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The Cultural Relevance of Music Education as it relates to African American Students in South Carolina

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The Cultural Relevance of Music Education as it relates to African American Students in
South Carolina

by

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Dedication

For my parents, William and Mary, and my husband Rob. I love and appreciate you more than you will ever know.

"Every good thing I have done,

Everything that I've become,

Everything that's turned out right,

Is because you're in my life.

And if I ever teach a child the way,

Ever learn myself to change,

Ever become who I want to be,

It's not the I but the You in me."

-Anointed, 1995

Abstract

In this study, Critical Race Theory is used to examine the current curriculum that preservice music teachers are taught, and are consequently teaching K-12 students, in an effort to illustrate the need for Culturally Relevant Pedagogy. Documents such as the S.C. All-State Choral rubric, as well as a list of required courses for future music educators at a local university, are studied to show the overwhelming European influence on the curriculum that is being taught in music classes daily across the state, and demonstrate the lack of cultural relevance to the African American students in those classes. Culturally Relevant Pedagogy is presented as a way to engage the African American students in these classes and bridge the opportunity gap that the current curriculum fosters.

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Chapter 1

The Colorless Curriculum

As a music educator, I know that there are opportunity gaps throughout the educational system. Interestingly enough, students with similar socioeconomic statuses and ethnicities share a lot of these opportunity gaps (Sampson & Garrison-Wade, 2011). I often see studies that are focused on the problem of bridging the opportunity gap between young African American students and White and Asian students in core subject areas such as math and science, but rarely do I come across studies that discuss in detail the subject of the opportunity gap in the arts. Being a music educator, I have come to terms with the fact that attrition is inevitable in elective courses, especially when those courses are performance-based. You expect to lose a few students every year to disinterest, poor performance, or residential relocation. I noticed, however, that students of color at the local arts magnet middle school where I taught for 10 years seemed to spend a lot less time participating and excelling in the arts than White students once they all left our middle school. While the expense of playing a musical instrument can be considered a deterrent if students were of low socioeconomic status, I wondered if there is not a deeper issue. After being told that I was to be the band and choral director instead of just the band director for the middle school, I had to become more acquainted with the South Carolina Music Education Standards for Choral Music that have been based on the National Music Education Standards for Choral Music. In studying the history of this

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document, I began to see that this phenomenon of minority attrition may also be attributed to the idea that students are disinterested in the literature provided for them to study in chorus classes. The musical literature that future music educators are asked to study in colleges and then use in their classrooms are usually based in traditional Western European styles of music (classical), while in depth study of African and Hispanic styles of music are often not required to receive the degree (Burton, 2011). Because of this, music that directly relates to non-White students is not adequately represented in our colleges and consequently, in our K-12 classrooms.

Racial minorities are being underrepresented in our arts curriculum standards, and consequently music educators sometimes openly discredit their traditions in art because there has not been value placed on their contributions by the standards (Gustafson, 2009). In fact, the roots of some state standards are directly planted in racism.

Background of the Problem

Recent studies regarding the history of music education in this country claim that the United States' preference of whiteness in its curriculum is largely to blame for the high attrition rate of African American students in school music programs (Gustafson, 2008). Our current curriculum, operating within the constraints of whiteness, frequently ignores music that is not aligned with mainstream White, middle-class values. This attitude is prevalent today amidst the constant evolution of popular musical styles, and is very present in the music that is selected for our students to study (Burton, 2011). Expansion of the music education curriculum in this country to incorporate more urban contemporary entertainment, such as rap, could be used in order to help combat the alienation of students of color (Burton, 2011; Gaztambide-Fernandez, 2011). Since the

conception of this country, education (music education included) has been used to teach morals, respect, compassion, and basically transfer the values of the dominant culture to their children (Abeles,1995; Spring, 2005; Groulx, 2013). Early Americans used it to teach right from wrong. Using education in this way, however, eliminates the voice of all those that are not in the dominant group. Expansion of the curriculum would ultimately mean that the voices of those historically silenced could now be heard.

Most of the musical concepts and traditions taught in American music education can be traced back to Greek and Roman times. The Greek and Roman educational value for music progressed all the way through the middle ages when the Christian church was given charge over the musical education of the congregation and common notation was emerging. Soon orphanages turned into schools of music, and they began to develop into what is known today as European "Conservatories". These European traditions were brought over to the New World by settlers who were concurrently committed to the African slave trade during the 1600s. African slaves brought their own musical traditions, which were not incorporated into the early music of the settlers (Abeles, 1995).

By the 1830s, Pestalozzian principles in teaching music education had made their way to the United States and the debate among educators became the question of what system should be used to teach music. Lowell Mason was an advocate for the Pestalozzian method of teaching and for music education of all colonial children (Abeles, 1995), though his personal letters reflected an elitist view of music education. In his opinion, one was not considered an intelligent listener if he or she moved, tapped feet, or enjoyed percussive music. People who exhibited these qualities were labeled crazy dancers because they were not intelligent enough to control themselves (Gustafson,

2008). The same leaders that chose the songs for students to learn also initiated the conversation that would yield the terms "at-risk" and "culturally disadvantaged" that now label economically disadvantaged students and students of color. To these leaders, there was a distinct difference between "high art" and "popular song". In the early 1800s, however, the poor members of society became upset with the lack of economic growth and the fact that they remained of a lower class. Therefore, they called for public vocal instruction and sang sacrilegious songs about smoking tobacco and being hungry, which showed their lack of character, and that they were not intelligent listeners (Gustafson, 2009).

In the 1840s, normal schools arose and later developed into schools for teacher training, particularly in music (Tobin, 2006). At the end of the Civil War, African slaves were freed and took with them their musical traditions. One of these traditions has manifested itself over the last century as gospel music (Robison-Martin, 2009). Another of these traditions manifested itself as Jazz after World War I (Livingston, 2007.) Still, there is little to no mention of African Americans in the music literature. In fact, there was little evidence of musical traditions other than European during the 1920s unless folk music was used, and at that time, was still uncommon (Hardesty, 2011). World War II, the Cold War, and the launch of Sputnik brought changes in technology and ultimately, education (Kapalka-Richerme, 2012; Mark, 2007) as music was no longer seen to be a priority. The civil rights movement of the 1960s eventually led its way to the Tanglewood Symposium of 1967 where there was a declaration made that supported multicultural music education (Mark, 2007). That effort was halted by legislation like "A

Nation at Risk", "Goals 2000", "Vision 2020"and "No Child Left Behind" (Branscome, 2005).

When combining this brief history with past studies related to Critical Race Theory (Crenshaw et al., 1995; Dixon & Rousseau, 2005; Ladson-Billings & Tate, 1995; Matsuda et al., 1993; Stovall, 2015), the literature makes a case for more culturally relevant teachers and culturally relevant pedagogy (Hyland 2005; Garrison-Wade, 2011). In order to do this, one must be willing to contextualize multicultural music education (Bradley 2012) and explored the origins of songs, even if they are a product of racial oppression. In order to do that, teachers have to be willing to reflect on their own practices and the curriculum, as well as the effects that they could have on students (Kumasi, 2012; Belz, 2006). This can be less difficult if it is addressed early in a teacher education program (Belz, 2006). Some scholars suggest using classes geared toward self-reflexivity and multicultural education. (Scott & Mumford, 2007). Others advocate for antiracism training for educators (Pieterse, 2009). In the end, most scholars agree that there is a strong link between culturally relevant pedagogy and social justice, and while there may be challenges, the more culturally relevant the lesson and the material, the better (Esposito & Swain, 2009).

Statement of the Problem

This struggle seems to have made its way all the way to the twenty-first century where political, socioeconomic, and racial differences still drive the music curriculum in our schools. Curriculum and education are constructed to ensure that students are learning how to maintain a certain way of life, complete with social norms and hierarchies (Gustafson, 2008) and if the curriculum does not change, the outcomes are

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not likely to change either. In higher education, music students are required to take classes on musical pedagogy, literature, and history before they can become certified teachers. The history classes are almost always based in a Western European tradition of music, and literature by composers of color are rarely ever mentioned (Burton, 2011). Styles like Gospel music are optional to study while Classical and Opera are requirements. Then, when these students become educators, the students that they teach learn about the same styles, and while the standards are written very generally and thus avoiding any overt bias, the All-State choral audition requirements chosen by the South Carolina Music Educator's Association usually consists of a historically significant classical piece to be performed in a classical style in order for students to make the All-State Choir. This completely ignores the tradition of the Black community singing in a gospel style with or without sheet music, vocal embellishment known as "runs", or the art of interpretation. This signifies the perpetuation of the good ear theory that was employed years ago to identify the musically unintelligent and unworthy because the musical literature chosen is culturally irrelevant to students of color (Gustafson, 2008). Goodman and Jacobs (2008) stated that the good ear theory stems from European curriculum development where students were asked to actively engage in cultured listening in order to develop a cultivated aesthetic in aural perception rather than passively engaging in ordinary listening. It was believed that the mind was aesthetical trained when technical aspects such as pitch were taught, so students were asked to "observe" with the ear. "Observing with the ear entailed "mental" or "inner" hearing. Ability with "mental" hearing" was deemed to indicate the pupil with the "good ear" (p. 158).

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The material being used in music classrooms has very little cultural relevance to students of color. Even though multicultural content is an important part of Culturally Relevant Pedagogy (Chadwick, 2011; De Silva et al., 2018, Ladson-Billings, 1994; Ladson-Billings, 2014; McCarther & Davis, 2017)**,** multicultural content is missing from music classrooms and has been for generations, and now, students of color are choosing to opt out of music classes more than ever before (Gustafson, 2009). With the thriving interest in genres like pop and hip-hop music by students of color, this question arises: "Would students of color stay in music classrooms if the literature was multicultural and included their musical traditions instead of the current European style?"

Therefore, the goal of this study is to examine how culturally relevant to African-American culture is the current music curriculum in South Carolina, and if it could be a possible explanation for the attrition rate among African-American students in music classrooms. Perhaps music educators unknowingly have been subjected to a Euro-centric music curriculum throughout their schooling are now perpetuating the same type of curriculum in their K-12 classrooms.

The Nature of the Study

This study is qualitative in nature, being a document analysis of music education standards and the course requirements of teacher education programs. The information from the curricula will be examined for common themes to answer the following research questions:

1. How are music education standards and the course requirements of teacher education programs influencing the K-12 classroom curriculum?

2. In what ways does South Carolina's musical curriculum deter students of color from taking choral music?

Research in other states regarding the attrition rates of students of color from music programs suggests that racial minority students are more likely to quit music after elementary school (Gustafson, 2009). Gustafson stated that in her racial and ethnically diverse school district (13% African Americans and 24% other racial minorities), there was "a 97% attrition rate of African Americans from elective school music programs" (p. 271). Another urban high school in Milwaukee had an enrollment of about 60% African American students, yet there were very few African-Americans in orchestra. Though marching band and gospel choirs had slightly more African American students, "the overall retention of African Americans in post-elementary orchestra and band was nil" (p. 271). General music has become the default elective for those students.

There have also been many studies that examine the benefits of using relevant musical examples (i.e. rap, hip-hop) to keep students interested in music and literature (Evans, 2019; Kelly, 2013; Shaw, 2012; Stairs, 2007). Inclusion is the term that is often used when considering students of color and our current music educational system. There has been relatively little study of this phenomenon in South Carolina, despite the historically systemic exclusion of students of color from music education through the use of Western European literature.

The present study examines how South Carolina's current musical curriculum deters students of color from taking choral music. The documents examined will explore the idea that European musical traditions have always and still continue to influence South Carolina's musical curriculum therefore reinforcing White dominance in society.

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The current syllabus in Music Teacher Education and K-12 music education perpetuates the exclusion of students of color from music by continuing to exclude their musical influences and only support the study of Western European based music.

Purpose of the Study

Every day talented students of color that love some form of music drop out of music classes or state that they find no interest in the literature. Some educators try to make it as interesting for them as possible, often times using contemporary music and videos to teach the curriculum, which they seem to enjoy, but this is not a mainstream practice. Often, there seems to be a disconnection between the literature the students are being taught and the literature that they would like to learn. It is not enough to see a correlation between race, socioeconomic status, and the choice to discontinue musical study. The bias in our curriculum needs to be addressed because it is our responsibility as educators to revise it in an effort to keep the interest of students of all races at heart in music classrooms.

The goal for this research is to trace the infusion and exclusion of minority music in music education classrooms beginning with a college music education syllabus of required classes to the SCMEA All-State requirements in K-12 schools.

Conceptual Framework

This study utilizes qualitative methods because it seeks to understand the processes that lead to the phenomenon and to explore the situations that influences it (Maxwell, 2013). The study utilizes critical race methodology in order to center race and racism (Solorzano, 2002) as a possible reason for the current state of multicultural music education in South Carolina schools. The majoritarian narrative will be presented in

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Chapter Two in the form of a history of music education in the United States, and critical race methodology will seek to find a cultural deficit within that history by looking for the inclusion or exclusion of African American culture within that history – the design of which appear in Chapter Three and the data and findings which are discussed in Chapter Four. The researcher employs construct validity through the use of constant reflexivity (Lather, 1986).

The analysis of music education related documents in Chapter Four seeks to explain a phenomenon that would be otherwise observable (Merriam, 1998) and may be less likely to be explained and evidenced by individuals in an interview. The chosen documents are the syllabus of a teacher education program in South Carolina, and the All-state requirements for high school students in South Carolina. These documents were chosen because they stem from policies that are in place to sustain music education and will be coded for evidence of cultural relevance (Saldana, 2013). Auto-ethnographic narratives were then supplied by the researcher in an effort to provide specific instances that illustrate the themes found in the other documents.

Examining these documents through the qualitative method of document analysis using critical race methodology addresses the research questions by exposing what literature is actually in music education and why students of color may not acknowledge relevance to the material that is being taught. Elliot Eisner's (1994) explicit, implicit, and null curriculums in the data was discussed in an effort to understand just what the curriculum was saying to South Carolina's music students.

Theoretical Framework

Using Critical Race Theory, the study was designed to expose the "white-washing" of our music curriculum as a nation by those before us who, through music, tried to create this "citizen" that we all should want to be (Gustafson, 2009). Educational institutions breed either cultural continuity or change, and Critical Race Theory can critique power, privilege and oppression within that institution (Parker, L., Deyhle, D., & Villenas, S., 1999), so through a CRT lens, one can examine the ways that power and privilege have been perpetuated throughout the history of music education in this country using the documents that are analyzed in this study.

When asking these research questions and analyzing data, the aim was to draw attention to the sources of the perpetuation of the majoritarian narrative in music education. Therefore, addressing the issue from a Critical Race Theory perspective helped to keep in mind that there may be underrepresentation in the educational system in regards to the absence of culturally diverse music, and gave the necessary support needed to search for that underrepresentation and show a genuine need for music representative of racial minorities in the classroom.

In doing this, one could understand a possible cause of their attrition because even if standards were changed, true change would not take place unless the literature choices, accepted musical styles, and practices of the actual teachers were to be affected.

The theory of Culturally Relevant Pedagogy assists us in seeing the importance of teaching material that gives all students, including those of color, the opportunity to succeed. Brown-Jeffy and Cooper (2011) discussed the need for "equity and excellence" through the "incorporation of multicultural content in curriculum and instruction" (p. 74).

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They stated that in textbooks and teaching units, only the point of view of the victors are usually seen while the perspectives of the "vanquished" are generally nonexistent or at best, marginalized. This can cause students to feel like they do not belong in the American classroom and more specifically, the American music classroom.

Practically, if in fact the attrition rate can be helped by some change in pedagogy, this is the first step to figuring out what those changes should possibly look like. For this reason, the study sought to better understand the role that the absence of such music plays in the phenomenon of racial minority students leaving music so that we can work to keep all students in music education.

The work of William Pinar (2004) does delve into the idea that curriculum is more than documents, but also what the individual brings to the practice of teaching. This study, however, focuses on what is prescribed for students to know by the state governing bodies and educational institutions, not individuals. Therefore, personal curriculums of individual teachers are not addressed.

Operational Definitions

Teacher in this study was used to refer to K-12 and university choral music educators within the state of South Carolina.

Student within this study was used to refer to anyone under choral music instruction at a K-12 public school or a university. Private schools were not included due to the possible difference in the standards that are followed.

Music curriculum refers to the literature, tools, and procedures that teachers use to teach students choral music in South Carolina.

Racial minority is used to describe persons that are of any ethnic background other than White, and the terms "students of color", "racial minority students" and "non-White students" will be used interchangeably.

Whiteness refers to the ethnocentricity of Western European norms and principles.

Assumptions

This study looked at several syllabi in required courses for choral music education majors in a university, as well as All-State Rules and Rubric in South Carolina. It was assumed that the music educators at both the K-12 and University level design their classroom activities around the standards set forth in these documents.

Limitations

One of the limitations of this study was that it could not be generalized to represent all students of color. There are always other factors to consider as to why students leave music, as each school has a different culture or climate and may have school-specific issues relating to the attrition rate of students.

Delimitations

This study was delimited to only explore the major map and syllabi of one school of music in South Carolina in order eliminate the affects that different school climates may have on differences in the curriculum.

It should be noted that while this study incorporated Culturally Relevant Pedagogy and CRP does not center the topic of just race, this study was not focused on White students, but focused on students of color, hence the Critical Race Theory lens in the document analysis. There could possibly be White students that do not enjoy the

current music curriculum but the study was delimited because they were not the focus of this study. This study used the marginalization of students of color as a possible explanation of their exodus from music classrooms and White students fall into the category of the dominant group.

Also, I did not ask the minority students themselves why they leave music classrooms because I did not think that high school students would be able to connect the required literature with its possible outcomes in the classroom since they have not been through a music teacher education program. Teachers may or may not have been aware of the history of education and may have been making assumptions about their students' motives to quit music. Therefore, this study was delimited to not include interviews with students or teachers.

Scope

This study only addressed the choral music education curriculum in South Carolina. It studies All State Rules specific only to high schools in the state of South Carolina. The major map and syllabi of the music teacher education program included the program of studies, and any other relevant classroom syllabi that the researcher was granted access to by the university.

Significance-Knowledge Generation

While there have been studies conducted that link the lack of multicultural education in music programs to the attrition of students in the United States, there were none found that look at documents pertinent to the state of South Carolina specifically. The link between student achievement and multicultural content has been recognized in the field of Culturally Relevant Pedagogy (Brown-Jeffy & Cooper, 2011; De Silva et al.,

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2018, Ladson-Billings, 1995; Ladson-Billings, 2014; McCarther & Davis, 2017), but the link between South Carolina's governing documentation for music education and Culturally Relevant Pedagogy has not. The South Carolina standards are not currently written to be overtly racist, but the knowledge that students are expected to know has undergone very little change in the past few hundred years (Burton, 2011). Therefore, this study aimed to find out whether or not the literature presented to students of color, specifically in South Carolina, plays a role in keeping students out of music classrooms. By doing this, the existing body of literature provides another illustration of the need for Culturally Relevant Pedagogy in music classes.

Also, the literature in Chapter Two discusses the value of a culturally relevant curriculum in several school settings. While a few do discuss multicultural music education in relationship to African Americans, many only discuss it in relation to music of other nations or indigenous peoples, and African Americans are unmentioned. This study, then, adds to the body of knowledge by centering African Americans and race in the United States as a major factor relating to the current state of music education.

Significance- Professional Application

Regardless of what the standards say, if no attention is drawn to the lack of multicultural music teacher preparation, then no relevant changes will be made. Teachers need to be made aware that it is possible that while they may have good intentions, the possible systemic exclusion of racial minority music from music education will have dire consequences for students of color, and may possibly be the reason that many of them quit music. With our nation's drive towards math and sciences in education (Kapalka, 2012), sometimes entire music programs are cut simply because there are not enough

interested students to warrant them. Therefore, the cultural relevance of the curriculum and teaching practices could possibly attract students to music programs and keep them in our classrooms.

Significance-Social Change

If teachers are made aware of the possible underrepresentation of African Americans in music education, they may begin to more seriously question whether or not students of color are truly included, not only in this area of the curriculum, but also in other areas of school life. The ethnocentricity that each culture possesses (Abeles, 1995) can be challenged by demonstrating a need for multiculturalism. By centering race and demonstrating the effect it has had on the musical curriculum, educators in other areas may begin to consider under what circumstances their curriculum and policies were developed, and more critically consider the possibility of racism (or marginalization) from any particular group involved in its creation and perpetuation.

If a more multicultural approach is adopted in music classrooms in South Carolina, then perhaps the students themselves will begin to place more value on the representation of all races in all of their classes, and the rights of all people in the decisions that affect them. According to Kang (2014) there has been a debate among scholars for the past decade regarding whether or not music can be seen as a universal language. In light of the predominantly European music that is presented in American schools, Kang argues that, "Music is not the universal language... music educators should equip the sound synthetic stance of music as panhuman expression containing rich stylistic differences. Music classrooms should be a place of reconciliation in which

musical differences are celebrated" (p. 27). The end result could be an inclination towards social justice that all started with a music class.

Summary

My experience as a music educator has afforded me an in-depth look at the music curriculum of South Carolina and its possible effects on students of color. An opportunity gap exists possibly in conjunction with the lack of multicultural music education lessons taught in South Carolina Schools. The overarching goal of this research is to examine the cultural relevance of the current music curriculum to African-American students in South Carolina, and explore how an identified dearth could be a possible explanation for the attrition rate among African-American students in music classrooms.

Chapter Two of this study looks critically at the history of music education curriculum in conjunction to the incorporation of Culturally Relevant Pedagogy, or the lack thereof. The following Chapter Three explains the methodology used to carry out this qualitative research study through document analysis using critical race methodology**.** In Chapter Four, the documents will be analyzed, and Chapter Five will conclude with the discussion and summary of the topic.

Chapter 2

I Don't See Color

American music education usually teaches literature found in the Western canon of music. This means that often the music taught in classrooms is not culturally relevant to the students being taught. Culturally Relevant Pedagogy and multicultural music education support the use of pop and hip-hop music, as they are relevant to students of color, but these genres are typically absent from music classrooms in South Carolina.

Therefore, the goal of this study is to examine the cultural relevance of the current music curriculum to African-American students in South Carolina, and explore how an identified dearth could be a possible explanation for the attrition rate among African-American students in music classrooms. The research questions are:

1.   How are music education standards and the course requirements of teacher education programs influencing the K-12 classroom curriculum?

2.   In what ways does South Carolina's musical curriculum deter students of color from taking choral music?

This review is formatted to help raise questions about the majoritarian narrative. Philosophical foundations are explored first in this review to expose some underlying themes found in early music educational structures that have made their way to the present, as these could be used to offer some insight into the level of multiculturalism that we experience in United States music education classrooms today. Next, sociological foundations are explored to explain the ways music functions in society, as that can

impact who was provided music instruction in the past, who is provided it now, what the sociological focus of that instruction is, and the reasons why.

After a basic explanation of both the philosophical and sociological foundations of music education, there is a brief explanation of the methods used to conduct this research. Critical Race Methodology in document analysis will be defined and used as a lens in this study to center the topic of race in a conversation about music education curriculum post-segregation, and possibly demonstrate a need for Culturally Relevant Pedagogy.

Next is a brief chronological history of music education in Ancient Europe highlighting the pertinent events that influenced what was brought to America by the European settlers, followed by a history of the major events that affected music education in the United States through the present to create a narrative of the history of music education. That history is mixed with several historical studies on particular time periods and their effects on music education.

Finally, literature relating to multicultural education in music and other disciplines will be reviewed with an emphasis on the areas of Critical Race Theory in education, Critical Race Theory's relationship to Culturally Relevant Pedagogy, and Culturally Relevant Pedagogy in Teacher Training.

The literature for this review was obtained through research both within the Music Library on the campus of USC as with online journals accessed through Education Source and ERIC databases. Key words that I used to search for relevant literature include: "Music", "Music Education", "History", "Symposium" "Music Teacher", "Education", "Mason", "Civil War", "Black", "African American", "Critical Race

Theory", "Culturally Relevant Pedagogy". The parameters of the search years were ten years (nothing past 2008) and all the articles had to be peer-reviewed. It should be noted that while Foundations of Music Education (1995) by Harold F. Abeles is a source that is older than I prefer in this review it is used for this study because it is the most recent comprehensive literature on American music history in conjunction with philosophy, purpose, sociology, and curriculum, and it is highly influential to the music education programs at the specific university whose documents are reviewed in this study, as well as other undergraduate music programs across the country. It is also cited in subsequent literature in regards to the foundation of pedagogy in the music classroom (Bernard, 2004; Fordon, 2000; Henninger & Scott, 2010). As an undergraduate music education major at that same university, we were encouraged to use this book as a foundation for any written assignments that we needed to write. While a few of the articles referenced are a bit older, they are included because the contributions of these articles presented are specific to this study.

Philosophical Foundations

Before one can truly delve into a history of music education in this country, one must first understand the philosophical foundations that have governed this nation's attitude towards the value and execution of music education in schools throughout history.

Abeles (1995) stated that understanding the philosophy behind the teaching of music education serves three practical purposes. First, music educators cannot avoid taking actions that involve many students, even if they are not aware of the philosophies behind those actions. Next, he noted that "a solid philosophy gives one a sense of

direction and perspective, which aids in overcoming problems" (p. 42). Finally, teachers should know the reasons for changing their goals or viewpoints. One of the major goals of this study is to encourage change in the viewpoints and practices of teachers in music classrooms. Therefore, this section addresses a plethora of what those viewpoints could possibly be and include rationalism, empiricism and pragmatism.

Rationalism

There are three different philosophical viewpoints in music education. According to Abeles (1995), the rationalistic point of view in music education would agree with German philosopher Arthur Schopenhauer (1896) when he called music the "flower of life", which allowed individuals to rise above average struggles. Schopenhauer thought that through arts, people could "sense, even if for only a short period of time, the… realities behind the [representations of] physical objects that we see and touch" (Abeles, 1995, p. 44), making life more satisfying. Because music is seen as a "lasting truth", how are the numerous beliefs and truths around the world accounted for (p. 48)? Who decides what music is "great"?

According to Abeles (1995), rationalists take interest in the evaluation of students and their discipline in the classroom. When teaching music, they focus on choosing musical "classics" and "have little use for marching bands or swing choirs" (p. 53). Yi (2016) stated that in rational music education, "students are asked to learn only through memory, thinking, and intelligence," and "the arts, which are full of rich emotions, meanings, and creativity, are reduced to skills" (p. 406).

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Empiricism

An Empiricist's view of music education focuses on "a close relationship between a person's ability to perceive what is really there and the enjoyment of aesthetic objects" (Abeles, 1995, p. 45). Therefore, if one did not find Beethoven's Fifth Symphony interesting, it stemmed from their inability to hear "the manipulation of themes… changes of harmony, the changes of timbre, and so on" (p. 45). Sellers (1932) stated that this revolves around the premise that people "know" that this song is a masterpiece, and the "listener is not perceiving adequately" (p.451). In fact, "in general teaching, empiricism encapsulates the notion that all pedagogical knowledge, concepts, and beliefs are shaped through personal experiences and observation" (Lincoln, Lynham, & Guba, 2011, as cited by Moi, 2019, p. 37). Therefore, this view values exposure and experience of the listener and places a reliance on the musical expert. This reliance, however, prompts one to ask what makes one an expert. Who is to say that the critic's masterpiece is not just their favorite?

Abeles (1995) stated that an empiricist teaching music tends to teach what it takes "to have a good band or choir, to be a fine pianist, or to fulfill the curricular demands of a school district" (p. 55). They focus on the "contest list" or the "opinions of experts", and not so much the broad understanding of a child.

Pragmatism

The pragmatist's view of music education argues that "aesthetic values are often retained and communicated… by means other than words", and the music allows us to "contemplate experiences of overcoming difficulties… and enjoy the times of satisfaction" (Abeles, 1995, p. 47). Dewey (1934) stated, therefore, that music is a means

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for expressing human experience and it "make[s] life richer because [it] makes us more conscious of its qualities" (p. 56). He saw the value of the arts as "immediate enhancements of the experience of living" (Regelski, 2017, p. 109). The problem with pragmatism in music is that the individual is the sole means for determining truth. In questions of value of music, the scientific method is no better than logical thinking. One is often left wondering, then, which decision is the right one.

The pragmatist music educator does not teach with any specific method, but rather teaches students how to learn because situations may change and that teacher will not always be around to teach music to the student (Abeles, 1995). Therefore, the "right" way or the "right" musical literature is of little importance to them.

Sociological Foundations

Music has numerous functions in society (Abeles, 1995). The functions that are most pertinent to this review of literature are: "Symbolic representation" (cultural meaning of sounds and symbolism in text), "enforcing conformity to social norms, validation of social institutions or religious rituals, contribution to the continuity of culture, and contribution to the integration of society" (p. 124). Merriam (1964) suggested that, "Music is in a sense a summation activity for the expression of values, a means whereby the heart of the psychology of a culture is exposed" (p. 225).

Abeles (1995) labeled music as a type of "sonic background" for "nonmusical activities ranging from… jogging to shopping in a store" (p. 124). It has the ability to symbolize states of feeling, and therefore, it can be appropriated to different situations. The establishment, or institutionalization, of music's functions in society, enforcing

conformity to social norms, contribution to the continuity of culture, and contribution to the integration of society, aids in the social stratification of individuals.

The individuals that make up the audience for art music, commonly known as classical music, in either concert tickets or recordings, are overwhelmingly college graduates, while a country music concert is largely the opposite. Social groups often reinforce musical preference. Karl Schuessler (1948) said that, "familiarity affects musical taste, and socio-economic position may cause an individual to be regularly exposed to some kind of music and remain virtually isolated from other kinds"(as cited by Abeles, 1995, p. 129). Sumner (1906) stated that ethnocentrism, or the belief that one's own group is the center of everything and all others are scaled and rated with reference to it" (p. 13) is so deeply ingrained in society that it can almost not be avoided, even in our music classrooms. The opposite of the ethnocentric viewpoint is that of pluralism, or a homogeneous blend of styles and interests and music. This really puts beauty, especially in arts, "in the eye of the beholder" (Abeles, 1995, p. 133). Race is mentioned, stating that African-Americans will probably like soul music more than the general population, but you will rarely see it as a top seller on the charts (p.134). Aesthetic preferences, as well as ideological and ethical convictions, are the basis of musical value in music of different cultures (p. 136). Vulliamy (1977) makes a distinction regarding "high culture" that consumes "serious music not subject to commercial pressures", and "mass culture" that consumes "popular music [that] inhibits the growth of high culture" due to low quality (p. 191-192). Bantock (1968) defines high culture as being "legitimized by the dominant cultural group" or the elite, while mass culture is made primarily for the masses to consume. (as cited by Abeles, 1995, p.137).

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All of the ways social stratification is reinforced by music can lead one to ask who is choosing the musical curriculum and therefore the standard by which society is stratified. This question is not addressed within Abeles's study. While music has several functions, it will be the goal of this study center race in a discussion of what the current music represented in South Carolina schools symbolizes, what kind of conformity it encourages, what social institutions and rituals it validates, and what it contributes to our culture. By doing this, the study can examine the current social stratification in South Carolina classrooms.

History

The next section of this chapter is a chronological look at the major events that have had a lasting effect on the state of music education curriculum in the United States and consequently, in South Carolina for centuries.

Greek and Roman

Even though Lowell Mason is credited with being the founder of American music education, music education in the United States has roots that run much deeper than 1838. In every culture, some form of music education existed (Abeles, 1995). For the ancient Greeks in the fourth century B.C., the goal of music and art was to develop the soul, though some were concerned that it did not belong in the Greek educational curriculum with writing, science of mathematics, and astronomy (Wang, 2004). Philosophers like Aristotle "questioned whether or not music served education or entertainment", and some of those attitudes can still be seen today (Abeles, 1995, p. 4). Plato, however, spoke in favor of music in the Republic stating, "The aim of "musical" education is to inculcate rhythm, harmony and temperance of the soul, and thus develop

good moral character." For this reason, Plato also believed that "censorship of all arts is therefore necessary" (Bryan, 1898, p. 138-139) to avoid corruption of the soul and one's character (Blankenship, 1996). As a result, both Plato and Aristotle served as the barometer for musical quality (Senyshyn, 2008). Greeks considered music a force that affected all that existed and therefore, could turn a person into the wrong type of person if they listened to the wrong type of music, and so both Aristotle and Plato argued over how to produce this "appropriate" person. This idea of the "appropriate" person, or more accurately a right kind of person versus a wrong kind of person, implies some form of ethnocentrism in Greek culture, promoting the stratification of Greek society through music.

By the fifth century B.C., "Pythagoras… [had] developed scale and interval practices [that are] still utilized today" (Abeles, 1995, p. 5). Professional musicians began to display with virtuosic technique and explore chromatics and quartertones. While these developments were not well recorded, there has been record of "music festivals, singing societies, and music contests" (p. 5) throughout this period. Though not to suggest that the Greeks were strictly empiricists, it should be noted that emphasis on competition is an element of an empiricist approach to music education, and that this is where that tradition for America began.

Middle Ages

By the middle ages, music was considered in the "quadrivium that constituted the higher division of the seven liberal arts (arithmetic, astronomy, geometry, music)" (Abeles, 1995, p. 5). Then, in A.D. 313, the Edict of Milan legalized Christianity, which already had music ingrained as a vital part of its services, so priests were offered formal

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instruction in music. Soon, Christian schools appeared to educate the Christians, and under Pope Gregory in the sixth century, "the curriculum was broadened to include instruction in singing, playing instruments and basic elements of harmony and composition" (p. 5). Here music is serving two of Abeles's many functions: to validate religious rituals and to promote the continuity of the Christian culture because social groups reinforce musical tastes.

In the fifth century, Boetheius, wrote "De Musica" on music theory, which was well read, copied, and studied into the eleventh century. It done with Greek modes and nomenclature, and was used until Guido of Arezzo wrote his treatise "Micrologus" (c.1025). Even though these treatises existed, there remained no formal system of writing music, only the oral transfer of songs from church to church. Different music notation was used in different churches until the ninth century, when the development of common notation "brought about a more urgent need for more formal training in music and a period of expanded instruction" (p. 6). In this instance, music served to integrate various styles from various churches together and create a more cohesive musical social norm, which is another Abeles principle.

The Conservatory

Even though music schools were incorporated in the 1500's to improve singing of plainsong at their services, the first music conservatories were organized in Italy, and "offered many subjects that lead to professional training" (Abeles, 1995, p. 6). Conservatories were actually orphanages that were gender specific. The girls' conservatory was located in Venice while the boys' conservatory was located in Naples in 1537, and their sole purpose was to make the students sing with angelic voices

(Abeles, 1995; Burkholder et. al, 2006)). This is significant to American music because Charles Burney distributed a Plan for a Music School in England after having the chance to observe the music schools in Italy, and it involved the connection of the Foundling Hospital in London. Burney did not receive much support, and "it was not until 1822 that the Royal Academy of Music was established in England… as a boarding school for young students" (p. 7). By 1873, the Royal College of Music was opened under a royal charter. Music conservatories were born in and remained exclusive to Europe during the early 1800's until the Peabody Conservatory in Baltimore in 1857.

It should be noted that up until this point, the literature makes no mention of Africans or their musical traditions, as geographically, they were not in Europe.

The New World

Abeles (1995) states that most of the colonists that came to America came for religious freedom or to escape indebtedness in England. Those searching for religious freedom brought with them their musical traditions of singing plainsong in church services in the 1500's. They were preoccupied with religion and securing new lives and did not worry about incorporating indigenous music into their religious music. Because of this, the music of the colonists did not absorb much, if any Native American musical influence. In 1619, however, the slaves that were brought to Virginia brought a "unique and creative" style of music from their native home of Africa, and it "fused itself with the idioms of this country" (p. 8).

