



# Music and Movement for Children I

MUS 450.01E

COURSE SYLLABUS: SPRING 2024

8:00 – 9:15 TR

## Instructor Information

Instructor:	Darla Meek, Lecturer in Music Education
Webpage:	<a href="http://www.darlameek.com">www.darlameek.com</a>
Classroom Location:	Music Building, Room 211
Office Location:	Music Building, Room 222
Office Phone:	903-886-5294
Office Fax:	903-468-6010
University E-mail:	<a href="mailto:Darla.Meek@tamuc.edu">Darla.Meek@tamuc.edu</a>
Preferred Form of Communication:	email
Communication Response Time:	48 hours, or please email again.
Office Hours:	Tuesday 12:00 - 4:00 pm Thursday 12:00 – 2:00 pm Monday, Wednesday, and Friday by appointment via Zoom

## Course Information

### REQUIRED TEXTS

- Course Pack (available in Marketplace)
- Bacon, Denise. *185 Unison Pentatonic Exercises*.
- Burakoff, Gerald & Hettrick, William E. (1980) *The Sweet Pipes Recorder Book*. (Book One, Soprano) Sweet Pipes, Inc.
- Meek, Darla. (2016.) *Journey Around the Globe with Recorder!* Sweet Pipes, Inc.

### ADDITIONAL TEXTS FOR GRADUATE CREDIT

- Steen, Arvida. (1992) *Exploring Orff: A Teacher's Guide*. Schott Music Corp. (ISBN 0930448766)
- Houlahan, Michael and Tacka, Philip. (2008). *Kodály Today: A Cognitive Approach to Elementary Music Education*, SECOND EDITION. Oxford University Press (UPC Code 9780190235772)

## REQUIRED MATERIALS

- A 1.5" three-ring binder with 37 dividers
- 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, Sibelius, or MusicScore). This is a free music-making software (free first 90 days, \$2 for a year afterward): <https://flat.io/edu>

## CERTIFYTEACHER

Prospective student teachers are strongly encouraged to pass the Music Content Test before beginning the residency semester. Certify Teacher is an online service that provides substantive test material preparation for our undergraduate students. Candidates must complete the music practice test in CertifyTeacher with 80% accuracy in **every domain** to be approved to take the actual 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 **Interactive Practice Test** you wish to purchase – make sure to select the online version option. Access is granted until you receive a passing grade from the state or three years, whichever comes first.
- 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.

## PROFESSIONAL MEMBERSHIPS

It is expected that all students enrolled in elementary methods courses be active members of TMEA and NAFME. Membership forms may be accessed online here:

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

## COURSE DESCRIPTION

The purpose of this course is to prepare students to teach elementary music for students in Kindergarten through third grade. Accordingly, the course will introduce pedagogical strategies that combine movement and music and examine music-specific topics such as the development of the child’s singing voice, appropriate sequencing, classroom management, etc. This course bridges 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.
- demonstrate skills in singing, sight-singing, playing instruments, creative movement, and dancing.
- successfully engage children in Kindergarten through third grade in playing instruments, listening, chanting, singing, moving, and reading notation.
- apply an understanding of individual differences among children, including 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 K-3.
- describe how general music contributes to a school's educational program and construct 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:

- 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 the ability to arrange poetry and folk material for children's voices and Orff instruments.
- develop and teach engaging lessons using a variety of media.
- Research primary folk song and dance materials and craft master copies and song analyses

Please refer to the document titled Additional Assignments for Graduate Credit.

## **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 reading reflections in D2L.

**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 class and via D2L.

**Course Structure**

In D2L, you will find that this course has been organized into fifteen (15) weeks. In each module, you will find an agenda which will show you the topics to be discussed in class. I have also included the PowerPoint lecture/demonstration for each week and all lesson plans so that you can review them as needed.

Every week, your tasks will include a practice set, a reading reflection prompt, and an assignment. Some of the assignments and readings have multiple parts. Read the agenda carefully on Monday, determine how much time it will take you to complete your tasks for the week, and block out that amount of time in your weekly calendar.

