



GLB/Music and Movement for Children II

MUS 465.001

COURSE SYLLABUS: FALL 2021

9:30-10:45, TR

Instructor Information

Instructor:	Darla Meek, Lecturer in Music Education
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Preferred Form of Communication:	email
Communication Response Time:	48 hours, or please email again.
Office Hours:	T 12:00 - 3:00 TH 12:00 - 3:00 Monday, Wednesday, and Friday by appointment

Course Information

REQUIRED TEXTS

- Houlahan, Michael and Tacka, Philip. (2008). *Kodály Today: A Cognitive Approach to Elementary Music Education*, SECOND EDITION. Oxford University Press (UPC Code 9780190235772)
- Burakoff, Gerald & Hettrick, William E. (1980) *The Sweet Pipes Recorder Book*. (Book One, Soprano) Sweet Pipes, Inc. (6722 Brentwood Stair, Ft. Worth, TX 76112) <http://www.sweetpipes.com/>
- Meek, Darla. (2018.) *Flight 2: Another Journey Around the Globe with Recorder!* Sweet Pipes, Inc. (6722 Brentwood Stair, Ft. Worth, TX 76112) <http://www.sweetpipes.com/>

ADDITIONAL TEXT FOR GRADUATE CREDIT

- Steen, Arvida. (1992) *Exploring Orff: A Teacher's Guide*. Schott Music Corp. (ISBN 0930448766) (available online or through West Music, \$39.95)

REQUIRED MATERIALS

- Yamaha ivory plastic soprano recorder with Baroque fingering
NOTE: You must purchase this particular recorder. Take care not to purchase a recorder with German fingering.
- A = 440 tuning fork OR equivalent tuning device
- Materials for creating visuals and manipulatives
- To be successful in this course you will need to have access to a computer, internet, email, and notation software (such as Finale or Sibelius).

CERTIFYTEACHER

Certify Teacher is an online service that provides substantive test material preparation for our undergraduate and graduate students. Candidates must complete the PPR and Music practice tests in CertifyTeacher with 80% accuracy to be approved to take the actual tests. **All students in elementary methods courses are required to purchase an account** to prepare for the Music test. The cost to access each exam is \$35 which provides access for three years.

Steps to purchase:

- Go to <http://www.certifyteacher.com>
- Select the study guide you wish to purchase – make sure to select the online version option. Remember – access is granted until you receive a passing grade from the state.
- Click Login under the Apply Promo Code option in the My Shopping Cart page.
- Click Sign In under “I Don’t Have an Account Yet” to create your account – make sure to use your university e-mail address when creating the account – the promo code will not work for any other e-mail.
- Enter the Promo Code TEXES4728 when prompted. The price will drop to the **discount price** after that.
- Select Accept in the Six Clock-Hours Requirement window for your promo code to be validated.
- Complete the purchase transaction by providing your credit card information. You will be able to access your online readiness review solution seconds after the purchase transaction is complete.

REQUIRED MEMBERSHIPS

All students enrolled in elementary methods courses must be active members of TMEA (\$25) and NAFME/TMEC (\$32). Membership forms may be accessed online here:

- <https://www.tmea.org/membership/>
- <https://nafme.org/>

COURSE DESCRIPTION

The purpose of this course is to bridge theory with practicality through studying the theoretical basis of different teaching approaches, observing demonstrations, actively participating in lessons, and then creating and teaching lessons for use in an elementary classroom setting.

STUDENT LEARNING OUTCOMES

At the conclusion of the course, the students will be able to:

- articulate the differences and similarities between the major approaches to music education, including Orff Schulwerk, the Kodály Method, Music Learning Theory, and Dalcroze Eurhythmics. They will be able to outline the history of music education in the United States.
- demonstrate skills in singing, playing instruments, creative movement, and dancing.
- successfully engage children in grades 3-6 in playing instruments, listening, chanting, singing, moving, and reading notation.
- apply an understanding of individual differences among children, including English Language (Emergent Bilingual) Learners, and be able to create music lessons that cater to these differences.
- view themselves as engaged citizens within an interconnected and diverse world through experiences with music and dance from a variety of cultures.
- create original lessons for grades 3-6.
- describe how general music contributes to a school music program and create and present lessons that integrate music with other disciplines.
- evaluate student achievement through the use of appropriate tests and performance measures.
- teach elementary music to children with disabilities using appropriate methods and materials.
- create visual aids for use in teaching music and movement concepts to elementary children, including aids created through the use of technology.
- implement procedures for classroom management.