The church held to its reign over education and this gave way to musical instruction in schools. The Ainsworth Psalms of England made the trip with the Puritans and they used it as a way to teach music to the choir and congregation. In 1640, this book

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evolved into The Bay Psalm Book, the first songbook of America (Sunderman, 1971). According to Abeles (1995) the book was, "purely vocal and choral, and singing was dependent on a "call and response" or "lining out" method" (p. 8).

While there were several English musicians that visited Boston, and private schools that offered private instrumental music instruction, the music that was sung in churches began to suffer, prompting the churches to start singing schools around 1720 led by ministers and laypersons (Abeles, 1995).

The first singing school was located in Boston in 1717 to help improve the singing of the church congregation (Sanders, 2018). The focus of this school was not necessarily fundamentals, but "correct vocal production [including] the melody sung correctly, melodically, as well as rhythmically" (p. 9). The music instruction books consisted of psalms and hymns notated by "shape notes" meaning every syllable had a different shape of note head. Singing began to improve, and around the 1800s American composers began to emerge like William Billings, who became famous for the battle song of the American Revolution, "Chester" . It must be mentioned, however, that European pieces like Handel's Messiah were still being performed in the schools of the colonies. In 1786, singing societies began to appear in Stoughton, Massachusetts. These groups went beyond teaching people to sing as well as they liked. Their goal was excellent performance (Abeles, 1995).

This section of the literature does specifically state that there was no effort put into incorporating the music of indigenous peoples (the Native Americans) or the music of the slaves into the music that would be sung in churches (Hess, 2018), yet Abeles does acknowledge that they did have their own musical traditions. The literature does not state

what those traditions were, but it does let the reader know that those traditions were not found in the songbooks or churches during this time period.

This study seeks to examine if the musical traditions of the slaves has actually ever found its way into the music curriculum by looking through relevant documents for evidence of African or African American influence.

Pestalozzian Schools

One of the largest influences on music education before the civil war was Johann Heinrich Pestalozzi, a Swiss man who had an interest in education (Abeles, 1995). He desired that music education be incorporated into the schools so that students could acquire knowledge through direct participation. Pestalozzi noted that "musical families were often more cheerful and "chaste of character" (Groulx, 2013, p. 138). Though Pestalozzi only initiated vocal music instruction in his own school, in 1810 Hans George Nageli wrote The Theory of Instruction in Singing, which "combined the educational objectives of Pestalozzi with basic musical knowledge" (Abeles, 1995, p. 10). This treatise had a profound effect on future figures in music education like Lowell Mason, and Joseph H. Naef. In 1809, Naef founded an elementary school in which all students received music instruction.

By 1830, Naef presented an outline entitled "Principles of the Pestalozzian System of Music" at the American Institute of Instruction's meeting in Boston. In this treatise, he dictates the need for auditory skills before notation, mastery of one skill at a time, the importance of practice before theory, and the use of note names by vocalists that are used on instruments (Abeles, 1995). At the time, many educators disagreed on how to best tech music: note repetition, fixed "do"… or staff notation" (Groulx, 2013, p. 140).

Abeles (1995) stated that many of these principles are still in use and up for debate today. Lowell Mason, the first supervisor of elementary education in vocal music in Boston public schools, concerned himself primarily with the sight-singing skills of students. In contrast, Luther Whiting Mason was an advocate for singing by rote, while Hosea Holt constructed method books to aid in reading notation (Groulx, 2013; Abeles, 1995).

In the literature concerning the Pestalozzian schools, there was no mention of musical traditions that were not European. At this point systematic teaching methods for music education were being developed and implemented in the colonies without any documented influence from the slaves.

Lowell Mason

In 1837 Mason petitioned the Boston school board to allow vocal music into their curriculum. He referred to its intellectual (music's place in the quadrivium), moral (happiness), and physical (working the lungs) benefits in his proposal, and stated that "Through vocal music you set in motion a mighty power which silently, but surely, in the end, will humanize, refine and elevate a whole community" (Birge, 1966, pp. 41-42). Mason's empiricist philosophy was only strengthened when he went to Europe in 1837 to observe Pestalozzian schools and came back with the idea that if a child could read, then he could sing. Mason felt that all children deserved for music to be made available to them, and wrote a method book for musical instruction. This seemed to be a deviation from the European elitist view of music education, and that position was soon strengthened by Mason's friendship with Horace Mann, who was trying to advocate for free public education for all people (Abeles, 1995). Because of this, the "emphasis on singing as the first and most important music experience" stems from the teachings of

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Pestalozzi's followers, Michael Traugott Pfeiffer and Hans Georg Nägeli, (Sanders, 2018, p. 126). They were taught "to teach sounds before signs" and "to give the principles and theory after practice" (p. 126) Goble (2013) stated that Lowell Mason's writings "advanced the notion of music education as "aesthetic education" over the past two centuries, firmly seating the societal conception of music as an art" (p. 12).

Though Mason's view of music education is said to differ from the European elitist viewpoint, the research of Ruth Gustafson in "Drifters and the Dancing Mad" (2008) says otherwise. Gustafson argues that Mason was an advocate for trying to replicate the Teutonic ideal persona of "Urtyp" though vocal music instruction. Urtyp was a perfect "future citizen" that embodied genteel etiquette. Music texts in the early 20th century have linked Teutonic mythos with "notions of whiteness, mental superiority, and musical talent" (Clark, 1913; Seashore, 1916, 1940 as cited by Gustafson, 2008, p. 278).

Mason's letters regarding his observations in Europe revealed certain stereotypes. He was not concerned as much with the music as with order and "comportment". Mason remarks that at a Jewish Sabbath service, there is "little solemnity" as it appears to be like a town meeting after being called to order (Pemberton, 1992, p. 160). His comment on a Catholic service talks about the service not being an authentic religious ceremony. He referred to the music as very "modern" and much like a "great pantomime", complete with "a gesticulatory action of bowings, crossings, and kneelings, with grand processions, musical accompaniment, ect." (p. 161). Mason felt that both services lacked reverence, but his depiction of a soprano "corresponds to the Teutonic ideal" (Gustafson, 2008, p. 278). He called her a "statue with a music box in her throat… a statue of humanity,

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having a spirit from the divinity within. … [She was] so graceful, so elegant, so chaste, so artistic and yet so simple and natural" (Pemberton, 1992, p. 131-132).

In 1857, Herbert Spencer, published a ranking of musical cultures from "savage to civilized" (Spencer, 1857 as cited by Gustafson, 2008, p. 279). When Sir Hubert Parry modeled his work on Spencer's thesis, Negro spirituals were considered "exotic, disembodied, and uncanny" (Radano, 2003 as cited by Gustafson, 2008, p. 279). This idea of superiority infiltrated "church sermons, political writing, popular press, and conferences on music education" and therefore, "folk music, jazz, and popular music were associated with the unworthy- Blacks… industrial laborers, and immigrants" (Gustafson, 2008, p. 279), reinforcing the social norm of racism that had been present since the slaves arrived. A singer was considered childish or primitive if he showed too much emotion or tapped his toes, but the reverence would "qualify him as the individual with an aura of cultural nobility" (p. 280). Gustafson uses this to argue at the end of her piece that perhaps this historical chain of events has something to do with students leaving music.

Gustafson's study presents a contrasting viewpoint to the traditional one of Lowell Mason, and gives several examples of music being used for social stratification. Her argument that the reason for this stratification is racism gives support for the use of Critical Race Methodology in this present study because the goal of the research is to delegitimize the majoritarian narrative just as Gustafson has done, but in South Carolina specifically.

Normal schools

In 1846, the first "normal school" (or state supported school) was opened in Bridgewater Massachusetts (Abeles, 1995). Legislation had already been passed to allow teachers to be trained in Philadelphia, but the Normal School of Philadelphia was not opened until February 1, 1848. There had been much concern about the quality of education, as students were either "fleeing public schools for private academies or not attending at all" (Tobin, 2006, p. 86). There were calls from Horace Mann and other educational leaders for more qualified school teachers, as a high school diploma was usually all that was required to teach. When the legislation pasted that gave Massachusetts control over public education, the state opened the first normal school, used to teach students as well as train teachers. Similar types of schools soon emerged all over the state (Tobin, 2006).

The normal school that means the most to music education is that of The State Normal School at Lowell. Lowell was the tenth school that Massachusetts opened, charging in-state students nothing and out-of-state students a fee of thirty dollars. With 110 students and four teachers enrolled in a kindergarten course, music was always a priority at Lowell, as seen by the decisions to hire a music supervisor, and add music to the curriculum by year two. As the music program expanded, a test of music notation was added to the curriculum and by 1911, there was a very detailed music curriculum for music. Tobin stated:

> The musical curriculum was divided into three areas: musical conception, voice
>
> training, and sight-singing… Students were taught notation, scales, key
>
> signatures, chromatics, intervals, melody writing, and form… There was also

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training in diction, breathing, tone production, and consideration of the throat and the physical development of children's voices in both private lessons and classroom settings. Training in the methods of teaching music in the elementary school was also included. Detailed plans for each grade were studied, textbooks were analyzed, methods for teaching rote songs were taught, the equipment necessary to develop a music program was examined, and there was even discussion on how to run teachers' meetings. Finally, through observation and practice teaching, students were expected to demonstrate "a satisfactory teaching ability, good personality, ability to conduct and control the class."(p. 91)

Because music was stressed at Lowell more than any other normal school, Music became its primary focus by 1914. It was purposed to "cover the work of secondary high schools" and "teach those branches required for the supervision of music in public education" (Tobin, 2006, p. 92).

Offering only elementary and music education, Lowell grew during the 1920s with the enrollment of students jumping from 197 in 1920 to 326 in 1925. The first graduates completed their degrees in 1928, the same year that the school decided to begin to offer a four-year music program for a Bachelor of Science degree. The first two years were primarily geared toward teaching elementary school, while the latter two years focused on music (Tobin, 2006).

The aforementioned curriculum can be utilized in the analysis of the present study's documents by looking for similarities between this music teacher education curriculum and that of current South Carolina's music teacher education programs. If in

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fact they are similar, then the study would have to consider whether or not the current teacher education programs have a similar effect on the stratification of society.

Post-civil war

Although the first public school was established in 1846, public school music in larger cities did not get their start until after the Civil War. Since the states had autonomy over their own schools, they carried the financial burden. Before the civil war, most state school board members were of the opinion that musical instruction was for the talented and for those who could afford private instruction, and the responsibility to musically educate students should not be that of the state (Abeles, 1995).

This viewpoint changed considerably when met with the increasing number of trained musical professionals, the number of choral activities of choral societies, and the beginnings of the symphony orchestra. Colleges began to offer education courses and some even became conservatories and schools of music. Concert bands formed and performed for millions as they traveled, broadening the musical audience greatly (Birge,1928).

In addition to vocal music and orchestras being a focus in public school, Frances E. Clark created music history courses as a part of the music appreciation movement (Abeles, 1995; Chybowski, 2017). High schools of the early 1900s were merely a "preparatory step toward college and as a result, a much smaller percentage of students attended high school" (Abeles, 1995, p. 16). This inspired the schools to make music available to all children, resulting in new techniques for teaching large groups and ensembles. It can be said then, that the nation had officially adopted a different view of

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education with a concern for educating the whole child by supporting the inclusion of music in its curriculum.

In the early twentieth century, John Dewey's philosophy of pragmatism and the education of the whole child began to make a case for arts education being essential in public schools. In 1910, the supervisor of music in Boston schools went to England to observe and study the approach used to teach violin classes. Upon his return, he wrote a method book for violin instruction, and he became instrumental in the class instrumental teaching movement. By 1913, even piano classes had been developed for both high school and elementary (Abeles, 1995).

Following the civil war, there was a new concern for "developing a cultured America" that actually motivated the establishment of symphony orchestras (p. 17).

Robinson-Martin (2009) gives a brief history of Black gospel music during that time. She states that gospel music began in the late nineteenth century and was based on "spirituals, work songs, slave songs, white Pentecostal hymns, and evangelistic congregational songs" (p. 595) from the previous three centuries. The slaves had traditionally created songs that told stories about their current conditions with "the reward of life after death as a dominant theme" (p. 595). They viewed themselves as the modern day children of Israel in the Bible, as can be seen from the lyrics to "Go Down Moses":

When Israel was in Egypt's land,

Let My people go;

Oppressed so hard they could not stand,

Let My people go;

Go down, Moses, way down in Egypt's land,

Tell old Pharaoh: Let My people go.

After their emancipation, many of the freed slaves moved to larger cities to begin new lives, and from those new experiences came new music. The message of hope, however, never disappeared (p. 596).

Notable gospel music composers were Charles Tindley, Lucie Campbell, and Dr. Issac Watts. They "gospelized" traditional songs by "applying African American music aesthetics, including flatted notes, altered rhythmic pulses, pentatonic scales"… "leaving space for flatted thirds and sevenths"… "improvisation of text and rhythm" (p. 596) and incorporating the styles of jazz and blues. The evolution of gospel music in the twentieth century is as follows:

The Hymn style and Quartet style popular from 1900 to 1920; the Early Classical style from about 1920 to 1940; the Late Classical style from 1940 to1970; the Total style, Classical style, and Contemporary style of the 1970s; the Contemporary Jazz and Blues style, Word style, and Praise and Worship style of the 1980s and 1990s; and, the Urban style from 1990 to the present (p. 596).

Scholars feel that gospel music is "distinctly African American in its incorporation of the melismatic moans of the spiritual, the driving music and instrumentation of sanctified music, the syncopated licks and bent noes of jazz and blues,

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and the ecstatic emotionalism of southern preaching" (Allen, 1987 as cited in Robison-Martin, 2009, p. 596). No matter how it evolved, the message and "spirit" or emotionalism, identified it.

When looking at Abeles's accounts of this period, there is still a clear absence of any mention of African American musical influence. This narrative is once again contradicted by Robinson-Martin by stating that the slaves had their own musical traditions as illustrated by the history of Gospel music, and that they had exposure to White musical traditions as seen by their incorporation of it into their own style. This century long history of Black Gospel music seems to be missing from the dominant narrative of music education in the United States.

The present study examines the documents relevant to South Carolina music education in an effort to establish whether there is any evidence of gospel music's influence in the current All State requirements or in music teacher education programs, in an effort to assess the level of multicultural music education going on.

Post-World War I: The Early Twentieth Century

The end of world war one led to the national notice of bands (Abeles, 1995). Wartime bands had generated a huge interest among the public, especially the touring band of John Philip Sousa, a composer commonly known as "The March King" (p. 17). Instruments were purchased for schools, and secondary school band programs flourished between 1910 and 1940, supporting what was now becoming an investment in music education. At this time, there was a 75% chance that a student would attend high school, as opposed to a previous 10% chance. Also, students were coming in from more urban areas, as opposed to rural ones, and the expansion of music education happened so

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rapidly that there were not enough trained music educators to meet the demand. Sometimes, professional performers were hired to teach, which gave a performance driven aspect to music instruction for this time period. "Rehearsal" became synonymous with the term "music class" (p. 18).

Livingston (2007) stated that at a time of expansion of the number of qualified music teachers, students in school, research in music and music education, and "higher standards for musical learning and performance", the great depression hit and "the national unemployment rate reached a peak of 24.9 percent" (p. 111-112). In the midst of losing their financial security, the nation had to consider if it could afford music education (Abeles, 1995,). Radio, film, and recording introduced art music to the masses with programs like weekly concerts on the radio, and the "hot jazz of the 1920s evolved into swing music," as coined by Duke Ellington and his big band in the 1930s (Livingston, 2007, p. 113). After that point, even reluctant schools began to incorporate jazz studies into their curriculum.

Even though the depression had come, music education was doing fine at the beginning of the 1930s, but that soon changed (Livingston, 2007). The Music Supervisor's National Conference, which would later change its name to the Music Educator's National Conference (MENC) adopted the slogan "Music for every child, Every child for music" (p. 114). This was their slogan and mission for the next thirty years.

In 1933, Roosevelt's New Deal established the Works Progress Administration (WPA), which created the Federal Music Project (FMP). The goal of the FMP was to provide jobs for unemployed musicians by paying them to give lessons to poor students,

hiring them for radio broadcasts, commissioning pieces from composers, and hiring them for free concerts with new orchestras. The goal of the FMP was to promote "the idea that the arts were for all people, of all ages, social classes and geographical locations" (p. 115-116).

A study done by Hardesty (2011) presented another view of what was happening in music classrooms during the early twentieth century. Hardesty's argues that while Western classical music was and still is prominent in American music appreciation classes, a "folk driven canonic expansion can exist at the same time, rather that independently or with either style dominating the curriculum" (p. 289). With the goal of teaching students to enjoy and admire, music, Hardesty argued that the current canon of Western music leaves little space to discuss other genres, and that affects the "methods of teaching and learning music" (p. 290). Hardesty named several texts that either ignore folk music completely or teaches it as a separate entity with "little discussion of why [it is] incorporated in the curriculum and how [it] got there" (p. 291). He then gives several examples of teachers that integrated folk music into music appreciation because it would give the students the best possible education while leaving the immigrants with some cultural heritage and promoting tolerance of student ethic groups. With such a diverse population in schools, teaching folk and classical music would be beneficial for students, but Hardesty suggested that "neither approach is so much right or wrong as it is incomplete… Presenting the history of music education as such a dichotomy obscures the real nature of what is happening in classes" (p. 291). Also, if some teachers find folk music important enough to teach to their students today, then obviously some must have felt that way in the 1920s.

Hardesty (2011) explicitly stated, however, that the issue of race and social relations is not the focus of this study. Hardesty admitted to avoiding this complex issue in an effort to stay true to his interests in teachers that used different genres in their music classes during that period.

In Livingston's (2007) study we see the incorporation of jazz, an American form of music, into the music classroom. In Hardesty's, we see evidence that there were always different narratives, and that not all minority music was excluded from all classrooms, but Hardesty does admit that the integration of folk and classical music in music appreciation is not a common practice and that usually they are taught separately, if folk music is taught at all. The purpose of these pieces in this review is to present the idea that options for a musical canon are changing, but the Western canon is the standard part of the curriculum.

Hardesty's study does not focus on race, but since this country has had a complicated racial past, the present study makes it a priority. Hardesty discusses how "incomplete" the approaches to music education were in the 1920's while addressing the issue of the absence of folk music, but the present study investigates the same claim to incompleteness in South Carolina while exploring racism as a possible explanation for it.

World War II and Beyond: 1940-1959

Because of the need for manpower during the Second World War, the responsibilities of teaching music fell on individual classroom teachers (Abeles, 1995). This turned out to be a popular practice that continued in many schools even after the music supervisor's return, causing MENC to express in their 1972 final report that a goal

of the institution would be to see trained music teachers doing the bulk of music teaching again.

Livingston (2007) explored how the drafting of musicians in World War II improved the size and quality of the military bands. The responsibilities of the bands were to provide a distraction during war times, perform at military ceremonies, and enhance the morale of the troops. In an effort to help this effort, MENC adopted the slogan "American Unity Through Music" and handled the distribution of patriotic songs to schools. Music education experienced major financial setbacks in the form of funding for travel, instruments, and the lack of funds for competition expenses (p. 117-118). During the war, there began to be a decrease in the number of school orchestras as opposed to bands, since the bands were of use at sporting events as entertainment (Abeles, 1995, p. 19).

Livingston (2007) also argued that the fear of communism during the Cold War period created a need for Americans to conserve their society by returning to the "masterworks of previous centuries" that were now being played on the radio more frequently (p. 120). American composers began to see less airtime, so many opted to teach instead. Following the end of the war, music became a core curriculum subject in colleges due to the reawakened focus on the study of Western civilization.

According to Mark (2007), the cold war was instrumental in demonstrating to Americans the inadequacies of their public schools. Technology was emerging and the government felt that "national security could be at stake if public education did not improve" (p. 128). Music educators felt for the first time that although music was

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considered a core subject, that position might change in the future without better rationale for music's inclusion in the core curriculum.

In 1957 America witnessed the launch of Sputnik into space, causing them to fear that they were no longer the most advanced nation technologically (Kapalka Richerme, 2012). This caused a major shift towards government mandated school reform, and a need for music educators to re-evaluate the reasons that music was considered a critical subject. It was decided that music had an intrinsic value, or that of "art for art's sake" (p. 37), and this value was unique to each specific piece studied. This viewpoint had been a topic of conversation among music educators since 1928, but the launch of Sputnik really entrenched it into history. Even though schools were segregated at this time, no literature was found documenting what was taught in African American music classes.

School Reform, Jazz, Civil Rights, and Multiculturalism: 1960-1979

According to Mark (2007), the Civil Rights Movement was an overarching issue throughout the 1960s. This movement for equal rights in America ended with the desegregation of all public schools in the south. The "separate but equal" doctrine always left Black schools underfunded and neglected by the White school boards. The passing of the Civil Rights Law of 1964 guaranteed all citizens equal rights, though the enforcing of that law did not always happen. There was a lot of racial tension and soon the movement "expanded to include… the rights of women, young people,… handicapped people", and those of different sexual orientations (p. 131).

The year 1963 brought about the first federally funded music conference: The Yale Seminar (Abeles, 1995). The seminar focused on the exposure of students to "good"

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musical literature, but one of the major criticisms of the seminar is that it did not focus much on the competencies that students were expected to demonstrate.

In 1965, President Lyndon Johnson, the visionary of a "great society" (Abeles, 1995, p. 21) passed the Elementary-Secondary Education Act. This law brought back support for the arts programs, bringing musicians into the schools to perform and offer workshops to students. This sent the message that once again music training was for all children. Sadly, a recession beginning in 1969 diminished funding for the arts and promoted a "back to basics" approach to education once again. This recession lasted until 1974.

The Tanglewood Symposium of 1967 was MENC's attempt to "define its role in American society and plan for how it would meet societal needs in the future" (Mark, 2007, p. 135). It involved not just educators, but representatives of several disciplines. The final report, "The Tanglewood Declaration," called for "music to be placed at the core of the curriculum and presented eight propositions [which] served to guide MENC in its future activities" (p. 135). One of the most relevant include:

Music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures. (Tanglewood Declaration, p. 135)

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This became the first overt declaration of support for multicultural education given by MENC, making a pathway for the National Association of Jazz Educators (Mark, 2007). The trends of jazz, ethnic music, and popular music had been around for many years, yet they had never really been incorporated into the standard music curriculum. Though the 1920's were known as the "Jazz Age," it would be several decades later when MENC would take action to legitimize the use of jazz in schools.

Mark (2007) argues that though one of the primary functions of music in America was to "aid in the assimilation process" by "blurring ethnic and cultural identities" through teaching "real" American music, a completely opposite model was adopted in the 1960s (p. 136). Now, the goal was to honor, understand, and respect diversity in music and culture. He mentioned the importance of black music, stating that while it was meaningful, it did not enter into American mainstream music education until the 1960s.

The eight propositions that came out of Tanglewood are the first real national policy reports in support of multicultural music education in the history of this country. Tanglewood Symposium provides the present study with elements to look for in the documents that can classify the musical curriculum as multicultural.

Continuing Educational Reform: 1980-2002

The struggle of school reform was far from over by the 1980s. Branscome's (2005) document analysis of the next three government legislations on education and MENC'S response examined A Nation at Risk, Goals 2000, Vision 2020 (MENC document) and No Child Left Behind. Like most literature in this review, Branscome uses key words to establish themes and discover what effect each document had on the state of music education.

Nation at Risk

Branscome began by explaining the plight of the nation in the 1970s and 1980s. She asserts that because SAT scores had plummeted and unemployment rates were high, Nation at Risk: The Imperative for Education Reform was written and proposed five basic cores to curriculum: English, Math, Science, Social Studies, and Computer Science. This placed emphasis on these areas, along with funding, and paid little attention to other areas like the arts. In response, music educators responded with their own document entitled Growing Up Complete: The Imperative for Music Education. According to Branscome (2005), the authors of Growing Up Complete state that "politicians and education policymakers have cited ringing alarms over the declines in math and science. But when the discussion has turned to music and the other arts there has been silence" (p. 114). Their argument is that music can help students develop in the areas of expression, aesthetic experience, and emotional response, while the five basics cannot.

Goals 2000

With minimal requirements causing lowered standards for public schools, this legislation focused on outcome-based education (Branscome, 2005). Every content area had standards, including music, and music was once again recognized as a core subject. All standards focused on "graduation, retention, and job-readiness" (p. 114). The resulting product of Goals 2000 was the adoption of the National standards for Arts Education.

Vision 2020

In 2000, MENC, now renamed NAfME (National Association for Music Education), held the Housewright Symposium to discuss their vision for music education

in the next twenty years (Branscome, 2005). Some educators had complained that "the integrity of music study must be preserved," (NAfME, 2000 as cited by Branscome, 2005, p. 115) and that there must be time for music educators to teach music, and not just use music as a means to reinforce skills in other subject areas. Also, students must have time in music class and not be pulled for extra help in other classes because "music's cognitive, aesthetic, and kinesthetic nature can reach students on multiple levels in ways that other subjects cannot" (p. 115).

No Child Left Behind

Because so many teachers were being forced to teach out of their content areas, the 1965 Elementary and Secondary Education Act was reauthorized as No Child Left Behind in 2002 (Branscome, 2005). Teachers now had to be not only certified, but "Highly qualified", and schools were required to report to the public their test scores, graduation rates and safety reports. To counter this legislation, NAfME published The Benefits of the Study of Music, which highlights the effect that limited time and funding for music instruction has had on students and schools. With money being funneled away from the arts and invested into subjects that receive accountability testing, music education suffered. Goals 2000 made music a core subject, but neither it nor No Child Left Behind stated exactly which subjects would be tested. The arguments that NAfME made for music included societal success by "citing correlations between music study and high income, decreased absenteeism, and lowered instances of substance abuse", as well as "more highly developed intelligence" (NAfME, 2007 as cited by Branscome, 2005, p. 115).

The literature from this particular section focuses on the politics surrounding the permanence of music education, shifting the priorities away from "what" in music is being taught to "if" students are being taught music at all due to the new focus on technology.

Multicultural Education and Critical Race Theory

Multicultural education is the end goal of this present study and Critical Race Theory provides the avenues necessary to get there. Bradley (2012) stated that CRT and antiracism education are linked through their common strategy of "unmasking and exposing racism in its various permutations" (p. 191). She asserts the idea that the "legacy of white domination" still survives partially by keeping cultures fairly oblivious to the "profound psychological" (p. 192) effects of White domination. This is attributed to "White fright" (p.192), or the fear of the unknown and discussing controversy. Music in South Carolina has always had this legacy of white domination as seen in the brief history provided, and this present study seeks to use CRT to expose racism by bringing attention to the lack of African American influence in the music curriculum of South Carolina.

Using CRT Hyland (2005) found that the teachers of black students who understand themselves to be good teachers may not be so good after all. The norm of whiteness is intimately linked to the subordination and oppression of African Americans. Racism, according to Hyland, is a "system supported by discourse, ideology, the legal system, and everyday practice that perpetuates White dominance," and "is inserted into schools by doing what is normal" (p. 431). Therein lies the reason that the curriculum of a university school of music and a highly regarded state contest rubric was chosen for this

study. These documents and the actions that they govern are normal in the world of music education in South Carolina, yet they seem to cater to one racial group over others. Consequently, what becomes normal for these preservice teachers becomes normal for K-12 students when they enter the classroom. Among teachers, it is not uncommon to find instances of unintentional and hidden racism (Hyland, 2005). Hyland stated that while teachers may consider themselves "helpers" of black students (ex. making sandwiches for the hungry ones), or they "assimilate" (adopting the culture of Whites), they tend to all feel like good teachers of black students, but they fall short of "culturally relevant teaching- good teaching of students of color" (p.455). Hyland said that a way of talking "across the chasm that divides the academy and working lives of teachers" (p.458) has yet to be found. Still, the hope is to make culturally relevant teaching less radical and simply the norm. The present study aims to direct the focus toward actual teaching of students of color that honors and validates who they are, not ignoring them, asking them to assimilate, or seeing them as impoverished and in need of help. Norms left unchecked can actually be considered racist.

Hyland doesn't speak of music education specifically and the study does not pertain to the curriculum, but rather the actual practices of "well meaning" teachers. The goal of the present research is to expose any covert racism that may be hidden in the "normal" curriculum of American music education by searching the chosen documents for evidence of cultural relevance to African Americans or a lack thereof. Then, hopefully educators can create new norms.

Critical Race Theory and Culturally Relevant Pedagogy

Because the opportunity gap between White students and students of color is so large, many researchers have begun to study the effectiveness of culturally relevant pedagogy on students of color. Bradley (2012) explored the use of the word "politics" instead of the word "race", and the North American unwillingness to teach the historical and cultural context of music. Like Bradley's study, this study also asks the question, "Without multicultural contextualization, how is cross-cultural or intercultural understanding possible?" (p. 188) Goble (2005) stated that "multicultural music education has been manifested as a sort of musical tokenism,[where] musics of many different peoples are introduced to students … without in-depth study and discussion of what made each music meaningful and important to those with whom it originated" (p. 11). Bradley's research addressed music educators and those who have control over what is taught in their music classrooms. The missing link that this present study explores is "Do music educators have total control over what they are teaching, or are they also victims, both as students and preservice teachers, of a system that presents them with solely Eurocentric music education? For example, Bradley's study specifically examined a popular song in K-12 classrooms entitled "Siyahamba". While this song originated as a South African freedom song, it is "rare to find references to the movement within most published versions of Siyahamba." Sampson and Garrison-Wade (2011) have discussed the "negative perceptions" (p. 280) surrounding black students and the "invalidation of their culture" (p. 280). This, they argue, contributes to the opportunity gap between White and Black students. The students need "the experiences and curriculum to mirror home life, community, and African-centered principals" (p. 283).

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How, then, is including a South African song truly multicultural when an essential part of the culture, the movement, is omitted? This situation then leads to the need for Culturally Relevant Pedagogy. Bradley argued that "without knowledge of that context, the song's great depth of emotion and full meaning cannot truly be experienced" (p. 190). She expounded by defining whiteness as "normality both by and for White people" (p. 190), and their prioritizing of their own interests over other groups. This paints the inclusion of a song like Siyahamba in a new light when it is done with the absence of movement, and it begs several questions. Was the original omittance of movement in previous years accidental, intentional, or misunderstood? Were the teachers aware of the history surrounding the song? Can these well-meaning educators really be blamed for their oversight?

Perhaps if preservice educators were adequately trained to look at their literature choices through the lens of Critical Race Theory, then they could arrive at pedagogy that is truly culturally relevant. Kumasi (2012) demonstrated the valuable place held by teachers of black students and their responsibilities to reflect critically on the racial implications of their practices. Kumasi addressed how reflexivity could be used to evaluate practices, policies, and materials, as well as whether or not they accommodate urban youth, and what Critical Race Theory might provide in the analysis of school programs in order to develop more culturally sensitive or relevant spaces. Culturally relevant is defined by Sampson and Garrison-Wade (2011) as "rich in oral traditions, music, and historical connections" (p. 284). Bradley stated that ignoring race is often seen as a "graceful, even generous liberal gesture" (p. 191). Racial identity was deemed important by Sampson and Garrison-Wade (2011) when they stated that "teachers who

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state that they do not see color and differences… are validating white privilege and negating racial identity development" (p. 283), because this impacts the self-esteem of the black child. Reflexivity is important, however, to acknowledge the underlying meaning of the terminology used to describe Black youth. Kumasi (2012) pointed out that the term urban, which is often assigned to Black youth, carries with it a "negative stigma", and that calling someone an "urban youth may… invoke images of nonwhite… impoverished teens" (p. 33).

These studies use Critical Race Theory to make a case for Culturally Relevant Pedagogy, and demonstrate how important multicultural context is in recognizing whiteness and not seeing the current system as the cultural norm, helping to question the silencing that has been the norm for years now, and making these studies relevant to the present study through its goal to demonstrate the need for culturally relevant pedagogy in the music curriculum of South Carolina. Bradley does not talk much about the elements of the curriculum being racist, but simply that multicultural education cannot be accomplished without first noticing the context of the music. The present study, however, aims to assess the level of multiculturalism in the music education curriculum that has made it's way into the schools of South Carolina, but the more primarily, to assess how it did, or did not get there. Sampson's and Garrison-Wade's (2011) study explores whether black students prefer culturally relevant lessons or non- culturally relevant lessons, as well as whether culturally relevant lessons boost black student's achievement, and finds that the students preferred to have culturally relevant lessons administered by a caring and "culturally responsive" teacher, and that with culturally relevant lessons, achievement increased. This present study does not focus on student preferences but

rather seeks to understand how present cultural relevance can be amidst a curriculum that has been designed to be Eurocentric from the beginning, all while making a similar case for the reflexivity of Critical Race Theory to lead to Culturally Relevant Pedagogy in South Carolina in an effort to keep more Black students in music classrooms. Kumasi (2012) uses Critical Race Theory, as a means to claim that the way to improve the school and library experiences for urban youth is to "Disrupt cultural deficit views" (p. 34) by reflecting on their negative bias against these youth. She states that librarians can "honor students' voices and life experiences" (p. 35) by selecting materials that relate to their interests such as Hip-Hop music. This present study aims to make a case for similar action, but particularly in the field of music in the state of South Carolina

Therefore, the overall goal of the present study is to assess the level of multicultural education supported in South Carolina by its curriculum in hopes of encouraging educators as a whole to reflect on the implications of the music education curriculum in this state.

Culturally Relevant Pedagogy in Teacher Training

After establishing the need for Culturally Relevant Pedagogy, the next step is to establish the relationship between teacher education and Culturally Relevant Pedagogy. To begin, Belz (2006) provided a look at what happens when a teacher educator takes stock of what she perpetuates through her teaching. Unhappy with the lack of multicultural music education in her courses, she made the decision to direct more focus onto the 7th objective of her methods class, which involves "examining diverse traditions of music making [by] exploring techniques for presenting world music to middle and high school classes" (p. 42). Her personal review of the 1967 Tanglewood Symposium

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and the 1994 National Standards on Arts Education, along with her study of the "lack of multicultural perspectives in the U.S. music teacher training institutions" (p. 42) prompted her to change her practices as a music teacher educator. Belz examined the issue from a historical perspective, and made the connection that the way to make a difference was to better train preservice teachers. At this point in this present study, the researcher can only hypothesize that because the same lack of multicultural music education has been observed in the history presented in chapter 2, the need for teacher self-reflection leading to Culturally Relevant Pedagogy could be the answer. Scott and Mumford (2007) discussed the importance of teacher awareness and offer Social Foundations Education (SFE) as a possible help for the lack of culturally relevant pedagogy. Scott and Mumford argued that "skills in self-reflection and critical consciousness" are instrumental in order to change "assumptions, thoughts and actions" because education is a "set of experiences which allows humans to 'create' themselves (p. 54). Therefore, the goal is to create teachers that are "critical, moral thinker[s] committed to democratic ideals" (Dewey, 1916 as cited on p. 55). Emphasis is also placed on the fact that both Black and White teachers should engage in this type of reflection and promote it among all students regardless of race.

Pieterse stated that "the profession of race and racism exists within a society that has been indelibly shaped by race and racism and, as such, counseling students bring with them patterns of socialization." Therefore, Pieterse's goal with preservice teachers was to develop "heightened awareness" of how racism exists and is maintained in society, to increase awareness of how students "contribute to racism", and to "facilitate in students… accountability and responsibility for antiracism practice" (p. 143).

