



# Music and Movement for Children II

MUS 465.001

COURSE SYLLABUS: SPRING 2024

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:	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)
- Burakoff, Gerald & Hettrick, William E. (1980) *The Sweet Pipes Recorder Book*. (Book One, Alto) Sweet Pipes, Inc. (This book is RED.)
- Meek, Darla. (2018.) *Flight 2: Another 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)

- Highly recommended: Cribari, Paul and Layton, Richard. (2019). *The Elemental Style: A Handbook for Composers and Arrangers Part 1*.

## REQUIRED MATERIALS

- A 1.5-2" three-ring binder with 28 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.**
- One alto recorder (There are some available for checkout.)
- 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 MuseScore). This is a free music-making software (free first 90 days, \$2 for a year afterward): <https://flat.io/edu>

## ADDITIONAL MATERIALS FOR GRADUATE CREDIT

- One acoustic guitar and pick (There are some available for checkout.)
- *Mel Bay Modern Guitar Method Grade 1, Expanded Edition* (Book/CD/DVD Set) by Mel Bay & William Bay (spiral bound) ISBN-10: 0786613696

## CERTIFYTEACHER

Certify Teacher is an online service that provides substantive test material preparation for our undergraduate and graduate students. Candidates must complete the Music Practice Tests in CertifyTeacher with 80% accuracy **in every domain** to be approved to take the actual tests.

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.

## 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 grades three through five. Accordingly, the course will introduce pedagogical strategies that combine movement and music activities and examine music-specific topics such as the development of the child's singing voice, appropriate song literature, classroom management, etc. The 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. This course typically features a long-term field experience.

## **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, playing instruments, creative movement, and dancing.
- successfully engage children in grades 3-5 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 3-5.
- 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 songs with up to three chords while accompanying on the guitar. Students are expected to practice daily and meet with instructor weekly for assessments.
- sing, play, improvise, and compose in all diatonic modes and over chord changes.
- demonstrate the ability to arrange poetry and folk material for children's voices and Orff instruments.
- develop and teach engaging lessons to children using a variety of Orff media.
- Research primary folk song and dance materials and craft mastercopies

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 readings 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. Each Monday at 8:00 a.m., a new module will open in D2L. You will find a reading reflection 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 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/DISCUSSION
1	Jan 15-21	Syllabus and class overview  Name games  Four Beamed Sixteenth Notes	Compose a welcome song  Bring notebook with dividers with coursepack	<i>Teach Like It's Music: An Artful Approach to Education</i> (Goodkin) Chapter 1: "The Class as Music" pp. 2-14.  Suggested: Chapter 2: "The Cycle of Learning"
2	Jan 22-28	Teaching strategies: "by rote," "by note" and "by ear"  Syn-CO-pa	Global Song Lesson Plan	<i>K7: Developing Creative Expression in the Elementary Classroom Through Singing</i>

3	Jan 29- Feb 4	Syn-CO-pa	Create PPT for global song	"Building Cultural Intelligence in Students" by D. Meek"
4	Feb 5- 11	Culturally Responsive Teaching; Sixteenth-eighth combinations	Teach global song in class and complete a Pre-Teaching Survey and a Post-Teaching Reflection	Prelude and Chapter 1 of <i>Teaching with Respect</i> by Stephen Sieck
5	Feb 12- 18	Whole note 4-meter Dotted quarter note	Lesson Observation and Reflection 1	<i>For White Folks Who Teach in the Hood</i> by C. Emdin: Introduction
6	Feb 19- 25	Compound meter	View videos and type lesson steps	KT, Chapter 5: "Sound to Symbol" subsection, "A New Learning Theory Model" 191-204
7	Feb 26- Mar 3	5 meter	Lesson Observation and Reflection 2	Goodkin ( <i>Play, Sing, and Dance</i> ): Rhythmic Vocalization AND Solfege in the OS
8	Mar 4- 10	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 153-160 AND <i>The Kodály Method I</i> : "Absolute Note Names"
	Mar 11- 15	SPRING BREAK		
9	Mar 18- 24	Low <i>la</i> Major/Minor Pentatonic modes – <i>la</i> pentatonic	Lesson Observation and Reflection 3	KT: Chapter 12: Evaluation and Assessment
10	Mar 25- 31	<i>fa</i> (hexatonic)	Craft a WCO and add an assessment	"Music as a Second Language" by David Wish
11	Apr 1-7	<i>ti</i> (diatonic)	View videos and type lesson steps	Boler Assessment Videos
12	Apr 8- 14	Diatonic modes	Teach an activity from the lecture and create an assessment	Choose a podcast from the list provided. Listen to an episode or two and prepare to share about your podcast.
13	Apr 15- 21	Listening Lessons Assessment	Teach a given listening lesson 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	Apr 22- 28	Literature in the Elementary Music Classroom	Type a lesson plan involving a children's book and pair it with an appropriate song.	"Toward a More Culturally Responsive General Music Classroom (Carlos Abril)  OR "Thinking About and Responding to Culture in General

				<i>Music" from Teaching General Music by Abril &amp; Gault</i>
15	Apr 29- May 5	Chord roots Chords Functional harmony  <b>ASSESSMENTS</b>	No assignment Complete OUTSIDE WORKSHOP requirement. Complete Self- Evaluation	No reading

### **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 immediately following the 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.
- 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.
- 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 (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.