ADDITIONAL COURSE OUTCOMES FOR GRADUATE CREDIT

A student taking this course for graduate credit must demonstrate the above competencies to a higher level of aptitude. Additionally, a graduate student will be able to:

- sing American folk songs with up to three chords while accompanying on the guitar.
- play Appalachian folk songs on a dulcimer while reading notation.
- sing Polynesian folk songs with up to three chords while accompanying on the ukulele.
- demonstrate competency with the soprano and alto recorders. Students are expected to practice daily and meet with instructor weekly for assessments.
- sing, play, improvise, and compose in all diatonic modes and over I-IV-V chord changes.
- demonstrate the ability to arrange poetry and folk material for children's voices and Orff instruments.
- develop and teach engaging lessons using a variety of Orff media.

QUALITY ENHANCEMENT PLAN

This course has been accepted as a Quality Enhancement Plan (QEP) Global Course. The overarching objective of the QEP is *Preparing Students for an Interconnected World* by increasing students' knowledge of global dynamics, their ability to apply that knowledge, as well as their understanding of their role as engaged citizens within an interconnected and diverse world.

Students will be required to upload a graded artifact to their ePortfolios: a lesson plan for teaching an authentic folk song from another country, including strategies for teaching English Language Learners.

For more information, visit here:

<http://www.tamuc.edu/aboutUs/institutionalEffectiveness/qualityEnhancementPlan/default.aspx>

MINIMAL TECHNICAL SKILLS NEEDED

- D2L Brightspace
- Microsoft Word
- PowerPoint

INSTRUCTIONAL METHODS

This course will be blended. Students will be expected to come to the classroom twice each week for face-to-face instruction and complete weekly assignments and readings/discussions in D2L. We will follow all university protocols with regard to masks, social distancing, and sterilization.

SYLLABUS CHANGE POLICY

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

Course Structure

In D2L, you will find that this course has been organized into fifteen (15) weeks. Each Sunday at 8:00 a.m., a new module will open in D2L. You will find a reading/discussion prompt and an assignment. Some of the assignments and readings have multiple parts. I have also included the PowerPoint lecture/demonstration for each week so that you can review them as needed.

You have from Sunday through the following Saturday to complete your tasks for the week. **The work load for this course is intense.** Get into the habit of beginning your tasks on Sunday so that you can pace yourself.