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Scott and Mumford (2007) held universities responsible for properly educating students on how to self-reflect on their practices as teachers prior to entering the classroom. They declared that teacher preparation programs can play a part in this by "preparing teachers for their inevitable culturally diverse classrooms" with Social Foundations of Education (SFE) courses (p. 54). Because "prospective teachers do not feel ready to work in culturally different settings" (p. 57), universities must prepare these teachers for culturally complex situations, since the "national standards are leading to the "standardization of teacher and student thinking" (p. 55). Belz (2006) felt that "the majority of the world's music traditions are currently left out in the training of musicians and music teachers in a nation where music traditions valued by an ever-increasing segment of society lie outside of Western European traditions," (p. 42). Belz now requires her students to begin a "long-term study of another culture" (p. 42) by presenting some in depth information on that particular culture's music. Scott and Mumford (2007) suggested "demanding student teachers to interact in and reflect about culturally different communities" (p. 55), journaling to reflect on diversity classes and issues followed by "in-class discussions… [and] dialogue, and have both white faculty members as well as those of color deal with these issues in their classes" (p. 57).

They asked student teachers to consider "actions, implications of acts, and how behaviors …reinforce or deconstruct schools (p. 55), and aimed to "foster a classroom environment in which prospective teachers can safely self-interrogate, and to provide these students with directed, prolonged community-based experiences" (p. 55).

Esposito and Swain (2009) explore "systems of oppression and privilege inherent within schools… as well as alternative modes of teaching… that help eradicate inequities" (p. 39) by using critical theory, social justice feminism, and critical race theory.

If music educators are trained to incorporate multicultural education before they enter the classroom, the issue of multicultural education could become a thing of the past.

It should be mentioned that Belz does not examine the issue of race but deals strictly with the implementation of multicultural education on future music educators. The present study, however, seeks to deal with race specifically as a reason for the current state of multicultural education in South Carolina's music education curriculum. Scott and Mumford's study is not specific to music education but the implications of the SFE classes for teacher educators can apply nonetheless. The present study seeks to examine the level of multiculturalism currently within the music education curriculum as related to African Americans. Only after establishing a cultural deficit in the current university music education curriculum can one truly discuss what the next steps in creating a more multicultural curriculum would be, but these studies to inform the researcher of possible options that could prove beneficial.

Teacher awareness is necessary if there is to be a change in the level of multicultural education in South Carolina's music education programs. While some of these studies are not music education specific, the self-reflection that is needed for antiracist education is the same self-reflection that might be beneficial in an effort to create anti-racist curriculum, and the time to start teaching this is in the university classroom, not K-12.

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Esposito and Swain bring this research an expected end. They correlate critical race theory with the lack of culturally relevant pedagogy to make minority students aware of their oppression and produce advocates for their cause, a characteristic of critical race methodology and an aim of the present study. While my goal is not necessarily to make the K-12 students aware of possible oppression, making student music educators aware of a possible need for more culturally relevant pedagogy definitely is. If in fact the documents are reviewed and it is found that there is a lack of representation of African American music in the South Carolina curriculum, then until policy and the curriculum itself changes, awareness would be the main goal of this research in hopes that it would bring about change. The present study addresses specifically the curriculum that teachers are required to teach in the state of South Carolina by looking at the curriculum for teacher educators within the music education classroom. It focuses on whether or not there is a need for antiracist education by assessing the level of cultural relevance in music education to African American students today. These prior studies lend support to the decision to examine a university major map and syllabi as a starting point, and offer suggestions on how to improve the quality of preservice teachers' education should a deficit be found.

Summary

After considering the chain of events of the past, the literature in this brief history of music education leads one to believe that multicultural education has been expected to be a part of music classrooms all over the country since 1967. With the support of MENC, every teacher should be teaching a multicultural curriculum, however this is not always the case. The history of music education shows how political and social agendas

and theories have affected music education and its governing body of MENC in recent years, as well as the funding for music education, or lack thereof. It also shows the way music education is valued (being placed in core curriculum or used to supplement academic areas), and that has a profound effect upon what is taught in the music education classroom. It can be argued that public education itself has taken less of pragmatic point of view, focusing on test scores and skills, and not really being concerned with the "whole child". This leaves music education to be seen as a luxury of the curriculum, and one that some students cannot afford with the test scores that they have. With music education being optional, one can see why establishing a truly multicultural curriculum in music education, though advocated by music's governing body, is really not a priority among policy makers, administrators, and educators. With today's empiricist view of education, the pragmatic nature of music education simply doesn't fit.

By looking through the lens of critical race theory at education today, the need for culturally relevant pedagogy is established, but this only calms the symptoms of a broken system unless the initial music educator training is altered to include multicultural music in everyday music class.

Therefore, goal of this study is to examine how culturally relevant to African-American culture is the current music curriculum in South Carolina, and if it could be a possible explanation for the attrition rate among African-American students in music classrooms. In the next chapter, the details of research methods that will be used will be discussed in detail including critical race methodology, document analysis, selection of documents, nature of documents, and the coding process. In chapter four, the documents

will be analyzed, and chapter five will conclude with the discussion and summary of the topic.

Chapter 3

Searching for the Rainbow

The goal of this study was to examine how culturally relevant to the African-American culture is the current music curriculum in South Carolina, and if it could be a possible explanation for the attrition rate among African-American students in music classrooms.

The research questions are:

1.   How are music education standards and the course requirements of teacher education programs influencing the K-12 classroom curriculum?

2.   In what ways does South Carolina's musical curriculum deter students of color from taking choral music?

This study is a qualitative one because it seeks to "see the world in terms of people, situations, events, and the processes that connect these; explanation is based on an analysis of how some situations and events influence others." (Maxwell, 2004 as cited by Maxwell, 2013, p. 29). The goal is to understand what situations and events led to the current state of cultural relevance of South Carolina's current music education curriculum. Quantitative research, according to Maxwell, sees explanation as a "demonstration that there is a statistical relationship between two different variables" (p. 29), but qualitative research focuses on descriptions and seeks to: understand the context of a particular situation, understand the "processes by which certain events take place" by

taking an interest in the "process rather than the outcome" (Merriam,1988 as cited by Maxwell, 2013, p. 30), identify "unanticipated phenomena and influences" by having a particularistic rather than generalizing focus, and develop causal explanations of the phenomenon(Maxwell, 2013, p. 30). The goal is to decipher the possible "ways" that students of color may be deterred from taking choral music as well as identifying the "situations" that influence that process of attrition while paying special attention to race.

Methodology and Document Analysis

While interviewing and observing are two types of strategies to collect data, Merriam (1998) argues that document analysis is a very useful method as well. Documents refer to "a wide range of written, visual, and physical material relevant to the study at hand" (p. 112). Therefore, documents can be anything in existence prior to the study that provide the researcher with information about it.

Of the three types of documents that can be used in a study, public record, personal documents, and physical materials, this particular study is mainly concerned with those of public record. Public records are "the ongoing, continuing records of society" (Webb, 1981). This is based on the assumption that when things happen, people record them. The documents to be used in this study are program manuals of a music program in higher education, syllabi of classes offered, and All State choral requirements for competition in South Carolina. Since this case is studying racial and theoretical influences throughout history, it is necessary to "seek out the paper trail for what it can reveal about the program… things that cannot be observed" (Merriam, 1998, p. 113). The purpose for examining these original documents themselves instead of interviewing the persons involved, is to eliminate the possible interpretation of other people and examine

the historical context of society surrounding multicultural music education (Merriam, 1998).

Critical Race Methodology

Within this document analysis, the research will take on a critical race methodology that is characterized by the goal to examine "the intercentricity of race and racism with other forms of subordination" (Solorzano, 2002, p. 25). Under the premise of Critical Race Theory, racism is permanent and "central to defining individual experiences of the law" (Russell, 1992 as cited by Solorzano, 2002, p. 25), and Solorzano argues that race can be viewed at an intersection with other types of oppression (p. 25). Another goal of critical race methodology is to "challenge the dominant ideology". This is done in this study by using theory to dismantle the supposed "objectivity, meritocracy, colorblindness, and race neutrality" (p. 26) that is claimed by South Carolina music educators and policy makers. By exposing the lack of objectivity in the documents to be studied, the "commitment to social justice in hopes of eliminating racism and empowering minority groups" (p. 26) is shown. This use of critical race methodology gives credence to a case being made for more culturally relevant pedagogy in South Carolina music education. Critical race methodology gives "centrality to experiential knowledge" (p. 26) by legitimizing the lived experiences of African Americans, which is what inspired this study from the beginning. Solorzano (2002) stated that the transdisciplinary perspective is demonstrated by reviewing both historical and contemporary contexts having to do with the current state of multicultural music education. Examination will involve the search for evidence of the social norm of whiteness in these documents. Whiteness and White privilege can be seen through the

"majoritarian narrative" (p. 30) of the history of American music education, being characterized by the deficit of black musical influence after blacks were present in America.

Design

This study will be a philosophical study using critical race methodology. As stated in Chapter Two, Critical Race Methodology is characterized by the goal to examine "the intercentricity of race and racism with other forms of subordination" (Solorzano, 2002, p. 25). In this research, then, the goal is to focus on racism and its effects as a possible reason for our current state of multicultural music education. This approach would aim to expose a "cultural deficit in… majoritarian stories" (p. 30). The majoritarian story has already been presented in much of chapter two via the history of music education in the America, but documents will be used to search for any evidence of both the implementation and the omission of music that is culturally relevant to African Americans in the present. Without the framework of Critical Race Methodology, this document analysis research simply leaves the reader without a lens to understand cultural relevance when the entire study is centered on music education's impact on the African American community.

Research was conducted by examining key documents that influence what is taught in music education classrooms in South Carolina from preschool all the way through post-secondary education. Document analysis gives the ability to "seek out the paper trail for … things that cannot be observed" (Merriam, 1998, p. 113). The entire goal of this study was to seek out information that a person cannot really state in an interview. The documents themselves are products of the policies that are in place to

sustain the music education that is being taught, not what a person thinks of it. Therefore, the documentation chosen was the most recent end to a paper trail that had been developing for centuries.

The original design for this research was that of a case study, where students and teachers of high school music education classrooms would be interviewed in an effort to find out why students of color quit music education classrooms, but it was realized that perhaps the students and teachers were not aware of a more covert and historical situation that could potentially be a monumental factor in the attrition of choral music students out of classrooms. Therefore, conducting interviews with students and teachers might have actually yielded very little useful information for this study. With interviewing being the key method of gathering information in a case study, that framework was changed to document analysis through Critical Race Methodology.

Positionality and Autoethnography

Being an African American teacher, I have learned to look for and try to combat all discrimination in the school system concerning my students. Though not always comfortable and obvious issues, race and class are issues that we deal with every day at my school. Some issues include falsely accusing others of racism to get out of trouble or exemplifying stereotypes because that's how "Black people" or "White people" act. I think that I can acknowledge and bring attention to racial issues that would otherwise be ignored. I have often had conversations with White colleagues that think that all the minority students at my school are "poor" and have no parents with "good jobs" and middle-class values. I have felt that their low expectations have keep minority students from reaching their full potential because we expected them not to be as successful as

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others. My theory classes have helped to paint a clearer picture for me regarding the way this country has treated immigrants and minorities for centuries that I was completely unaware of, and this has also shaped my thinking, my expectations of our nation's educational system, and how I view it's attitude towards African Americans. For instance, this nation treated Catholic immigrants terribly and they weren't even people of color; they simply had different beliefs. If you were White in this country, it wasn't until you assimilated that you were accepted and given the same rights, if you were allowed to have them. If you were a person of color and you were allowed to get an education (the African slaves were not) then you had to assimilate. There was no room for your culture in American schools, (Spring, 2005) and I believe that there still isn't. As seen by this country's view of music in the first chapter of Gustafson's (2009) book, this country is used to using music as a way to create a desired culture within its people, and that culture is generally an expression of whiteness. Institutionalized racism is nothing new to this our nation. Therefore, I fully expected it to be the cause of some of my students' issues quite frequently. While I am aware that this is experiential knowledge, I fully reflected on my role as the researcher during this research in order to keep it from becoming biased.

Context

One of the current documents that was reviewed included the South Carolina All-state Rules and Rubric. This set of requirements and rubric was reviewed because the requirements are driven by what the state music educators feel students should know. The audition was designed to be an examination of what students are supposed to have learned in their classrooms, and the students who demonstrate the most knowledge and talent in the style of singing that they are asked to do are placed in the All-State choir for

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receiving a high score. It has come to be known among music educators as a good way to tell if you have a "good" program or not. A good program is considered one that has students that can complete the audition and do well in it, giving them a real chance to make All-State choir.

In an effort to understand how the current state of music education is perpetuated, however, one must start where music education begins to reproduce itself and that would be within teacher education programs, particularly those in South Carolina. Teachers tend to teach the material that they have been taught in the way that they have been taught to teach it. If the only music represented in schools of music is that of Western Europe, then young music teachers bring that information into classrooms, students learn the European music, are tested on it, and compete with it at their All-State auditions. This music is validated as music of value. Therefore, the syllabus for a music education program in the state of South Carolina has been examined for evidence of cultural relevance.

Originally, the state standards and national standards were a part of this study, but after reviewing them, they seem to be incredibly broad. One standard, for example, is to arrange and compose music, and it remains worded the same for choral music from the beginning of kindergarten until the twelfth grade with only variance in complexity of the singing and technical abilities. Therefore, the standards don't seem to direct exactly what or whose literature is taught and represented in classrooms. That information is dictated by both the teacher and the SCMEA (South Carolina Music Educators Association) because they choose the literature and requirements.

Criteria

According to Merriam (1998), "quantification need not be a component of content analysis" (p. 123). There is no specific number of documents needed. The documents were chosen due to their importance to the South Carolina Music Educator's classroom practices that impact student instruction. The aim of analyzing the content is to "analyze the nature of the data" (p. 123). It is flexible and "used to understand and verify theoretical relationships. The investigator is continually central in the research… The aim is to be systematic and analytic, but not rigid" (p. 123). The strength of these documents is their "relevance to the topic", although the only foreseeable weakness seemed to be whether or not the material on the syllabus was accurately taught in the classroom the way that it was written, or whether teachers would take creative liberties and deviate from the syllabus as assigned. Looking at all the classes offered to music education students, along with what high school students were expected to know, gave a very in depth look at the state of music education in terms of cultural relevance by showing what was there and what was not.

Document Selection

After IRB approval, the documents were reviewed by the researcher through a process of coding. Both documents were available online, though a hard copy was requested from all organizations involved to prove accuracy of the information though no physical copies were provided. The documents were coded for any information that pointed to cultural relevance of the music selected for study or the methods used to study it. This included classes that were offered to future music teachers, as well as whether those classes were required or optional and what its description said that it entailed. This

also included the presence or absence of non-European music in classrooms, non-European teaching styles, and the musical knowledge that is rewarded with admission into the All-State choir. Looking for these elements gave a good indication of whether or not South Carolina's music curriculum can be considered culturally relevant to African Americans or not.

The first document to be reviewed was the university's Major Map. This document is a list of all the required courses an undergraduate must complete in order to graduate as a music major. The list reviewed was the 2017-2018 Major Map for Undergraduate Choral Music Education majors. When requesting a physical copy from the School of Music, I was directed to the online bulletin to print it out. After coding this document, it was found that 11 of the courses could possibly yield the information that could inform this study. Those syllabi were requested by email from the professors that taught those courses, and the syllabi were received by email as well. Those syllabi were divided into three groups. The first group was comprised of syllabi that pertain directly to music history and literature. The second group was related to the pedagogy of musical technique. The third group related to professional education and teaching within a K-12 school setting. The final document studied was that of the 2017-2018 SCMEA All-State Chorus Audition Rules and Rubric, both accessed on the SCMEA website.

Auto-ethnographic narratives were then supplied by the researcher in an effort to provide specific instances that illustrate the themes found in the other documents. Auto ethnography allows one to understand the underlying structures of class and race that run through educational institutions (Apple, 2003). When framed in this manner, educational

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institutions "proudly affect consciousness, identity, cultural cleavage, and social antagonism" (p. 5)

Analyzing the Data

The data was examined by the researcher and analyzed after the approval of the proposal. There was no software program used for the coding process. The first round of coding was that of descriptive coding in an effort to describe the purpose, for example, of each class on the syllabus. Descriptive coding merely answers the question of what is actually going on, and is often seen as topic coding (Saldana, 2013). This was just a way to manage the data into categories that can be useful in other coding processes.

The next round of coding was that of Theoretical coding, which was used to see how Critical Race Theory was supported by the documents. Theoretical coding, according to Saldana (2013) links all categories and subcategories "with the central/core category, the one that appears to have the greatest explanatory relevance" (p. 224). This was appropriate, as the researcher was looking for cultural relevance or the lack thereof in these documents, making terms like "Absence of African-American influence" or "Presence of African American influence" both acceptable codes. The researcher looked for the absence of the African American music narrative in the majoritarian music education narrative, as well as any ways that African American music may have been ignored post-desegregation. If no evidence of marginalization was found, it was clearly stated.

The theories or themes were organized into the groups that supported the researcher's hypothesis and then those that did not. This information was then used to analyze the data by incorporating it with the previous literature and former studies of

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chapter two in order to answer the research questions. Finally, Elliot Eisner's (1994) three levels of curriculum were used to analyze the message of the explicit, implicit, and null curriculums to the African American music students and preservice teachers of South Carolina.

The researcher claimed construct validity (Lather,1996, p. 19) by constant reflexivity. The researcher stated positionality as well as a reaction to the data, always keeping in mind that positionality will always affect qualitative research. Of course, one should be reminded that Critical Race Theory in particular accepts experiential knowledge (Solorazno, 2002, p. 26) and it is one of its tenets.

Summary

The researcher used Critical Race Methodology and Document analysis to search for the possible absence of the African American narrative in music education. The documents used include the South Carolina All-State Rules and Rubric, as well as the music education Major Map from a South Carolina University and course syllabi. Positionality and biases were constantly reviewed to minimize researcher bias and increase the overall validity of the research.

In chapter four, the documents will be analyzed, and chapter five will conclude with the discussion and summary of the topic.

Chapter 4

Essential Colors on the Palette

The goal of this study was to examine how culturally relevant to the African-American culture is the current music curriculum in South Carolina, and if it could be a possible explanation for the attrition rate among African-American students in music classrooms.

The research questions are:

1. How are music education standards and the course requirements of teacher education programs influencing the K-12 classroom curriculum?

2. In what ways does South Carolina's musical curriculum deter students of color from taking choral music?

Initially, this was to be a case study complete with interviews and surveys of music teachers as well as preservice music teachers. It was quickly realized that observing and interviewing would not provide the type of information that was being sought to answer aforementioned research questions. Interviewing and observing could give accounts of events and opinions, but could not tell the deeper story of any systems at play behind the scenes (Merriam, 1998). In order to find out how the course requirements of music education programs are influencing curriculum, it seemed a better idea to consult the curricula that teachers are taught. Therefore, the syllabi of several required music education courses were coded and analyzed as data. Next, the curriculum that K-12 students are required to know was examined by review of the All-State audition rubric.

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The examination of these primary documents was used to gain some insight into what is taught to music teachers so that similarities can be drawn between their curricula of teacher education programs and the instructional plans teachers use in their own classrooms. Finally, auto-ethnography was used to illustrate the lived experience of the researcher as a music teacher in South Carolina.

Eleven teacher preparation course syllabi were requested, and all but one was submitted and reviewed in the data set.

Overview of the Chapter

The first section consists of a brief outline of the documents chosen, as well as the criteria used to determine the document's relevance. Next, there is an explanation of how music education's standards are formally broad yet they suggest a Eurocentric musical curriculum. This leads to the need to examine the All State audition requirements and rubric to see what diversity is present, and just how inclusive this assessment is to students. Then, there is a brief overview of Elliott Eisner's three types of curriculum and a search for each kind in the higher education music syllabi provided. This section concludes with major barriers in music education that possibly deter students of color from studying music in South Carolina.

Documents

Relevant Courses

To begin, we must first break down the Music Education Choral major map.

Table 4.1 Choral Major Map- *denotes relevant courses

Semester 1	Credits
ENGL 101 Critical Reading and Composition	3
Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1
Primary Applied Lessons[3] (MUSC 111 *or* MUSC 211)	2-3

Secondary Applied Lessons[4] (MUED 155 *or* MUED 165)	2
MUSC 117 Aural Skills I	1
MUSC 115 Music Theory I	3
MUSC 100 Recital Class	0
MUSC 100A Music Advocacy I	0
Foreign language[5] *or* other xxxxxxxx Core Requirement[6]	3-4
Semester 2	
ENGL 102 Rhetoric and Composition	3
Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1
Primary Applied Lessons[3] (MUSC 111 *or* MUSC 211)	2-3
Secondary Applied Lessons[4] (MUED 156 *or* MUED 166)	2
MUSC 118 Aural Skills II	1
MUSC 116 Music Theory II	3
MUSC 100 Recital Class	0
MUSC 100L Recital Class Laboratory	1
MUSC 278 Diction *	2
Foreign language[5] *or* other xxxxxxxx Core Requirement[6]	3
Semester 3	
MUSC 353 History of Western Music I *	3
Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1
Primary Applied Lessons[3] (MUSC 111 *or* MUSC 211)	2-3
Secondary Applied Lessons[4] (MUED 355 *or* MUED 265)	2
MUSC 215 Music Theory III	3
MUSC 217 Aural Skills III	1
MUSC 100 Recital Class	0
MUED 200 Music Education Practicum	1
xxxxxxxxxx Core Requirement[6]	3
Semester 4	
MUSC 354 History of Western Music II *	3
Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1
Primary Applied Lessons[3] (MUSC 111 *or* MUSC 211)	2-3
Secondary Applied Lessons[4] (MUED 356 *or* MUED 266)	2
MUSC 216 Music Theory IV	3
MUSC 218 Aural Skills IV	1
MUSC 100 Recital Class	0
EDTE 201 Issues & Trends in Teaching & Learning *	3
xxxxxxxxx Core Requirement[6]	3
Semester 5	
MUSC 455 History of Western Music III *	3

Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1
Chamber Ensemble (MUSC 130)	1
Primary Applied Lessons[3] (MUSC 311 *or* MUSC 411)	2-3
MUSC 577 Vocal Pedagogy *	2
MUSC 333 Basic Choral & Instrumental Conducting	2
MUSC 100 Recital Class	0
MUED 107 Classroom Instruments	1
xxxxxxx Core Requirement[6]	3-4
Semester 6	
Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1
Primary Applied Lessons[3] (MUSC 311 *or* MUSC 411)	2-3
MUSC 335 Choral Conducting	2
MUED 335L Choral Literature Lab II *	1
MUED 465 General Music in Elementary Schools * or MUED 454 Music for Young Children *	2
MUED 465P Practicum in Elementary Music	1
EDPY 401 Learners & the Diversity of Learning *	3
xxxxxxxxxx Core Requirement[6]	6
Semester 7	
Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1
Primary Applied Lessons[3] (MUSC 311 *or* MUSC 411)	2
MUED 467 Choral Methods & Materials *	3
MUED 467P Practicum in Choral Music	1
MUED 359 Instrumental Techniques for Choral Majors	2
EDRD 500 Content Area Literacy PK-12 *or* EDEX 581 Teaching Rdg, to Adol. with Disabilities	3
Semester 8	
MUED 477 Directed Teaching (Music)	12

Since I have chosen to focus on choral music in this study, I am using the choral major map of a public university in South Carolina. I have included the description of each relevant class that is provided by the university's own online Undergraduate Studies Bulletin.

For a course to be considered relevant, it had to address the history of music, the cultures represented in that music, or the methods used to teach those skills. Courses that

involved history were considered relevant because they had the potential to incorporate African American influence into the curriculum. In this case, a music history class would be the space to discuss important composers and musical styles of a particular time period. Whether the African American composers are mentioned or not, music history is the place that they *should* be mentioned and musical styles *should* be discussed. That makes any music history course relevant to be analyzed in this study. The courses that pertain to pedagogy are relevant due to the differences in culture and learning. If there are diverse students in a classroom, and more specifically racially diverse students, then the techniques and philosophies discussed in these courses should equip preservice teachers with the ability to reach all of those students. Whether or not a course only covers Eurocentric literature that is to be performed in a European style, or addresses diverse repertoire, it speaks to the topic of this study. The curriculum of professional education courses provides the opportunity for discussion surrounding diversity, self-reflection, and teaching philosophy. In these courses, preservice teachers can not only discover the many ways in which students can be diverse and how to address those needs, but also learn about the why meeting diverse needs is so vital to student achievement.

Of the 60 courses on the Choral Music Education Major Map required to graduate, 11 were considered truly relevant to this study and will be coded and discussed further in this chapter.

Music History

-The History of Western Music 1 MUSC 353- Western music from ancient times until ca. 1680, considering musical styles, genres and forms, and the contributions of composers through historical, analytical, and musical perspectives.

-The History of Western Music 2 MUSC 354-Western music from ca. 1680 until ca. 1860, considering musical styles, genre and forms, and the contributions of composers through historical, analytical, and musical perspectives.

-The History of Western Music 3 MUSC 455-Western music from ca. 1860 until the present time, considering musical styles, genre and forms, and the contributions of composers through historical, analytical, and musical perspectives.

Pedagogy

-Diction MUSC 278- Techniques of pronunciation, phonetics, and international phonetic alphabet as applied to standard vocal repertory. Not auditable.

-Vocal Pedagogy MUSC 577- Anatomy and function of the singing voice with practical application to teaching. Not auditable.

-Choral Literature Lab MUSD 335L- Continued application of choral conducting skills and rehearsal techniques with choral literature.

-Choral Materials and Methods MUED 467- Procedures and materials for choral instruction applicable to elementary, middle-school, and high-school choruses; basic concepts of choral tone and vocal development.

Professional Education

-Issues and trends in teaching and learning EDTE 201- Introduces and examines current issues and trends in teaching and learning.

-General music in Elementary Schools MUED 465- Discussion of sequential music development; implementation of methods, techniques, and materials for teaching music in grades K-5.

- Music for Young Children MUED 454- Examination and practical application of methods, techniques, and materials for teaching music, Pre-K to Grade 5.

-Learners and the Diversity of Learning EDPY 401- Overview of psychological theories and research as it applies to education, including theories of learning, child and adolescent development, cognitive processes, classroom practices, individual differences/student diversity, and motivation.

Practicum Courses

There were four practicums within this major map. Because practicums are a practical application of skills previously learned, they are somewhat redundant to analyze in this study. During practicums, preservice teachers are expected to utilize the skills that they have already acquired in their program while gaining exposure to different public-school settings. While the exposure to a diverse group of students *might* indicate instruction on how to teach a diverse group of students, that is completely contingent upon the ethnic makeup of the school(s) chosen for the teacher to attend. A preservice teacher could get sent to a school that is not diverse at all. Also, if practicums are at a diverse school, then content is no longer the only focus of the teacher, but also cultural relevance as well. Classroom management and student relationships play a role in the students' musical education but are greatly influenced by the students' actual teachers and their reactions. Classroom management issues exist in all schools, diverse or not, and preservice teachers will need to know how to deal with them. The issue with the practicum in this study, however, is that there is no way to conclude simply from a syllabus what type of example the preservice teacher may observe when dealing with these issues. What the preservice teacher learns in a practicum is directly related to who

he or she is watching, as well as their personal feelings about their individualized situation. This study focuses solely on the curriculum being taught, not student-teacher relationships. The current standards that are taught in the K-12 setting are subject to the interpretation of the classroom teacher, and that interpretation adds another layer to the preservice teacher's learning that is addressed in this study. This study examines only the documents that outline what the professors are aiming to teach and what they are expecting their preservice teachers to learn.

Practicums

-Music education practicum MUED 200- Practicum experiences in various types of public-school music settings. Seminars and group discussions included. Pass-Fail credit.

-Practicum in Elementary Music MUED 465 P- Practical application of elementary methods and techniques studied in school settings.

-Practicum in Choral Music MUED 467 P- Practical application of choral methods and techniques in school settings. Not auditable.

-Directed teaching MUED 477- A clinical field experience in the public-school setting.

Irrelevant Courses

It must be understood that not every class in this document was relevant to this study. Required courses such as English, foreign language, and content area literacy have no place in this conversation and were not addressed. These basic required courses bear little to no relationship to music history, music pedagogy, and the professional education that a preservice teacher would need to address teaching for diversity in their K-12 music

classroom, but simply provide a basic functioning knowledge of subjects like English and Spanish. All music majors, be they instrumental or choral, are required to take private lessons and be in a band or a choir each semester. These courses are intended to work on their own individual skills as a musician, as well as in an ensemble setting. While the type of literature that is chosen to be prepared and the technique used in these lessons might be useful to the topic of study, their curriculum is a consequence of the history and technique taught in other classes and are therefore redundant if discussed in this study. If students are studying classical music in their history classes, they encounter it in their applied lessons and perform it in their concerts. Recital class is the avenue in which students witness other student's performances weekly, and this material is chosen in a student's applied lesson.

Music theory, aural skills, and conducting are all courses that are necessary to teach students about the mechanics of music, but speak very little to the historical and cultural implications of the literature chosen. Musical notation, be it melodic or rhythmic, is universal and therefore adds very little to the conversation of this study. Conducting, giving cues, and keeping the beat for an ensemble is a necessary skill to possess if one is to conduct an ensemble. Lastly, this study focused on choral music and therefore instrument techniques did not add to the study.

General Education-

English 101 and 102, Foreign Language, Approved Electives, Content Area

Literacy

Lessons, Ensembles, and performances (to be taken 7 semesters)-

Choir and/or chorus, Chamber ensemble, Primary applied lessons, Secondary

applied lessons, Recital Class

Music Theory and Technique-

Music Theory 1,2,3, and 4, Aural Skills 1,2,3, and 4, Basic Choral and

Instrumental Conducting, Choral Conducting, Instrumental Techniques for Choral

Majors, Classroom Instruments

Music education standards' relationship to diversity, equity and inclusivity

In 2017, the SC Department of Education put together the South Carolina Visual

and Performing Arts Standards Development Team to revise the 2010 South Carolina

Visual and Performing Arts Curriculum Standards. These standards were called the

College- and Career-Ready Standards for Choral Music Proficiency. The goal of the team

was to "bridge the 2010 South Carolina Choral Music Standards with the 2014 National

Core Arts Standards for Music to create a simplified, relevant document for teachers and

students to use in the Choral Music classroom." They stated that because students came

from such diverse backgrounds, they wanted to provide a way to differentiate instruction

for the individual levels in a classroom by using a proficiency-based model. For example,

the anchor standard 1 says that "I can compose and arrange music," and is a part of the

Artistic Process of "creating" or "using the elements of music to communicate new

ideas." An Advanced-Mid level student (roughly 10th or 11th grade) would then have a

benchmark goal of "collaborating with others to compose or arrange a musical work for a

specific purpose." The achievement of this goal would be indicated by the ability to sing

in ensembles, working with others to develop ideas as we compose or arrange a

composition." The two given sample learning targets that students on that level would

work towards are "working with others to create a multi-movement work" and "using technology to collaborate with team members while composing/arranging a composition."

At first glance, these goals and targets were broad and seemed inclusive for a diverse population of students. After all, collaborating with others could mean a gospel choir or a barbershop quartet. Students could compose their own piece of music for a specific purpose with several movements, or parts, with the help of technology to prove mastery of this skill at the appropriate level. To some teachers, the song could be something in the style of Handel's "Messiah" or Boyz II Men's "End of the Road". In this instance, and in many instances within the state standards, the teachers are given a choice of the musical styles and genres that students can use to demonstrate their proficiency with these musical skills, though there are several other instances where the provided sample learning targets suggest specific composers and types of music to study. One example of this is "composing a four-part choral piece in the style of a Bach Chorale utilizing appropriate cadences and chord progressions" for the benchmark goal of "composing short, original musical ideas and works using all the elements of music for a specific purpose." This goal could just as easily be achieved by composing for a rock band, and while the suggestions made are largely Eurocentric, educators that try to teach culturally relevant curriculum often find themselves giving the students the option to compose for a rock band or gospel choir instead. The state and national standards leave room for a creative teacher to make those adjustments for the students, though their sample learning targets have the potential to be the topic of a future study. While the learning targets typically "suggest" Whiteness as the musical standard, the teacher, with

some preparation and often some self-educating, can teach students in a way that is relevant to them. What they cannot do, however, is change the way those students are assessed.

Superior from the Start: All State Auditions

To begin, I took a look at the All-state audition process in South Carolina. The documents acquired were the All-State audition rules, materials to be prepared, and the rubric by which high school students were graded.

The audition rules begin by stating that, "The All-State Chorus program was organized to provide an opportunity for superior choral students in South Carolina to sing together and to represent the state in statewide events." The phrase "superior choral students" should be noted to show that by the standards of South Carolina's Music Education Association (SCMEA), the students who are selected to participate are excelling in their musical studies. The registration portion continues to state that, "Choral directors should limit registration only to students who possess superior musical skills." Again, the word "superior" in regards to these students and their musical capabilities should be noted.

As a music teacher for thirteen years in the state of South Carolina, I know that All-State choir and band members have always been celebrated in both our schools and our districts with some students even ending up in local news publications. As a general rule, All-State students were often a barometer to judge your program. They are the best of the best and if your students scored well at these auditions, you were obviously doing something right. Of course, many of the schools that had large numbers of All-State students could also afford private lessons for those students.

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Auditions

Auditions were held at a local church in the city. Students are expected to sing four to eight measures of music having never studied it before. This tests the level of their sight-reading skills. To do this, students must possess a knowledge of rhythmic and tonal accuracy. Then students would sing a prepared piece in a quintet consisting of two sopranos, one alto, one tenor, and one bass. The 2018 prepared piece was "Honor and Glory" by J.S. Bach. The 2019 prepared piece is "Alleluia" by Pergolesi.

The Quintet Song Selection

The selections and composers for these auditions are to be noted because of their nationality and influence on European music. Bach was a German composer during the Baroque period and Pergolesi was an Italian composer during the Baroque period. Obviously, asking the students to sing these songs would mean that the committee selecting these pieces felt that these songs would help the students demonstrate what they feel are the superior musical skills mentioned in the beginning of the packet.

Quintet Rubric

Each student is given up to 10 points in each of five following categories:

Rhythmic and Timing Accuracy

A score of 10 points is awarded if "timing is secure and all rhythms are accurate for the performance. The points decrease as the number of errors increase. If no rhythms are performed correctly, the student receives a score of one point for this category.

As a music teacher, I know that rhythmic accuracy is a universal skill that is quantifiable regardless of the style of music being graded and the culture that the music represents.

Pitch and Intonation

A score of 10 points is awarded if "All pitches are correct and the intonation is accurate with no tendencies to go sharp or flat." The points decrease as the number of errors increase. If a student is off pitch the entire time, the student receives a score of one point for this category.

As a music teacher, I know that pitch accuracy is a universal skill that is quantifiable regardless of the style of music being graded and the culture that the music represents.

Diction

A score of 10 points is awarded if the "student performs with pure vowels and clear consonants at all times." The points decrease as the number of diction errors increase. If the text is not "enunciated or pronounced correctly" then the student receives a score of one point.

It is to be noted that the rubric uses the term "enunciated or pronounced correctly." That correctness is determined by the style dictated by the composers, who in this case are both European Baroque composers. Therefore, these students are being graded on their ability to pronounce words like European singers. Other dialects such as Gullah and Ebonics, or different cultural accents are not recognized as accurate, and there is not another piece that students can choose to perform that might lend itself to these other dialects.