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

**PROPOSED SCHEDULE** *(subject to change)*

WEEK	DATES	TOPICS	ASSIGNMENT	READING
1	Jan 15-21	Syllabus and Class Overview; Welcome Songs; Name Games; Singing with Children	Sing and record a patriotic song; complete self-critique  PROFESSIONALISM: organize your course pack	<i>Providing a Rich Music Learning Experience</i> , pp. 1-15 (Orff, Kodaly, Dalcroze)
2	Jan 22-28	Giving Cues; Using Pitch Levels; Choosing Repertoire; Teaching Global Songs; How to Write a Lesson Plan	Complete a lesson plan for your assigned global song. Create a PowerPoint for your assigned global song	<i>World Music Pedagogy</i> (Roberts and Beegle), Chapter 3, pp. 51-61 "Online Song Research" (Kuddes)

3	Jan 29- Feb 4	Dalcroze Eurhythmics	List lesson steps from FEIR videos	"Discovering Music Through Dalcroze Eurhythmics" by Anne Farber and Lisa Parker
4	Feb 5-11	Kodály Concept	Lesson Observation 1 (Kodály Practitioner)	<i>Kodály Today</i> : Chapter 1: "Building the Framework of a Music Curriculum Based on the Kodály Concept" pp. 18-27
5	Feb 12-18	Music Learning Theory	Lesson Observation 2 (Collection of MLT Practitioners)	"Untying Gordian Knots" by Edwin Gordon, pp. 4-11
6	Feb 19-25	Orff Schulwerk	Lesson Observation 3 (Orff Practitioner)	"Orff Schulwerk: An Integrated Foundation" by Mary Shamrock
7	Feb 26- Mar 3	Blending the Approaches; Sequencing Music Concepts; How to Create a Move-It Warm-up <b>QUIZ: THE FOUR APPROACHES</b>	Complete your global song PPT  (Teach your assigned global song)	"What Is Developmentally Appropriate Practice?" pages 1-10.
8	Mar 4-10	Steady Beat; Vocal Exploration; CONTRASTS: high/middle/low extremes, moving upward/downward	Construct a two-minute choreographed movement piece for an elementary music classroom ("Move-It"). Type a lesson plan.	"Games: A Child's Curriculum" by Doug Goodkin from <i>Play, Sing, and Dance</i>
	Mar 11-15	SPRING BREAK		
9	Mar 18-24	CONTRASTS: Fast/slow Loud/quiet Long/short Strong/weak Smooth/choppy	Create a lesson for your assigned contrast. Type a lesson plan. Prepare to teach your lesson.	Best Practices Fireside Chat
10	Mar 25-31	Teach Contrast lessons	Complete a Weekly Class Outline (WCO) with your Learning Partnership group.	Universal Design for Learning (Boler) Social/Emotional Learning
11	Apr 1-7	Quarter Note and Rest; Eighth Notes; Half Note How to craft a Weekly Class Outline (WCO)	Learn an assigned song. Teach your assigned song to a partner. Lead your partner through the process of deriving	Teach in public schools and reflect on the experience.

			the rhythm using the process provided.	
12	Apr 8-14	Classroom Management	Complete your On-Site Teaching WCO	New Teachers: Classroom Management Fundamentals/ It's Like Herding Cats!
13	Apr 15-21	Teaching Children with Disabilities	Complete your On-Site PPT	People First; Special Education Rights and Responsibilities of Teachers
14	Apr 22-28	Staff and Clefs; Same/step/skip/jump; <i>sol-mi la</i> Assessment: Creating a rubric	Complete your 3-hour outside workshop requirement.	Marginalized Voices in Music Education: "Can't I Sing with the Girls?" <a href="https://blurringthebinary.com/">https://blurringthebinary.com/</a>
15	Apr 29-May 5	<i>do re</i> <b>SIGHT-SINGING AND RECORDER ASSESSMENT</b>	No assignment	No reflection
FINAL	Tuesday, May 7 8-10 am	Ternary Meter	No assignment	No reflection

## Attendance and Engagement Policy

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 are unprofessional**, and they will not be allowed when you are a resident or a teacher in the field.