WEEK	DATES	TOPICS	ASSIGNMENT	READING/DISCUSSION
1	Aug 29- Sep 4	Syllabus and class overview Name games Four Beamed Sixteenth Notes	Sing and record a patriotic song; complete self-critique Bring membership proof for NAFME and TMEA	<i>Teach Like It's Music: An Artful Approach to Education</i> (Goodkin) Chapter 1: The Class as Music
2	Sep 5-11	Teaching strategies: "by rote," "by note" and "by ear" Syn-CO-pa	Global Song Lesson Plan	KT: Developing Creative Expression in the Elementary Classroom Through Singing
3	Sep 12-18	Teaching as an art form: discuss the videos Syn-CO-pa	Physical and Vocal Warm Up	Process teaching with a syn-CO-pa lesson
4	Sep 19-25	Culturally Responsive Teaching Sixteenth-eighth combinations	Create PPT for global song	"Thinking About and Responding to Culture in General Music" from <i>Teaching General Music</i> by Abril & Gault AND Prelude and Chapter 1 of <i>Teaching with Respect</i> by Stephen Sieck
5	Sep 26- Oct 2	Whole note 4-meter Dotted quarter note	Teach song to a child and complete a Post-Teaching Reflection	KT: Chapter 6, Teaching Strategies Grades 1 Through 5
6	Oct 3-9	Compound meter	View videos and type lesson steps Teach a segment of the Compound Meter Lesson Plan.	KT, Chapter 5: "Sound to Symbol" subsection, "A New Learning Theory Model"
7	Oct 10-16	5 meter	Teach a segment and assess.	KT: Chapter 12: Evaluation and Assessment
8	Oct 17-23	High <i>do</i> Low <i>sol</i>	Craft a Weekly Class Outline (WCO) for either the high do or low sol sequence.	KT: Chapter 4, "Teaching Tools and Techniques" pages 153-155 AND <i>The Kodály Method I: "Absolute Note Names"</i>
9	Oct 24-30	Low <i>la</i> Major/Minor Pentatonic modes – <i>la</i> pentatonic	Craft a WCO for low <i>la</i> ; Video: Sam Heminger "From Jump Rope to Jazz."	KT: "Teaching Strategies for <i>low la</i> " (pp. 256-263)
10	Oct 31- Nov 6	<i>fa</i> (hexatonic)	Craft a WCO and add an assessment	KT: "Evaluation and Assessment" pages 588-597 "The Missing Link: An Intermediate Step for Introducing New Music to Your Choir" by Bo Shirah and Micah Bland

11	Nov 7-13	<i>ti</i> (diatonic)	View videos, type lesson steps	AOSA Video: <i>Assessment: Piecing It Together</i> with Donna Gallo; "Assessment in a Revised Standards Environment" by Glenn Nierman
12	Nov 14-20	Diatonic modes Assessment	Teach a segment and create an assessment	"Assessment in Music Education" by Dr. Linda Thornton; "Reconsidering Assessment in Music Education" by Dr. John Kratus
13	Nov 21-27	Chord roots Chords Functional harmony	Teach a segment and create an assessment	"Rhythm Syllable Pedagogy: A Historical Journey to Takadimi via the Kodály Method" by Joshua Palkki "Assessing, Extending, or Disregarding? Building on Elementary Music Skills in Sixth Grade Ensembles" by Martinez & Persellin
14	Nov 28-Dec 4	Literature in the Elementary Music Classroom	Type a lesson plan and teach it.	Dr. Laura Sindberg: Decentralizing the Power of the Podium
15	Dec 5-11	Listening Lessons	Type a WCO and create an assessment. Complete Self-Evaluation	Emerging Trends in Classroom Education; Best Practices Fireside Chat

Attendance and Engagement Policy

Students will come to the classroom for face-to-face instruction twice each week.

It is expected that, as future teachers, education students model professional and courteous behavior by attending every class and arriving to class on time. Unexcused absences, or excused absences without proper communication, are unprofessional. Excused absences include illness with a doctor's note, jury duty, or the death of an immediate family member. If for any reason you are not able to attend class, you are expected to contact your instructor.

Each class period, students are expected to sign in on the attendance sheet. Failing to sign in will result in a grade of zero for that day's work.

If you must miss class because of sudden illness or car trouble (for commuters only), you are expected to communicate with the instructor via email at darla.meek@tamuc.edu before class begins. Absent students will, by default, earn a grade of zero for that day's work unless proof of excused absence is provided. Excused absences are defined by the University as illness with doctor's note, jury summons, or death of an immediate family member. Failure to provide a document confirming the legitimacy of the absence will result in the classification of that absence as unexcused.

Due to its performance nature, face-to face class attendance cannot be made up. **The instructor reserves the right to drop any student who misses more than three face-to-face classes, regardless of the reason, beginning the first day of the semester.** If absences are accumulated after the drop date, the student will receive a failing grade.

Take care to note any required university-sponsored events, tour dates, or other activities that may cause you to miss class and communicate this to the instructor **by September 10**. These will be considered on a case-by-case basis. They are **not** automatically excused. Final classification of absences will at the sole discretion of the instructor. Do not schedule any personal obligations during class time.

Tardiness or leaving early will affect the daily classwork grade. Two instances will equal one absence. The instructor reserves the right to lock the classroom door after class has begun. Latecomers will be counted absent.

