UMBC UGC New Course Request: MUSC 431 <u>Planning & Instruction in the Choral Music Classroom</u>

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	Name	Email	Phone	Dept
Dept Chair or UPD	Lisa Cella	cella@umbc.edu	410-455-1405	Music
Other Contact	Brian Kaufman	brian.kaufman@umbc.edu	410-455-6586	Music

COURSE INFORMATION:

Course Number(s)	MUSC 431
Formal Title	Planning & Instruction in the Choral Music Classroom
Transcript Title (≤30c)	Plan & Instruct Choral Music
Recommended Course Preparation	N/A
Prerequisite **NOTE:** Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	Music Education Milestone
# of Credits Must adhere to the [UMBC Credit Hour Policy](#)	2 credits
Repeatable for additional credit?	☐ Yes ☑ No
Max. Total Credits	2 credits This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
Grading Method(s)	☑ Reg (A-F) ☐ Audit ☐ Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.**):**

Students in this course will learn approaches to curriculum writing and unit planning in the choral classroom. Topics covered include principles of Understanding by Design—student learning outcomes (SLOs), backward planning, assessment models, and Universal Design for Learning (UDL) principles. Students will explore connecting music learning outcomes drawn from the national standards with interdisciplinary, social justice, and civic learning outcomes.

RATIONALE FOR NEW COURSE:

a) Why is there a need for this course at this time?

MUSC 431 is a preparatory class for MUSC 435. In MUSC 435, students will synthesize and apply K-12 methods learned in this class to their K-12 internship experience. For Choral Music education students, MUSC 431—Planning and Instruction in the Choral classroom will be required in the year preceding Phase 1 (20 days) of the teaching internship required for teacher certification in Maryland. This will ensure students are ready to synthesize and apply K-12 methods in MUSC 435.

b) How often is the course likely to be taught?
This course will be offered every year.

c) How does this course fit into your department's curriculum?
This course will be taken in the Fall of a student's junior year after they complete the music education gateway.

d) What primary student population will the course serve?
The course will serve undergraduate students majoring in music education.

e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?
This course will be at the 400 level, which reflects the rigor and level of work required in the course. It is part of a sequence of courses that prepare students for EDUC 456, a full-time, 400-level teaching internship.

f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).
The music education gateway occurs between students' sophomore and junior years. The gateway assesses students' progress to determine if they are on track to be successful in the student teaching internship in their final year. Their progress up to this point is indicative of their potential success in upper level music education coursework.

g) Explain the reasoning behind the P/F or regular grading method.
Since this course will be required for our music education majors, students have to achieve a "C" or above to fulfill their degree requirements. Therefore, the regular grading method is needed.

h) Provide a justification for the repeatability of the course.
This course is not repeatable for credit as the material will remain the same from year to year.

ATTACH COURSE SYLLABUS (mandatory):

Planning and Instruction in the Choral Music Classroom
MUSC 431

COURSE DESCRIPTION:
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STUDENT LEARNING OUTCOMES:
As a result of this course you will be able to:
- Use score study techniques to create a realistic rehearsal plan for your repertoire.
- Use rehearsals as the vehicle for teaching musical concepts.
- Implement the concepts of Understanding by Design (UbD) to create year-long, unit, and lesson plans that align with national, state, and local curriculum standards.
- Create assessments that provide valuable feedback to both you and your students.
- Create a classroom environment that is inclusive of all students.

COURSE REQUIREMENTS:
Each week, you will have various reading and writing assignments, which will be due before our weekly meeting. That meeting will feel a bit like an applied lesson; we will have one-on-one and small group time to discuss the concepts and work through implementing them. Your reading, writing, and classwork will form the basis of a weekly Engagement grade.

Your final exam will be a portfolio submission that showcases your knowledge of all the learning outcomes. This portfolio will constitute a significant portion of your final grade.

REQUIRED TEXTBOOKS:
These are the required texts for the course. As long as they are the correct edition, you are free to purchase new or used, print or e-book, according to your personal preference.
- Jordan, James. *The Choral Rehearsal - Volume 2: Inward Bound*. Chicago: GIA Pub., Inc., 2008.
- Lind, Vicki R. and Constance L. McKoy. *Culturally Responsive Teaching in Music Education: From Understanding to Application.* New York: Routledge, 2006.
- Wiggins, Grant and Jay McTighe. *The Understanding by Design Guide to Creating High-Quality Units.* Alexandria, VA: ASCD, 2011.

GRADING:

Course Requirement	Overview	Points
Active Engagement in Class Activities	This course connects research and theory to teaching. Each class will require you to be actively engaged. Through class activities and discussions, you must demonstrate knowledge of and familiarity with all the assigned readings for the week.	20 points per session (260 total)
Making Connections Through Writing	Teachers must be able to express themselves through writing; showcasing their professionalism with the use of proper grammar and appropriate voice.	20 points per assignment (260 total)
Final Exam	You will complete a Portfolio, as outlined in the syllabus.	500 points
Total		**1020 points**

Students must complete all assignments to complete the course.