Excused absences include illness with a doctor's note, jury duty, or the death of an immediate family member. **If you must miss class for any reason, such as of sudden illness or car trouble (for commuters only), you are expected to communicate with the instructor via text or email at [darla.meek@tamuc.edu](mailto:darla.meek@tamuc.edu) before class begins.**

Absent students will, by default, earn a grade of zero for that day's work until proof of excused absence is provided. Failure to provide a physician's note, jury summons, or other proof confirming the legitimacy of the absence will result in the classification of that absence as unexcused. Students who are absent are expected to carefully review the lecture PowerPoint in D2L so that they do not fall behind. 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 four in-person, face-to-face classes, regardless of the reason.** 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 January 31**. 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.

Each class period, students are expected to sign in on the attendance sheet. Failing to sign in may result in a grade of zero for that day's work. Tardiness or leaving early will affect the daily classwork grade. 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 duty, 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. If you miss an in-class teaching assignment, you must teach it the very next class period to the entire class. YOU must remind me before and during class—I will not seek you out. Plan to teach your assignment immediately following the daily welcome song.

For more information about the University 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

### VIRTUAL LEARNING EXPECTATIONS

The following expectations are provided should virtual synchronous events be utilized for any reason (such as convocation or a workshop):

- Students should maintain a professional appearance as would be expected in the classroom.
- Students attending synchronous classes should have their video turned on and be attentive throughout the class. Please position your camera in a well-lit professional environment so that your face is displayed.
- Virtual attendance will be taken for any class that is met virtually. The camera must remain on and the student must actively participate to receive credit for the class or workshop.
- Consult the Rules of Netiquette for more information regarding how to interact with others in an online forum: <https://www.britannica.com/topic/netiquette>

### 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 any materials that are not in the course pack from D2L and organize them in an orderly fashion in your notebook.
- Attend every class and perform to the best of your ability.

- Prepare all assignments and readings thoroughly and completely. Plan on spending two hours outside of class time to complete each assignment and one hour per reading reflection. This is the standard for 3-credit-hour courses.
- Practice skills (sight-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.

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 grade. Engagement/Performance 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. This collection is available as a course pack on Marketplace. **You will organize these resources into a three-ring binder with 36 subfolders.** This will be a valuable resource for you as you begin teaching, one that you will continue through your career. This will also be very helpful as you study for the Music Content Test.

Please purchase a 1.5-2" three-ring binder and 37 dividers. Label the dividers:

1. Syllabus and Class Agendas
2. Approaches to Teaching Music (Kodály, Orff, Dalcroze, MLT)
3. Teaching Children with Special Needs
4. Teaching Emergent Bilingual Learners
5. Lesson Planning
6. Classroom Management
7. Singing with Children
8. Warm Ups and Move-Its
9. Greeting/Welcome Songs and Canons
10. Name Games for Younger Children
11. Singing Games & Dances
12. Global Songs
13. Steady Beat
14. Vocal Exploration Activities
15. High/Low
16. Moving Upward/Downward
17. Fast/Slow
18. Loud/Quiet
19. Long/Short
20. Strong/Weak
21. Smooth/Choppy
22. Quarter Note and Quarter Rest
23. Eighth Notes
24. Half Note
25. Same/Step/Skip/Jump
26. Staff
27. mi-sol
28. mi-sol-la
29. do-mi-sol
30. do-mi-sol-la
31. do-re-mi
32. do-re-mi-sol
33. do-re-mi-sol-la (do pentatonic)
34. Ternary Meter
35. Workshop Notes
36. Miscellaneous

## Weekly Tasks

### ASSIGNMENTS

You will have from Monday until the following Sunday at 11:59 p.m. to complete the tasks for the week. All assignments **MUST** be uploaded into the appropriate places in D2L. If a document is uploaded to the incorrect place, credit will not be given.

All assignments and reading reflections 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 assignment number. Include your 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.