As a music teacher, I know that diction is somewhat subjective to grade. In college classes, there are rules on diction that are meant to unify an ensemble by having everyone pronounce consonants and vowels the same way, representative of the time and

musical style in which it was written. A good example is the negro spiritual. Words may be spelled incorrectly for standard English in order to ensure that the pronunciation is authentic to the group represented. Some composers even include a phonetic guide for uncommon words. In order for students to show you their best, you want to give them a diverse group of pieces to sing. Otherwise, you only judge their abilities in one particular culture's dialect. Either approach is valid, but the teacher must be aware that different approaches measure different things.

Tone Quality

A score of 10 points is awarded if "Tone is consistently focused, clear, and centered with proper breath support throughout the range of the voice." The points decrease as the focus and clarity of tone decrease. If the tone is not focused, clear, centered, or supported then the student receives a score of one point.

It is to be noted that a clear or focused tone is a characteristic of European music, but you can typically find more variation in tone such as vibrato or a louder, more spread tone in other types of music like gospel, sometimes referred to as "over singing."

Musicality

A score of 10 points is awarded if "Performance includes creative nuance and style in response to the score. Phrasing is consistent and accurate. Consistent use of dynamics [is used] throughout the performance." The points decrease as deviations from the proscribed nuance and style increase. If the "performance does not demonstrate nuance and style that is indicated by the score", then the student receives one point.

It is to be noted that the rubric uses the phrase "nuance and style indicated by the score". The indication of nuance and style (or subtle variation to express attitude and

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expression) is deciphered by analyzing the meaning of the text of the song to express the attitude, and then making stylistic choices would be appropriate for the time and place that it was written. As previously discussed, both audition pieces are products of European society and are therefore only appropriately sung in a European style.

Consequently, this audition does not judge whether a student is an exceptional singer, but rather an exceptional singer of European literature. It does not measure the student's technical capabilities as a musician, but rather the student's ability to replicate a sound, style, and dialect that may or may not be native or even familiar to him. Diversity in this instance is non-existent and all except those who can perform according to the historical standard of whiteness are excluded.

Higher education curriculum's reflection of diversity, equity and inclusivity

Elliot Eisner (1994) defined three forms the curriculum. Explicit curriculum is overtly taught to students and is written in the form of standards and related guidelines. The syllabi and standards analyzed in this study are the explicit curriculum that professors and K-12 teachers teach their respective students every day. Eisner defined implicit curriculum as not stated or written down. It can be called a hidden curriculum that may or may not be intended at all. When Rap or Hip-Hop are never addressed in a general music class where classical music is used, the implied information is that Rap and Hip-hop are less valid or important than classical music.

Null curriculum is the information that students do not get to learn. The presence and absence of African American influence in their music classrooms is important for professors and preservice teachers to critique and think critically about what this teaches students of color in the field of music.

When analyzing the data in this study, it is imperative to address the required courses for this teacher education program. While every degree program has electives, the required non-negotiable classes that must be passed, often with a certain grade, speaks to what the institution utilizes as a standard for music education. Of the three music history classes required, all three are about Western Music, and only the third one of them had a potential for possible African American influence. Students begin studying music history that begins in the year 1400, but Scott Joplin appears around the year 1895 playing ragtime. Therefore, African American music was not mentioned in the first 500 years of music history to the music majors that will eventually be teaching music history themselves. The next African American mentioned was Duke Ellington, a famous jazz musician, and finally William Grant Still, a classical composer. Of the 42 European and American composers discussed in detail throughout this class, only three African Americans were studied. How can teachers be expected to provide information about a history they have never learned about themselves? Duke Ellington was inspired by Willie "the Lion" Smith and James P. Johnson, and modernized their sound. Julius Weiss, a Jewish American music teacher, taught classical piano to Scott Joplin who fused it with African musical traditions to create "Ragtime". What were those African traditions? While these three composers were inspired by others, both White and Black, and innovated a sound to achieve something new, the style, or African traditions that they brought with them are rarely discussed. It is unreasonable to expect African Americans to always be the main characters in the story of music history, but it is unfortunate that the same few composers continue to get their usual cameos, and all the other musicians of color that influenced them just remain footnotes in history.

As a possible remedy to this dilemma, this institution has employed the use of electives. While there are no required music history classes that focus on African Americans and the origins or paths of their musical traditions, there are a few electives taught by an Ethnomusicologist that address African music almost exclusively. Ethnomusicology descriptions:

-MUSC 744 Intro to Ethnomusicology: History, Theory, Methods, and Education-This course will provide a multifaceted overview of the field of ethnomusicology, the study and research of music in its social and cultural context(s). This course will survey the history of the field from its roots in comparative musicology at the turn of the century to the development of research perspectives and broadening methodologies during most of the twentieth century including cross disciplinary approaches from fields of cultural anthropology, folkloristics, and history.

-AFAM 380/MUSC 310 Cultural History of Hip-hop Music- Introduction to development of rap music and hip-hop culture, with emphasis on musical and verbal qualities, pre-existing vernacular traditions that influenced rap music's emergence in the 1970s, philosophical and political ideologies, gender representation, and influences on cinema and popular culture nationally and internationally.

-MUSC 555 World Music- This course is an introductory survey of selected musical traditions from geographical areas in Africa, the Arab world, Asia, Europe, the Caribbean, North America and/or South America. Students will examine the form, content, style, timbre, and performance contexts of several music traditions found around the globe. Students will also explore topics that point to the broader role music plays in society as it relates to topics and themes such as ethnicity, gender, class/caste, religion,

cultural identity, politics, nationalism, cross-cultural aesthetics, tradition and change, musical innovation, and globalization.

-MUSC 544 Blues Roots and Routes in American Culture- Socio-cultural history and survey of the blues music stylistic tradition from its roots in West Africa to its emergence in African American oral culture, with emphasis on philosophical underpinnings and social and political impact of blues and its influence on development of country, jazz, gospel, rhythm and blues, rock, hip-hop music, and other mediums.

-MUSC 554 Music of Africa- An introduction to traditional and popular music styles from several African cultures and regions. Through readings, lectures, viewing of films, and analysis of music, students gain greater understanding of diverse musical traditions found on the African continent and become more cognizant of contributions that people of Africa have made to world music. The role of music in African societies, gender and political issues, musical instruments and their symbolism, performance practices, and commercialization will also be addressed.

-AFAM 398 From Spirituals to Stomp!: African American Sacred Music - This course provides a socio-cultural history and survey of the Black sacred music tradition from its sound culture sources in West Africa to its emergence in African American oral culture. Emphasis will be placed on the philosophical underpinnings of Black sacred music, the social and political forces that led to the development the Black Church and various styles of Black sacred music in the United States; the profound impact of the gospel music on the development of rhythm 'n' blues, rock 'n' roll, soul, and disco in the U.S.; as well as gospel music's current presence internationally.

The major issue with all of these classes is that they are only electives. Not one of these classes is a requirement for students to receive their degrees, and often with so many lessons and one credit-hour classes, most students do not have time in their schedules to take these classes. Perhaps a melding of the two histories would be a more efficient way to teach all students the information, but that would require all teachers involved to educate themselves and rework their course curriculum so that their students will receive a more well-rounded education.

If preservice teachers are getting a degree in Music Education, why should they not be able to have at least a working knowledge of the musical background, styles, and techniques that resonate with their clientele? Should the K-12 teachers of diverse populations find themselves having to self-educate in order to teach non-White students? Is multicultural music education essential or optional? The explicit curriculum is that certain composers and styles are important, implicit curriculum is that African American contributions are unimportant, and the null curriculum is that for the 600 years discussed in these classes, the African American musicians that are commonly known and critically acclaimed are not allowed to be a part of this discussion, and African musical traditions are not acknowledged even though they have greatly influenced the western world. Instead, African Americans must carve out their own space for a discussion… IF there is time after all the important discussions have been had.

Currently, the only history classes required for this teacher education program are "The History of Western Music 1, 2, and 3", which in itself exemplifies the lack of education concerning African and minority music around the world. Western music is the only music students are required to focus on in this program.

It should be noted that with the course titles that directly reference Western Music, one would not expect to find many influences from other cultures. Therefore, this information is not meant to devalue the teaching of Western Music or demonize the professors who teach the courses. Music, as a language, has a rich and complex history and Western Music History is of great value. This information is included to illustrate what is taught in the courses, but also to question the limits that learning ONLY western music as a preservice teacher can create when they consider literature and culture that is worth studying in their own K-12 classrooms.

Below are phrases used in the syllabi, and their topical codes, as well as the thematic categories that will be discussed in Chapter 5. These phrases were extracted from the original syllabi in an effort to protect the identity of the course instructors and the institution, as well as illustrate common themes in the data. The complete syllabi are located in the appendix.

Music History

Table 4.2 The History of Western Music 1 MUSC 353

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
History of art music in the **European Tradition**	Literature studied	Lack of African American Influence
Antiquity and the **Medieval** Period (from the dawn of western civilization until about 1400)	Literature/culture studied	Lack of African American Influence
Renaissance (Approximately 1400 to 1600)	Literature/culture studied	Lack of African American Influence
Early **Baroque** (Approximately 1600 to 1700)	Literature/culture studied	Lack of African American Influence
Students study "**Composers, compositions, and questions of musical style (phrasing, ornamentation, etc**.)"	Literature/culture studied	Lack of African American Influence *Characteristics of western music

| Architecture, political developments, and visual arts | Literature/culture studied | Lack of African American Influence

*Who does this music represent? |
|---|---|---|
| Required texts:
A History of Western Music (9th edition 2014; ISBN 978-0-393-91289-8)
Norton Anthology of Western Music: Volume 1 (7th edition 2014; ISBN 978-0-393-92161-8) | Literature/culture studied | Lack of African American Influence |

Table 4.3 The History of Western Music 2 MUSC 354

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
History of art music in the **European Tradition**	Literature/culture studied	Lack of African American Influence
High Baroque (Corelli, Vivaldi, Bach, and Handel)	Literature/culture studied	Lack of African American Influence
Classical style (Pergolesi, Gluck, Hayden, Mozart)	Literature/culture studied	Lack of African American Influence
Romanticism (Beethoven, Schubert, Berlioz, etc.)	Literature/culture studied	Lack of African American Influence
Students will develop "**a comprehensive knowledge of the major composers, cultural trends, and historical events of European history between approximately 1700 and 1850**"	Literature/culture studied	Lack of African American Influence

*Who does this music represent? |
| **Particular attention will be paid to intellectual developments, political developments, and visual arts** | Literature/culture studied | Lack of African American Influence

*Who does this music represent? |
| Required texts:
A History of Western Music (9th edition 2014; ISBN 978-0-393-91289-8)
Norton Anthology of Western Music: Volume 1 and 2 (7th edition 2014; ISBN 978-0-393-92161-8 and ISBN 978-0-393-92162-5) | Literature/culture studied | Lack of African American Influence |

Table 4.4 The History of Western Music 3 MUSC 455

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
A historical survey of Western Music	Literature studied	Lack of African American Influence
You will become familiar with a repertoire of about 70 pieces chosen to illustrate the **various genres and styles from the period**.	Literature/culture studied	Potential for African American Influence *Jazz will appear somewhere, but that is all.
Context and social functions of these pieces, the **circumstances under which they were created**, and the **cultural ideas and values they embodied**.	Literature/culture studied	Potential for African American Influence *The function of western music and whiteness vs. blackness.
Use principles of historical thinking to assess the **relationships between modern societies and their historical roots**.	Literature/culture studied	Lack of African American Influence *The function of western music and whiteness vs. blackness TODAY.
Recognize the **most important genres and musical styles** practiced in the late Romantic and Modern eras, including the individual styles of several composers and their representative work.	Literature/culture studied	Lack of African American Influence *Important according to whom?
Explain the relationship between the composers and their representative works from the Romantic and Modern eras and the **major cultural and aesthetic trends** surrounding them.	Literature/culture studied	Lack of African American Influence *Who does the music represent?
Composers covered (* denotes African American Composers): Richard Wagner Giuseppe Verdi Johannes Brahms Franz Liszt Anton Bruckner Richard Strauss	Literature/culture studied	Little evidence of African American influence *The black composers present are not really originators of the styles they represent. Those

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Georges Bizet Gabriel Faure Giacomo Puccini Piotr Tchaikovsky Antonin Dvorak Amy March Beach Edward MacDowell John Phillip Sousa ***Scott Joplin** Gustav Mahler Richard Strauss Claude Debussy Maurice Ravel Sergei Rachmaninov Alexander Scriabin Erik Satie Arnold Schoenberg Alban Berg Anton Webern Igor Stravinsky Bela Bartok Charles Ives George Gershwin ***Duke Ellington** Darius Milhaud Kurt Weill Sergey Prokofiev Dmitri Shostakovich Henry Cowell Ruth Crawford Seegar Aaron Copeland ***William Grant Still** Leonard Bernstein Vincent Persichetti Benjamin Brittan Olivier Messiaen		that are the originators are not discussed in these history classes, but Western music history is discussed from its beginning.
Required texts: **A History of Western Music** (9th edition 2014; ISBN 978-0-393-91289-8) **Norton Anthology of Western Music: Volume 2 and 3** (7th edition 2014; ISBN 978-0-393-92162-5 and ISBN 978-0-393-2163-2)	Literature/culture studied	Lack of African American Influence

The next set of courses explore pedagogy practices. These classes focus on not only what literature is taught, but the methods preservice teachers should use to teach in their K-12 classrooms. Diction class focuses on the pronunciation of words and lyrics in choral music, but the languages that are studied are German, French, Italian, English, and Latin. All of these are European languages that would have very little if any African (or African American) influence to offer. The languages of indigenous peoples and Africans or even Gullah, seem to be absent. The course of vocal pedagogy, the class in which students focus on the basic technical aspects of signing, i.e. posture, breathing, and anatomy, offers little to this conversation by way of syllabus. Most of the topics of the course are basic, necessary topics useful in any type of music. The only questionable topic would be the literature and repertoire that the professor would use in class for skill practice. Is diverse repertoire being chosen and consequently, diverse styles being practiced, or is it all just Eurocentric? To what phonetic rules of pronunciation are we giving priority?

Choral literature lab focuses on rehearsal technique, choral literature, and conducting. This class does have some opportunities for African American influence, though opportunities are not evidence. Areas where evidence exists include class sessions at the very end of the semester. African American music is not a sizable part of the curriculum schedule. The African American composer sessions held in late April are useful, but African American composers are not a part of the conducting final at all. While it is commendable to incorporate this information into the course in the interest of being multicultural, perhaps that approach could be taken throughout the semester to make sure that the implied curriculum demonstrates the importance of representation in

the K-12 curriculum throughout the school year. If African American composers are only mentioned at the end of the semester, do students get time to practice styles and techniques that might be unique to African American music? And if theses African American composers' music is not different from the European styles of music, how then is it even multicultural?

The final course in this section is Choral Methods. This course also provides some space for African American influence by listing topics like "diverse learners" and "multicultural education" specifically, though race is not explicitly stated. A philosophy of music education is addressed, however, and the professor clearly asks students to think about what type of music should be taught in their K-12 classroom. The students are also given an assignment to create a bibliography of special topics. This document is to be copied for the entire class and distributed as reference material. Some of the topics do include Diversity, Equity, and Inclusion, repertoire selection, curriculum design, and recruitment/retention. There is an opportunity here for students to address African American musical influence and its representation in choral studies, but that is up to the student. Also, these are only four of the 14 topics to be chosen.

Between the four classes in this section, the explicit curriculum in both Diction and Vocal Pedagogy say that European music is still of the greatest value to learn. The implicit curriculum of the other two courses says that inclusion is a good thing and all students should learn music. The null curriculum still shows that African American music and influence is still secondary when considering the design of your own K-12 curriculum.

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Table 4.5 Diction MUSC 278

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
The purpose of this class is to learn **lyric diction- the pronunciation of text for the purpose of musical expression**.		
We will learn how to use the International Phonetic Alphabet (IPA) as well as the nuances of **German, French, Italian, English, and Latin.**	Literature/ Culture studied	Lack of African American Influence
Required to bring sheet music in **the languages above**	Literature/ Culture studied	Lack of African American Influence

Table 4.6 Vocal Pedagogy MUSC 577

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
Posture		
Respiration		
Phonation (pronunciation)	Literature/ Culture studied	Lack of African American influence *If the rules of pronunciation are directly related to the culture of the music's origin, whose rules are we teaching?
Vocal Resonance		
Selecting Repertoire	Literature/ Culture Studied	Lack of African American influence *Whose music are we teaching?
Vocal Registers		
Establishing a Teaching Presence		
Fixed Formants and Vowel Modification		
Required text: The Functional Unity of Singing Voice (2nd edition) 1994.		

Table 4.7 Choral Literature Lab MUSC 335L

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
focus on teaching and rehearsing choral music. More specifically, students will study baton technique, refine their interpretive/communication skills, and learn effective rehearsal strategies.		
The course will consist of **topical lectures** related to conducting, individual applied conducting lessons, and conducting/rehearsal presentations.	Teaching Style/ Philosophy	Possible African American Influence
the **choral literature lab (MUED 335L) will provide opportunities for students to study significant choral literature appropriate for performance** with secondary choral ensembles. The repertoire studied in this course will span from **the Renaissance era to the Modern era.**	Literature/ Culture studied	Possible African American Influence
read, discuss, and write about **topics related** to choral conducting;	Teaching Style/ Philosophy	
discuss the **history of the choral tone development in the United States** and communicate a personal philosophy of choral tone; and	Literature/ Culture studied	Possible African American Influence
categorize and summarize characteristics of historic forms, genres, composers and styles of choral music.	Literature/ Culture studied	Possible African American Influence
Students will have a 16-minute individual lesson each week **on assigned repertoire.** These lessons will focus on conducting technique as well as **interpretation** and rehearsal/teaching objectives.	Literature/ Culture studied	Lack of African American Influence

Choral Literature Database. Students will develop a spreadsheet of **repertoire appropriate for secondary choral ensembles**. The database must include fifty titles (10 from each musical era + the titles covered in class). **Students will be given a repertoire list and all database entries must be from this list.** Students will have access to scores from CPDL, IMSLP, or from the xxx choral library. Recordings of each piece will be made available through a shared Spotify playlist	Literature/ Culture studied	Possible African American Influence
Students will have two era-specific exams during the term as well as a comprehensive final exam. These exams will access the student's comprehension of the material covered in both **choral literature class** and seminar meetings		
A **written reflection** for each observation visit and **a reflective self-evaluation** for each teaching visit should be submitted	Teaching Style/ Philosophy	
-January 14: Renaissance Era -January 21: Renaissance Composers—Josquin Deprez, G.P. da Palestrina, Tomás Luis Victoria, Orlando di Lassus, Hans Leo Hassler, William Byrd, Thomas Morley -January 28: Baroque Era -February 4: Baroque Composers—Claudio Monteverdi, Antonio Vivaldi, Heinrich Schütz, J.S. Bach, George F. Händel -February 11: Renaissance/Baroque Exam +	Literature/ Culture studied	Some African American Influence *Once again, African American music is not a sizable part of the curriculum. The African American composer sessions held in late April are nice, but African American composers are not a part of the conducting final at all.

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Renaissance/Baroque Database Check -February 18: Classical Era -February 25: Classical Composers—Joseph Haydn, W. A. Mozart, Franz Schubert, William Billings -March 3: Romantic Era -March 10: Spring Break (No class) -March 17: Romantic Composers—Gabriel Fauré, Ludwig van Beethoven, Felix Mendelssohn, Johannes Brahms, Charles Villiers Stanford, Edward Elgar -March 24: Classical/Romantic Exam + Classical/Romantic Database Check -March 31: Modern Era -April 7: Modern Composers—Debussy, Duruflé, Kodály, Stravinsky, Pärt, Vaughan Williams, Holst, Britten -April 14**: Modern Composers—**Dett, Thompson, Barber, Persichetti, Dawson, Lauridsen, **Hogan**, Clausen, Whitacre -April 21**: African-American Composers of Non-Idiomatic Choral Music (Guest Speaker: Dr. Marques L.A. Garrett)** -May 4: Choral Literature Final Exam + Modern Database Check (9:00am – 11:00am; Room 006)		
Conducting schedule: Josquin, Vivaldi, Viadana, Bennet, Handel, Haydn, Brahms, Beethoven, Britten		Lack of African American Influence

Table 4.8 Choral Materials and Methods MUED 467

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
our work will cover **choral tone and vocal development,** sight-reading pedagogy, rehearsal technique and planning, programing, assessment, classroom management, program administration, recruitment & retention, as well as **contemporary issues related to teaching choral music.**	Teaching Style/ Philosophy	Possible African American Influence
Students in this course will participate in teaching simulations, lectures, guest lectures, readings, discussions, presentations, and writing assignments designed to facilitate and assess the learning of course material.		
Identify and **apply appropriate teaching methods** for the secondary choral classroom, **incorporating strategies for diverse learners**;	Teaching Style/ Philosophy	Possible African American Influence
Identify and describe characteristics of **appropriate music education materials and literature (traditional, multicultural, and contemporary)** for a variety of music instruction settings;	Literature/ Culture studied	Possible/likely African American Influence
Exhibit a knowledge of and familiarity with **current issues in choral music education**	Teaching Style/ Philosophy	Possible African American Influence
Philosophy of choral ed- 1. Why should music be in schools? Why should music be a part of a comprehensive education? 2. Who should teach? What skills, personality traits, teaching styles are needed to be an effective teacher?	Literature/ Culture studied Teaching Style/ Philosophy	Possible/likely African American Influence *Reflection can lead to CRP

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3. **Whom should you teach? Who will your program serve? Who should learn music?** 4**. What should you teach and how should you teach it? What will students learn from being in your program? What type of music should be included?**		
Choral Literature Catalog. Students will develop a **spreadsheet of repertoire appropriate for high school and middle school choral ensembles.** The database must include the fifty titles the student cataloged from MUSC 335 and at **least fifty additional titles representing various periods, languages, styles/genres, voicings, levels, etc.** A template and criteria for this catalog will be provided.	Literature/ Culture studied	Possible/likely African American Influence
Special Topics Bibliography— After choosing **a special topic** from the list below, students will locate **at least nine (9) sources related to their chosen topic.** Students will then create an annotated bibliography that concisely summarizes and evaluates each source. Three sources must be articles from a peer-reviewed journal (i.e. Journal of Research in Music Education, Music Educators Journal, the Choral Journal, etc.), three sources must be published, practical resources (i.e. titles listed in the provided choral resources and material bibliography), and the remaining three sources may be any combination of journal articles, periodicals, practical	Teaching Style/ Philosophy	Possible African American Influence *Depends on the topic the student chooses

literature, instructional videos, software/apps, etc.		
- Sight-Reading Pedagogy - **MS/HS Repertoire Selection** - Group Voice Building - Choral Rehearsal Strategies - Working with Adolescent Voices - Working with Male Voices - Assessment in the Choral Rehearsal - **Choral Curriculum Design** - Classroom Management - **Diversity, Equity, Inclusion** - Technology in the Choral Classroom - Contemporary Music - **Student Recruitment & Retention** - Teacher Effectiveness	Literature/ Culture studied	Possible African American influence

Another group of required courses include that of professional development. In the courses, General Music in Elementary Schools and Music for Young Children, there was definitely more room for activities that stem from African American influence. Of course, it should be noted that potential is not evidence, just potential, and it is up to the teacher to integrate true African American influence into classes by discussing culture differences and musical techniques. The word "movement" is utilized in both syllabi and at least presents the opportunity to make room for African American influence, as movement or dancing is a sign of Blackness and standing still is that of Whiteness (Gustafson, 2009). Rhythm chanting and a variety of tonalities (major, minor, modal, etc.) all provide room for African American music to be introduced, but does not demand it. Developing one's own musicianship seems to be inclusive, and invites individuality to the action of music in one's body. Body percussion, pitched percussion, and unpitched

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percussion indicate instruments and learning techniques that are native to Africa. There are recommended texts that deal directly with the African American experience in music which is great, but it would be stronger evidence of influence if those texts were required. Perhaps the most promising part of all the syllabi is that the same professor that has designed a course that does have a little African American influence is the same professor that is responsible for teaching lesson planning and curriculum development. This is not to say that African American influence is rampant throughout these classes, but rather to say that they are more likely in these classes than any other required courses based on the syllabi provided. In fact, this particular professor orchestrated a seminar for the students with a guest speaker entitled "Decolonizing the Music Curriculum." This shows that this professor has chosen to try to have discussions about race and the curriculum, even if it is not explicitly stated here. The explicit curriculum says that teaching young students music requires thought, movement, and individual musical identity. The implicit curriculum is that racial musical identity should not be ignored. The null curriculum is that race does not have to be explicitly explored in this musical context.

Table 4.9 General Music in Elementary Schools MUED 465

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
learn music skill learning sequence, **sequential music curriculum development**, and efficient elementary music teaching techniques.	Teaching style/philosophy	Potential for African American influence
lesson planning, and **assessment of elementary music aptitude and music skills**	Literature and Culture	Potential for African American influence
Music is action. Music exists in **your body** and mind. When taking this course, you will	Teaching style/philosophy	Potential for African American influence

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develop your own musicianship.		*Whiteness in music has been opposed to movement.
Exam rubric:		
Loud, projected voice		
Continuous **movement**	Teaching style/philosophy	Potential for African American influence *Whiteness in music has been opposed to movement.
Spontaneous, authentic, **movements**	Teaching style/philosophy	Potential for African American influence *Whiteness in music has been opposed to movement.
Accurate performance of song or rhythm chant		
Recommended Texts: Boyer, R. (2002). **Walking in the light of freedom: Celebrating African-American history through the spiritual song.** Milwaukee, WI: Hal Leonard.	Literature and Culture Teaching style/philosophy	Potential for African American influence *Would be true evidence if this were a required text
Recommended Texts: Lomax, A., & Hawes, B. L. (1997). **Brown girl in the ring**. New York: Pantheon.	Literature and Culture Teaching style/philosophy	Potential for African American influence *Would be true evidence if this were a required text

Table 4.10 Music for Young Children MUED 454

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
modeling **appropriate singing**, rhythm chanting, and **movement**,	Teaching style	Possible African American influence *Who is to say what is appropriate? *Whiteness in music has been opposed to movement.
constructing and sustaining a **musically rich environment in a variety of tonalities and meters**,	Literature and Culture	Possible African American influence *Could include African American music
creating and implementing developmentally appropriate music activities, music		

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engagement plans, and music assessments for children, infants – grade 5,		
understanding and explaining the roles of developmental music aptitude and music achievement with regard to music development,		
identifying the types and stages of music development		
identifying and **demonstrating music vocabularies through singing**, rhythm chanting	Teaching Style	Possible African American influence *Who's vocabulary?
identifying and developing **body percussion, unpitched percussion, pitched percussion,** and ukulele performance skills.	Literature/Culture	African American influence *Whiteness in music has been opposed to movement. *Traditionally African instruments
You observe three elementary music classes at three different elementary schools during times that you will schedule with area elementary music educators on the list of approved observation sites.	Teaching style Literature/Culture	Possible African American influence *All subjective to the school, teacher, and student population.
Each observation and/or music engagement requires a **written reflection**.	Teaching style/Philosophy Literature/Culture	Possible African American influence *Reflection could lead to CRP
Written **observations** and Music Engagement **Reflections** (MERs), comprise your thoughts and responses to your **observation of children, your classroom music engagement, and your observations of your peers' classroom music engagement.**		*Reflection could lead to CRP

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In the course Learners and the Diversity of Learning, it seems that the word "diversity" should be enough to call this class inclusive, however, diversity does not automatically mean racial diversity. This course focuses on the physical, social, cognitive, emotional, language, and cultural development of students. While there is potential for African American influence, it is not guaranteed by this wording. The syllabus speaks of diverse learners often, but never explicitly names racial identity as a focus. This class does focus heavily on self-reflection, however, to inform best teaching practice, and that self-reflection does have to potential to lead to Culturally Relevant Pedagogy. The only problem is that racial identity is not explicitly addressed as something to reflect on. Therefore, the explicit curriculum is that all populations are diverse in some way and as a teacher, you should be able to adequately teach that population. The implicit curriculum is that there are so many ways to be diverse and it is the teacher's responsibility to meet those needs through self-reflection. The null curriculum is that race does not deserve to be explicitly centered as a topic of diversity, or that one can truly self-reflect without it.

Table 4.11 Learners and the Diversity of Learning EDPY 401

Phrase in Syllabus	Topic (Descriptive)	Category (Theoretical)
focusing on the subject of learners and the **diversity of contexts in which learning occurs**	Teaching and Philosophy	Possible African American influence
major theories of learning and aspects **of physical, social, cognitive, emotional, language, and cultural development** as they apply to children and adolescents, including those with **diverse needs**	Teaching and Philosophy	Possible African American influence

to understand the developmental nature of learning for those with and without disabilities and the implications for teaching and learning		
apply the theories and concepts learned in this course **to inform best teaching practice**	Teaching and Philosophy	Possible African American influence *Reflection leads to CRP
main theories of human development and learning		
theories of physical, cognitive, and **social development** with attention to children and youth with **diverse needs**	Teaching and Philosophy	Possible African American influence
Acquire **different theoretical perspectives** on teaching and learning	Teaching and Philosophy	Possible African American influence *Reflection leads to CRP
Evaluate the **impact of individual differences, gender, social class, and culture** on human development and learning	Teaching and Philosophy	Possible African American influence *Reflection leads to CRP
Examine and evaluate factors influencing learning	Teaching and Philosophy	Possible African American influence *Reflection leads to CRP
Final essay rubric:		
Apply your knowledge of learner development, **learner differences, learning environments** and professional learning and **ethical practice** to a case study.	Teaching and Philosophy	Possible African American influence *Reflection leads to CRP
Analyze how a teacher or school fosters learner development.		
Demonstrate an understanding of how teachers and schools address the needs of **diverse learners.**	Teaching and Philosophy	Possible African American influence *Reflection
Evaluate how a teacher or school creates **an inclusive learning environment for all students**	Teaching and Philosophy	Possible African American influence *Reflection

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Analyze how **a teacher or school evaluates his/her own practice**	Teaching and Philosophy	Possible African American influence
		*Reflection

Autoethnography

The next section is that of autoethnography. This serves as my own educational biography (Chavez, 2012) as a black music educator in South Carolina. My goal is to describe the specific aspects of the situation in South Carolina schools that may not have been previously identified (Apple, 2003; Chavez, 2012). This includes the questioning of the policies of these educational institutions, and determining who benefits (Chavez, 2012).

My Experience…An Autoethnographic Exploration

One fall, I was hired to teach chorus at a local middle school in South Carolina. The school was a Title I school, 85% Black and Hispanic, and it had the reputation for being the worst school in the district. Each grade level had about 100 students, and I had six chorus classes. They were divided into 6th, 7th, and 8th grade with one class for boys and the other for girls. I had between 8 and 14 students in each class, and the majority of them were White. As I got to know students a little better, I began to ask students in the hallways and at lunch why there were so few students in chorus class, and the Black students would always tell me that they did not like being in chorus. They said that the old teacher was mean and that the music was boring. They said that the music was all quiet and silly (about topics like flowers and trees), and that it was nothing like the style of singing that they wanted to listen to or sing. They liked Gospel, Hip-Hop, Rap, and

Pop… anything that was fun and upbeat. I responded by telling them that I was not the old teacher, and that I would try my best to pick music that they liked.

I chose a few pieces that my middle school chorus had sung with me as their accompanist when I was a kid. My piano teacher was also my choir director at both school and church. The styles of her two choirs were similar, the students seemed to love it, and the choir was always overflowing, so I approached my choir the same way. We did songs like Siyahamba, and incorporated a fuller sound with more bodily movement. The next year, the choir enrollment doubled in size.

During that second year, however, my school underwent some major changes. I became the full-time band director. A very well trained, White first year teacher was hired as the new choral director. She expressed her desire for the students to have a more "classical" tone, and proceeded with trying to accomplish that. The students pushed back quite forcefully by way of attitude, effort, and behavior. It was an extremely rough year for both the students and the teacher. Ultimately, she ended up moving away and enrollment for the next year's chorus was not enough to make a class in the 7th and 8th grades.

In year number three, I was given the band and the chorus. The principal had expressed to me her desire to have a full chorus again. I spoke with several of the students I had taught the year before, and by the end of the day we had about 25 students in each of the chorus classes.

We started each day with a "performance" of a contemporary artist. These artists could range from Beyonce to Celine Dion to the Black Eyed-Peas to Carlos Santana. We analyzed and evaluated this music to cover our standards and performed fewer

traditionally choral "classics" in exchange for songs like "Brave" by Sara Bareilles or "We Are the World 2015." We created remixes of popular songs and then recorded class music videos of them, complete with original choreography. Soon, chorus enrollment reached almost 40 in each of the three grade levels.

One of the most frustrating parts of teaching choral music in my district was the way other choral teachers treated me. When we would have meetings with the other chorus teachers, we would often be asked to discuss what our students were accomplishing. Once a teacher actually called my curriculum "fluff… in the meeting… right to my face. My students were of course learning all the solfege and notation like the other students in other schools, but my students sang a little louder and with more breath support. They enjoyed chorus class. They were excited about performing and they were good at it.

But then they would leave and go to high school, and I would always be heartbroken to find out that they quit chorus after a semester. When I would see them and ask them why, they would tell me that they did not make advanced chorus, or that the music was just too boring, or even that they just didn't like the style. They did not feel validated. They did not feel wanted and they didn't want to be the "others" in the room.

In all my years of teaching music, I have found myself constantly dealing with the idea of who the "others" are in the room. For this reason, I will never forget the day that a little White 7th grade girl clarified one of my main focuses as a music teacher. Her name was Abigail, and she was a soprano in the choir.

Our school had been steadily improving our reputation within the district and our principal had petitioned for us to have a Black History program. She made the argument

that we needed to celebrate the heritage of our student population. The district approved

of an after-school districtwide program (that meant it was optional) and our choir was

asked to sing. The Black students in the choir could hardly contain their excitement over

doing some Gospel music, while the White students looked a little… concerned. When I

asked what was wrong, Abigail shyly said to me,

"I can't sing like that. I'm white."

I responded by saying, "Honey, what does that have to do with anything?" We

proceeded to have a very eye-opening discussion about the way my students saw music. I

knew that they felt the kind of music that you sang at school and the kind of music you

enjoyed at home were always different. I knew that they thought that rap did not get

studied in school because it was "bad." I was very interested, though, to find out through

that conversation, that my students thought that the color of your skin actually dictated

what you sounded like.

We talked about volume and breathe support. I began to let them listen to music

without video and then ask them to physically describe the singer. Imagine their surprise

when they realized that Adele was not a large black woman! We began to challenge the

notion that singing intricate harmonies loudly was something that only Black people

could and should do, and that singing sweet melodies was something only white people

could and should do. They told me about how in elementary school they used to have to

"sing White", but now they get to "sing Black." There was a segregation within their

minds and we spent the next several months working on integration.

The evening of the performance, two students taught the audience about the

musical contributions of Walter Hawkins, and the choir proceeded to sing "Oh Happy

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Day." The entire choir, Black, White, and Hispanic, gave an amazing performance, complete with the church choir clap and rock (which was a project for some of them). The audience was astounded.

I looked at Abigail's face. She was grinning from ear to ear. From that point on I knew that she understood that music had no color. It's just music.

I now teach elementary music. My students' performances are still similar in style and my message is still the same. The only difference is that now, I get to have these conversations long before they start to develop this faulty idea of vocal segregation. All the students enjoy dancing, singing, and beatboxing. I teach them that while musical styles all have origins that we must honor, those rich traditions are there for us all to share, enjoy, and use to make something absolutely amazing. We should acknowledge those that gave us the traditions from all continents, regardless of their skin color, and then use those traditions to create our own. They do not see dancing and beatboxing as a Black thing. They do not see Opera and Country as a White thing. They see these traditions as musical things that belong to us all.