COURSE SCHEDULE:

Module 1	**Building a Foundational Knowledge of *Understanding by Design* (UbD)**
	Reading Assignments: *The Understanding by Design Guide to Creating High-Quality Units* ● Module A: The Big Ideas of UbD ● Module B: The UbD Template ● Module C: Starting Points **Writing Assignments:** ● Answer the Guided Reading Questions posted in Blackboard and be prepared to discuss
Module 2	**Applying the Principles of UbD and Introducing the concepts of Culturally Responsive Teaching** **Reading Assignments:** *The Understanding by Design Guide to Creating High-Quality Units* ● Module D: Developing an Initial Unit Sketch *Culturally Responsive Teaching in Music Education* ● Introduction ● Chapter 1: Culture, Education, and Culturally Responsive Teaching ● Chapter 2: Understanding How Culture Informs the Development of the Teacher **Writing Assignments:** ● Using Module D in the UbD text as a guide, create a unit plan that would be appropriate for a high school choral ensemble
Module 3	**Using your understanding of Culturally Responsive Teaching to inform UbD planning choices as they relate to Learning Goals and Essential Questions**

	Reading Assignments: *The Understanding by Design Guide to Creating High-Quality Units* ● Module E: Different Types of Learning Goals ● Module F: Essential Questions and Understandings *Culturally Responsive Teaching in Music Education* ● Chapter 3: Understanding How Culture Informs Learners' Experiences ● Chapter 4: The Intersection Where Teaching and Learning Meet **Writing Assignments:** ● Using the knowledge you have gained in Culturally Responsive Teaching, please revise the Essential questions and Learning Goals from your current unit plan. Students are also welcome to start fresh with a new unit plan that utilizes Culturally Responsive concepts in the Essential Questions and Learning Goals.
Module 4	**Using Culturally Responsive Teaching to create an inclusive class culture**
	Reading Assignments: *Culturally Responsive Teaching in Music Education* ● Section II: Application (includes chapters 5-8) **Writing Assignments:** ● Create a "Day 1 Plan." Using Culturally Responsive Teaching practices to inform your choices, how will you create an inclusive environment in your classroom? Your plan should detail norms and expectations for you and your students, logistics and procedures, room layout and design, and how you plan to communicate all of these things to the students and their parents.
Module 5	**Applying a Choral focus to your emerging concept of class culture**
	Reading Assignments: *The Choral Rehearsal, Vol. 2* ● Chapter 8: The Rehearsal Atmosphere ● Chapter 9: The "It" of Rehearsal: Setting the Mimetic of the Room **Writing Assignments:** ● Building on your Day 1 plan, please incorporate what you learned from this week's reading as you revise and edit that plan. Students are also welcome to start fresh with a new unit plan.
Module 6	**Using repertoire choices to guide long-range planning and unit building**
	Reading Assignments: *The Choral Rehearsal, Vol. 2* ● Part II: Choosing a Rehearsal Path **Writing Assignments:** ● Using the considerations presented in the reading, create a repertoire list that would be appropriate for either a Middle or High School choral concert. Your list should include approximately eight pieces. ● Using the repertoire list you have just created, along with what you already know about UbD and Culturally Responsive Teaching, create a 2-week unit

	plan for teaching one of the musical elements present in your repertoire.
Module 7	**How to study and prepare scores for rehearsal: musical perspective**
	Reading Assignments: *The Choral Rehearsal, Vol. 2* ● Chapter 19: Begin with Aural Study: Ear Before Eye ● Chapter 20: Analysis of Tune and Text ● Chapter 21: Vocal Score Study ● Chapter 22: The Right, Passage, and Necessity of Score Marking **Writing Assignments:** ● Complete a score study on an octavo of your choosing and be prepared to discuss.
Module 8	**How to study and prepare scores for rehearsal: non-musical perspective**
	Reading Assignments: *The Choral Rehearsal, Vol. 2* ● Chapter 25: Understanding the Journey of Texts ● Chapter 26: The Historical and Structural Analyses of Choral Works ● Chapter 28: Using the Principles of Laban Movement Score Analysis (LMSA) **Writing Assignments:** ● Revisit the score study you completed last week. Using the same octavo, complete a study of the non-musical elements of the score.
Module 9	**Using the choral warm-up as a powerful teaching tool**
	Reading Assignments: *The Choral Rehearsal, Vol. 2* ● Part 1: The Insides of Rehearsing—Chapters 1–3 **Writing Assignments:** ● Create a 20-25 minute "lesson plan" for a choral warm-up. Your warm-up should address the following: posture, breath, and tone; vowel and timbre work; ear-training in various modes; and sight-reading, both rhythmically and melodically.
Module 10	**Aligning the choral warm-up to the unit plan**
	Reading Assignments: *The Choral Rehearsal, Vol. 2* ● Part 1: The Insides of Rehearsing—Chapters 4–6 **Writing Assignments:** ● Drawing on your choral warm-up lesson plan from last week, choose one of the unit plans that you created earlier in the course, and make sure that at least three of your warm-up exercises align with the goals of that unit. The warm-up should still be in the 20-25 minute range, so you may need to take exercises out before adding new ones in.