### WORKING WITH PARTNERS AND IN GROUPS

You will have the opportunity to work with a partner on selected assignments. The intention of this is that the two of you will sit down in a room and complete the task together. It is **NOT** intended for the two of you to divide up responsibilities to complete on your own. This defeats the purpose of the “two minds are better than one” idea. I am expecting to read excellent work from the two of you. “As you use steel to sharpen steel, one friend sharpens another.”

You are expected to clearly and frequently communicate with your partner. If an issue arises, I will not mediate. You are expected to work out any difficulty on your own. Of course, you have the option to withdraw from the partnership and complete the assignment entirely on your own; however, I expect you to be professional and inform your partner if you intend to do this, **WELL IN ADVANCE**.

### READING REFLECTIONS

Each week, you will complete a reading reflection. Reading reflections should be thoroughly prepared and show evidence of deep thought. **Firstly, discuss 2-3 important things you learned from the reading.** Make connections with your own prior knowledge and with the class lectures. 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.

Requirements:

- Use university-level spelling, punctuation, and grammar.
- Use formal, scholarly language.
- Papers should be at the very least one full page (approximately 350 words) and 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 a citation in APA or Chicago style as endnotes after your full page of reflection. Failing to include your citation will result in a loss of 10 points.

As often as we can, we will discuss these readings in class. 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 in class. You may not teach any lesson I have presented in a class lecture/demonstration. 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-hours' worth of **elementary** music instructors working in their classrooms with children. (Assignments 4, 5, and 6)

**IMPORTANT: You may NOT use these observations as your Early Field Experience (EFE) hours. TEA has created more stringent rules for the mentor teachers and the teachers you will be observing do not necessarily qualify.**

Please keep the TAMUC Honor Policy in mind as you complete your paperwork. 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.

### PROFESSIONAL DEVELOPMENT ASSIGNMENTS

1. You are **required** to attend all Music Education Convocations offered this semester, even if you have completed all your recital responsibilities and/or are not enrolled in a recital course. Write a one-page, double-spaced reflection of your learnings for each convocation and submit these to D2L. If you are not able to attend a Music Education Convocation, you will acquire the audio recording, listen to it, and write a reflection that is at least one full page in length.
2. Pre-teachers are expected to join and **actively participate** in professional organizations, just as teachers do. This is where you build your network of future colleagues and learn ideas from other colleagues outside those in your own program. To this end, you are **required** to attend and actively participate in one of the several area workshops with **elementary emphasis** for professional educators. 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 (approximately two pages, double-spaced) of your learnings and how you might be able to use them in the classroom.

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. Submit a two-page reflection that sums up your learnings from all three sessions. Submit this and the session handouts to D2L. Concerts do not count toward this requirement.

Any student engages in academic dishonesty by submitting materials without attending and actively participating in the sessions - or who uses another student's work as their own – will receive swift consequences which may include an automatic fail for this course and recommendation for removal from the Undergraduate Field-Based Teacher Certification Program.

**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. However, let me reiterate that the workshops for your Music and Movement classes (and all observations) **MUST** be **general elementary music-based**.

Below you will find some examples of area and/or virtual workshops. You must register in advance.

NOTE: The time slots for these workshops is not listed below. You will need to plan accordingly.

ORGANIZATION	DATE	TITLE	CLINICIAN	LINK TO REGISTER
Orffrageous Publications	Jan 2	"How to Build an Orff Ensemble"	Chelsea Cook	<a href="https://www.facebook.com/events/910906647418852/?ref=newsfeed">https://www.facebook.com/events/910906647418852/?ref=newsfeed</a>
Dallas Chapter Choristers Guild	Jan 5-6	Dallas Church Music Workshop	several	<a href="https://dallaschaptercrg.org/">https://dallaschaptercrg.org/</a>
Children's Worship University	Jan 26-27	Children's Worship University	several	<a href="https://www.texasbaptists.org/events/childrens-worship-university">https://www.texasbaptists.org/events/childrens-worship-university</a>
North Texas Orff	Jan 27	"Moving Through Process"	Brian Burnett	<a href="http://www.northtexasorff.com">www.northtexasorff.com</a>
North Texas Orff	Apr 6	"Playful Process"	Erika Knapp	<a href="http://www.northtexasorff.com">www.northtexasorff.com</a>
American Eurhythmics Society	Apr 13	AES Virtual Spring Workshop *	Alex Port, Clinton Pratt, Jason Jones	<a href="https://americaneurhythmics.org/events/aes-virtual-workshop-2024/">https://americaneurhythmics.org/events/aes-virtual-workshop-2024/</a>
GIML (CA chapter)	Apr 13	"MLT = Choir: Audiate, Create, Improvise, and Flow!"	Krystal McCoy & Stuart Hill	<a href="https://giml.org/ca-giml-choir-mlt-virtual-workshop/">https://giml.org/ca-giml-choir-mlt-virtual-workshop/</a>