If a test is missed because of an excused absence (illness with doctor's note, jury summons, or death of an immediate family member), the test must be completed within **two days**. It is the student's responsibility to reschedule a test.

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

Classroom Expectations

STUDENT RESPONSIBILITIES OR TIPS FOR SUCCESS IN THE COURSE

- Consider this course to be a study guide for the Music Content portion of the TExES test.
- Download the materials from D2L and organize them in an orderly fashion.
- Attend every class and perform to the best of your ability.
- Prepare all assignments and readings thoroughly and completely. Plan on spending three hours outside of class time to complete each assignment and one hour per reading/discussion.
- Practice skills (piano, singing, recorder) daily outside of class.
- Refer to MyLeo Online/D2L Brightspace for assignment instructions.
- Contact the instructor with any questions.

All students are expected to follow the Tenets of Common Decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#). The tenets apply to all communication to the instructor and your classmates.

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

Demonstrate commitment to your course of study by contributing thoughtfully to class discussions, turning in assignments in a timely manner, being prompt and dependable, supporting your peers and the instructor, and accepting critiques graciously. Be open-minded about other's opinions and thoughts, encouraging them to stretch their boundaries and take risks, and listen attentively to their performances.

Cell phones should be turned off before class begins and concealed from view throughout the duration of the class period. Please take care of any necessities (food, drink, restroom) before coming to class so that we may proceed without interruption. If you need to bring a bottle of water, please take care keep the cap secured. Dispose of all food and chewing gum before class begins. No food, chewing gum, or drinks other than water are allowed in the classroom.

In this course, you will be very active—singing, moving, playing instruments, dancing, improvising, and more. All students are to be actively participating in each lesson, just as your students will be when you are teaching in a public or private school. Please wear comfortable but modest clothing in which you can move around easily.

Please be careful with our classroom materials, and use them only when instructed.

Be open-minded about other's opinions and thoughts, encouraging them to stretch their boundaries and take risks, and listen attentively to their performances.

Failure to conform to these expectations of behavior will result in a lowered classwork grade. Daily grades will be given according to the instructor's discretion:

- An A will be earned by the student who arrives early with all materials, exhibits superior attentiveness, is fully prepared for class, participates with enthusiasm, and is a leader and role model to others.
- A B will be earned by the student who exhibits excellent attentiveness, is prepared for class, participates with enthusiasm, and is a valued asset to others.
- A C will be earned by the student who exhibits average attentiveness, preparation, and class participation.
- A D will be earned by the student who exhibits little attentiveness, preparation, and participation.
- An F will be earned by the student who exhibits no attentiveness, preparation, or participation. This student will be instructed to drop the course.

Notebook Organization

For this course, you will have access a collection of songs and other activities for children. **It is STRONGLY SUGGESTED that you organize these resources into a notebook or into a folder on your computer with 31 subfolders.** This will be a valuable resource for you as you begin teaching, one that you will continue through your career. It will also be of help to you as you study for the Music Content Test.

If you choose to do so, purchase a 2"-2.5" three-ring binder and 31 dividers. Label the dividers:

1. Syllabus and Class Agendas
2. Graded Assignments and Tests
3. Reading Reflections/Discussions
4. Sight Singing
5. Lesson Planning
6. Warm Ups
7. Greeting/Welcome Songs and Canons
8. Name Games for Older Children
9. Global Songs
10. syn-CO-pa
11. Beamed Sixteenth Notes
12. Sixteenth/Eighth Note Combinations
13. Whole Note/4-meter
14. Dotted Quarter Note
15. Compound Meter
16. 5 Meter
17. *high do*
18. *low sol*
19. *low la*
20. Major/Minor Tonality
21. Pentatonic Modes - *la* pentatonic
22. *fa* (Hexatonic)
23. *ti* (Diatonic)
24. Diatonic Modes
25. Chord Roots/Functional Harmony
26. Absolute Pitch/Note Names
27. Listening Lessons for Older Children
28. Children's Book Lessons
29. Assessment
30. Workshop Notes
31. Miscellaneous (you may leave this one blank)

Assignments

Each Sunday at 8:00 a.m., a new module will open in D2L. You will have until the following Saturday at 11:59 p.m. to complete the tasks for the week. All assignments will be uploaded into the appropriate places in D2L.