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 to a collection of songs and other activities for children. **You will organize these resources into a notebook with 28 dividers.** 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.

Purchase a 1.5-2" three-ring binder and 28 dividers. Label the dividers:

1. Syllabus and Class Agendas
2. Welcome Songs and Canons
3. Name Games for Older Children
4. Global Songs
5. Beamed Sixteenth Notes
6. syn-CO-pa
7. ti-tiki
8. tiki-ti
9. tim-ki
10. Whole Note/4-meter
11. Dotted Quarter Note
12. Compound Meter

13. 5 Meter
14. *high do*
15. *low sol*
16. *low la*
17. Major/Minor Tonality
18. Pentatonic Modes
19. *fa* (hexatonic)
20. *ti* (diatonic)
21. Diatonic Modes
22. Chord Roots/Functional Harmony
23. Absolute Pitch/Note Names
24. Listening Lessons for Older Children
25. Children's Book Lessons
26. Assessment
27. Workshop Notes
28. Miscellaneous (you may leave this one blank)

## **Assignments**

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

All assignments and readings must be TYPED. Please use university-level spelling, punctuation, and grammar. Papers should be at least one full page, double-spaced with 1" margins and 12-point type. The heading should be single-spaced and include your name, the assignment number, and the class. 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.

### **READING REFLECTION ASSIGNMENTS**

Each week, you will complete a reading reflection. Reading Reflections should be thoroughly prepared and show evidence of deep thought. Make connections with your own prior knowledge and with the class lecture, if applicable. 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 least **one full page** (approximately 320 words) and double-spaced with 1” margins and 12-point type.
- The heading should be single-spaced and include your name, the reading number, and the class.
- Include a citation in APA or Chicago style as endnotes after your one full page of reflection.

## 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. 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. (Assignments 5, 7, 9)

Complete the Lesson Observation and Reflection Form provided in D2L. In the event your schedule does not allow you to visit an elementary campus, I will provide videos for you.

There are two sources for videos:

- The TAMUC Music Education YouTube Channel: [http://www.youtube.com/playlist?list=PLeO\\_NArJmV4iqYHH6thIXfrM4\\_dW8NzOx](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-oiPeBo8qTPHBBOGDBNE8lQqx9HK4AA4Xu3Q](https://www.youtube.com/channel/UChi80hm_84B6E-WHjEZRF_w?fbclid=IwAR0UA0MgdWX0aEIYU0tLgy-oiPeBo8qTPHBBOGDBNE8lQqx9HK4AA4Xu3Q)

I suggest observing one teacher for the first hour, another teacher for the second hour, and a third teacher for the third hour. Complete one Lesson Observation and Reflection Form provided in D2L for each teacher you observe. **To earn credit for these assignments, you MUST include the title, YouTube link, and exact length of time for every video used.**

**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. 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.

## 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. 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 (approximately one page, 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 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.

**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.**

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.

Below you will find examples of area workshops:

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>
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>
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- 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.

### SPECIAL NOTE: LEARNING PARTNERSHIP

Over the past several semesters, the Music and Movement II class has engaged in community outreach through a LEARNING PARTNERSHIP with area school districts and/or the local homeschool community. The MMII student provide weekly music lessons for an "adopted" group of children. If arrangements can be made to do so again, a WCO, Power Point, Post-Teaching Survey and Post-Teaching Reflection will serve as your assignment for each week in lieu of the assignments listed in the schedule. You will still complete your weekly reading reflections as listed.

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

When you perform your sight-singing assessments, hand signs must be placed in the correct position in front of the body. For example, if the tone set of your song is from do-do' your hands will be placed like so:

- 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 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 are pentatonic, hexatonic and diatonic.
- 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.

**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. ALTO RECORDER.** You will learn to play the alto 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 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>

## 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

## Grading System

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

### **WITH Learning Partnership:**

Engagement and Class Performance:	15%
Learning Partnership:	20%
Weekly Assignments:	30%
Weekly Reading Reflections:	20%
Assessments (including Recorder and Sight-Reading):	10%
Notebook:	5%

### **Graduate WITH Learning Partnership:**

Engagement and Class Performance:	15%
Learning Partnership:	20%
Weekly Assignments, including extra graduate-level work:	30%
Weekly Reading Reflections, including extra graduate-level work:	20%
Assessments (including Recorder and Sight-Reading):	10%
Guitar assignments and performance	5%

### **WITHOUT Learning Partnership:**

Engagement and Class Performance:	20%
Weekly Assignments:	30%
Weekly Reading Reflections:	25%
Assessments (including Recorder and Sight-Reading):	10%
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

## 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.

## **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>

## **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.