As they get older and become 4th and 5th graders, I begin to tackle tougher topics with the analyzation of song lyrics. After all, how can we perform songs adequately if we do not know what they mean? We look at the social and historical context of the lyrics and musical traditions. Our most recent was "Lift Every Voice and Sing."

This song, commonly known as the Black national anthem, raised some questions with my students, including why anyone would feel that our country needed another anthem. Doesn't that promote division? We analyzed the lyrics to conclude that the song was in fact only about unity. Then a student suggested we do the same for "The Star

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Spangled Banner" … and we did. With my principal in the room, we went through every verse of the song and talked about historical references and what the song was truly saying. Then I asked the students to reflect on what they felt our national anthem should say about the people it represents. Finally, we took a poll as to whether the class felt that the Star-Spangled Banner needed some adjustments.

Following this conversation, we discussed the major influences and origins of Rock and Roll. All of my students knew who Elvis was, but had no knowledge of Big Mama Thornton and many other Black artists that actually started Rock and Roll and were then shut out by White radio stations while having their songs covered and popularized by White artists. The students were understanding and respectful because we had already made a habit of respectfully reflecting on topics like race and social class. If conversations like this are possible with 4th and 5th graders, I wonder what could happen if adults could agree to do the same thing.

Barriers in Music Education

History

Perhaps the most obvious place within these documents where students of color are excluded in music classrooms is in the area of music history. While Western music history is important, only "European" music history is taught. Only three composers of color are mentioned, and it takes almost 500 years to get to them, even though African slaves were introduced into colonial America in 1619, just 200 years after this survey of "Western" music is to have begun. Continuing along the same train of thought, the colonizers of the world, Great Britain, have had their fair share of slaves as well. If this is truly "Western" music history and not "European" music history, then why does it seem

like scholars are intent on erasing the contributions of these African communities to what we now call Western music? The African slaves existed, and brought with them rich traditions in both vocal and instrumental music, and to write them out of history is to exclude the diversity and color that they provided to the musical world. With no representation throughout this version of music history, students of color are definitely made to feel as if this music is not for "them". As a young preservice music teacher, I remember listening to symphonies with a sense of duty because a good teacher would be familiar with these "classics," but discussions about harmony, chord progressions, and technical accuracy were met with internal dialogue; "Four-part harmony? I wonder if these people have ever heard of a gospel choir. Our children's choir did that at church last Sunday." I saw it as many of our students do-- two different worlds. One world I have to work in, and the other belongs to me.

Musicality

When towing the line between these two worlds, words and categories like "diction", "tone quality", and "musicality" have the ability to also exclude students of color. The style of diction, tone quality, and musicality that is rewarded in these documents and in preservice teacher training is almost exclusively that of Eurocentric or "Classical" music, and leaves no room for students of different backgrounds, with different accents or musical traditions. In order to be successful, your sound must be that of whiteness. Even current popular music sung by white artists are excluded here because their pronunciation and tone quality generally embody some of the more African American singing traditions that just get labeled as "over singing." This music, consequently, gets left out of the curriculum for students to learn quite often, being

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labeled as a "substitute lesson" for when teachers are out, or "filler" for a light class day, but not a true study of current American music. Due to this invalidation as a part of the American musical community, students of color (and even some White ones) find themselves uninterested with continuing musical study in schools.

Diversity and Reflection

There is no doubt that diversity is a major topic of today's educational system. With all the talk about equity and inclusion, there is no wonder that classes dealing with physical, social, cognitive, emotional, language, and cultural development would be necessary, but what is also necessary for a preservice or veteran teacher to have to truly be inclusive is to center their discussion around race and the impact that it has on the development of all individuals within the class. Without centering race in addition to other factors, one cannot truly self-reflect on their teaching practices because it excludes an entire realm of possibilities of why a strategy is not working or a piece of music is not resonating with students. It is choosing to be "colorblind" and ignore how race is a factor in the lives of our students. Chapter Five examines these choices and limitations while addressing the research questions, making recommendation for future research, and discussing the implications of the data.

Chapter 5

Broadening the Spectrum

The goal of this study was to examine how culturally relevant to the African-American culture is the current music curriculum in South Carolina, and if it could be a possible explanation for the attrition rate among African-American students in music classrooms.

The research questions are:

1.   How are music education standards and the course requirements of teacher education programs influencing the K-12 classroom curriculum?

2.   In what ways does South Carolina's musical curriculum deter students of color from taking choral music?

Addressing the Research Questions

The state standards as represented by the All State audition rubric and the music education syllabi of a local university provide the trajectory for the musical journey that the students of South Carolina can expect to take in public schools. The explicit curriculum shows, through a lack of African American influence and representation, that educators are not teaching a curriculum that is culturally relevant to African Americans unless they go "off script", educate themselves, and decide to teach Culturally Relevant music classes all on their own. From the subtle suggesting of Eurocentric literature in the state standards, to the completely European audition material that must be mastered in the

Baroque nuance and style in which it was written, to finally a curriculum in higher education that excludes African Americans from a history in which they were clearly present all while never overtly making statements about or addressing the subject of race, South Carolina's implicit curriculum shows African Americans that their music is not worth studying. This can be used to say that African American music does not matter, and the sad reality of the situation is that ultimately, the null curriculum, or absence of African Americans from this conversation says to students within those very same class rooms, K-12 and collegiate alike, that African Americans do not matter.

Self-reflection leads to Culturally Relevant Pedagogy (Scott & Mumford, 2007), but self- reflection centered around everything but race is missing a key component of the human identity (Goble, 2005). Culturally Relevant Pedagogy leads to Multicultural education, but one cannot engage in Culturally Relevant Pedagogy without first reflecting on race (Sampson & Garrison-Wade, 2011). Multicultural education validates the lives, experiences, and traditions of every student, but it can never be achieved without first validating who those students truly are (Belz, 2006; Goble, 2005; Scott & Mumford, 2007), and the documents provided in this study show that South Carolina is not yet on that path. It provides a mildly inclusive curriculum to its preservice teachers and then those teachers provide the same mildly inclusive curriculum to their own students… and the cycle never seems to end unless the teacher makes the change.

Teaching literature is teaching culture, and music has traditionally been used to instill certain values or "create" citizens (Gustafson, 2009). The major question is, in this instance, whose culture is present? Who is South Carolina trying to create? The absence of African American influence and the overwhelming presence of European culture can

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only mean that citizens with European musical sensibilities are the goal for this state, because no other type of music is acknowledged or rewarded in the same way. That message is sent to students and preservice teachers that sit in their music classes and wonder where "their" music is, or more importantly, why is it not there?

If African Americans were present during 1600s to 1900s, then why do we not learn about them? Instead of having representation, African Americans are electives, or afterthoughts in the music of South Carolina. The explicit, implicit, and null curriculums all say the same thing to students of color… "You do not belong here."

Recommendation for future research

When considering possible further research, I immediately consider the professor that taught the classes which exemplified the most potential for African American influence within this study. After reviewing those syllabi, I would be very interested in interviewing her to see if she would agree with my findings regarding the music education program at her university. She seems to have pursued social justice work, and on paper her teaching methods seem to be much less Eurocentric than the other professors. I would be interested to know why she pursued a social justice focus, and what challenges she faces in doing so, as well as trying to justify her style of teaching to her colleagues and even other students.

Another opportunity for future research would be addressing the fact one of the limits of this study is that it cannot address the feelings of all Black students. Students leave, and join, music programs for a myriad of reasons. Some have to do with race, others with finances, time, and personal interest just to name a few. Surveying and observing a group of students of color who have left music programs in South Carolina

would provide varied insight into the attrition of students of color from music programs. This is assuming, of course, that those students are honest about their reasons.

One other opportunity for future research would be addressing the race and the background knowledge of the researcher. While I have reflected on my positionally constantly throughout this process, I recognize that being a Black music educator in the state of South Carolina provides a certain amount of background knowledge and a somewhat common set of experiences that I can bring to the research. It would be interesting to see what a woman of a different race, or a man might bring to the table in their positionality, and how that might affect the analyzation of the research.

Implications of the Data

At the end of this study, we are left with one major question. How is the current curriculum influenced by historically political, social, and racial issues?

Politically, this country began with a class system in place. Since the introduction of slaves into the colonies, America has lacked support of diversity and inclusion in our policies and practices. This attitude has trickled down through hundreds of years of teaching to reach us in 2020 where African Americans are still not being included, and the characteristics of their culture is still being devalued. Socially, music has been utilized to create a certain kind of enlightened citizen since the colonies began their musical instruction. Those with the intelligent "good ear" were said to be enlightened, while those who moved about expressively were considered the savage "dancing mad". Work songs and secular songs were considered beneath the elite sacred music, and those people who enjoyed them were considered beneath the enlightened citizens with the good ear. Today, we still see this preference toward Eurocentric elite principles and

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characteristics of music, as educators invalidate genres like Rap, Pop, and Gospel by leaving them out of the curriculum. Racially, the darker your skin was, the more "savage" your style of music was considered to be, and by the looks of the data, that sentiment is still lurking between the lines of our standards and syllabi. The exclusion of African Americans in the data points directly to the need for more inclusion and diversity within the music curriculum of South Carolina, both at the public school and collegiate levels.

In order to start to move toward this multicultural education, preservice music teachers need to be addressed. The music education syllabi analyzed are mostly a reproduction of what has always been taught in South Carolina. While the data collected makes a case for self-reflection in all educators, the current curriculum is not aggressive enough at dismantling racism. Race is not mentioned in any course syllabus. Reflection is stressed, but reflection about race is not specifically present. Self-reflection is a necessity if there is to be pedagogy that will in fact be relevant to African American students, however, the reflection must center around the race of the students and what that means for the curriculum. This Culturally Relevant Pedagogy will open the door to the multicultural education that could interest students of color, and as a result, hopefully the opportunity gap between African American students and White students would eventually cease to exist. Maybe if we show students of color that we all belong in the music room together, they might decide to stay.

Summary

By looking at the data, it has been determined that African Americans have been excluded from the music curriculum in South Carolina. The only way to combat this issue is education and self-reflection at the preservice teacher level. By reflecting on the

role that race plays in the attrition of African American students from music classrooms, new teachers can employ Culturally Relevant Pedagogy which will lead to multicultural education and ultimately more African American students in music class.

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Appendix A

Original Documents

Music 353: History of Western Music I   Fall, 2018
Dr.
Office Hours: M & W, 1:00 to 2:00 (or by appointment)

Course Description: Music 353 is the first part of a three-semester introduction to the history of art music in the European tradition. This semester begins with the earliest surviving music of ancient Greece, Rome, and the Christian church; it concludes with the middle of the Baroque period with the music composed around 1700. The course divides into three main sections:

1) Antiquity and the Medieval Period (from the dawn of western civilization unit about 1400)
2) the Renaissance (approximately 1400 to 1600)
3) the early Baroque (approximately 1600 to 1700)

In addition to studying composers, compositions, and questions of musical style (phrasing, ornamentation, etc.). we will explore the historical contexts in which the music emerged. Particular attention will be paid to architecture, political developments, and the visual arts, The lectures will expand upon the material found in the textbook, as well as reinforce essential aspects of the assigned listening.

Requirements: This class involves regular reading and listening assignments; students are responsible for all assigned material as well as information covered in the lectures. Students should read the assigned material and listen to the music before class and be prepared to contribute energetically and productively to classroom discussions. Because it is impossible to listen to entire pieces of music in class, students must set aside time in their schedules for regular attentive listening. Punctual attendance is expected for all class sessions. Powerpoint presentations used in lectures will be made available on Blackboard.

There will be three major examinations (two midterms and a final during the scheduled exam time); only the essay section of the final exam will be cumulative, On these tests, students will be expected to identify music drawn from the Listening Assignments. There will be both scheduled and unannounced quizzes. There will also be a number of class assignments that may involve outside listening and research.

Graduate and Honors students taking this class will be given additional research assignments, requiring small group and individual meetings with the instructor. Characteristic assignments include, for example, comparing accounts of a renaissance composer (such as Du Fay or Josquin) in the 1980 New Grove Dictionary with the 2001 revision of this reference work. Specific details will be developed later.

Students with special needs are encouraged to contact the professor as soon as possible to outline these requirements (do not assume that   will always be efficient in communicating with instructors). Be assured that the professor is vitally concerned that your experience in this course is successful.

Policies: Punctual attendance is not only required, but advantageous: knowing what the instructor considers important helps you prepare efficiently for the tests. Each missed class therefore undercuts your performance, and more than three unexcused absences will directly impact your grade. After a third unexcused absence, students will be expected to submit a detailed written summary of the chapter(s) covered in subsequent missed classes If an emergency, illness, or a performance (with an official ensemble) forces an absence, you should email the professor an explanation in advance (see the address above), including relevant doctor's notes and official excused lists from your   ensemble) and contact a classmate concerning material covered in class.

Except in serious emergencies, students who miss a test or quiz without notifying the instructor in advance will receive an F. (It is often very difficult to reschedule a test; typically it must be taken at 8:30 a.m. on the next class day. If this time does not work, the instructor reserves the right to substitute some other graded activity or assign an F.) Late assignments lose one letter grade for each class the assignment is overdue.

Students are expected to adhere without ambiguity to the principles of Academic Integrity as outlined in the XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX Cheating, plagiarism, unauthorized collaboration, or the misrepresentation of your work on any level will not be tolerated and could result in the failure of part or all of the course, as well as additional disciplinary action. Unless specifically stated otherwise, all assignments must be completed individually, without assistance from classmates.

Cell Phones (and other distractions): Your use of electronic devices in class should parallel their use in a rehearsal. Cell phones must be turned off and put away during class. Students using laptops for taking notes must not employ such devices in ways that might distract your classmates; students using such devices may be asked to forward their day's notes to the email address above. All participants should refrain from distracting and discourteous behaviors (such as whispering, reading newspapers, etc.). Eating is very distracting and prohibited. Do not assume the professor will exempt you from this rule

Grading: Grades will be determined according to the following distribution:

Attendance/Participation 10% (One letter grade) Exams (3)

| Quizzes | 100/0 |
| Assignments | 200/0 |

Grading Scale: 100 — 90; B = 89 — 83; C = 82 — 75; D = 74—65; F = 64 —O
    (Note the width of the "A' grade and the narrowness of the "B" grade. Conscientious students will find an "A" a realistic goal, but those habitually doing B- work may slip into the territory of a "C.")

Scheduled Final Exam: Monday, December 10, 9:00-11:30 a.m. Be sure not to sign up for a jury that conflicts with your exam.

Other Dates of Note: Midterms (tentative & changeable by as much as a week): Monday, Oct. 8; and Wednesday, November 7. Holidays (no class): 9/3 (Labor Day); 10/18-19 (Fall Break); 11/6 (Election Day); 11/21-23 (Thanksgiving). Last day of class: Friday, December 7.

Required Texts: Students are required to purchase the textbook and accompanying anthology for this course and should bring the latter to every class period. These are available at the xxxxxxxxxxxxx Bookstore (corner of xxxxxxxxxxxxxxx).

> 1)   HWM Burkholder/Grout/Paliscat A History of Western Music (ninth edition; 2014 ISBN: 978-0393-91829-8. Traditionally known as "Grout," although Donald J. Grout has been dead for years. Purchasing also allows you to stream music examples, including those in the following required anthology. This is available in both E-Book and hardback—the latter is strongly recommended.
> 2)   NAWM Burkholder/Palisca, Norton Antholoqv of Western Music: Volume I (7th ed.. 2014; ISBN 978-0493-92161-8). Note that the textbook and vol. 1 of the anthology will be used in the second (and, for the textbook, third) semester of the history sequence.

3*)(Optional) MP3 recordings: Burkholder/Palisca (eds.), Norton Recorded Anthology of Western Music: Volume t (Seventh edition; 2014). This is a hard copy of the music found in the above anthology; almost all this music is also available in the Music Library in CD format.

Required Cultural Experience: The XXXXXXXX Museum of Art has a small—but world-class—collection of European art from the period we will explore. If renovations allow, you may be given an assignment that requires visiting the Museum, Admission to the Museum (at Main & Hampton) is free on the first Thursday of every month (with extra hours on that day).

Additional Resources: The following valuable reference works are on reserve in the Music Library• New Grove Dictionary of Music and Musicians (Second edition, 2001; edited by Stanley Sadie). This multi-volume set is the best source for composer biographies; it also available online. Additional treatment of opera (including Piot summaries) is available in the New Grove Dictionary of Opera. • New Harvard Dictionary of Music (edited by Don Randel). This one-volume work provides c!ear and concise discussions of technical issues and genres. Individual composers are not treated.

First Assignment Read HWM, pages 4-23; study and follow NAWM numbers 1-2 (pages 1-6) while listening to the recordings. When reading the Grout, pay particular attention to the boldfaced words and the paragraph subject headings in the margins (if, after reading the text, each of these subject headings means something definite to you, you are prepared for class). When studying the listening assignments. always try to sing (or play) the example: this is the best way to internalize the music; while singing these pieces, always take note of what makes the music distinctive. (For example: does it behave in ways that surprise you? What passages are difficult to perform? How do the pieces differ from each other?).

The first listening assignment is the Epitaph of Siekilos: listen on YouTube to the versions posted by Claude Abromont (which has a musical score and text) and by Dimitris M. Papadakis. The second assignment is a chorus from Orestes by Euripides, which has been posted in 2 versions by Steven Baur„

Music 354: History of Western Music Il   Spring, 2019
Dr.

Office Hours: M, W, & F, 1 1 '00 to 1200 (or by appointment)

Course Description: Music 354 is the second course in a three-semester introduction to the history of art music in the European tradition. This semester begins around 1700 with the composers associated with High Baroque (Coretti, Vivaldi Bach, and Handel), proceeds to the new aesthetics of the so-called
Classical style (Pergolesi, Gluck, Haydn, Mozart), and concludes with the advent of the first phase of

Romanticism (Beethoven, Schubert, Berlioz, etc.). The lectures (typically given in conjunction with a Powerpoint presentation subsequently made available on Blackboard) expand upon the material found in the textbook, as well as reinforce essential aspects of the listening and reading assignments.

Learning Outcomes: An important objective of the class involves developing a comprehensive knowledge of the major composers, cultural trends, and historical events of European history between approximately 1700 and 1850, Through repeated listening to assigned musical works and independent exploration of the repertoire, students are also expected to develop and display a discriminating understanding of the musical characteristics of these (and prior) periods. Particular attention will be paid to intellectual developments, political events, and the visual arts.

Requirements: This class involves regular reading and listening assignments; students are responsible for all assigned material as well as information covered in the lectures. Students should study the assigned material before class and be prepared to contribute energetically and productively to classroom discussions. Because it is impossible to listen to entire pieces of music in class, students must set aside time in their schedules for regular attentive listening. Punctual attendance is expected for all sessions.

There will be three major examinations (two midterms and a final during the scheduled exam time), as well as quizzes (both scheduled and unannounced) on the readings, directed listening assignments, etc. On major exams, students will be expected to identify music drawn from the Assigned Listenings. There will also be a number of class assignments that may involve outside listening and research.

Graduate and Honors students taking this class will be given additional research assignments, requiring small group and individual meetings with the instructor. Characteristic assignments include analyses of works pertaining to the student's repertoire. Details of this assignment will be developed later.

Students with special needs are encouraged to contact the professor as soon as possible to outline these requirements (do not assume that xxx will always be efficient in communicating with instructors). Be assured that the professor is vitally concerned that your experience in this course is successful.

Policies: Punctual attendance is not only required, but advantageous knowing what the instructor considers important helps you prepare efficiently for the tests. Each missed class therefore undercuts your performance, and more than three unexcused absences will directly impact your grade. After a third unexcused absence, students will be expected to submit a detailed written summary of the chapter(s) covered in subsequent missed classes. If an emergency, illness, or a performance (with an official xxx ensemble) forces an absence, you should email the professor an expSanation in advance (see the address above), including relevant doctor's notes and official excused lists from your xxx ensemble) and contact a classmate concerning material covered in class.

Except in serious emergencies, students who miss a test or quiz without notifying the instructor in advance will receive an F. (It is often very difficult to reschedule a test; typically it must be taken at 8:30 a.m. on the next class day. If this time does not work, the instructor reserves the right to substitute some other graded activity or assign an F.) Late assignments lose one letter grade for each class the assignment is overdue.

Students are expected to adhere without ambiguity to the principles of Academic Integrity as outlined in the xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx Cheating, plagiarism, unauthorized collaboration, or the misrepresentation of your work on any level will not be tolerated and could result in the failure of part or all of the course, as well as additional disciplinary action, Unless otherwise specified, all assignments must be completed individually: students who share answers endanger their academic standing.

Cell Phones (and other distractions): Your use of electronic devices in class should parallel their use in a rehearsal. Cell phones must be turned off and put away during class. Students using laptops for taking notes must not employ such devices in ways that might distract your classmates; students using such devices may be asked to forward their day's notes to the email address above. All participants should refrain from distracting and discourteous behaviors (such as whispering, reading newspapers, etc.). Eating is very distracting and prohibited Do not assume the professor will exempt you from this rule

Grading: Grades will be determined according to the following distribution:

Exams (3)	600/0	Attendance/Participation 10% (One letter grade)
Assignments		Quizzes

These proportions may be applied flexibly (as when time constraints do not allow for in-class quizzes), but will be followed strictly where a student's final exam demonstrates no command of the course material. Grading Scale: A ^{Z} 100 — 90; B = 89 — 83; C = 82 — 75; D = 74 —65; F = 64 — O

(Note the narrowness of the "B" grade; students habitually doing B- work may expect a C+ here.) Scheduled Final Exams: The University Registrar set the following times for the final examination: meeting time: MWF 10:50-11:40: Wednesday, May 1: 12:30—3:00 p.m. Other Dates of Note: Last day of this class: Monday, April 29.

Midterms (tentative): Friday, Feb. 15; and Monday, April 1 (these may change by a week) Holidays (no class): Martin Luther King Holiday: January 21; Spring Break: March 11-15

Required Texts: Students are required to purchase the textbook and accompanying anthologies for this course and should bring the latter to every class period. These are supposed to be available at the xxxxxxxxxxxx Bookstore (corner of xxxxxxxxxxxxxxxx).

1)   HWM Burkholder/Grout/Palisca, A History of Western Music (ninth edition; 2014 ISBN: 978-0393-91829-8. Traditionally known as "Grout," although Donald J. Grout has been dead for years. Purchasing also allows you to stream music examples, including those in the following required anthology. This is available in both E-Book and Hardback—the latter is strongly recommended.

2)   NAWM Burkholder/Palisca. Norton Anthology of Western Music: Volumes I & Il (7th ed.. 2014; ISBN 978-0-393-92161-8 and ISBN 978-0-393-92162-5). Note that the textbook and vol. 2 of the anthology will be used in the third semester of the history sequence.

3)   (Optional) MP3 recordings: Burkholder/Palisca (eds.), Norton Recorded Anthology of Western Music: Volume I (Seventh edition; 2014). This is a hard copy of the music found in the above anthology; almost all this music is also available in the Music Library in CD format.

Required Cultural Experience: The xxxxxxx Museum of Art has a small, but world-class, collection of European art from the periods we explore. Depending on exhibitions, you may be given an assignment that requires visiting the Museum. Admission to the Museum (at Main & Hampton) is free on the first Thursday of every month (with extra hours on that day).

Additional Resources: The following valuable reference works are on reserve in the Music Library :• New Grove Dictionary of Music and Musicians (Second edition, 2001; edited by Stanley Sadie). This multi-volume set is the best source for composer biographies; it also available online. Additional treatment of opera (including plot summaries) is available in the New Grove Dictionary of Opera. • New Harvard Dictionary of Music (edited by Don Randel). This one-volume work provides clear and concise discussions of technical issues and genres. Individual composers are not treated.

First Assignment: Review the discussions of Lully (351-362) and Purcell (368-373) in HWM, reviewing also the music for these composers in your NAWM, following the scores while listening to the recordings. When reading the Grout, pay particular attention to the boldfaced words and the paragraph subject headings in the margins (if, after reading the text, each of these subject headings means something definite to you, you are prepared for class). When studying the listening assignments, always try to sing (or play) the example: this is the best way to internalize the music; while singing these pieces, always take note of what makes the music distinctive. (For example: does it behave in ways that surprise you? What passages are difficult to perform? How do the pieces differ from each other?).

INSTRUCTOR INFORMATION
Dr.

Office Hours: Mondays, 10:45–11:45 a.m.; Tuesdays, 4–5 p.m., and by appointment

ACADEMIC BULLETIN DESCRIPTION
Western music from ca. 1860 until the present time, considering musical styles, genre and forms, and the contributions of composers through historical, analytical, and musical perspectives.

MUSC 455 is a **xxxxxxxxxxxxx Core Integrative Course**. It meets the Aesthetic and Interpretive Understanding (AIU) and Global Citizenship and Multicultural Understanding: Historical Thinking (GHS) components of the xxxxxxxxxxx Core Curriculum.

PREREQUISITE
MUSC 354: History of Western Music II

COURSE DESCRIPTION
Music 455 is a historical survey of Western music from the mid nineteenth through the early twenty-first centuries. During the semester, you will become familiar with a repertoire of about 70 pieces chosen to illustrate the various genres and styles from the period. We will also study the historical contexts and social functions of these pieces, the circumstances under which they were created and performed, and the cultural ideas and values they embodied.

LEARNING OUTCOMES
By the end of this course, students will be able to:

- interpret musical compositions and related literary works and visual arts.
- use the principles of historical thinking to assess the relationships between modern societies and their historical roots.
- recognize the most important genres and musical styles practiced in the late Romantic and Modern eras, including the individual styles of several composers and their representative works.
- identify and describe, using appropriate terminology, salient features that characterize the representative works from the late Romantic and Modern eras.
- explain the relationship between the composers and their representative works from the Romantic and Modern eras and the major cultural and aesthetic trends surrounding them.

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REQUIRED MATERIALS

•	Burkholder, Grout, and Palisca. *A History of Western Music*, 9th ed. (2014). ISBN: 978-0393918298.
•	Burkholder and Palisca, eds. *Norton Anthology of Western Music*, vol. 2, 7th ed. (2014). ISBN: 978-0393921625.
•	Burkholder and Palisca, eds. *Norton Anthology of Western Music*, vol. 3, 7th ed. (2014). ISBN: 978-0393921632.

N.B. You mostly likely own *A History of Western Music* and the second volume of the *Norton Anthology of Western Music* from taking MUSC 354. You can buy the vol. 3 of the anthology at the University Bookstore or at the publisher's website at https://wwnorton.com/books/9780393921632 If you had purchased a brand new copy of the textbook or the eBook version of the text book for the previous classes, you should still have **Total Access** to the contents related to the textbook including streaming audio of the pieces in the anthologies at https://digital.wwnorton.com/hwm9 All required materials including recorded anthologies are available at the Music Library Reserve Desk.

TECHNOLOGY REQUIREMENTS

The PowerPoint lecture presentations, links to recordings and readings, assignments, and other materials are located on the Blackboard site for the course. To participate in learning activities and complete assignments, you will need:

•	Access to working computer that has a current operating system with updates installed, plus speakers or headphones
•	Reliable internet access and a xxx email account
•	A current internet browser that is compatible with Blackboard (Google Chrome is the recommended browser)
•	Reliable data storage for your work, such as a xxx drive or Office365 One Drive cloud storage

If your computer does not have Microsoft Office products on your computer, Microsoft Office 365 is available to you free of charge. Please follow the "Purchase computer software" link in xxxxxxxxx

IMPORTANT DATES

Wednesday, August 28 Last day to drop without a grade of "W" being recorded

Wednesday, September 11 Listening Quiz 1

Monday, September 16	Short Essay 1 Due

Monday, September 23	Listening Quiz 2

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Wednesday, September 25 First Hourly Exam

Monday, October 14　　　　　Listening Quiz 3

Monday, October 21　　　　　Short Essay 2 Due

Monday, October 28　　　　　Listening Quiz 4

Wednesday, October 30 Second Hourly Exam

Wednesday, November 6 Last day to drop a course or withdraw without "WF" being recorded

Wednesday, November 13 Listening Quiz 5

Friday, December 6　　　　　Short Essay 3 Due

　　　　　　　　Listening Quiz 6

Friday, December 13　　　　　Final Exam (12:30–3:00 p.m.)

COURSE REQUIREMENTS AND GRADING

The Learning Outcomes outlined above will be met through the graded activities listed below including classroom participation, responses to source readings, short writing assignments, listening quizzes, hourly exams, and a cumulative final exam. Students are expected to complete the reading and listening assignments listed on the **COURSE SCHEDULE** prior to each class meeting. For every class meeting, each student is responsible for bringing his or her own copy of the appropriate volume of *Norton Anthology of Western Music*. Students' course grade will be calculated based on the following grading distribution.

Assignment Types	Point Values	Percentages
Class Participation	100 points	10%
Worksheets (10 out of 12)	100 points	10%
Short Essays (2 out of 3)	200 points	20%
Concert/Lecture Reports (2)	100 points	10%

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Listening Quizzes (5 out of 6)	100 points	10%
First Hourly Exam	100 points	10%
Second Hourly Exam	100 points	10%
Cumulative Final Exam	200 points	20%
Total	**1000 points**	**100%**

Students will receive a letter grade or a percentage grade for graded activity based on the following rubric.

Letter	Percentage	Description
A	100–90	Grades in the A range represent truly excellent work, showing a high degree of mastery of the subject matter. This work is error-free (or nearly so), and displays musicality and creativity. An exceptionally high grade.
B+	89–85	Grades in the B range represent good to strong basic command of the material, with few errors. A high grade.
B	84–80	
C+	79–75	Grades in the C range represent errors that reveal only partial understanding or weak mastery of the material. A fair grade.
C	74–70	
D+	69–65	Grades in the D range represent work that is very weak, showing poor understanding and very little mastery of the material. A low grade.
D	64–60	
F	59–0	Grades in the F range represent unacceptable work. A very low grade.

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ATTENDANCE POLICY

Punctual attendance and participation in class discussion is required at all class meetings. The attendance policy of the xxxxxxxxxxxxxxxxxxxxx states that:

> Absence from more than 10 percent of the scheduled class sessions, whether excused or unexcused, is excessive and the instructor may choose to exact a grade penalty for such absences. It is of particular importance that a student who anticipates absences in excess of 10 percent of the scheduled class sessions receives prior approval from the instructor before the last day to change schedule as published in the academic and refund calendars on the registrar's Web site (https:/xxxxxxxxxxxxxxxabout/offices_and_divisions/registrar/academic_calendars/201819_calendar.php)

Since the class meets 42 times over the course of the semester, **five or more absences will be considered excessive and will be subjected to grade deduction** (Classroom Participation). If you anticipate multiple absences for school-related obligations or planned medical leave, notify the instructor by the **second week of classes**. If you must miss a class for a medical or family emergency, notify the instructor as soon as possible to make necessary arrangements. Students who miss a quiz, a test, or an exam without notifying the instructor ahead of time will receive an F. NO EXCEPTIONS.

SUBMISSION OF WRITTEN ASSIGNMENTS

All work must be submitted to the instructor at the beginning of class on the day that it is due. Late assignment will drop one half letter grade for each 24-hour period after the due date and time. Work that is left in the instructor's mailbox or at his office during the class period will be considered to be late. If a written work is due on the same day as a planned absence (field trip, concert, etc.), you must submit the work **before** the due date in person or via email.

ACADEMIC INTEGRITY

The *xxxxxxxxxxxxxxxxxx* will be strictly enforced. Plagiarism, cheating or the misrepresentation of your work on any level will not be tolerated and could result in the failure of part or all of the course and additional disciplinary action. Assignments may be periodically and randomly submitted to an academic integrity website. For more information, please visit the website of the Office of Academic Integrity:
https://xxxxxxxxxxxxxxabout/offices_and_divisions/student_conduct_and_academic_integrity/index.php

EXPECTATIONS FOR CLASSROOM BEHAVIOR
You are expected to pay full attention to the instructor and your peers at all time during class. You are also expected to interact respectfully with your classmates. Activities such as texting, messaging, surfing the web, and the like not only robs you of the opportunity to learn but also are distracting to your instructor and those around you. Engaging in these activities would be considered to be disruptive and will be penalized. You may, however, use your laptop, tablet computer, or other similar devices to take notes and access course material.

STUDENTS WITH DISABILITIES
The xxxxxxxxxxxxxxxxxx provides high-quality services to students with disabilities, and we encourage you to take advantage of them. Students with disabilities needing academic accommodations should: (1) Register with and provide documentation to the Office of Student Disability Services in xxxxxxxxxxxxxxxxxxxxxxx and (2) Discuss with the instructor the type of academic or physical accommodations you need. Please do this as soon as possible. For more information call xxxxxxxxxxxxxxx or visit https://xxxxxxxxx/about/offices_and_divisions/student_disability_resource_center/

PEER TUTORING
Tutoring is available for this course to assist you in better understanding the course material. The Peer Tutoring Program at the Student Success Center provides free peer-facilitated study sessions led by qualified and trained undergraduate tutors who have previously taken and excelled in this course. Sessions are open to all students who want to improve their understanding of the material, as well as their grades. Please xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx to find the complete tutoring schedule and make an appointment. You may also contact the Student Success Center at xxxxxxxxxxxxxxx and xxxxxxxxxx with additional questions.