\*Again, virtual attendance will be taken for any workshop that is met virtually. The camera must remain on for the entire duration of the workshop and the student must actively participate to receive credit for the workshop.

3. You are required to attend the spring TAMUC workshop for area teachers (date TBD). It will be held in the band hall from 9:00-noon with a light breakfast beforehand. No reflection is required.

## 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 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 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. **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.

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

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

do	
ti	
la	
sol	
fa	
mi	
re	
do	

### How to practice SIGHT-SINGING:

- I expect you to progress through the exercises (first the Bacon Pentatonic booklet and then the exercises provided in the SIGHT-SINGING EXERCISES module in D2L) on your own, using the practice guide I will provide every week on the AGENDA.
- The melodies you will encounter in the Bacon booklet are bitonic, tritonic, tetratonic, and pentatonic. Hexatonic and diatonic exercises can be found in the SIGHT-SINGING EXERCISES module in D2L.
- As you can see, the booklet is divided into two parts. The first part is made up of exercises using stick notation. These are helpful because you can sing them in any key. The second part is made up of exercises on the treble staff. These are more challenging because one must sing the exact pitches in the key given.
- 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, the 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. A pattern should reveal itself, and from this pattern you will usually be able to deduce the tonal center.
  - Usually, 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. You will determine the tonal center, play the tonal center, outline the tonic chord, sing your starting pitch, then sing the exercise.

3. **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. The intent is to establish the habit of learning a new skill independently—another habit of a successful educator.

## 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 may result in an automatic fail for this course and consideration 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>

## AI Use in Course

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

**Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).**

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

13.99.99.R0.03 Undergraduate Academic Dishonesty

13.99.99.R0.10 Graduate Student Academic Dishonesty

## 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](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](mailto: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](http://www.apple.com)), RealPlayer ([www.real.com](http://www.real.com)), and Windows MediaPlayer 11.0 ([www.microsoft.com/windows/windowsmedia/download](http://www.microsoft.com/windows/windowsmedia/download)) will enable you to view videos.

## Grading System

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

- **Engagement and Class Performance:** 20%
- **Weekly Assignments:** 30%
- **Weekly Reading Reflections:** 20%
- **Assessments** (including Recorder and Sight-Reading): 15%
- **Final Exam or On-Site Teaching Experience:** 10%
- **Notebook** 5%

Graduate Level:

- **Engagement and Class Performance:** 20%
- **Weekly Assignments** (including composition, master copies/song analyses): 30%
- **Weekly Reading Reflections:** 20%
- **Assessments** (including dulcimer and 'ukulele): 15%
- **Final Exam or On-Site Teaching Experience:** 10%
- **Notebook** 5%

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

**Keep up with your semester average each week by checking D2L.** You have a week to complete the two tasks and I have a week to grade them. In other words, grades for the week 1 tasks will be posted by the first day of week 3, etc.

## **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](mailto:studentdisabilityservices@tamuc.edu)

Website: [Office of Student Disability Resources and Services](http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/)

<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>

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit [www.tamuc.edu/counsel](http://www.tamuc.edu/counsel)

## **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 Carrying Concealed Handguns on Campus (<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.

## **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 and posted on D2L.

## **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, we will only allow those with excellent teaching skills, musicianship, high standards, and a strong work ethic to move forward. This could determine your graduation date.