All assignments and readings must be TYPED. Please use university-level spelling, punctuation, and grammar. Papers should be double-spaced with 1" margins and 12-point type. The heading should be single-spaced and include your name, the date, and the class. Include any citations in APA or Chicago style as endnotes.

Assignments that require music notation must be produced with notation software.

Take care when using Google docs that your method of sharing does not require me to ask for permission to view your document. Click SHARE – GET LINK – ANYONE WITH THE LINK. A grade of zero

will be entered as a placeholder if I am unable to view your assignment. I will not contact you about this issue—you are expected to ensure that I can access your work.

READING/DISCUSSION ASSIGNMENTS

Each week, you will complete a reading reflection and discuss the topic with your peers via D2L. Reading/Discussions should be thoroughly prepared and show evidence of deep thought. Make connections with your own prior knowledge and with the class lecture. You might describe how you have seen the ideas work in your own personal experience or how you foresee the ideas working in your future classroom. Describe any questions you have that arise from this reading.

Please use university-level spelling, punctuation, and grammar. Papers should be at least two pages, double-spaced with 1" margins and 12-point type. The heading should be single-spaced and include your name, the date, and the class. Include any citations in APA or Chicago style as endnotes.

Respond to AT LEAST TWO of your classmates' posts. Avoid simply agreeing with what someone else says. Add something new to the conversation. If you disagree with someone, respectfully provide a different point of view.

LESSON PLAN ASSIGNMENTS

In many cases, homework assignments will consist of creating short lessons, and teaching these lessons to a child or to a peer. **(Obviously, you may not teach any lesson I have presented in a class lecture.)** You will write a lesson plan in the correct format for every lesson you teach.

OBSERVATION ASSIGNMENTS

Over the course of the semester, students are required to observe three area **elementary** music instructors working in their classrooms with children for one hour each. Complete the Lesson Observation and Reflection Form provided in D2L.

Please keep the TAMUC Honor Policy in mind as you complete your paperwork. Your number of minutes must match mine, and your sequence of classroom events must be complete, or your forms will be discarded and you will not be able to use the video library for this requirement. Understand that though you may observe with a friend, **you must complete your own ORIGINAL work on your form.** Any student who abuses this privilege by using another student's work as his/her own will receive a zero for this assignment, may receive an automatic fail for this course, and will be considered for removal from the Undergraduate Field-Based Teacher Certification Program.

It is not appropriate to use one assignment for two courses. In other words, if you are also taking Instruments in Elementary Music (MUS 321), **you may NOT view the same three teachers for both classes.**

WARM UP ASSIGNMENT

Each student will be expected to plan and lead a physical and vocal warm-up during the semester.

PROFESSIONAL DEVELOPMENT ASSIGNMENTS

1. Each semester, the TAMU-C Department of Music hosts a workshop for area elementary music teachers on a Saturday morning. **Your attendance is required.** If you have an unavoidable conflict and are unable to attend, an email is required in advance. If this is the case, you will be able to observe the video recording and complete a Workshop Observation and Reflection assignment.
2. You are **required** to attend at least two Music Education Convocations offered this semester, even if you have completed all your recital responsibilities. Write a one-page reflection of your learnings for each convocation and submit these to D2L.
3. You are **required** to attend and actively participate in **one** of the several area workshops with **elementary emphasis for professional educators**, such as those provided by the North Texas Chapter of AOSA and the Kodály Educators of Texas. The workshop (or combination of workshops) must total at least **three hours** in length. To earn credit, you must upload the following:
 - the workshop handouts
 - a reflection (at least two full pages, double-spaced)

SPRING STUDENTS: To use TMEA sessions for this requirement, you must participate in at least **THREE elementary-specific** sessions. I strongly suggest you have your sessions approved before attending. Handouts can be found on the TMEA website. Again, you must write a two-page reflection for each session you attend. Submit this and the session handouts to D2L. Concerts do not count toward this requirement.