Module 11	**Zooming out to align a year-long plan to national, state, and local standards**
	Reading Assignments: ● *National Core Arts Standards: Music* ● *Maryland State Fine Arts Standards: Music* ● *HCPSS Fine Arts Curriculum: Music: Choral (Middle School, Grades 6-8)* ● *HCPSS Fine Arts Curriculum: Music: Choral (High School, Grades 9-12)* **Writing Assignments:** ● Revisit the work you did with Essential Understandings and Questions. Using these skills combined with the curricular documents listed above, you will create a year-long scope and sequence for one chorus group. Assuming two-week units, you will create 4 units per quarter; 16 units for the year. Over the span of those 16 units, you should try to cover all of the elements listed in the curriculum. Try to find standards that naturally work well together and group several in a unit.
Module 12	**Creating a multi-year scope and sequence plan**
	Reading Assignments: *No assigned readings this week* **Writing Assignments:** ● Revisit the year-long scope and sequence plan you created last week. Choose four units from that plan to use for this week's assignment. For each of those units, think about how you would teach those concepts to each of the following choral groups: a freshman chorus, a mixed chorus, and an auditioned chorus. How will you build on the foundational skills so that students will show growth from year to year in your program? Create a chart that shows these differences in rigor and/or expectations.
Module 13	**Putting it all together**
	Reading Assignments: *The Choral Rehearsal, Vol. 2* ● Chapter 30: Rehearsal Planning Checklists ● Chapter 32: Postscript **Writing Assignments:** ● Begin work on your Final Exam Portfolio
Module 14	**Workshop Time**
	There will be no newly assigned reading or writing assignments this week. We will spend this time workshopping, writing, and/or revising your Final Exam Portfolio.

FINAL EXAM PORTFOLIO:
Your final exam for the course will take the form of a digital portfolio. You may include any work completed during the semester towards the following required elements:
- A 3-level year-long scope and sequence plan for your program. This will be much like the Module 12 Assignment, except it will be for all 16 units, not just 4.
- Choose one of the three levels from above. For this group, create three concert programs: fall, winter, and spring. The repertoire should be chosen with the following in mind: cultural relevance; social justice; difficulty level; and alignment to the units being taught at that time.
- Choose one of the units from the level you chose above. Create 10 days worth of Rehearsal Lesson Plans that align with your 2-week unit plan, with a major focus on using the warm-up as a teaching tool.
- Create a "Day 1 Plan," which will serve as a narrative that defines the practices, procedures, and norms that will create an inclusive culture in your room.

COURSE POLICIES:

Academic Integrity
Academic integrity is an important value at UMBC. By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal.

Undergraduate Honor Statement
I hereby assume the responsibilities of an engaged member in a scholarly and civic community in which academic work and behavior are held to the highest standards of honesty. It is my active participation that affirms these principles and gives them true meaning as well as value in my education. I realize that by committing acts of dishonesty I hurt myself and place an indelible mark on the reputation of UMBC. Therefore, I will not cheat, fabricate materials, plagiarize, or help another to undertake such acts of academic dishonesty, nor will I protect those who engage in acts of academic dishonesty.

Student Disability Services
UMBC is committed to eliminating discriminatory obstacles that may disadvantage students based on disability. Services for students with disabilities are provided for all students qualified under the Americans with Disabilities Act (ADA) of 1990, the ADAAA of 2009, and Section 504 of the Rehabilitation Act who request and are eligible for accommodations. The Office of Student Disability Services (SDS) is the UMBC department designated to coordinate accommodations that would allow students to have equal access and inclusion in all courses, programs, and activities at the University.

If you have a documented disability and need to request academic accommodations, please refer to the SDS website at sds.umbc.edu for registration information and to begin the process, or alternatively you may visit the SDS office in the Math/Psychology Building, Room 212. For questions or concerns, you may contact us through email at disAbility@umbc.edu or phone (410) 455-2459.

If you require accommodations for this class, make an appointment to meet with me to discuss your SDS-approved accommodations.

Attendance Policy
Regular attendance is a requirement of the course. If missing a class is absolutely unavoidable, please email or text me in advance to make arrangements.

Late Work Policy
With the exception of emergency situations that will be handled on a case-by-case basis, the late work policy is as follows:
- Assignments are due by 11:59 pm on the day before the class in which the assignment is due.
- You have until 7:00 am the morning after an assignment is due to submit for full credit.
- For the next 24 hours, you may still turn in the assignment, but at a 10% penalty.
- Once the grace period for full credit and the grace period for reduced credit have both passed, the assignment will incur a 50% penalty. If you have an extenuating circumstance, please let me know.

Sexual Violence and Discrimination
I, along with the rest of the UMBC Community, reject sexual violence and discrimination in all of its forms. There is no place for inappropriate behavior in this class, and violators will be held accountable to the fullest extent of the university's policies and regulations.

If you feel that that you have been a victim of sexual violence and/or discrimination, my door is always open to listen. I am here to be a bridge to resources that can help you. Please know, however, that as a "responsible employee" of the university, I am required to report any instances of sexual violence and/or discrimination to the Title IX office

The instructor reserves the right to modify and/or change this syllabus as needed during the course.