI: Hal Leonard Publishing. ISBN 978-1423420439.
- McKinney, J. C. (1994). *The diagnosis & correction of vocal faults: A manual for teachers of singing & for choir directors*. Long Grove, IL: Waveland Press, Inc. ISBN 978-1577664031.
- Phillips, K. H. (2003). *Directing the choral music program*. New York, NY: Oxford University Press. ISBN 978-0195132823.

#### **Technology:**

- Video self-evaluation
- Online resources for music educators

### DESCRIPTION OF ASSIGNMENTS/EVALUATION AND GRADING

- **Philosophy of Music Education Statements (10 points total)**
  1. Personal Philosophy of Music Education Paper (8 points)
    - a. Write a three- to five-page paper detailing your personal philosophy of music education and outlining a professional statement of purposes as a music educator. You may wish to structure your paper as a "creed" ("As a music educator, I will . . .") and/or answer these

questions:

- (1) Why should music be in the schools?
- (2) Who should learn music?
- (3) Who should teach music?
- (4) What music should be included in the curriculum?
- (5) What is the role of performance in a choral program?

- b. Cite references that defend your positions.
- c. Format the paper according to *Publication Manual of the American Psychological Association, Sixth Edition*.

2. Brief Statement on Music Education (2 points)

- a. Formulate a brief (75–100-word) statement on music education for inclusion in your professional teaching portfolio.

• **Programming Projects (16 points total)**

1. Middle School/Junior High Programming Project (8 points)

- a. Select five (5) pieces appropriate for a middle school/junior high mixed chorus. Classify each piece according to the hierarchy in chapter 16 (each should serve a different function). Choose at least one treble piece and explain how you would revoice it.
- b. Using our department lesson plan template, write a series of at least five lesson plans that will outline your sequence for teaching these pieces and will address all eleven (11) of the national arts standards for Traditional & Emerging Ensembles.

2. High School Programming Project (8 points)

- a. Select five (5) pieces appropriate for a good high school chorus—mixed, treble, or men—that you could take to contest.
- b. Using our department lesson plan template, write a series of at least five lesson plans that will outline your sequence for teaching these pieces and will address all eleven (11) of the national arts standards for Traditional & Emerging Ensembles.

• **Standards-Aligned Lesson Plans (10 points)**

On the standard department lesson plan template, write ten lesson plans—one plan each to address ten of the eleven National Core Arts Standards for Music Education:

- a. At least two (2) high school (10-12) choral rehearsal plans
- b. At least two (2) middle school/junior high (7-9) choral rehearsal plans
- c. At least two (2) high school (10-12) music theory or music appreciation class plans
- d. At least two (2) middle school/junior high (7-9) general music class plans
- e. The final two required lesson plans can be from any of the above categories.

• **Teacher Work Sample (EdTPA) (9 points)**

Choose one of your programming projects and submit a Teacher Work Sample.

• **Music Literacy Techniques Teaching Demonstrations (2 × 5 points each = 10 points)**

On your assigned days, demonstrate a synthesis of the music literacy techniques modeled in class by introducing a piece of choral literature (your choice) as you would to a high school choir.

• **Rehearsal Techniques Teaching Demonstrations (2 × 5 points each = 10 points)**

On your assigned days, demonstrate a synthesis of the rehearsal techniques modeled in class by rehearsing the class piece of choral literature.

• **Special Topic Presentations (2 × 5 points each = 10 points)**

On your assigned days, present the contents of your assigned chapters to the class. Incorporate

the classroom management, student engagement, and interactivity principles we discuss in class. Use of media and technology highly encouraged.

- **Class Participation and Professional Behavior (10 points)**
- **Honors Choir volunteering/administration (15 points)**  
This class will serve as student coordinators of this year's RWC Honors Choir festival, **February 8–10, 2019**. From this experience, students will acquire administrative, organizational, managerial, and musical skills crucial to the successful music educator/choral conductor. Specific tasks will be discussed in class. **Please reserve this weekend on your calendar now.**
- **Field Experiences (OPE grade)**  
Each student will be assigned to a school to visit throughout the semester. You will begin working with students one-on-one (tutoring) and gradually work toward teaching the entire class, as outlined in the phases below:
  - Phase I     Tutoring
  - Phase II    Small-group teaching (e.g., sopranos)
  - Phase III   Large-group teaching (larger sectionals, e.g., sopranos and altos)
  - Phase IV    Whole-class teaching
  - Phase V    Whole-class extended

#### GRADING SYSTEM

The following numeric grading scale will be used:

<b>A =</b>	<b>94-100</b>	<b>4.0</b>
<b>A– =</b>	<b>90-93</b>	<b>3.7</b>
<b>B+ =</b>	<b>87-89</b>	<b>3.3</b>
<b>B =</b>	<b>83-86</b>	<b>3.0</b>
<b>B– =</b>	<b>80-82</b>	<b>2.7</b>
<b>C+ =</b>	<b>77-79</b>	<b>2.3</b>
<b>C =</b>	<b>73-76</b>	<b>2.0</b>
<b>C– =</b>	<b>70-72</b>	<b>1.7</b>
<b>D+ =</b>	<b>67-69</b>	<b>1.3</b>
<b>D =</b>	<b>63-66</b>	<b>1.0</b>
<b>D– =</b>	<b>60-62</b>	<b>0.7</b>
<b>F =</b>	<b>&lt;60</b>	<b>0</b>

#### **Grading Criteria**

**A** = all course requirements completed in a timely and scholarly manner

**B** = course requirements adequately completed

**C** = course requirements completed, more than two classes missed

**D** = some course requirements not completed

**F** = some course requirements not completed, more than two classes missed

"I" is not given except for specific situations as outlined in the Roberts Wesleyan College academic catalog.