Any student engages in academic dishonesty by turning in materials without attending and actively participating in the sessions - or who uses another student's work as his/her own - will receive an automatic fail for this course and will be recommended for removal from the Undergraduate Field-Based Teacher Certification Program.

If you are interested in your own personal professional development, I suggest you visit the following two YouTube channels:

- The TAMUC Music Education YouTube Channel: http://www.youtube.com/playlist?list=PLeO_NArJmV4iqYHH6thIXfrM4_dW8NzOx
- The *Kodály Today* YouTube Channel: https://www.youtube.com/channel/UChi80hm_84B6E-WHjEZRF_w?fbclid=IwAR0UA0MgdWX0aEIYU0tLgy-oiPeBo8qTPHBBOGDBNE8lQqxA9HK4AA4Xu3Q

NOTE: As Music Education Coordinator for TAMUC, I will be sending you information about workshops that are available to you about all aspects of music education, including band and choir. However, let me reiterate that the workshops for your Music and Movement classes (and all observations) **MUST be general elementary music-based.**

FINAL PROJECT: ON-SITE TEACHING

You and a partner will teach 45-60 minutes of music instruction to children in a public-school setting. You will develop this lesson, using the lesson plan and PowerPoint templates provided, and using lessons from class as models. Look in the ON-SITE folder of D2L for instructions and materials. Please discuss the lesson with me before teaching it to students.

Your lesson will be video recorded, so that your colleagues can watch your lesson and learn from your experience. **Failure to submit complete and clear video and audio footage will result in a failing grade.**

If, due to the pandemic, we are unable to complete On-Site Teaching Experiences, I will substitute a written final exam.

ADDITIONAL ASSIGNMENTS FOR GRADUATE CREDIT

In order to receive graduate credit for this course, the student will complete additional assignments reflecting rigorous study in the Kodály and Orff Schulwerk approaches. These assignments are detailed in the handout titled ADDITIONAL ASSIGNMENTS FOR GRADUATE CREDIT.

The student will also meet with the instructor each week to assess guitar, ukulele, dulcimer, and recorder skills.

Assessments


You will need to have excellent musicianship skills as a music educator. During this course, you will work daily on singing and instrument technique.

1. **PIANO.** You should be able to perform the following:

- Major chords, both hands simultaneously starting on C (C E G) and moving upward chromatically to the next C. Blocked and arpeggiated.
- Minor chords, both hands simultaneously starting on C (C E^b G) and moving upward chromatically to the next C. Blocked and arpeggiated.
- I-IV-I-V7-I chord progressions, both hands simultaneously, starting on C (C E G) and moving upward chromatically to the next C.
- Five-note scales upward and downward, both hands simultaneously moving upward chromatically, starting on C and going up to the next C.
- Practice singing vocalises as you play. This will prepare you for leading your warm-up.

2. **SINGING.** One of the highest priorities of the semester will be developing an excellent singing voice, with good vocal tone, clarity, articulation, and intonation. If singing is not a strength for you, vocal exercises are available so that you can practice daily.

3. **SIGHT-SINGING.** Throughout the semester, you will be evaluated on sight-singing with solfège and the Curwin hand signs.

do	
ti	
la	
sol	
fa	
mi	
re	
do	

Develop the habit of practicing each day for a short period of time. When you perform your sight-singing assessments, the Curwin hand signs must be placed in the correct position in front of the body:

- do': arms above head
- ti: hands at forehead
- la: hands eye level
- sol: hands at chest
- fa: hands at diaphragm
- mi: hands waist level
- re: just below waist
- do: arms at abdomen

How to practice:

- I expect you to progress through the Bacon Pentatonic text book on your own, using the practice guide I will provide every week on the AGENDA.
- The melodies you will encounter in these exercises are bitonic, tritonic, tetratonic, pentatonic, hexatonic, and diatonic modal.
- You will need to first find the **tonal center** for each exercise. This may require a different thought process than the one you are used to using.
- A key signature is only ONE indication of the tonal center of a melody. In these exercises, they key signature only tells you which notes, out of all the notes that are included in the melody (the **tone set**), have accidentals.
- Mentally stack the notes of the tone set up from lowest to highest. The pattern should reveal itself.
- Sometimes, the last note is a good indicator of the tonal center, but not always. For example, if your piece only includes *mi*, *sol*, and *la*, you will have to figure out where *do* is.
- For your test, I will provide an exercise for you to sing. I will give you the tonal center, you will outline the chord and sing your starting pitch, then sing the exercise.

4. **RECORDER.** You will learn to play the soprano recorder and to develop lessons for teaching recorder to your students. Your recorder skills will be assessed periodically. Develop the habit of practicing each

day for a short period of time using your Sweet Pipes book. I expect you to progress through the book on your own, using the practice guide I will provide every week on the AGENDA.

Academic Honesty

It is expected that you will exhibit ethical behavior concerning your work in this class. Students are expected to do their own work, use their own words in papers, and to reference outside sources appropriately. It is not appropriate to use one assignment for two courses. Failure to uphold the standards of academic honesty will result in an automatic fail for this course and will be considered for removal from the Undergraduate Field-Based Teacher Certification Program.

For more details and the definition of academic dishonesty see the following procedures:

- [Undergraduate Academic Dishonesty 13.99.99.R0.03](#)
- [Undergraduate Student Academic Dishonesty Form](#)
- <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/documents/13.99.99.R0.03UndergraduateStudentAcademicDishonestyForm.pdf>
- [Graduate Student Academic Dishonesty Form](#)
- <http://www.tamuc.edu/academics/graduateschool/faculty/GraduateStudentAcademicDishonestyFormold.pdf>
- <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

Grading System

A weight-based system will be used for this course.

Engagement and Class Performance:	20%
Weekly Assignments:	30%
Weekly Discussion Responses:	20%
Tests (including Piano, Recorder and Sight-Reading):	20%
Final Exam or On-Site Teaching Experience:	10%

90 - 100	= A
80 - 89	= B
70 - 79	= C
60 - 69	= D
0 - 59	= F

Technology Requirements

LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements :

- LMS Requirements:
<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>
- LMS Browser Support:
https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm
- YouSeeU Virtual Classroom Requirements:
<https://support.youseeu.com/hc/en-us/articles/115007031107-Basic-System-Requirements>

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

OTHER RESOURCES

- Quicktime (www.apple.com), RealPlayer (www.real.com), and Windows MediaPlayer 11.0 (www.microsoft.com/windows/windowsmedia/download) will enable you to view videos.

University and Department Information

UNIVERSITY MISSION STATEMENT

Texas A&M University-Commerce nurtures and educates for success through access to academic, research, and service programs of high quality.

MUSIC DEPARTMENT MISSION STATEMENT

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

STUDENTS REQUESTING ACCOMMODATIONS DUE TO DISABILITIES

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Texas A&M University-Commerce
Velma K. Waters Library- Room 162
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148

Email: studentdisabilityservices@tamuc.edu

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

NONDISCRIMINATION NOTICE

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained. Please let me know what pronouns you would prefer I use for you in class and in conversation.

MUSICIAN HEALTH AND SAFETY

Valuable information and resources are provided on the Music Education website to assist the musician in the prevention of injury and to provide a resource for discovering information about injury assessment and injury recovery.

For more information, go here:

<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/musicianHealthSafety.aspx>

CAMPUS CONCEALED CARRY STATEMENT

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

NOTICE!

- Students are encouraged to seek out the instructor for assignment clarification and/or personal assistance.
- Keep in mind that your aptitude in this course may determine if you are approved for student teaching. Because student teachers are representatives of this university, I will only pass those with excellent teaching skills, musicianship, high standards, and a strong work ethic. This could determine your graduation date.
- **This syllabus is subject to be amended at any time.** Check D2L for the latest version.