For additional online study materials, visit https://digital.wwnorton.com/hwm9

TWITTER
Twitter will be used as an instructional tool in this course. Participation is optional, but I encourage you to share your thoughts as part of a larger public discourse on music and music history. You can use an existing account or create a new account devoted for class use at twitter.com. You can follow me xxxxxxxxxxxxxxxxxxxxxxxxxx

COURSE SCHEDULE
The following tentative schedule lists reading and listening assignments for each class meeting that you should complete *before* coming to class. Pay great attention to the commentaries and analyses of works included in the anthology and discussed during the lectures. The text includes descriptions of a large number of other composers and works not represented in the anthology. You are expected to become familiar with these composers and works and their place in the history of Western music, but the majority of the questions in the quizzes and exams will focus

on the repertory listed below. **Consult the course website on Blackboard for the most up-to-date schedule.**

The schedule uses the following abbreviations:

- **HWM**: Burkholder, *A History of Western Music*
- **NAWM**: *Norton Anthology of Western Music*
- **RL**: Reserve Listening (additional musical examples available online or at Reserve Desk)

<u>UNIT 1: THE LATE ROMANTIC PERIOD</u>

1. Friday, August 23: Introduction and Overview

2. Monday, August 26: Richard Wagner's Operas and Music Dramas Worksheet 1: "From the Writings of Wagner
   HWM Chapter 28, 678–95

   NAWM 149. Richard Wagner, *Tristan und Isolde*: Excerpts from Act I, music drama (1857–59)

3. Wednesday, August 28:
   Giuseppe Verdi's Operas Last
   day to drop without a grade of
   "W" being recorded
   Worksheet 2: Forms in *La traviata* and *Tristan und Isolde*
   HWM Chapter 28, 695–702

   NAWM 150. Giuseppe Verdi, *La traviata*: Act III, Scena and Duet, opera (1853)

4. **Friday, August 30: Staging Opera**
   Discussion Questions for Essay 1
   Alex Ross, "Wagner on Trial at the Bayreuth Festival [Wagner Rebooted]", *The New Yorker*, 20 August 2018.
   David J. Levin, *Unsettling Opera: Staging Mozart, Verdi, Wagner, and Zemlinsky*, Ch. 2, "Reading a Staging/Staging a Reading:
   Wagner's *Die Meistersinger von Nürnberg* in Performance," 37–67 (focus on pp. 37–47)

Monday, September 2: Labor Day Holiday (no classes)

5. **Wednesday, September 4: Johannes Brahms and the Symphonic Tradition** Worksheet 3: Form in Brahms's 4th Symphony

   HWM Chapter 29, 719–30

   NAWM 155. Johannes Brahms, Symphony No. 4 in E Minor, Op. 98: IV (1884–85)

   NAWM 156. Johannes Brahms, Quintet for Piano and Strings in F Minor, Op. 34: I (1862–64)

6. **Friday, September 6: The War of the Romantics**

   HWM Chapter 29, 730–39

   RL 1. Franz Liszt, *Les Préludes*, symphonic poem (1854)

   NAWM 157. Anton Bruckner, *Virga Jesse*, WAB 52, motet (1885) NAWM 158. Richard Strauss, *Don Quixote*

7. **Monday, September 9: Opera and Concert Music in France**

   HWM Chapter 28, 704–706; Chapter 30, 740–44

   NAWM 152. Georges Bizet, *Carmen*: Act I, No. 10, Seguidilla and Duet, opera (1873–74)

   NAWM 159. Gabriel Fauré, *Avant que tu ne t'en ailles*, from *La bonne chanson*, Op. 61, No. 6 (1892–94)

8. **Wednesday, September 11: Italian Opera at the Turn of the Century**
   Listening Quiz 1

   HWM Chapter 28, 702–703, 717–18

   NAWM 151. Giacomo Puccini, *Madama Butterfly*: Excerpt from Act I, opera (1904)

9. **Friday, September 13: Opera and Concert Music in Russia**
   Worksheet 4: "The New Russian School"
   HWM Chapter 28, 706–717; Chapter 30, 744–747

   NAWM 153. Modest Mussorgsky, *Boris Godunov*: Coronation Scene, opera (1868-69, rev. 1871–74)

NAWM 160. Piotr Il'yich Tchaikovsky, Symphony No. 6 in B Minor (*Pathétique*), Op. 74: III (1893)

10. **Monday, September 16: Concert Music in Eastern and Northern Europe**
   Short Essay 1 Due
   HWM Chapter 30, 747–52

   NAWM 161. Antonín Dvořák, *Slavonic Dances*, Op. 46: No. 1, dances for piano four hands (1878)

11. **Wednesday, September 18: Concert Music in the United States**
   HWM Chapter 30, 752–55

   NAWM 162. Amy Marcy Beach, Piano Quintet in F-Sharp Minor, Op. 67: III (1907)

   RL 2. Edward MacDowell, Orchestral Suite No. 2, Op. 48, (Indian): I "Legend," symphonic poem (1896)

12. **Friday, September 20: Music Beyond the Concert Halls in the United States** HWM Chapter 30, 755–61
   NAWM 163. John Philip Sousa, *The Stars and Stripes Forever*, march (1897)

13. **Monday, September 23: Review**
   Listening Quiz 2

14. **Wednesday, September 25: First Hourly Exam**

UNIT 2: MODERNISM

15. **Friday, September 27: Vernacular and Classical Traditions at the Turn of the Century**
   HWM Chapter 31, 762– 77; Chapter 32, 778–790

   NAWM 164. Scott Joplin, *Maple Leaf Rag*, piano rag (1899)

   NAWM 165. Gustav Mahler, *Kindertotenlieder*: No. 1, "Nun will die Sonn' so hell aufgeh'n," orchestral song cycle (1901)
   NAWM 166. Richard Strauss, *Salome*, Op. 54: scene 4, Conclusion: "Ah! Ich habe deinen Mund geküsst (1905)

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16. **Monday, September 30: Claude Debussy and Maurice Ravel**

HWM Chapter 32, 790–99

NAWM 167. Claude Debussy, *Nocturnes*: No. 1, *Nuages*, symphonic poem (1897-99)

RL 3. Claude Debussy, *Pelléas et Mélisande*: Excerpt from Act IV, opera (1902)

NAWM 168 Maurice Ravel, *Le tombeau de Couperin*: Menuet, minuet from a piano suite (1914–17)

17. **Wednesday, October 2: Modernism vs. the Avant-Garde**

Worksheet 5: "A Futurist Manifesto"

HWM Chapter 32, 799–811

NAWM 169. Sergei Rachmaninov, Prelude in G Minor, Op. 23, No. 5 (1901)

NAWM 170. Alexander Scriabin, *Vers la flamme*, Op. 72, tone poem (1914)

NAWM 171. Erik Satie, *Embryons desséchés*: No. 3, "de Podophthalma," character piece (1913)

18. **Friday, October 4: Arnold Schoenberg**

HWM Chapter 33, 812–24

NAWM 172. Arnold Schoenberg, *Pierrot lunaire*, Op. 21:
melodrama (song cycle) (1912) a) No. 8, "Nacht"

b) No. 13, "Enthauptung"
NAWM 173. Arnold Schoenberg, Piano Suite, Op. 25, Prelude and Minuet and Trio, suite (1921–23)

19. **Monday, October 7: Workshop on Writing about Music**

Read "Writing Music Analysis" from *A Short Guide to Writing about Music* (Bellman, 2007)

20. **Wednesday, October 9: Alban Berg and Anton Webern Worksheet 6: Form in Berg's *Wozzeck***

HWM Chapter 33, 824–30

NAWM 174. Alban Berg, *Wozzeck*, Op. 7, Act III, scenes 2–3, opera (1917-22)

NAWM 175. Anton Webern, Symphony, Op. 21: I, Ruhig schreitend, symphony (1927-28)

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Friday, October 11: Fall Break

21. **Monday, October 14: Igor Stravinsky**
Listening Quiz 3
HWM Chapter 33, 830–40

NAWM 176. Igor Stravinsky, *The Rite of Spring*: Excerpts, ballet (1911-13)

NAWM 177. Igor Stravinsky, *Symphony of Psalms*: I, choral symphony (1930)

22. **Wednesday, October 16: Béla Bartók and Charles Ives**
Worksheet 7: "The New Folklorism"
HWM Chapter 33, 840–54

NAWM 179. Béla Bartók, *Music for Strings, Percussion and Celesta*: III, Adagio, symphonic suite (1936)

NAWM 180. Charles Ives, *General William Booth Enters into Heaven*, song (1914)

23. **Friday, October 18: Jazz and Popular Music**
HWM Chapter 34, 855–74

NAWM 181. George Gershwin, "I Got Rhythm" from *Girl Crazy*, Broadway show song (1930)
NAWM 184. Duke Ellington, *Cotton Tail*, jazz composition (1940)

24. **Monday, October 21: Interwar Music in France and Germany**
Short Essay 2 Due
HWM Chapter 35, 875–85

NAWM 185. Darius Milhaud, *La création du monde*, Op. 81a: First tableau, ballet (1923)

NAWM 186. Kurt Weill, *Die Dreigroschenoper*: Prelude, *Die Moritat von Mackie Messer*, opera (1928)

25. **Wednesday, October 23: Interwar Music in the Soviet Union**
HWM Chapter 35, 885–89
NAWM 187. Sergey Prokofiev, *Alexander Nevsky*, Op. 78: IV, "Arise Ye Russian People," cantata (film score) (1938–39)
NAWM 189. Dmitri Shostakovich, Symphony No. 5, Op. 47, II: Allegretto, symphony (1937)

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26. **Friday, October 25: Interwar Music in the United States**
HWM Chapter 35, 890–902
NAWM 193. Henry Cowell, *The Banshee*, piano piece (1925)

NAWM 194. Ruth Crawford Seeger, String Quartet 1931: IV, Allegro possibile (1931)

NAWM 195. Aaron Copland, *Appalachian Spring*: Excerpt with variations on "'Tis the Gift to Be Simple," ballet suite (1943-44, orch. 1945)
NAWM 196. William Grant Still, *Afro-American Symphony*: I, Moderato assai (1930)

27. **Monday, October 28: Summary and Review**
Worksheet 8: Comparison of Three Symphonies
Listening Quiz 4

28. **Wednesday, October 30: Second Hourly Exam**

<u>UNIT 3: AFTER WORLD WAR II</u>

29. **Friday, November 1: Postwar Cross-Currents**
HWM Chapter 36, 903–922

NAWM 198, Leonard Bernstein, *West Side Story*, Act I, no. 8, "Cool," musical (1957)

NAWM 199, Vincent Persichetti, *Symphony for Band* (Symphony No. 6), Op. 69: I (1956)

30. **Monday, November 4: Composing in Traditional Media**
Worksheet 9: Form in *Quartet for the End of Time*
HWM Chapter 37, 923–933

NAWM 200. Benjamin Britten, *Peter Grimes*: Act III, Sc. 2, "To Hell with All Your Mercy!" opera (1944-45)
NAWM 201. Olivier Messiaen, *Quartet for the End of Time*, I "Liturgie de cristal" (1940–41)

31. **Wednesday, November 6: Postwar Serial Music**
Last day to drop a course or withdraw without "WF" being recorded Worksheet 10: "Who Cares If You Listen?"
HWM Chapter 37, 933–39

NAWM 202. Pierre Boulez, *Le marteau sans maître*: VI, "Bourreaux de solitude," song cycle (1953–55)

32. Friday, November 8: The Postwar Avant-Garde & New Virtuosity
HWM Chapter 37, 939–47

NAWM 203. John Cage, *Sonatas and Interludes*: Sonata V, suite for prepared piano (1946–48)

NAWM 204. John Cage, *Music of Changes*: Book 1, composition for piano (1951)

NAWM 205. George Crumb, *Black Angels: Thirteen Images from the Dark Land*: Images 4 and 5, electric string quartet (1970)

33. Monday, November 11: Electronic Music
HWM Chapter 37, 947–50

NAWM 206, Edgar Varèse, *Poème electornique*, electro-acoustic tape piece (1957–58)

NAWM 194. Milton Babbitt, *Philomel*, Section I, monodrama for soprano, recorded soprano, and synthesized sound (1964)

34. Wednesday, November 13: : Music of Texture and Process & Music of Quotations
Listening Quiz 5
HWM Chapter 37, 950–57

NAWM 208. Krzysztof Penderecki, *Threnody: To the Victims of Hiroshima*, symphonic poem (1960) RL 4. Luciano Berio, *Sinfonia:* III (1968–69)

RL 5. Toru Takemitsu, *November Steps*, double concerto for *shakuhachi*, *biwa*, and orchestra (1967)

35. Friday, November 15: Minimalism and Postminimalism Worksheet 11: Listening to Glass's
Einstein on the Beach
HWM Chapter 38, 975–81

RL 6. Philip Glass, *Einstein on the Beach*: Act III, sc. 1 Trial Two/Prison, opera (1976)

NAWM 210. Steve Reich, *Tehillim*: Part IV, for four solo voices and ensemble (1981)

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36. Monday, November 18: Modernism Continued
HWM Chapter 38, 981–84

NAWM 212. György Ligeti, *Étude*: No. 9, *"Vertige"* (1990)

NAWM 213. Sofia Gubaidulina, *Rejoice!* Fifth movement, *Listen to the still small voice within*, sonata (1981)

37. Wednesday, November 20: After Modernism
HWM Chapter 38, 984–92

NAWM 214. Alfred Schnittke, Concerto Grosso No. 1: II, Toccata (1976)

NAWM 215. Arvo Pärt, *Seven Magnificat Antiphons*: Excerpts, choral antiphons (1988, rev. 1991)

38. Friday, November 22: At the Turn of the Century
HWM Chapter 38, 966–68; Chapter 39, 993–1005
NAWM 209. Bright Sheng, *Seven Tunes Heard in China*, No. 1: Seasons, cello suite (2001)

NAWM 216. Kaija Sarriaho, *L'amour de loin*, Act IV, scene 3: *Tempête*, opera (2000)

NAWM 217. Osvaldo Golijov, *La Pasión según San Marcos*, excerpts, passion (2000)

39. Monday, November 25: Yesterday's Music
Worksheet 12: "I Care If You Listen"
HWM Chapter 39, 1006–1009

NAWM 218. Elliott Carter: *Caténaires*, piano piece (2006)

NAWM 219. John Adams: *Doctor Atomic*, Act I, conclusion, opera (2005)

NAWM 220. Jennifer Higdon, *blue cathedral*, opening excerpt, orchestral work (2000)

**Wednesday, November 27–Sunday, December 1:
Thanksgiving Recess**

40. Monday, December 2: History of Music in xxxxxxx Project
41. Wednesday, December 4: History of Music in xxxxxxx Project
42. Friday, December 6: Review and Summary
Short Essay 3 Due

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Listening Quiz 6
Friday, December 13: Final Exam (Room 210, 12:30–
3:00 p.m.)

Voice Pedagogy
MUSC 577
Fall 2017

Dr.   T/R 1:15-2:05

Room 210

Objectives:
Students will be able to describe the anatomy, physiology and function of the singing voice.

Students will be able to demonstrate the application of their knowledge of the anatomy, physiology and function of the singing voice as required in diagnosing and correcting common issues in beginning students.

Required Text:
Doscher, Barbara. *The Functional Unity of the Singing Voice (Second Edition)*. Metuchen, NJ: Scarecrow Press, 1994.

Participation and Attendance:
The University attendance policy states: "Enrollment in a course obligates the student not only for prompt completion of all work assigned but also for punctual and regular attendance and for participation in whatever class discussion may occur. It is the student's responsibility to keep informed concerning all assignments made. Absences whether excused or unexcused do not absolve him or her from this responsibility. Absence from more than 10 percent of the scheduled classes, whether excused or unexcused, is excessive and the instructor may choose to exact a grade penalty for such absences."

Only three absences will be permitted during the semester. Each subsequent absence will result in the final grade lowered by 3 percentage points. Students are expected to be on time for class; a tardy arrival is recorded as a ½ absence. If you arrive late to class, please insure that I make note of your tardy arrival, otherwise it will be marked as an absence.

Participation in class discussions is expected. Students (selected at random) will lead the class in body stretches and vocal exercises.

Assignments:
Reading assignments should be completed in advance of the daily topic. Students are expected to contribute to classroom discussions drawn from reading material. Written assignments

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should be in your best academic prose and must be submitted via Blackboard in *double-spaced*, typed form, unless instructed otherwise. Do not simply regurgitate information found in the text or articles, but synthesize the information into your own words. Late assignments will only be accepted one class meeting following the due date; the grade of the late assignment will be lowered by 10 points.

Demonstration Teaching:
Each class member will select a beginning voice student to whom they will teach six (6) thirtyminute lessons prior to the demonstration lesson. The student selected should have no prior private vocal study. Lessons should begin no later than October 9. Within 48 hours of each lesson, a lesson reflection including pedagogical goals and observations must be submitted via Blackboard. Students will perform demonstration teachings in front of the class on dates outlined in the syllabus.

Graduate Project: *Graduate students only*. Students will give a twenty-minute presentation on a pedagogical topic approved by the instructor. The presentation should demonstrate graduatelevel research on the topic and be given in a clear, effective manner. A copy of the presentation (notes, handouts, PowerPoint, etc.) must be submitted to the instructor at least one class period in advance.

Grading:

Class participation	10%
Assignments	Undergraduates: 35%
	Graduate Students: 25%
Exams (2)	30%
Lesson Reflections	15%
Demonstration Teaching	10%
Graduate Project (Graduate Students Only)	10%

A	100-93	Grades in the A range represent truly excellent work, showing a high degree of mastery of the subject matter. The work is error-free, or nearly so.
B+	92-86	Grades in the B range represent good to strong basic command of the material, with few errors.
B	85-80	

C+	79-75	Grades in the C range represent errors that reveal only partial understanding or weak mastery of the material.
C	74-70	
D+	69-65	Grades in the D range represent work that is very weak, showing poor understanding and very little mastery of the material.
D	64-60	
F	59 and below	Grades in the F range represent unacceptable work.

Class Schedule

August 24   Introduction, Diagnostic

August 29   The First Lesson

August 31   Introduction pp. xii-xix

                     Chapter 4 (Posture) pp. 69-84

September 5   Chapter 1 (Respiration) pp. 1-29

September 7   Chapter 1 cont.

                     Assignment #1 Due [Breathing]

September 12   Chapter 2 (Anatomy of the Larynx) pp. 30-57

September 14   Chapter 2 cont.

September 19   Chapter 3 (Phonation) pp. 58-68

September 21   Chapter 3 cont.

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Article #2 Due [Phonation]

September 26   Chapter 6 (Vocal Resonance) pp. 106-132

September 28   Chapter 6 cont./Review

Assignment #3 Due [Resonance]

October 3   *EXAM #1*

October 5   Selecting Repertoire

October 10   Chapter 8 (Vocal Registers) pp.171-210

Assignment #5 Due [Student Information Form]

October 12   Chapter 8 cont.

October 17   Establishing a Teaching Presence *Assignment #5 Due [Repertoire]*

October 19   No Class—Fall Break

October 24   Chapter 7 (Fixed Formants and Vowel Modification)

Assignment #6 [Teaching Observation #1]

October 26   Graduate Student Presentations

October 31   Chapter 10 (Coordination: Unifying the Vocal Process) pp. 178-195
Assignment #7 Due [Voice Types]

November 2   Vocal Health: Appendixes I & II pp. 214-258

November 7	Vocal Health cont./Review
	Assignment #8 [Article of Choice]
November 9	*EXAM #2*
November 14	Demonstration Teaching
November 16	Demonstration Teaching
November 21	Demonstration Teaching
	Assignment #9 Due [Teaching Observation #2]
November 23	No Class—Thanksgiving Holiday
November 28	Demonstration Teaching
November 30	Demonstration Teaching
	Assignment #10 Due [Article of Choice]
December 5	Demonstration Teaching
December 7	Wrap-Up, Repeat Diagnostic

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Choral Methods and Materials, MEUD 467
Practicum in Choral Music, MUED 467P
Choral Development and Related Materials, MUED 756

Class Meeting Location:
Class Meeting Time: Tuesday & Thursday, 10:05 am – 11:20 am; Tuesday 5:15 – 6:15 pm

Dr.
Office:
Email:
Office Phone:
Office Hours: T/Th, 1:00 pm – 2:00 pm or by appointment

Course Description

This course is designed to facilitate the development of the competencies and knowledge needed for effective teaching in the choral music classroom. More specifically, our work will cover choral tone and vocal development, sight-reading pedagogy, rehearsal technique and planning, programing, assessment, classroom management, program administration, recruitment & retention, as well as contemporary issues related to teaching choral music. Students in this course will participate in teaching simulations, lectures, guest lectures, readings, discussions, presentations, and writing assignments designed to facilitate and assess the learning of course material. Furthermore, students will be assigned a practicum placement in a secondary school for applied application of the methods and techniques covered in this course.

Prerequisites

Undergraduate students should have earned a C or better in each of the following courses: MUSC 216, MUED 200, and MUED 356. Also, all undergraduate students must be simultaneously enrolled in MUED 467P.

Learning Outcomes

After successful completion of this course, the student will be able to:

- Articulate a personal education philosophy;

- Identify and apply appropriate teaching methods for the secondary choral classroom, incorporating strategies for diverse learners;

- Identify and describe characteristics of appropriate music education materials and literature
(traditional, multicultural, and contemporary) for a variety of music instruction settings;
- Identify and describe vocal classifications and ranges and the stages of vocal maturation from childhood through late adolescence;
- Identify and apply techniques for assessing student aptitude and achievement, appropriate for the choral classroom;
- Design and implement sequential instruction appropriate to secondary choral classroom;
- Demonstrate an understanding of effective practices in organizing, developing, and maintaining a comprehensive vocal music program in secondary schools;
- Demonstrate skill and knowledge of motivation and classroom management techniques;
- Exhibit a knowledge of and familiarity with current issues in choral music education; and
- Demonstrate an understanding of the teacher's educational and professional responsibilities to students, the school, the community, and the profession.

Required Course Materials

Barnum, Terry J. *Strategies for Teaching Junior High & Middle School Male Voices*. Santa Barbara: Santa Barbara Music Press, 2001. ISBN: 978-0964807129

Cooksey, John M. *Working with Adolescent Voices*. St. Louis: Concordia Publishing House, 1999. ISBN: 978-0570013563

Gackle, Lynne. *Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice*. Dayton: Heritage Music Press, 2011. ISBN: 9781429118583

Holt, Michelle and James Jordan, ed. *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*. Chicago: GIA Publications, 2008. ISBN: 978-1579996796

King's Singers, The. *Book of Rounds, Canons, and Partsongs*. Milwaukee: Hal Leonard Corporation, 2002. ISBN: 978-0634046308

Technology Requirements

Presentations, links to articles, assignments, and rubrics will be located on the course OneDrive folder (https://tinyurl.com/MUED-467-OneBox). To participate in learning activities and to complete assignments, you will need:

- Access to a working computer that has a current operating system with updates installed;
- Reliable Internet access and a xxxxx email account;
- A current Internet browser;
- Microsoft Word as your word processing program;

- Microsoft Excel as your spreadsheet program; and ▪ Access to Office 365 One Drive cloud storage.

If your computer does not have Microsoft Word and Microsoft Excel, Office 365 ProPlus package is available to you free of charge and allows you to install Word, Excel, PowerPoint, Outlook, OneNote, Publisher, and Access on up to 5 PCs or Macs and Office apps on other mobile devices including tablets. Office 365 also includes unlimited cloud storage on OneDrive. To download Office 365 ProPlus, log into your student (University) email through a web browser, choose Settings (top right corner), and select software. If you have further questions or need help with the software, please contact the Service Desk (https://tinyurl.com/xxxxx-servicedesk).

Minimal Technical Skills Needed

Minimal technical skills are needed in this course. All work in this course must be submitted online through Office 365 OneDrive. Therefore, you must have consistent and reliable access to a computer and the Internet. The minimal technical skills you must have include the ability to:

- Organize and save electronic files;
- Use xxx email and attached files;
- Check email daily;
- Download and upload documents; ▪ Locate information with a browser; and ▪ Use Office 365 OneDrive.

Course Requirements

Reading Assignments/Micro-Teachings Presentations. Preparation for and participation in class discussions and activities are crucial to the student's growth over the semester.

- **Reading Reflections/Class Discussions**—Students will submit reflections for the bolded reading assignment listed in the course schedule. An example of a well-written reflection will be provided and students should follow this as a model for future reflections. Reflections should be submitted to the course OneBox folder by <u>Monday at 8:00 pm</u> for Tuesday reading assignments and <u>Wednesday by 8:00 pm</u> for Thursday reading assignments. Credit will not be given for reflections submitted after these deadlines. Participation in class discussions should reflect the student's preparation of assigned readings. Students are expected to be thoroughly familiar with concepts and materials covered, to be able to

  answer questions drawn from those concepts, and to contribute in a meaningful way to the overall discussion.

- **Rote, Warm-up, and Micro-Teaching Presentations**—On a class rotation, students will prepare and teach the class as a laboratory chorus. For each teaching demonstration, a lesson plan will be given to the instructor. The student conductor is expected to demonstrate understanding of choral techniques appropriate to that assignment, confidence that comes from careful preparation, and engaging communication skills.

Graded Teaching Episodes. Students will present three teaching episodes with the class serving a laboratory ensemble. For each teaching sequence, the student must submit a detailed lesson plan outlining what will be taught, the sequence to be followed, and what forms of assessment will be used to evaluate student understanding. The student is expected to demonstrate understanding of choral techniques appropriate to each teaching episode with a confidence that comes from careful preparation and with engaging communication skills. Students will be evaluated on content, preparation, delivery, pacing, and effectiveness. Students should also submit written reflections for each teaching episode. These should be submitted to the course OneBox drive by the next class period.

- **Teaching Episode 1**— Warm-Up/Voice Building Sequence
- **Teaching Episode 2**—Music Literacy (Rhythm + Melodic) Sequence
- **Teaching Episode 3**— Repertoire Rehearsal Sequence

Assignments. Students will submit four (4) assignments over the course of the semester as detailed below:

- **Philosophy of Choral Music Education**—Students will articulate a personal philosophy of music education, providing the reader insight into their views about music teaching and learning. This is the type of document many prospective

employers and graduate schools will request in your application material. This scholarly writing (3 to 4 pages) should be a concise and thoughtful reflection of your own beliefs about choral music education in public schools.

Your writing will be evaluated in terms of the quality of grammar and clarity of content. Students should consider the following questions:

1. Why should music be in schools? Why should music be a part of a comprehensive education?

2. Who should teach? What skills, personality traits, teaching styles are needed to be an effective teacher?

3. Whom should you teach? Who will your program serve? Who should learn music?

4. What should you teach and how should you teach it? What will students learn from being in your program? What type of music should be included?

- **Classroom Management Plan**—Students will create a written document stating your philosophy of classroom management and a discipline plan. This plan describes your classroom setup (physical environment), classroom procedures, the expectations you have of your students regarding behavior during rehearsal (i.e. rules), classroom management tools you will implement (incentives, consequences, etc.), and how you will deal with possible disruptions during class/rehearsal.

- **Lesson Plan**. Students will develop a one-week lesson sequence coinciding with the repertoire taught in teaching episode #3. This lesson plan should include warm-ups related to the technical demands of the piece, ear training exercises related to the aural demands of the piece, detailed rehearsal plans, and the assessment tools that will be used.

- **Assessments**. Students will develop the following assessment tools:

1. A rubric that can be used as both a formative and summative sight-singing assessment

2. A paper/pencil test that addresses various musical concepts of an assigned piece of music. The tests must contain at least 10 test items and offer various types of questions (multiple choice, essay, fill in the blank, etc.). All items must relate to the specific piece of music assigned and address music frameworks for the assigned grade level. Include items that require critical thinking. An answer key must be provided.

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Projects. Students will submit three (3) projects over the course of the semester as detailed below:

- **Choral Literature Catalog**. Students will develop a spreadsheet of repertoire appropriate for high school and middle school choral ensembles. The database must include the fifty titles the student cataloged from MUSC 335 and at least fifty additional titles representing various periods, languages, styles/genres, voicings, levels, etc. A template and criteria for this catalog will be provided.

- **Concert Programs**. Students will create two concert programs. One appropriate for a high school choral program and one appropriate for a middle school choral program.

  - **High School Program:** Five ensembles will be featured on this 60-minute program: 1) an advanced level soprano-alto ensemble of 30 voices; 2) an advanced level mixed ensemble of 40 voices; 3) an intermediate level, soprano-alto chorus of 28 voices; 4) an entry level, soprano-alto ensemble of 28 voices; 5) and an entry level, tenor-bass chorus of 24 voices

  - **Middle School Program**: Five ensembles will be featured on this 60-minute program: 1) an advanced level soprano-alto ensemble of 50 voices; 2) an auditioned mixed ensemble of 35 voices; 3) an intermediate level, soprano-alto chorus of 40 voices; and

    4) an intermediate level, *cambiata*-tenor-bass chorus of 26 voices; 5) a sixth-grade chorus of treble voices (male and female)

  For one of these programs, students will submit a well-designed printed program that includes well-written program notes. Ideally, the programming will follow a thematic design. For the other program, students will only submit score information using a provided template.

- **Special Topics Bibliography**—After choosing a special topic from the list below, students will locate at least nine (9) sources related to their chosen topic. Students will then create an annotated bibliography that concisely summarizes and evaluates each source. Three sources must be articles from a peer-reviewed journal (i.e. *Journal of Research in Music Education*, *Music Educators Journal*, the *Choral Journal*, etc.), three sources must be published, practical resources (i.e. titles listed in the provided choral resources and material bibliography), and the remaining three sources may be any combination of journal articles, periodicals, practical literature, instructional videos, software/apps, etc. Copies of your project will be distributed to all members of the class, and you will present a short summary of your findings to the class. Projects may be based on the following special topics:

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- Sight-Reading Pedagogy	- Choral Curriculum Design	
- MS/HS Repertoire Selection	- Classroom Management	
- Group Voice Building	- Diversity, Equity, Inclusion	
- Choral Rehearsal Strategies	- Technology in the Choral Classroom	
- Working with Adolescent Voices	- Contemporary Music	
- Working with Male Voices	- Student Recruitment & Retention	
- Assessment in the Choral Rehearsal	- Teacher Effectiveness	

MUED 756 Project. Students enrolled in the graduate section of this course (minus the MAT students who will complete a practicum experience for graduate-level differentiation) will prepare a 10-15 page review of the relevant research literature on one of the topics listed above. Papers should be formatted for submission to *Update: Applications of Research in Music Education* and should include implications for teachers and suggestions for further research.

Resource Portfolio. This collection of documents will include assignments students have developed throughout the semester (philosophy statement, presentation materials, literature database, lesson plans; assessment material, reflections, etc.), all course handouts, and any additional resources the student finds valuable to successful teaching. Documents should be compiled in your assigned folder on the course OneDrive. All documents should be in Portable Document Format (.pdf).

Consider categorizing the materials in a way that suits your learning/teaching style. The portfolio will be graded on content, organization, and usability.

Grading Policy

The breakdown of course assignments and their respective percent/point values for MUED 467 students are as follows:

Assignment	Points/Assignments	Percent	Points
Reading Reflections/Micro-Teachings	18 @ 10 points each	18%	180
Graded Teaching Episodes	3 @ 100 points each	30%	300
Assignments	4 @ 30 points each	12%	120
Projects	3 @ 100 points each	30%	300

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Resource Portfolio	1 @ 100 points each	10%	100
Total		100%	1000

The breakdown of course assignments and their respective percent/point values for MUED 756 students are as follows:

Assignment	Points/Assignments	Percent	Points
Reading Reflections/Micro-Teachings	18 @ 10 points each	15%	180
Graded Teaching Episodes	3 @ 100 points each	25%	300
Assignments	4 @ 30 points each	10%	120
Projects	3 @ 100 points each	25%	300
Resource Portfolio	1 @ 100 points each	~8%	100
Practicum/Literature Review	1 @ 200 points	~17%	200
Total		100%	1200

Final grades will be determined by the following chart:

Percentage	Points	Grade
89.5% – 100%	895 – 1000	A
84.5% – 89.4%	845 – 894	B+
79.5% – 84.4%	795 – 844	B
74.5% – 79.4%	745 – 794	C+
69.5% – 74.4%	695 – 744	C
64.5% – 69.4%	645 – 694	D+
59.5% – 64.4%	595 – 644	D
0% – 59.4%	0 – 594	F

Course Expectations

The following guidelines are merely a way to organize and discipline ourselves in a way that we will accomplish our goals during class meetings in an efficient matter. Students are expected to:

- be present for each class meeting (see attendance policy below)
- come to class having read the assigned readings and adequately prepared to engage in informed discussion about the assigned readings
- fully engage in every activity and to put forth their absolute best effort
- refrain from using their cell phone, laptops/tablet, or any other communication device during class. Always set your phone to silent mode before class begins. If a student is seen using a device during class, they will be asked to leave the class and the student will take an unexcused absence for that class meeting, regardless of the length of time the student was in the class
- look ahead to future readings and assignments to ensure adequate planning and preparation

Attendance Policy

Attendance and participation are important to student success in this course; therefore, students are expected and required to attend ALL class meetings. It is understood that certain situations may arise where a student will need to request to be excused from class. In such cases, it is the student's responsibility to communicate this request to the instructor before the missed class meeting.

Excused Absences. The following will be considered an <u>excused</u> absence if a request is sent, by email, at least 24 hours prior to the missed class meeting:

- participation in course-required performances that is documented by an official communication from the course instructor
- illness that is documented by a doctor's note
- death or serious illness in the student's immediate family
- other extraordinary reasons as deemed appropriate by the instructor

Absences will not be excused retrospectively, regardless the cause of the absence. Assignments due on a day that a student has been granted an <u>excused</u> absence should be submitted before the missed class, unless circumstances do not permit the student to do so.

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Unexcused Absences. Each <u>unexcused</u> absence will result in the student's final grade being lowered by a full letter grade. Furthermore, late work will not be accepted for <u>unexcused</u> absences. Two (2) tardies equal an <u>unexcused</u> absence. Students arriving more the fifteen (15) minutes after class begins will be given an <u>unexcused</u> absence.

Academic Integrity

Students are expected to hold themselves to the highest standards of academic integrity. Although you are encouraged to collaborate and discuss ideas with other students, all assignments, projects, and exams must present your unique work and ideas. Any evidence of plagiarism, submitting work done by another individual, or doing assignments or exam work for another individual is strictly forbidden. Your failing to adhere to this expectation will result in a minimum academic penalty of your failing the assignment and may result in further disciplinary measures.

Accommodations for Disabilities

Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, contact the Office of Student Disability Services (xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx In Person: xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx). All accommodations must be approved through the Office of Student Disability Services).

Practicum in Choral Music—MEUD 467P

Field Experience. Each student enrolled in the course will have a practicum assignment at a local public school. Students must spend a total of ten (10) hours/class periods at their assigned school during the semester. The first three (3) visits should consist of observations. The remaining seven (7) visits should allow for students to assist with rehearsal and/or sectionals as the cooperating teacher allows. A written reflection for each observation visit and a reflective self-evaluation for each teaching visit should be submitted to the student's OneBox folder by noon on the Sunday following the visit.

> ▪ **Micro-teaching Experiences.** The teaching experiences during the field visits are designed to give the student opportunity to develop their teach skills as a music educator. These lessons should reflect thorough preparation, clear and concise communication, and an engaging presence in front of the students. Guidance for the preparation for these lessons should come from the cooperating teacher. Seek

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feedback from your cooperating teacher and incorporate the feedback given into each subsequent lesson.

- **Professional Responsibilities for Field Experience.** You are a guest in your assignment classroom; therefore, your demeanor and actions should reflect professionalism in every way—your appearance, your communication and interaction with your cooperating teacher and students, your level of preparedness, and your openness to criticism.

- **Attendance.** Once you have been assigned your placement, communicate with your cooperating teacher to schedule your visits for the entire semester. Once this schedule has been made, please send your observation dates to Dr. xxxxxx. Attendance at your scheduled visits is absolutely mandatory. If you must be absent from a scheduled school visitation due to illness or emergency, inform your cooperating teacher as soon as possible so that they may adjust their plans accordingly. You are expected to reschedule missed visitations with your cooperating teacher. Please communicate with Dr. xxxxxx in the event that you have to reschedule a visitation.

- **Deportment.** You will be viewed and judged as a professional by students, parents, teachers, and administration. To this end, dress professionally at each visit and be polite and considerate to everyone you encounter. Always arrive early to your scheduled observation. Your field experience assignment is a professional relationship established between the University, the local school, and you. Please continue the tradition of representing yourself and xxxxx in a professional light.

Conducting Lab. The conducting lab (Tuesdays; 5:15-6:15 PM) is intended to further develop the student's conducting skills, as well as their listening and diagnostic abilities. Students will conduct the lab choir on a rotating basis. When not conducting, students are expected to sing. Conducting assignments will be given well in advance to ensure enough time for adequate preparation. Feedback will be given during the lab on both conducting and rehearsal technique (communication, demeanor, flow, pacing, etc.) Students should review their conducting lab footage (videos will be uploaded to the course OneBox shared folder) and submit a self-evaluation by noon on the Sunday following his/her/their conducting presentation.