NOTE: Any assignment may be substituted with the approval of Dr. Potter. Do not engage in busy work if you know the material!



**GENERAL COURSE INFORMATION**

1. **Class Participation:** Active class participation is expected and required. Students should come to class having prepared to contribute to discussion, usually by completing assigned readings on time.
2. **Professional Behavior:** During any and all fieldwork, remember that you are a representative of this college and Dr. Potter. Behave accordingly. Any behavior not in line with the student code of conduct or any other RWC documentation will result in a lowered semester grade for this class and may result in your dismissal from the music education program.

**COURSE POLICIES****RESPECTING DIVERSITY IN THE CLASSROOM**

As a Christian college, Roberts Wesleyan College seeks to create an inclusive learning community that recognizes and values human diversity as a reflection of the Kingdom of God, esteems all people, and prepares students to serve in a global environment. Faculty and students alike are expected to contribute to a classroom environment in which all individuals feel safe, welcomed, valued, and respected, and diverse perspectives can be shared, heard, and examined critically.

**OFFICIAL COMMUNICATION**

The Roberts Wesleyan College assigned email account shall be an official means of electronic communication within the College community. Students are responsible for all information sent to them via their College-assigned email account from faculty, administrative offices, and academic departments.

Dr. Potter makes a sincere effort to reply to time-sensitive emails within 24 hours of receiving them. If you have an urgent matter that cannot wait, please feel free to text him (978.768.8375). Otherwise, please wait for an email reply. He often takes a "sabbatical" from screens on Sundays, so keep that in mind as you wait for your reply. Of course, if you need to reach Dr. Potter during normal office hours, simply stop by his office (Cox 118) and see him in person!

**STUDENTS WITH DISABILITIES**

Reasonable accommodations are available for students who have a documented disability. If you are in need of academic accommodations for any course, please notify the instructor and the Learning Center during the first week of classes. Later notification may delay requested accommodations. All accommodations must be approved by the Coordinator of Services for Students with Disabilities (x6270).

**ATTENDANCE POLICY**

Students may miss up to two (2) classes for any reason. Beyond the first two absences, ALL subsequent absences are considered unexcused. Each unexcused absence will result in a lowering of the semester grade by half a letter (e.g., a "B" will become a "B-"). We will abide by the college attendance policy: Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official College activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness. These and other legitimate conflicts that prevent you from attending class must be reported to Dr. Potter via e-mail BEFORE the class.

**Because of our small class size, if one person is missing from class, we may need to cancel that class depending on the day's content being covered. If that is necessary, we may make up content missed**

**with evening or weekend class time.**

### **EXPECTED CLASSROOM BEHAVIORS**

Educating students in professional values and behaviors occurs inside and outside the classroom at Roberts Wesleyan College. Examples of expected classroom behaviors that exhibit professional behaviors and values include:

- Respect for others, including other students, faculty, and staff,
- Personal integrity and ethical behaviors such as honesty, trustworthiness and academic integrity\*,
- Personal responsibility exhibited by:
  - attendance, punctuality, and dependability
  - acting and speaking appropriately
  - coming prepared for class and course related activities
  - participating in classroom activities
- Commitment and ability to work collaboratively with others
- Professional demeanor
- Commitment to personal and professional growth
- Listening with an open mind and learning from constructive feedback.

\*See Academic Integrity Policy below for additional guidance on academic integrity

### **ACADEMIC INTEGRITY STATEMENT**

Roberts Wesleyan College and Northeastern Seminary seek to promote personal and intellectual integrity within the academic community. Honesty and trustworthiness are not only fundamental principles of the Judeo-Christian tradition, but essential practices within academe. The following behaviors are, therefore, unacceptable:

- **Cheating** in its various forms: e.g.,
  - Copying another student's work
  - Allowing work to be copied
  - Using unauthorized aids on an examination
  - Obtaining any part of an examination prior to its administration
  - Fabricating research data
  - Submitting another person's work as one's own
  - Receiving credit falsely for attendance at a required class or activity
- **Plagiarizing** (i.e. presenting someone else's words or specific ideas as one's own, including inadequate documentation of sources and excessive dependence on the language of sources even when documented). All quoted material and ideas taken from published material, electronic media, and format interviews must be cited: direct quotations must be enclosed in quotation marks. Therefore, whether quoting or paraphrasing, include an appropriate reference to the source (in-text citation) and a Reference page. Refer to the APA Manual for proper citation formats; consult the instructor regarding preferred citation style (American Psychological Association—APA).
- **Violating copyright** laws and license agreements, including but not limited to:
  - Making illegal single copies of music or other print materials
  - Making and/or distributing multiple copies of printed, copyrighted materials without written permission
  - Making and/or distributing unauthorized copies of computer software
  - and/or digital information

- **Denying others appropriate access** to information in the classroom, library or laboratory including but not limited to:
  - Removing pages from books or journals
  - Hiding or intentionally damaging materials or electronic information
- **Destroying, altering, or tampering** with someone else's work.
- **Submitting the same or similar work** for more than one course or assignment without prior approval from the professors.
- **Destroying, altering or tampering with academic or institutional records.**

Students who violate the Academic Integrity Policy shall be subject to disciplinary action as outlined in the Student Handbook and Faculty Handbook.