SLED Check. In order to perform your practicum experiences in area public schools, each student must complete a SLED Check and submit it to Dr. xxxxxxx. Complete the following process by the second meeting of this class:

- Visit the CDRD GA (Monday – Friday, 8:30 AM – 12:30 PM)
- Obtain a User-ID and Password
- Go to the computer center on the 2nd floor of Children's Center

www.manaraa.com

- Go to https://catch.sled.sc.gov
- Click "I accept…"
- Click "Eligible"
- Enter User-ID and Password
- Follow Instructions
- Pay the Required Fee
- Print SLED Check
- Return User-ID and Password to CDRC GA
- Submit SLED Check to CDRC GA

Grading Policy

The student's grade for the practicum experience will be determined as follows:

- Attendance at school site and in conducting lab: 60%
- Preparedness for micro-teaching visits and conducting: 20%
- Written Assignments (reflections and self-evaluations): 20%

MUSC 335: Choral Conducting II
MUED 335L: Choral Literature Lab
Spring 2020

Class Meeting Location:
Class Meeting Time: Monday & Wednesday, 10:50 am – 11:40 am and Tuesday, 5:15 pm – 6:15 pm

Dr.
Office: School of Music 336
Email:
Office Phone:
Office Hours: T/Th, 1:00 pm – 2:00 pm or by appointment

Course Description

Choral Conducting II (MUSC 335) is designed for students to expand on the foundational skills learned in Basic Conducting (MUSC 333) with focus on teaching and rehearsing choral music. More specifically, students will study baton technique, refine their interpretive/communication skills, and learn effective rehearsal strategies. The course will consist of topical lectures related to conducting, individual applied conducting lessons, and conducting/rehearsal presentations.

In addition, the choral literature lab (MUED 335L) will provide opportunities for students to study significant choral literature appropriate for performance with secondary choral ensembles. The repertoire studied in this course will span from the Renaissance era to the Modern era. Furthermore, students will gain classroom experience through the ChorTransform practicum.

Prerequisites

Students should have completed MUSC 333 to enroll in these courses. Students should simultaneously be enrolled in MUSC 335 and MUED 335L.

Learning Outcomes

Upon successful completion of MUSC 335 and MUED 335L, the student will be able to:

- demonstrate a varied gestural vocabulary which effectively communicates musical ideas through non-verbal means;
- demonstrate an understanding of the connection between score study and movement;
- demonstrate effective communication and teaching skills in a rehearsal setting;
- read, discuss, and write about topics related to choral conducting;

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- write rehearsal plans in a lesson plan format;
- employ a foundation of effective rehearsal techniques;
- discuss the history of the choral tone development in the United States and communicate a personal philosophy of choral tone; and
- categorize and summarize characteristics of historic forms, genres, composers and styles of choral music.

Required Course Materials

1) Shrock, Dennis. *Choral Repertoire*. Oxford: Oxford University Press, 2009. ISBN: 978-0195327786 2) Conducting Baton

3) Choral Scores (Students will access some scores from public domain websites (i.e. CPDL or IMSLP). Also, a packet of scores from the xxxxx choral library will be checked out from Dr.xxxxxx. Library scores must be returned at the end of the term.)

4) Subscription to Spotify (Digital Music Service)

Technology Requirements

Presentations, links to articles, assignments, scores, and rubrics will be located on the course OneDrive folder

(https://tinyurl.com/xxxxx-Conducting2-Spring2020). To participate in learning activities and to complete assignments, you will need:

- Access to a working computer that has a current operating system with updates installed;
- Reliable Internet access and a xxxxx email account;
- A current Internet browser;
- Microsoft Word as your word processing program;
- Microsoft Excel as your spreadsheet program;
- Access to Office 365 One Drive cloud storage; and
- Access to Spotify (Digital Music Service)

If your computer does not have Microsoft Word and Microsoft Excel, Office 365 ProPlus package is available to you free of charge and allows you to install Word, Excel, PowerPoint, Outlook, OneNote, Publisher, and Access on up to 5 PCs or

Macs and Office apps on other mobile devices including tablets. Office 365 also includes unlimited cloud storage on

OneDrive. To download Office 365 ProPlus, log into your student (University) email through a web browser, choose Settings (top right corner), and select software. If you have further questions or need help with the software, please contact the Service Desk (https://tinyurl.com/xxxxx-servicedesk).

Minimal Technical Skills Needed

The minimal technical skills you must have include the ability to:

- Organize and save electronic files;
- Use xxx email and attached files;
- Check email daily;
- Download and upload documents; ▪ Locate information with a browser; and ▪ Use Office 365 OneDrive.

MUSC 335 Course Requirements

Seminar Participation/Preparation. Preparation for and participation in class discussions and activities are crucial to the student's growth over the semester. Participation in class discussions/activities should reflect the student's preparation of assigned readings. Students are expected to be thoroughly familiar with concepts and materials covered, to be able to answer questions drawn from those concepts, and to contribute in a meaningful way to the overall discussion.

Individual Conducting Lessons. Students will have a 16-minute individual lesson each week on assigned repertoire. These lessons will focus on conducting technique as well as interpretation and rehearsal/teaching objectives. More information is provided below.

Video Review Write-Ups. Students will write three (3) 1-2 page reviews of the instructional videos watched in class. All written assignments should reflect correct spelling, grammar, and sentence structure. The xxxxx Music Education Writing Standards serve as the guide. Grades will be given for both content and writing objectives in the assignment rubric. An assignment receiving a grade of "C" or below for the writing objectives should be re-written and resubmitted. The subsequent grade may then be improved.

Analysis Charts. Students will submit analysis charts for each piece conducted in lessons. Information on chart expectations will be given in the first seminar.

Final Conducting/Rehearsal Exam. The final exam will be in two parts. For the first part, the student will conduct through an assigned piece, without stopping and without using oral cues, to show their non-verbal gestural communication. For the second part, the student will lead the ensemble in a rehearsal on an assigned piece of music. More information about the final exam will be made available as the date approaches.

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MUED 335L Course Requirements

Class Participation/Preparation. Preparation for and participation in class discussions and activities are crucial to the student's growth over the semester. Participation in class discussions/activities should reflect the student's preparation of assigned readings. Students are expected to be thoroughly familiar with concepts and materials covered, to be able to answer questions drawn from those concepts, and to contribute in a meaningful way to the overall discussion. Take careful notes.

Choral Literature Database. Students will develop a spreadsheet of repertoire appropriate for secondary choral ensembles. The database must include fifty titles (10 from each musical era + the titles covered in class). Students will be given a repertoire list and all database entries must be from this list. Students will have access to scores from CPDL, IMSLP, or from the xxxxx choral library. Recordings of each piece will be made available through a shared Spotify playlist. The schedule for due dates is listed below. A template and criteria for this catalog will be provided.

ChorTransform Practicum. Each student enrolled in the course will have a practicum assignment at a local public school. Students must spend a total of five (5) hours/class periods at their assigned school during the semester. In addition, the student will conduct an interview with their assigned mentor teacher. More information is provided below.

Written Exams. Students will have two era-specific exams during the term as well as a comprehensive final exam. These exams will access the students comprehension of the material covered in both choral literature class and seminar meetings and will be in the form of multiple answer, matching, short answer, and listening questions.

Grading Policy

The breakdown of course assignments and their respective percentage of the final grade for MUSC 335 are as follows:

Assignment	Percent
Seminar Participation/Preparation	20%
Individual Lesson Preparation	35%
DVD Reviews	10%
Analysis Charts	15%

Final Conducting/Rehearsal Exam	20%
Total	100%

The breakdown of course assignments and their respective percentage of the final grade for MUED 335L are as follows:

Assignment	Percent
Class Participation/Preparation	10%
Repertoire Database	25%
ChorTransform Practicum	15%
Renaissance/Baroque Exam	15%
Classical/Romantic Exam	15%
Comprehensive Choral Literature Exam	20%
Total	100%

Final grades will be determined by the following chart:

Percentage	Grade
89.5% – 100%	A
84.5% – 89.4%	B+
79.5% – 84.4%	B
74.5% – 79.4%	C+
69.5% – 74.4%	C
64.5% – 69.4%	D+
59.5% – 64.4%	D
0% – 59.4%	F

Course Expectations

The following guidelines are merely a way to organize and discipline ourselves in a way that we will accomplish our goals during class meetings in an efficient matter. Students are expected to:

- be present for each class meeting (see attendance policy below).
- come to class having read the assigned readings and adequately prepared to engage in informed discussion about the assigned readings.

- fully engage in every activity and to put forth their absolute best effort.
- refrain from using their cell phone, laptops/tablet, or any other communication device during class. Always set your phone to silent mode before class begins. If a student is seen using a device during class, they will be asked to leave the class and the student will take an unexcused absence for that class meeting, regardless of the length of time the student was in the class.
- look ahead to future readings and assignments to ensure adequate planning and preparation.

Attendance Policy

Attendance and participation are important to student success in this course; therefore, students are expected and required to attend ALL class meetings. It is understood that certain situations may arise where a student will need to request to be excused from class. In such cases, it is the student's responsibility to communicate this request to the instructor before the missed class meeting.

Excused Absences. The following will be considered an excused absence if a request is sent, by email, at least 24 hours prior to the missed class meeting:

- participation in course-required performances that is documented provide an official communication from the course instructor
- illness that is documented by a doctor's note
- death or serious illness in the student's immediate family
- other extraordinary reasons as deemed appropriate by the instructor

Absences will not be excused retrospectively, regardless the cause of the absence. Assignments due on a day that a student has been granted an excused absence should be submitted before the missed class, unless circumstances do not permit the student to do so.

Unexcused Absences. Each unexcused absence will result in the student's final grade being lowered by a full letter grade. Furthermore, late work will not be accepted for unexcused absences. Two (2) tardies equal an unexcused absence. Students arriving more the fifteen (15) minutes after class begins will be given an unexcused absence.

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Academic Integrity

Students are expected to hold themselves to the highest standards of academic integrity. Although you are encouraged to collaborate and discuss ideas with other students, all assignments, projects, and exams must present your unique work and ideas. Any evidence of plagiarism, submitting work done by another individual, or doing assignments or exam work for another individual is strictly forbidden. Your failing to adhere to this expectation will result in a minimum academic penalty of your failing the assignment and may result in further disciplinary measures.

Accommodations for Disabilities

Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, contact the Office of Student Disability Services
(xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. All accommodations must be approved through the Office of Student Disability Services).

Individual Conducting Lessons

Students are expected to arrive at lessons on-time and prepared to conduct as if leading an ensemble. Analysis charts should be submitted are the beginning of each lesson. The repertoire to be prepared is outlined below. All lessons will be recorded and students are expected to review their footage each week.

As per the course schedule, you will have 12 private lessons. Missed lessons will not be made-up unless the absence is <u>excused</u> (as outline above). In this case, the lesson will be made-up at a mutually agreeable time between the student and the instructor. <u>Lessons must be made-up within a week of the missed lesson</u>. The student will be responsible for finding a pianist to play for his/her lesson. For each lesson, the student will be graded according to the following rubric:

- A-Range: Conducts clearly and expressively. Demonstrates excellent preparation. Shows improvement and incorporates instructor feedback.
- B-Range: Conducts effectively; modest errors in clarity and/or lack of expression. Demonstrates good preparation. Shows some improvement and incorporates some instructor feedback.
- C-Range: Conducts passably; noticeable errors in clarity and/or lack of expression. Demonstrates fair preparation. Shows little improvement and rarely incorporates instructor feedback.
- D-Range: Conducts poorly; significant errors in clarity and /or lack of expression. Demonstrates poor score study. Shows very little improvement and very little incorporation of instructor feedback. ▪ F-Range: Inadequate performance in all aspects.

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Practicum in Choral Music—MUED 335L

Field Experience. Each student enrolled in the course will have a practicum assignment at a local public school. Students must spend a total of five (5) hours/class periods at their assigned school during the semester. The first three (3) visits should consist of observations. The remaining two (2) visits should allow for students to assist with rehearsal and/or sectionals as the cooperating teacher allows. A written reflection for each observation visit and a reflective selfevaluation for each teaching visit should be submitted to Dr. xxxxxxx at the <u>next class meeting (Tuesday) following your</u> <u>visit</u>.

- **Micro-teaching Experiences.** The teaching experiences during the field visits are designed to give the student opportunity to develop their teaching skills as a music educator. These lessons should reflect thorough preparation, clear and concise communication, and an engaging presence in front of the students. Guidance for the preparation for these lessons should come from the cooperating teacher. Seek feedback from your cooperating teacher and incorporate the feedback given into each subsequent lesson.

- **Professional Responsibilities for Field Experience.** You are a guest in your assignment classroom; therefore, your demeanor and actions should reflect professionalism in every way—your appearance, your communication and interaction with your cooperating teacher and students, your level of preparedness, and your openness to criticism.

- **Attendance.** Once you have been assigned your placement, communicate with your cooperating teacher to schedule your visits for the entire semester. Once this schedule has been made, please send your observation dates to Dr. xxxxxxxx. Attendance at your scheduled visits is absolutely mandatory. If you must be absent from a scheduled school visitation due to illness or emergency, inform your cooperating teacher as soon as possible so that they may adjust their plans accordingly. You are expected to reschedule missed visitations with your cooperating teacher. Please communicate with Dr. xxxxxx in the event that you have to reschedule a visitation.

- **Deportment.** You will be viewed and judged as a professional by students, parents, teachers, and administration. To this end, dress professionally at each visit and be polite and considerate to everyone you encounter. Always arrive early to your scheduled observation. Your field experience assignment is a professional relationship established between the University, the local school, and you. Please continue the tradition of representing yourself and xxxxx in a professional light.

Course Schedule

Seminar Schedule

- January 13: Course Overview + Semester Expectations
- January 20: Martin Luther King Holiday (no class)
- January 27: Score Preparation ○ Assigned Reading: Decker/Herford: *Choral Conducting Symposium* (Chapter 5)
- February 3: ChorTransform Practicum Goals + Rodney Eichenberger: *What They See Is What You Get*
- February 10: Rodney Eichenberger: *What They See Is What You Get* (cont.)
- February 17: Developing a Foundation for Choral Tone ○ Assignment Due: 1-2 Page Video Review (Eichenberger: What They See Is What You Get) ○ Assigned Reading: Collins: *Teaching Choral Music* (Chapter 2)
- February 24: Developing a Foundation for Choral Tone (cont.)
- March 2: Listening/Error Detection + Jerry Blackstone: *Did you hear that?*
- March 9: Spring Break (no class)
- March 16: Jerry Blackstone: *Did you hear that?*
- March 23: Introduction to Rehearsal Planning ○ Assignment Due: 1-2 Page Video Review (Blackstone: Did you hear that?)
- March 30: Introduction to Rehearsal Techniques #1
- April 6: Introduction to Rehearsal Techniques #2
- April 13: Sandra Snow: *Choral Conducting/Teaching: Real World Strategies for Success*
- April 20: Sandra Snow: *Choral Conducting/Teaching: Real World Strategies for Success*
- April 27: The Conductor as Leader ○ Assignment Due: 1-2 Page Video Review (Snow: Choral Conducting/Teaching)

Choral Literature Schedule

- January 14: Renaissance Era
- January 21: Renaissance Composers—Josquin Deprez, G.P. da Palestrina, Tomás Luis Victoria, Orlando di Lassus, Hans Leo Hassler, William Byrd, Thomas Morley
- January 28: Baroque Era
- February 4: Baroque Composers—Claudio Monteverdi, Antonio Vivaldi, Heinrich Schütz, J.S. Bach, George F. Händel
- February 11: Renaissance/Baroque Exam + Renaissance/Baroque Database Check
- February 18: Classical Era
- February 25: Classical Composers—Joseph Haydn, W. A. Mozart, Franz Schubert, William Billings ▪ March 3: Romantic Era
- March 10: Spring Break (No class)

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▪ March 17: Romantic Composers—Gabriel Fauré, Ludwig van Beethoven, Felix Mendelssohn, Johannes Brahms, Charles Villiers Stanford, Edward Elgar

▪ March 24: Classical/Romantic Exam + Classical/Romantic Database Check

▪ March 31: Modern Era

▪ April 7: Modern Composers—Debussy, Duruflé, Kodály, Stravinsky, Pärt, Vaughan Williams, Holst, Britten

▪ April 14: Modern Composers—Dett, Thompson, Barber, Persichetti, Dawson, Lauridsen, Hogan, Clausen, Whitacre

▪ April 21: African-American Composers of Non-Idiomatic Choral Music (Guest Speaker: Dr. Marques L.A. Garrett)

▪ May 4: Choral Literature Final Exam + Modern Database Check (9:00am – 11:00am; Room 006)

Conducting Schedule

▪ January 15: Group Lesson: Technique Review + Introduction to Baton Technique

▪ January 22: Private Lesson #1 ○ Josquin: Ave Maria, gratia plena [á 4] + Viadana: Exsultate justi + Bennet: Weepe, O Mine Eyes

▪ January 29: Private Lessons #2 ○ Josquin: Ave Maria, gratia plena [á 4] + Viadana: Exsultate justi + Bennet: Weepe, O Mine Eyes

▪ February 5: Private Lessons #3 ○ Vivaldi: Gloria, RV589 (Domine Fili Unigenite) + Magnificat, BWV 243 (Suscepit Israel) + Händel: Judas Maccabeus, HWV 63 (Sing unto God)

▪ *February 14: Private Lesson #4* ○ Vivaldi: Gloria, RV589 (Domine Fili Unigenite) + Magnificat, BWV 243 (Suscepit Israel) + Händel: Judas Maccabeus, HWV 63 (Sing unto God)

▪ February 19: Private Lessons #5 ○ Haydn: Missa brevis Sancti Joannis de Deo, Hob. XXII:7 (all)

▪ February 26: Private Lessons #6 ○ Haydn: Missa brevis Sancti Joannis de Deo, Hob. XXII:7 (all)

▪ March 4: Private Lessons #7 ○ Haydn: Missa brevis Sancti Joannis de Deo, Hob. XXII:7 (all)

▪ March 11: Spring Break (No class)

▪ March 18: Private Lessons #8 ○ Brahms: Ein deutsches Requiem, Op. 45 (Wie lieblich sind deine Wohnungen) + Beethoven: Elegischer Gesang, Op. 118 + Paulus, Op. 36 (How Lovely are the Messengers)

▪ March 25: Private Lessons #9 ○ Brahms: Ein deutsches Requiem, Op. 45 (Wie lieblich sind deine Wohnungen) + Beethoven: Elegischer Gesang, Op. 118 + Paulus, Op. 36 (How Lovely are the Messengers)

▪ April 1: Private Lessons #10 ○ Britten: Rejoice in the Lamb ("Rejoice in God, O ye tongues" + "Let Nimrod, the mighty hunter" + "Hallelujah from the heart of God")

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- April 8: Private Lessons #11 ○ Britten: Rejoice in the Lamb ("Rejoice in God, O ye tongues" + "Let Nimrod, the mighty hunter" + "Hallelujah from the heart of God")
- April 15: Private Lessons #12 ○ Final Exam Repertoire (TBD)
- April 22: Conducting Final Exam (10:50am – 11:40am; Room 006)

MUED 454 – Music for Young Children – 3 Credits 10:05-11:20 a.m.

Instructor	Dr.
Office	
Office Hours	TBA – Appointments Welcomed – Email me or call me to schedule an appointment.
Phone	
Email	

Required Software	MicrosoftWord 2008 or Newer – REQUIRED or Download a free DOCX converter – Weekly written assignments must be submitted in MicrosoftWord.

Required Instrument	Ukulele (soprano, concert, or tenor - Fender Mino'aka Concert (recommended). Ukuleles are not available via the bookstore. Purchase a brand and size that you like. Make sure I t will stay in tune! I recommend the concert size.

Required Subscription	Chalk & Wire – See Blackboard for purchasing instructions.

Required Texts	Valerio, W. H., Reynolds, A. M., Taggart, C. C., Bolton, B., & Gordon, E. E. (1998) *Jump Right In; The Early Childhood Music Curriculum: Music play.* Chicago: GIA. (Make sure you get the book *and* CD. The CD should be in the front or back cover of the book).
	Taggart, C. C., Reynolds, A. M., Valerio, W. H., Bailey, J. M, & Lange, D. (2005).

Jump right in: The elementary music curriculum, teacher's edition, kindergarten. Chicago: GIA Music.

Landalf & Gerke (1996). *Movement stories for young children ages 3-6.* Smith & Kraus.

Required   TB Test Results – Dated after your matriculation at xxxxx and uploaded to Chalk & Wire and

           Hard Copy in Class

SLED Check – Dated 12/15/18 or later

Immunization Records Indicating Two MMR Vaccinations, Hard Copy in Class – Download from

Self-service

Course Description

This course is designed for the examination and practical application of methods, techniques, and materials for teaching music, Infants-Grade 5.

Goals and Learning Outcomes

Students will be able to demonstrate, compare, and evaluate fundamental knowledge of teaching methods and educational practices used in music classroom settings. Following are skills that you will develop and concepts you will understand and be to articulate upon successful completion of this course.

With successful complete of this course you will gain skills in	o modeling appropriate singing, rhythm chanting, and movement, constructing and sustaining a musically rich environment in a variety of tonalities and meters, creating and implementing developmentally appropriate music activities, music engagement plans, and music assessments for children, infants – grade 5, o understanding and explaining the roles of developmental **music aptitude** and **music achievement** with regard to music development, o identifying **the types and stages of music development**, and

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| | o identifying and demonstrating music vocabularies through singing, rhythm chanting |
| | o identifying and developing body percussion, unpitched percussion, pitched percussion, and ukulele performance skills. |

The instructor reserves the right to amend this syllabus.

Class Requirements

SLED Check – In order to perform your practicum experiences in Bright Horizons @ xxxxx and area public schools, you must complete a SLED Check dated after 12/15/18 and upload it to Chalk & Wire and submit it in hard copy by 8/29/19.

1. Go to http://www.sled.sc.gov/ and pay approximately $25 for your own copy of your SLED check.
2. Save your SLED check as a PDF.
3. Upload your SLED check to Chalk & Wire by 8/29/19.
4. Bring a hard copy of your SLED to class on 8/29/19.

TB Test Results - In order to perform your observations and practicums at Bright Horizons @ xxxxx and area public schools, you must submit proof that you test negative for TB dated after your first day on campus at xxxxx and **upload it to Chalk & Wire and submit it in hard copy in class on** 8/29/19**.**

Immunization Records – In order to perform your observations and practicums at Bright Horizons @ xxxxx, you must submit a hard copy of your **immunization records indicating that you have had two MMR** Download and print those records from xxxxxxxxxxxxxxxxxxx and submit in **hard copy in class on 8/29/19.**

Blackboard - Almost all course information will be placed on Blackboard. (You will need to come to class to receive the benefits of interaction with your classmates and the professor). It is your responsibility to check Blackboard daily at xxxxxxxxxxxxxxxxxxxxxxxxxxxx If you are unfamiliar with Blackboard, visit VIP. Click the Technology button and get your userid and password as soon as possible, if you do not already have them.

Daily Participation – You must participate fully in all movement, singing, and rhythm chanting activities, and classroom discussions. You will receive a daily grade for your participation.

Observing and Music Engagement Assignments – On Thursdays during our 10:05-11:20 class period you will observe and/or lead Music Engagements at Bright Horizons @ xxxxx unless otherwise noted on the assignment calendar. You observe three elementary music classes at three different elementary schools during times that you will schedule with area elementary music educators on the list of approved observation sites. Each observation and/or music engagement requires a written reflection. On Tuesdays, in class, you and your partner will prepare a ME, at least in part. **If you are absent on Tuesday, you will not be allowed to lead your ME on Thursday at Bright Horizons @ xxxxx, and you will receive a "0" for missing**

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Tuesday's class and a "0" for missing Thursday's teaching. Your observation and ME placements will be assigned by your instructor and will be completed by you as scheduled by your instructor.

Written Observation & Music Engagement Reflections – Written observations and Music Engagement Reflections (MERs), comprise your thoughts and responses to your observation of children, your classroom music engagement, and your observations of your peers' classroom music engagement. Submit each written observation and MER will on BB, unless otherwise instructed.

Listening & Performing Tasks – Each week you will be assigned songs, tonal patterns, rhythm chants, and rhythm patterns from the *Music Play CD* located in the back of the *Music Play* textbook or other songs, chants, and patterns found on Blackboard. You will need access to the CD and to Blackboard for your Listening & Performing Tasks. You can download the Listening & Performing examples from Blackboard to your computer, phone, iPod, or other mp3 player. You will be required to listen to and learn the songs and rhythm chants and the corresponding tonal patterns and rhythm patterns for almost every class. All songs, rhythm chants, tonal patterns, and rhythm patterns will be practiced in class. You will use those songs and chants as your music material when you conduct observations and teaching assignments downstairs at Bright Horizons @ xxxxx.

Appropriate & Comfortable Dress for Class – We will be sitting on the floor and moving in a variety of ways. Wear comfortable, professional clothing that will allow you to participate fully and politely in all class activities.

Professional Dress for Practicum - **You must dress in accordance with Bright Horizons @ xxxxx dress code and public school dress codes**. At Bright Horizons @ xxxxx leggings may not be worn as pants. Leggings may be worn under dresses or long tunics. No extremely low-cut shirts or low-cut pants will be allowed. All pants and skirts must be no higher than knee length. Shorts are not allowed when public schools. Moreover, you **must** wear closed-toe shoes when observing or leading music engagements in the children's classrooms. If you are working in an infant room, you must remove your shoes and wear socks. Finally, please do not wear heavily scented perfume, lotion, or deodorants. **Be prepared. If you do not meet this code, you will not be allowed to perform your ME or observations, and you will receive a grade of "0".**

Homework/In-Class Assignments/Class Projects
Assignments must be original and should be submitted on time. Some assignments will be group work that will be completed in class or outside the class period. Rubrics for individual homework assignments and class projects will be distributed well in advance of the due date for each assignment. Late Homework Assignments or Class Projects will result in a grade reduction by one letter grade. Late work will not be accepted if submitted more than one week past the due date. In-class assignments may include pop quizzes based on class experiences, lecture, discussions, and readings and cannot be taken after the class when they are administered.

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Blackboard (BB) Exams - Two quizzes, a midterm exam, and a final exam will be administered via Blackboard. Those exams will comprise multiple choice, matching, and short answer questions. Due dates are posted on the calendar.

Video-recorded Music Engagement Exams & Subsequent Music Engagement Reflections.
Three times during the semester you will videotape your MEs: 1) ME2 at Bright Horizons, 2) ME4 at Bright Horizons, and 3) ME 6 at Bright Horizons. Using rubrics you and the instructor will assess those recordings and then provide written reflections for each.

Grading Policy

Attendance, Daily Class Participation, and Dispositions = 20%

Midterm and Final Exams = 20%

Written Observations & Music Engagement Reflections = 25%

(Failure to complete public school observations will result in a one-letter grade reduction per observation not completed).

Video-recorded Music Engagement Ratings = 25%

In-Class Assignments/Class Projects =10%

Grading Scale
Following is the scale the instructor will use to grade your work.

		BB Exams		Rubrics
A	=	93-100	=	4.6-5.0
B+	=	86-92	=	4.3-4.5
B	=	80-85	=	4.0-4.2
C+	=	76-79	=	3.8-3.9
C	=	70-75	=	3.5-3.7
D+	=	66-69	=	3.3-3.4
D	=	60-65	=	3.0-3.2
F	=	64 and below	=	2.0-.1

*Daily Class Participation Rating Policy – **If you are tardy, you cannot receive higher than a 3.***
Your performance in each class will be rated using the following rubric. You will receive one of the following ratings during each class period.

5 = You were on time. You demonstrated excellent energy and accurate moving, singing, and chanting. You offered pertinent additions to discussion without being overbearing.

4 = You were on time. You demonstrated good energy and accurate moving, singing, and chanting. You offered pertinent additions to discussion without being overbearing.

3 = You were tardy and/or demonstrated adequate energy with some inaccuracies in moving, singing, and chanting. You offered pertinent additions to discussion without being overbearing.

2 = You were tardy and/or lacked energy. You demonstrated some inaccuracies in moving, singing, and chanting. You offered pertinent addition to discussion without being overbearing.

1 = You were tardy and/or demonstrated very little energy. You demonstrated little participation in moving, singing, and chanting. You offered no pertinent addition to discussion.

Blackboard Exams Grading
Exams posted on Blackboard will be timed and graded on automatically on Bb. **If you miss the deadline, you will receive a "0" for the exam.**

Videotaped Music Engagement Exams & Subsequent Video Music Engagement Reflections Grading
Each ME exam will be assessed by the instructor with a rubric. That rubric will be explained to you and given to you prior to each teaching exam. You will also review your videotape and assess your ME using a rubric, and you will write a Music Engagement Reflection for each Videotaped ME. Those videotaped MERs are different from all other MERs. Make sure you use the correct template.

Grading Policy for Written Work
Written work must be **word-processed, double-spaced** in Times New Roman 12 pt. font, and must be submitted on paper in class and by email. Assignments must be original and submitted on time. **(If these requirements are not met you will receive -.6).** **No late work will be accepted.** The following rubric will be used to assess the content of your written work.

Rubric for *Written Work*
  A   = 5 = Excellent. Demonstrates original, inferential thinking. You made connections to your life and development as a teacher/learner, and provided at least 5 sentences in each paragraph.
  B   = 4 = Good. Demonstrates thoughtfulness, but you should make more connections. You included least 4 sentences in each paragraph.
  C   = 3 = Average. Demonstrates simple regurgitation or you merely stated the obvious. You included least 3 sentences in each paragraph.
  D   = 2 = Inadequate. Demonstrates that you are not serious about becoming a lifelong learner or a teacher. You included at least 2 sentences in each paragraph. F = 1 = Failure.

After receiving a content grade, your final grade for each written assignment will be determined by your use of the English language. Incorrect grammar, incorrect spelling, incorrect punctuation, incorrect font, or incorrect line spacing, or violation of any of the Writing Tips listed at the end of this syllabus will result in Your Content Grade - .20/infraction.

Class Attendance – University Policy- xxxxxxxxxxxxxxxxxxxxxxx
Students are obligated to complete all assigned work promptly, to attend class regularly, and to participate in whatever class discussion may occur. Absence from more than 10 percent of the scheduled class sessions, whether excused or unexcused, is excessive and the instructor may choose to exact a grade penalty for such absences. The instructor's attendance policy should be ascertained by the student at the beginning of the semester. It is of particular importance that a student who anticipates absences in excess of 10 percent of the scheduled class sessions receive prior approval from the instructor before the last day to change schedule as published in the *Master Schedule of Classes*. ***It must be emphasized that the "10 percent rule" stated above applies to both excused and unexcused absences.*** Faculty members should notify classes specifically of the attendance policy which they intend to follow in each class.

Attendance Policy
If you must miss a class, please inform the instructor prior to your absence. You will be responsible for all work due and assignments given during your absence. You must obtain all missed information from your peers, not the instructor. **Absences that amount to more than 10% of regularly scheduled class meetings will result in the** lowering of your final grade by one full letter.

MUED 454 will meet 28 times this semester. Ten percent of 28 is 2.8 (3). If you miss more than 3 classes this semester, your final letter grade will be lowered by one full letter. Absences are absences. If you have doctor's note verifying that you were ill when you were absent from class, you were still absent. No distinctions will be made between excused and unexcused absences in this class. If you are in performance ensembles or other classes/activities that require you to miss MUED 454, those absences will count toward the total of 1.5 allowed before your grade is In the unlikely event that you sustain an illness for and extended period of time, please inform the instructor asap to discuss your performance in this class.

Cell Phone Policy
Turn off your cell phone when you enter the classroom. Do not make or accept texts or phone calls during class or during your practicum experiences. **Should you participate in texting or taking phone calls during class, you will receive a "0" for the day.**

Integrity - The **Rule of Academic Responsibility** *(*Student Affairs Policy STAF 6.25*)* states that "it is the responsibility of every student at the xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx to adhere steadfastly to truthfulness and to avoid dishonesty, fraud, or deceit of any type in connection with any academic program. Any student who violates this rule or who knowingly assists

another to violate this rule shall be subject to discipline." The entire policy on Academic Responsibility can be found on the Student Judicial Programs page at xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx Violations include, but are not limited to the following: the use of multimedia or other materials without appropriate permissions and citations; the use of information without appropriate citation; and the use of work done by others and submitted as your own.

Disabilities - Any student with a documented disability should contact the Office of Student Disability Services at xxxxxxxxxxxxxx to make arrangements for appropriate accommodations.

xxx School of Music – Music Education Area Writing Tips
Read and use all information found at http://www.bartleby.com/141/. You will find *The Elements of Style* by William Strunk, Jr. at that site. Following are helpful hints taken from that site. You will receive -.20 for each of the following infractions.
1. Avoid misspelled words - Get a dictionary! Do not trust your spell-checker.
2. Avoid incomplete sentences and run-on sentences.
3. Do not use contractions. (ex: can't, don't)
4. Do not end sentences with prepositions.
5. Avoid subject-pronoun disagreement. Please indicate the pronoun you wish me to use when referring to in the space provided on the syllabus agreement form.
   a. Incorrect - A *student* (singular) practices *their* (plural, does not agree with student) instrument.
   b. Correct - A student (singular) practices (her) instrument.
   c. Incorrect - My band (singular) has their (plural) first show this weekend.
   d. Correct - My band has its first show this weekend.
6. Avoid making comparisons between something and nothing.
   a. Incorrect - I focused more on performance. (You focused more on what than what?)
   b. Correct - I focused more on performance than teaching.
7. Avoid long paragraphs. If you have more than 7 sentences in a paragraph, you are probably using needless words. Reduce the number of prepositional phrases you have used.
8. Avoid using fewer than two sentences in one paragraph.
9. Avoid anthropomorphisms. Do not give human qualities to inanimate objects or ideas.
   a. Incorrect - The room held 13 children.
   b. Correct – Thirteen children occupied the room.
10. Avoid beginning sentences with *however*.
Use however to show a change of thought or direction after a verb within a sentence. Follow the word with a comma.
   a. Incorrect - However, I want to teach a high school choir

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b.   Correct - I want, however, to teach a high school choir.

Use however to join to independent clauses.

a.   Incorrect - The band went to the competition, however, the choir went to a festival.

b.   Correct - The band went to the competition; however, the choir went to a festival.

11. Avoid using needless words such as *I mean, like, and you know.*

12. Avoid using colloquialisms. Avoid using slang words or terms.

13. Avoid using more words than necessary. For example, instead of using the phrase *was going to get,* use the word *retrieved.* Instead of using the term *pick out,* use the word *choose.*

14. Avoid using the future perfect verb tense to write about things that happened in the past.

a.   Incorrect – The little boy would always sing the last note of the song.

b.   Correct – The little boy always sang the last note of the song.

15. When submitting a word-processed paper, italicize all titles of songs, films, and books.

16. Use quotations marks to indicate acts, chapters, or articles.

17. Avoid misusing words. Do not completely trust your spell-checker!

Additional writing tips will be added as needed during the course for your improved writing.

Instructor:

Office:

Office Hours: Please email for an appointment. I will be happy to meet with you.

Phone:

Email:

Required Texts

Bluestine, E. (2000). *The ways children learn music.* Chicago: GIA Music.

Grunow, R., Gordon, E. & Azzara, C. *(Latest Edition). Jump right in the instrumental series: Soprano recorder (Book 1 & 2).* Chicago: GIA. (G-J233)

Landalf & Gerke. (1996). *Movement stories for young children ages 3-6.* Smith & Kraus

Taggart, C. et. al. (2000). *Jump right in: The elementary music curriculum, teacher's edition, kindergarten.* Chicago: GIA Music. Course Reader – On Blackboard
www.allianceamm.org

Required Materials

Ukulele (soprano, concert, or tenor - Fender Mino'aka Concert (recommended). Ukuleles are not available via the bookstore. Purchase a brand and size that you like. Make sure it will stay in tune! I recommend the concert size.

Soprano Recorder – Peripole Baroque Halo – Item G6000
(https://www.peripole.com/items/view/1018)

Smartphone, Tablet, or Laptop with Headphones and App download capabilities.

Audio Looping Apps e.g. - *Looper, Jam Looper, Loopy HD*

Video Apps e.g. – *Acapella*

Chalk & Wire - Required

You will use Chalk & Wire throughout the achievement of your Music Education degree program at xxx. In short, Chalk & Wire is the electronic platform that will house all required paperwork, approvals, and key assessments regarding your progress toward and through your student teaching internship and ultimate recommendation for initial teaching licensure. All xxx students in all Education degree tracks that lead to initial teaching licensure are now required to use Chalk & Wire.

Purchasing your Chalk & Wire Subscription (if you have not done so already) You must purchase this from the Russell House University Bookstore. You can do this in person by visiting the bookstore or on their website.

You will choose the number of years of your subscription. It is suggested that you select at least the number of years that you have remaining in your program. You may select more. For example, if you are a freshman, select a 4-year subscription (a fifth year is included for free if you purchase the 4-year subscription). If you are a sophomore, select at least a 3-year subscription. In the long run, it is cheaper to purchase a 4-year subscription than it is to purchase single-year subscriptions each year.

You will receive a card with an activation code. **You will receive this code immediately if you visit the bookstore in person to buy your subscription. You will have to wait for the code to come in the regular US Mail if you order online. You must have your TB Test Report and your SLED Check uploaded to Chalk & Wire by Monday, January 21 in order to be approved for any classes that include in observations of and/or practicums with PreK-12 students in public or private schools during Fall 2016.**

Recommended Membership – National Association for Music Education – www.nafme.org

You will need this membership to register for SCMEA by Tuesday, January 15 for the discounted rate.

Course Description

When taking this course you will gain information and skills that will enable you to lead elementary school students to music independence. You will learn music skill learning sequence, sequential music curriculum development, and efficient elementary music teaching techniques.

Goals and Learning Outcomes

With successful complete of this course	○ modeling appropriate singing, rhythm chanting, and movement for elementary school children, classroom ○ ○ management,

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you will gain skills in	understanding the development and stabilization of music **aptitude,**
	○ developing executive skills necessary for music learning and teaching,
	○ using music skill learning sequence for music **achievement,**
	○ song/chant **analysis** and instruction, **Audiation** = hearing & tonal pattern analysis and instruction, comprehending sound (music) rhythm pattern analysis and that is, or never was, instruction, physically present (Gordon, teaching to the state and national 2003).
	○ ○ visual & performing arts standards, lesson planning, and ○ **assessment** of elementary music aptitude and music skills, ○ ○ technology (Finale, Sibelius, Notebook, PPT, Audio/Visual ○ ○ Recording), and reflective practice.

Philosophy

What happens when we use music as a verb, rather than a noun? Music does not exist on paper in notation. You *do* music. I *do* music. Children *do* music. When you teach music, you are the leader who enables the followers to *do* music by leading them to develop and use their music potentials to the best of their abilities.

Music is action. Music exists in your body and mind. When taking this course, you will develop your own musicianship. You will examine your musicianship strengths and weaknesses. By doing so, you may prepare to lead others to music independence. To develop music independence, you and the students you teach, will identify, develop, and enjoy a variety of music thinking skills.

Grading Weights

Daily Participation = 33%

Written Assignments &Written Exams = 34%
Performance Assignments & Exams = 33%

YOU MUST COMPLETE & SUBMIT ALL ASSIGNMENTS TO PASS MUED 465 & MUED 465P.

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FAILURE TO COMPLETE & SUBMIT ALL ASSIGNMENTS WILL RESULT IN OVERALL

CLASS FAILURE. LATE ASSIGNMENTS ARE NOT ACCEPTED UNLESS DIRE **CIRCUMSTANCES ARE DOCUMENTED. IF YOU ENCOUNTER DIRE CIRCUMSTANCES, PLEASE CONTACT ME ASAP SO THAT WE MAY PLAN YOUR COURSE PARTICIPATION FOR YOUR COURSE PERFORMANCE SUCCESS.**

Grading Scale

		100 pt	**-**	**Rubric**
A	=	93-100	=	4.6-5.0
B+	=	86-92	=	4.3-4.5
B	=	80-85	=	4.0-4.2
C+	=	76-79	=	3.8-3.9
C	=	70-75	=	3.5-3.7
D+	=	66-69	=	3.3-3.4
D	=	60-65	=	3.0-3.2
F	=	64 and below	=	2.0-.1

Class Requirements

Attendance & Daily Participation Grading Procedure

You will receive a daily participation grade for each time you attend class. Following is the rating scale that will be used by the instructor. **If you are late to class, you may receive no higher than a "3" for the day. Your Daily Participation grades will be averaged for a final letter grade.**

Attendance & Daily Participation Rubric

A = **5** = **Student was on time.** Mature attitude toward teaching and learning; Excellent and accurate demonstration of singing, rhythm chanting, and/or movement; Extremely convincing energy; Relevant addition to class discussion.

B = **4** = **Student was on time.** Mature attitude toward teaching and learning; Very good but slightly inaccurate demonstration of singing, rhythm chanting, and/or movement; Somewhat convincing energy; Some addition to class discussion.

C = **3** = **Students who are late to class may receive no higher than a 3 for that day's participation rating.** Mature attitude toward teaching and learning; Fairly inaccurate demonstration of singing, rhythm chanting, and movement; Unconvincing energy; Some addition to class discussion

D = **2** = Somewhat immature attitude toward teaching and learning; Mostly inaccurate demonstration of singing, rhythm chanting, and/or movement; Unconvincing energy; Very little addition to class discussion

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F = 1 = Very immature attitude toward teaching and learning; Mostly inaccurate demonstration of singing, rhythm chanting, and/or movement; Unconvincing energy; No pertinent addition to class discussion

0 = Absent

Cell Phones – Turn off your cell phone during class. Do not make or accept cell phone calls or texts during class. If you do, you will be given a "0" for the day.

Blackboard - The syllabus, assignments, rubrics, grades, written exams, and announcements will be posted on Blackboard. It is your responsibility to check Blackboard on a daily basis for information regarding this course.

Assignment Calendar – You are responsible for knowing your assignments. The assignment calendar is posted at the following link. It will be updated on a daily basis. https://drive.google.com/file/d/1SOdwnsjJqRCULyo4qpHjINHm1NKth5e4/view?usp=sharing

Daily Participation – You must act the music and movement to ready yourself to lead children. The skills you must display are singing, chanting, and moving. You are expected to offer relevant information and opinions to each class discussion.

Written Exams –A mid-term and a final will be given via Blackboard.

Written Assignments and Quizzes

You will complete reading reflections short answer assignments, essays, and quizzes related to course readings, class activities and observations. You will also complete lesson plan assignments that include the use of a Smartboard and Notebook software. **No late assignments will be accepted. Blackboard quizzes and exams will be automatically removed from Bb and cannot be submitted late. In-class quizzes will not be given a second time. Assignments or quizzes not submitted will be recorded as a "0". Written work must be completed using xxx MUED Writing Tips as posted and updated throughout the semester on Bb.**

Grading Policy for Written Work

Written work must be **word-processed, double-spaced** in Times New Roman 12 pt. font, and must be submitted on paper in class and by email. Assignments must be original and submitted on time. **No late work will be accepted.** The following rubric will be used to assess the content of your written work.

Rubric for Written
Work A = 5 = <u>Excellent.</u>

Demonstrates original, inferential thinking. You made connections to your life and development as a teacher/learner, and provided at least 5 sentences in each paragraph.

B = 4 = <u>Good</u>.
Demonstrates thoughtfulness, but you should make more connections. You included least 4 sentences in each paragraph.

C = 3 = <u>Average.</u>
Demonstrates simple regurgitation or you merely stated the obvious. You included least 3 sentences in each paragraph.

D = 2 = <u>Inadequate.</u>
Demonstrates that you are not serious about becoming a lifelong learner or a teacher. You included at least 2 sentences in each paragraph.

F = 1 = <u>Failure.</u>

Fewer than two sentences in each paragraph.

0 = Did not submit.

After receiving a content grade, your final grade for each written assignment will be determined by your use of the English language. Incorrect grammar, incorrect spelling, incorrect punctuation, incorrect font, or incorrect line spacing, or violation of any of the Writing Tips listed at the end of this syllabus will result in Your Content Grade - .20/infraction, except for double-spacing. Failure to double-space results in -.50. Failure to use Times New Roman 12 pt. font results in -.50.

Performance Activities, Quizzes, & Exams – You will teach assigned activities to your peers. Those assignments will be rated by the instructor in class using a rubric.

Directed Observations – You will complete **two** directed observations at area schools other than your practicum site. After each observation you will complete a written reflection. Details will follow.

SCMEA Professional Development Conference Attendance – You will be required to attend and reflect on one elementary music education session presented by The Amidons.

Performance Activities, Quizzes, & Exams Rubric/Rating Scale Example

Each teaching exam will be assessed using a rubric. Those rubrics will be explained to you and given to you prior to your teaching performances. Your Teaching Assignments & Teaching Exams

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grades will be averaged for a mid-term letter grade and a final letter grade. Failure to perform a Teaching Assignment/Exam will result in a "0". Should you need to postpone a Teaching Assignment/Exam due to illness or death, you must first receive approval from Dr. xxxxxx. Dr. xxxxxx will reschedule that Teaching Exam if possible.

Teaching Exam Rubric - Music Model

The following characteristics were determined by the class to be essential for music models. You will receive a rating for each dimension, an average rating, and a letter grade. This will be the second letter grade you have received for this semester.

_____Loud, projected voice

_____Variety of vocal inflection for expression

_____Continuous movement

_____Spontaneous, authentic, movements

_____Eye contact with classmates/students

_____Enjoyment, smiling, breathing

_____Accurate performance of song or rhythm chant

_____Total   _____Average   _____Grade

A   = 5 = Excellent, Consistent, Very Effective
B   = 4 = Very Good, Fairly Consistent, Somewhat Effective
C   = = Good, Lacks Consistency
D   = 2 = Inadequate, Unconvincing
F = 1 = Poor, Unacceptable

0 = Did Not Perform

Integrity

Your work must be your own. Do not cheat. Pre-service teachers must be model citizens. If your work seems to lack integrity, you will be dealt with by University policy.

Class Attendance – University Policy- xxxxxxxxxxxxxxxxxxxxxx

Students are obligated to complete all assigned work promptly, to attend class regularly, and to participate in whatever class discussion may occur. Absence from more than 10 percent of the scheduled class sessions, whether excused or unexcused, is excessive and the instructor may choose to exact a grade penalty for such absences. If you must miss a class, please inform the

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instructor prior to your absence. Absences that amount to more than 10% of regularly scheduled class meetings will result in the lowering of your final grade by one full letter.

You will be responsible for all work due and assignments given during your absence. You must obtain all missed information from your peers, not the instructor.

Attendance Policy

MUED 465 will meet 28 times this semester. Ten percent of 28 is 2.8 (3). **If you miss more than 3 classes this semester, your letter grade will be lowered by one full letter.**

If you are in performance ensembles or other classes that require you to miss MUED 465 those absences will count toward to total of 3 allowed before your grade is automatically lowered. Remember that when you are thinking about missing a class. If you are late to class, you are responsible for checking to make sure the instructor records your presence.

MUED 465P CLASS REQUIREMENTS

SLED Check – Upload to Chalk & Wire**.**
http://www.sled.state.sc.us/sled/default.asp?Category=CATCH_SSN&Service=CRC
Without a copy of your valid copy of your SLED check uploaded to Chalk & Wire, you will not be allowed to participate in your practicums at any area schools. Your SLED check must be uploaded by Monday, Jan. 21 at 8:00 a.m.

TB Test Results

Without a copy of your valid copy of your TB Test Results uploaded to Chalk & Wire, you will not be allowed to participate in your practicums at any area schools. Your TB Test Results must be uploaded by Monday, Jan. 21 at 8:00 a.m.

Practicum Performances and Reflections - You will teach assigned activities to students at A.C. Moore. Those assignments will be rated by the instructor in class using a rubric, and you will be assigned to videorecord, transcribe, rate, and reflect on some of those performances. See the Assignment Calendar.

Appropriate Dress – You will be required to dress professionally when attending your practicums. **You may not wear jeans, shorts, short skirts, low cut shirts, or low cut pants to your practicums. If you do so, you be asked to leave the school, and you will receive a "0" for your teaching/observing on that day.**

Cell Phones – You must turn off your cell phone during your practicum. Do not make or accept cell phone calls or texts during your practicum. If you do, you will be given a "0" for the day.

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Assignment Calendar – You are responsible for knowing your assignments.

Blackboard - The syllabus, assignments, rubrics, grades, written exams, and announcements will be posted on Blackboard. It is your responsibility to check Blackboard on a daily basis for information regarding this course.

Attendance & Daily Participation – You will be given a grade each time you attend your practicum. That grade will be assigned by your cooperating teacher who will send the grade to me, and I will post it on Bb.

Sign-In and Sign-Out – You must sign-in and sign-out of the office and the music room at your school. Arrive 10 minutes early to your practicum. Do not leave your practicum early. If you do, you will receive a "0" for the day.

Attendance & Daily Participation Grading Procedure

You will receive a daily participation grade for each time you attend class. Following is the rating scale that will be used by the instructor. If you are late, you will automatically receive no higher than a "3". If you leave early, you will receive a "0". Your Daily Participation grades will be averaged for a final letter grade.

Attendance & Daily Participation Rubric

5 = Student demonstrated 1) mature attitude toward teaching and learning, 2) excellent and accurate demonstration of singing, rhythm chanting, and/or movement, 3) extremely convincing energy, 4) assistance to teacher and students with minimal prompting, AND was on time and did not leave class early.

4 = Student demonstrated, 1) mature attitude toward teaching and learning, 2) very good but slightly inaccurate demonstration of singing, rhythm chanting, and/or movement, 3) somewhat convincing energy, 4) assistance to teacher and students with minimal prompting AND was on time and did not leave class early.

3 = Student demonstrated, 1) mature attitude toward teaching and learning, 2) fairly inaccurate demonstration of singing, rhythm chanting, and movement, 3) unconvincing energy, 4) assistance to teacher only when prompted, AND was on time and did not leave class early.

2 = Student demonstrated 1) somewhat immature attitude toward teaching and learning, 2) mostly inaccurate demonstration of singing, rhythm chanting, and/or movement, 3) unconvincing energy; 4) assistance to teacher only when prompted, AND was on time and did not leave class early.

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1 = Student demonstrated, 1) very immature attitude toward teaching and learning, 2) mostly inaccurate demonstration of singing, rhythm chanting, and/or movement, 3) unconvincing energy, 4) no assistance to teacher, **AND/OR left class early**. 0 = Absent

Recommended Texts

Abraham, K. A., Tucker, J. C., & Maraire, D. (1997). Let your voice be heard! Wauwatosa, WI: World Music Press.

Amidon, P. & Amidon, M. A. (Eds). (1991). *Jump Jim Joe.* Brattleboro, VT.: New England Dancing Masters Productions. (Book & CD)

Boyer, R. (2002). *Walking in the light of freedom: Celebrating African-American history through the spiritual song.* Milwaukee, WI: Hal Leonard.

Davis, A., Amidon, P., Amidon, M. A., & Brass, M. C. (Eds.). (2007). *Sashay the donut.* Brattleboro, VT: New England Dancing Masters Productions.

Choksy, L. (1998). *The Kodály method I: Comprehensive music education (3rd edition).* Feirerabend, J. & Kahan, J. (2004). *Movement exploration.* Chicago: GIA Music.

Erdei, P. & Komlos, K. (2004). *150 American folk songs to sing, read, and play.* New York: Boosey & Hawkes.

Frazee, J. & Kreuter, K. (1997). *Discovering Orff: A curriculum for music teachers.* New York: Schott.

Goodkin, D. (2002). *Play, sing, & dance: An introduction to Orff Schulwerk.* New York: Schott.

Hawes, B. (1997). *Step it down.* Athens, GA: University of Georgia Press.

Houlahan, M. & Tacka, P. (2015). *Kodály today: A cognitive approach to elementary music education, second ed.* New York: Oxford.

Lomax, A., & Hawes, B. L. (1997). *Brown girl in the ring.* New York: Pantheon.

New England Dancing Masters. (2007). *Sashay the donut.* Brattleboro, VT.: New England Dancing Masters Productions.

Seeger, R. (2002). *American folk songs for children*. New York: Music Sales America.

Taggart, C. et. al. (2000). *Jump right in: The elementary music curriculum, teacher's edition, grade 1.* Chicago: GIA Music.

Taggart, C. et. al. (2001). *Jump right in: The elementary music curriculum, teacher's edition, grade 2.* Chicago: GIA Music.

Taggart, C. et. al. (2004). *Jump right in: The elementary music curriculum, teacher's edition, grade 3* Chicago: GIA Music.

The Kings Singers. (2002). *Book of rounds, canons, and partsongs.* Milwaukee, WI: Hal Leonard.

Valerio, W. H., Reynolds, A. M., Taggart, C., C., Bolton, B. M., Gordon, E. E. (1998). *Jump right in: The elementary music curriculum: Music play.* Chicago: GIA.

xxx School of Music – Music Education Area Writing Requirements
Read and use all information found at http://www.bartleby.com/141/. You will find *The Elements of Style* by William Strunk, Jr. at that site. Following are helpful hints taken from that site.

You will receive -.20 for each of the following infractions.

1 misspelled words - Get a dictionary! Do not trust your spellchecker.
2 incomplete sentences
3 using contractions
4 ending sentences with prepositions
5 subject-pronoun disagreement incorrect - A *student* (singular) practices *their* (plural, does not agree with student) instrument.

correct - A student (singular) practices (her) instrument.

incorrect - My band (singular) has their (plural) first show this weekend.

correct - My band has its first show this weekend.

6 making comparisons between something and nothing incorrect - At first I focused more on performance. (You focused more on what than what?) correct - At first I focused more on performance than on teaching.
7 long paragraphs – If you have more than 7 sentences in a paragraph, you are probably using needless words.
8 anthropomorphisms - This is giving human qualities to inanimate objects or ideas. The class taught me well. (Classes do not teach.)
9 beginning sentences with *however* - However
1.   Use *however* to show a change of thought or direction after a verb. Follow the word with a comma. incorrect - However, I want to teach a high school choir.

correct - I want, however, to teach a high school choir.

2.   Use *however* to join to independent clauses. incorrect - The band went to the competition, however, the choir went to a festival.

correct - The band went to the competition; however, the choir went to a festival.

10 using fewer than two sentences in one
paragraph 11 using colloquialisms - The students
were killing it!

12 using needless words- *I mean, Like, You know* – or more words than
necessary – *cut down reduced, pick out = choose*
13 misusing words - Do not completely trust your spellchecker! 14 using future
perfect verb tense for actions that happened previously   incorrect – The teacher would sing a pattern, and the students would repeat the pattern.   correct – The teacher sang a pattern, and the students repeated the pattern.
15 omitting commas from compound sentences   incorrect –
The teacher sang a pattern and the students repeated the pattern.

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correct – The teacher sang a pattern, and the students
repeated the pattern.
    16 run-on sentences
 We walked to A.C. Moore to observe the children were on the playground.
    17 omitting hyphens incorrect - 10 year olds correct - 10-years
    old correct – 10 year-olds correct - 10-year-olds' classroom **18
    thankfully/hopefully – Do not use either.**
19 **Do not use future tense when describing something that has already happened!**

        The teacher would sing and the children would move in locomotor self-space.
(incorrect)   The teacher sang and the children moved in locomotor self-space.
(correct)

Other tips

When submitting a word-processed paper, italicize all titles of songs, films, and books. Use quotation marks to indicate acts, chapters, or articles.

Other writing tips and requirements will be posted on Blackboard as needed. You are expected to use them.

EDPY 401: Learners and the Diversity of Learning
Department of Educational Studies
Course Syllabus — Fall 2019
Section 003   Mon/Wed 2:20-3:35pm

Instructor:
Office:
Office Hours: Mondays & Wednesdays 12:30-2:00pm; or by appointment (*subject to change*)
Email:

Course Description

EDPY 401 is a three (3) credit class that serves as an introductory educational psychology course focusing on the subject of learners and the diversity of contexts in which learning occurs. This course focuses on the basic principles of learning theory and human development, including the major theories of learning and aspects of physical, social, cognitive, emotional, language, and cultural development as they apply to children and adolescents, including those with diverse needs.

Purpose of this Course

The purpose of this course is to assist prospective professional educators with the psychological knowledge and experience necessary to understand the developmental nature of learning for those with and without disabilities and the implications for teaching and learning. Students will be required to apply the theories and concepts learned in this course to inform best teaching practice.

Student Learning Outcomes

Students will:
1. Demonstrate understanding of the main theories of human development and learning
2. Analyze perspectives of currently held theories of physical, cognitive, and social development with attention to children and youth with diverse needs
3. Acquire different theoretical perspectives on teaching and learning
4. Apply educational and developmental research and perspectives through teaching
5. Evaluate the impact of individual differences, gender, social class, and culture on human development and learning
6. Examine and evaluate factors influencing learning
7. Develop a plan for teaching that is well supported by psychological theories and research evidence

To meet the objectives stated above, students will be involved in learning and teaching activities that include:
1. examination of formal theories of behavior and cognition and experience
2. evaluation of criteria for comparing theories
3. learning about the nature of theories, data, and science
4. study of selected theories of physical, cognitive, social, and personality development
5. study of social developmental/constructivist and humanist models of learning, study of constructivism, large/small group learning, individual differences, levels of thinking
6. application of human development and learning theory/research to the practice of education as a member of the teacher professional learning community and as a future leader

Required Materials:
1. Durwin, C, & Reese-Weber, M. (2017). *EdPsych Modules* (3rd ed.). Thousand Oaks, CA: Sage Publications; and readings on Blackboard.
2. Chalk & Wire access is an assessment and portfolio package adopted by the College of Education. At least one assignment in this course will be submitted and assessed through Chalk & Wire. If you do not have Chalk & Wire access in your name, you will not be able to complete the requirements of this

class. If you have not already purchased a Chalk & Wire registration code for another course, a code must be purchased from the University Bookstore. Purchasing the access code to Chalk & Wire is required to successfully complete the requirements of this course.

Course Requirements and Assignments

Class Participation, 20 points

Participating during class and engaging in readings and assignments outside of class are critical to students' success in this class. In order to actively participate, it is imperative that students come to class prepared; this includes having completed the readings, developed thoughtful questions and/or topics of discussion, and possessing an open and receptive attitude towards discussing and listening during class**.** Examples of participation include: attending each class and being on time, contributing to class discussion by providing thoughtful comments and examples, asking thought-provoking questions, building on the comments/ideas of others, displaying sensitivity when making comments, refraining from dominating conversations, etc. Professional behavior is expected, including demonstrating courtesy and respect for the instructor and for other students during class. Please be respectful of the instructor and your fellow students and refrain from using technology inappropriately during class (e.g., texting during class, using your laptop/tablet for things unrelated to class).

The instructor for this course adheres to the xxxxxxxxxxxxxxxxxxxxxxx Attendance Policy:

Students are obligated to complete all assigned work promptly, to attend class regularly, and to participate in whatever class discussion may occur. Absence from more than 10% of the scheduled class sessions, whether excused or unexcused, is excessive and the instructor may choose to exact a grade penalty for such absences.

Following the above stated university policy, missing two or more classes session or excessive tardies (three tardies equals one absence) will result in a reduction in the final grade by one letter grade for the entire course. Additional absences beyond one will result in an additional reduction in the student's possible grade for the entire course.

To clarify, if you miss three classes, or an equivalent number of tardies, the maximum grade you can possibly earn for this course would be a "B". If you miss four, or an equivalent number of tardies, the maximum grade you can possibly earn for this course would be a "C". If you miss five or more classes, or an equivalent number of tardies, you will fail the class (regardless of the amount of points earned).

Late arrival and/or leaving early may constitute an absence. Attendance/participation points will be deducted for arriving late and/or leaving early.

Article Summaries, 40 points

Research is integral to our understanding of how students develop and how best to support diverse learners and reading research articles is one of the best ways to gain insights into these processes. To prepare you to be a responsible consumer of research, you will be asked throughout this course to summarize research articles related to the topic being covered in class. **You will choose from a bank of articles**. The template for the article summaries will be posted on Blackboard. Additionally, there is a sample article summary to help guide you. Throughout the course, you will complete **TWO article summaries worth 20 points each** for a possible total of **40 points**. The grading rubric is available on the template handout on Blackboard. You will need to upload your summary and the article pdf through Blackboard. **Summaries are due by 11:59pm**. **Late summaries will be docked 5 point per day. Summaries at not accepted after 2 days.**

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Exams, 90 points total (3 exams worth 30 points each)

Exams will primarily consist of multiple choice and/or short answer questions (worth 30 points each). *** *Makeup exams will be given for documented and verifiable excused absences. For unexcused absences, students will be allowed to make up the exam but **only within 1 week** of the exam date. (For example, if the exam was on a Tuesday, you need to make it up before the next Tuesday). The exam will be docked 5 points automatically for unexcused absences. The instructor ultimately decides if an event is considered an emergency warranting a makeup exam. If you miss the exam, it is YOUR responsibility to contact the instructor and schedule a makeup time within 24 hrs of the original exam time.*

**Failure to take the exam within 1 week of the original exam date will result in a 0.

Final Essay, 20 points:

The final essay (worth 20 points) will require students to synthesize the information they have learned across the semester and apply it to their future teaching practice. Students will submit this final essay through Chalk & Wire as part of their key assessments for licensure. See assignment information below.

Points

Class Participation	20
Exam 1	30
Exam 2	30
Exam 3	30
Final Essay	20
Article Summaries (2 summaries, 20 points each)	40
Total	170

Grading Scale:

153-170 points (90-100%) = A	119-127 points (70-74%) = C
144.5-152 points (85-89%) = B+	110.5-118 points (65-69%) = D+
136-144 points (80-84%) = B	102-110 points (60-64%) = D
127.5-135 points (75-79%) = C+	101 points or below (< 60%) = F

Class Standards

Changes: Modifications in the course syllabus (readings, meeting dates, due dates, etc.) may be necessary. The instructor reserves the right to change the course syllabus at any time. Students will be notified of these changes in a timely manner. Information will be posted on Blackboard or given over email.

Disability Statement: Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, contact the Office of Student Disability Services:
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. All accommodations must be approved through the Office of Student Disability Services. If you have a documented disability, please share your needed accommodations with me at the beginning of the semester.

Diversity Statement: In order to learn, we must be open to the views of people different than ourselves. In this time we share together over the semester, please honor the uniqueness of your fellow classmates and appreciate the opportunity we have to learn from one another. Please respect each others' opinions and refrain from personal attacks or demeaning comments of any kind. Finally, remember to keep confidential all issues of a personal or professional nature that are discussed in class.

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Ethical Standards: Rule of Academic Responsibility (from the xxx Honor Code)

For the full policy, xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

It is the responsibility of every student at the xxxxxxxxxxxxxxxxxxxxxxxxxxxxxx to adhere steadfastly to truthfulness and to avoid dishonesty, fraud, or deceit of any type in connection with any academic program. Any student who violates this rule or who knowingly assists another to violate this rule shall be subject to discipline. This Rule is intended to prohibit all forms of academic dishonesty and should be interpreted broadly to carry out that purpose. The following examples illustrate conduct that violates this Rule, but this list is not intended to be an exhaustive compilation of conduct prohibited by the Rule.

1. Giving or receiving unauthorized assistance, or attempting to give or receive such assistance, in connection with the performance of any academic work.
2. Unauthorized use of materials or information of any type or the unauthorized use of any electronic or mechanical device in connection with the completion of any academic work.
3. Access to the contents of any test or examination or the purchase, sale, or theft of any test or examination prior to its administration.
4. Unauthorized use of another person's work without proper acknowledgment of source.
5. Intentional misrepresentation by word or action of any situation of fact, or intentional omission of material fact, so as to mislead any person in connection with any academic work (including, without limitation, the scheduling, completion, performance, or submission of any such work).
6. Offering or giving any favor or thing of value for the purpose of influencing improperly a grade or other evaluation of a student in an academic program.

Cheating

Cheating **will not be tolerated**. If you are caught cheating, you will be given a "0" for that assignment or exam. Depending on the severity of the cheating, you may also fail the entire course. It is up to the professor to decide the severity of the matter and the final decision rests with the professor. By remaining in this course, you are agreeing to this policy. Students suspected of cheating will be referred to the Office of Academic Integrity.

Plagiarism

Plagiarism **will not be tolerated**. If you plagiarize, you will receive a "0" for that assignment. Depending on the severity of the plagiarism, you may also fail the entire course. It is up to the professor to decide the severity of the matter and the final decision rests with the professor. Students suspected of plagiarizing will be referred to the Office of Academic Integrity. By remaining in this course, you are agreeing to this policy.

Attendance Policy

Attendance is critical for success in any class. When you miss class, you miss important information. If you have an unexcused absence, you are responsible for learning the material covered in class. However, if an emergency arises and you are unable to attend class (or need to arrive late/leave early), please e-mail me **in advance** to let me know. If you miss an exam due to an unexcused absence, your exam grade will be docked 5 points. You will be given 1 week to make up the exam. It is your responsibility to coordinate a time with the professor to make up the exam.

Classroom Environment

Classrooms are communities and treating one another with respect helps to build trust and encourages scholarly activities. Let's work together to demonstrate respect for each other's views, ideas, and work throughout the semester. **Please turn off all electronic devices or switch them to silent mode. Use of electronic devices during class time is rude, inappropriate and will not permitted. If you have an emergency that requires being accessible by phone, notify me.**

Expectations for Written Assignments

Students in this course are preparing to become teachers. As a teacher, you are expected to produce written documents that are easily read, well organized, clearly understood, grammatically correct, and include no spelling errors. Therefore, the quality of your ideas as well as your presentation will be taken into consideration when assigning grades. You are encouraged to use the grammar- and spell-checker

capabilities of your word processor, and to ask your peers to proofread your papers prior to submitting them to the instructor. No handwritten assignments will be accepted. All assignments are expected to be word-processed and turned in on the respective due dates indicated on the course schedule.

Technology Expectations
Continuing and regular use of your xxxxxxxxxxxxxxxxxxxxxxxx e-mail and Blackboard is expected. All assignments must be word-processed.

Contacting the Instructor
The best way to contact me is via email. Expect a response within 48 hours. If you do not hear back within 48 hours, email again.

EDPY 401 - Course Schedule Fall 2019

(Subject to change based on class needs)

Date	Topic	Due Today
Aug 26	FIRST DAY OF CLASSES Course Introduction	
Aug 28	Using Science to Inform Classroom Practices	Module 1
Sep 2	**Labor Day. No Class.**	
Sep 4	Personal Development • Contexts of Development	Module 2
Sep 9	Personal Development • Social & Emotional	Module 3
Sep 11	Personal Development • Moral Development	Module 4
Sep 16	The Developing Learner • Brain Development	Module 5
Sep 18	The Developing Learner • Cognitive Development	Module 6
Sep 23	The Developing Learner • Language Development	Module 7
Sep 25	**EXAM 1**	**Modules 1-7**
Sep 30	Cognitive Processes • Metacognition	Module 11
Oct 2	Cognitive Processes • Transfer of skills and knowledge	Module 12
Oct 7	Cognitive Processes • Higher order thinking	Module 13
Oct 9	Learning Theories • Behavioral Learning Theories	Modules 8
Oct 14	Learning Theories • Social Cognitive Theory	**Module 9 Article Summary 1 due at 11:59pm**

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Oct 16	Learning Theories • Social Cognitive Theory	Modules 9
Oct 21	Learning Theories • Information Processing	Modules 10
Oct 23	Motivation • Behavioral Theory	Module 14
Oct 28	Motivation • Cognitive Theories	Module 15
Oct 30	Motivation Self Theories	Module 16
Nov 4	• **Exam 2**	**Modules 8- 11, 13-16**
Nov 6	Classroom Management and Instruction • Classroom Management	Module 17
Nov 11	Classroom Management and Instruction • Instruction: Applying behavioral cognitive, and constructivist approaches	**Module 18 Article Summary 2 due at 11:59pm**
Nov 13	• Grouping practices	Module 19
Nov 18	• In class activity – Final Paper prep	
Nov 20	Learner Differences • Intelligence and Giftedness	Module 20 Dr. Tom Hebert - gifted education
Nov 25	Learner Differences • Cognitive Disabilities	Module 21
Nov 27	Thanksgiving break. No class.	
Dec 2	Learner Differences • Emotional, Social, Behavioral Disorders	Module 22
Dec 4	LAST DAY OF CLASS**:** Assessment **FINAL PAPER DUE Due at 1:15pm in Chalk & Wire**	Modules 23-25
Dec 11	**EXAM 3 Wednesday 2:20-4:20**	**Modules 17, 18, 20, 21, 22**

Final Essay

Cumulative Video Case Study: Understanding Learning Development and Needs

Worth 20 points

In this assignment, you will:

- Apply your knowledge of learner development, learner differences, learning environments and professional learning and ethical practice to a case study.
- Analyze how a teacher or school fosters learner development.
- Demonstrate an understanding of how teachers and schools address the needs of diverse learners.
- Evaluate how a teacher or school creates an inclusive learning environment for all students.
- Analyze how a teacher or school evaluates his/her own practice.

Requirements: 3-5 page paper, double spaced, 12-point font, 1 inch margins

This assignment gives you the opportunity to review a video case study of a real school and teachers and to analyze how effective that school or teacher is in meeting the needs of his or her students. You should prepare a 3 – 5 page paper that analyzes and evaluates the following questions:

- How is the teacher or the school fostering the development of her students or teaching with attention to their developmental needs? (Standard 1: Learner Development)
- Does this teacher or group of teachers demonstrate an understanding of the needs of diverse learners? How are these needs met or not met? (Standard 2: Learning Differences)
- Is he or she creating an inclusive learning environment for diverse learners? How so? (Standard 3: Learning Environments)
- Do you see evidence that the teacher or school is evaluating his or her own practice? How so? If not, what could this teacher do in order to evaluate and improve his or her practice? (Standard 9: Professional Learning and Ethical Practice)

Projects will be graded according to the included rubric (see next page)

You may choose from either of these two videos:

Restoring Opportunity: Elementary #2:

https://www.youtube.com/watch?v=bs5OkpBUuwA

Restoring Opportunity: High School

https://www.youtube.com/watch?v=Wv_7Cybyz-4

Criteria	Exemplary (100% - 90%)	Commendable (89% - 80%)	Appropriate (79% -70%)	Developing (69% -0%)
How is the teacher or the school fostering the development of her students or teaching with attention to their developmental needs? (Standard 1: Learner Development) **Score:** _____	*The correct teaching standard is clearly stated / defined and cited. *At least one example from the video is clearly identified. *Concepts/theory from the textbook are clearly explained and applied to example(s). *Student clearly articulates connection between the standard, concepts learned in course, and specific example from video about developmental needs.	*Teaching standard is described with some detail. * One example from the video is identified. *Concepts/theory from the text are explained and applied, but additional explanation may be needed. *Student makes connections between the standard, concepts, and example, but some clarity may be needed about developmental needs.	*The correct teaching standard may be noted, but description may be vague. *An example is provided, but it may be vague / nonspecific *Concepts/theory from text may be vague or too underdeveloped to be applied to the example. *Connections between the standard, concepts, example are vague or underdeveloped about development needs.	*The teaching standard is vague or may not be noted. *An examples is provided, but it may be nonspecific. *Concepts/theory from text may be underdeveloped or missing. *Connections between the standard, concepts, and example are not clearly demonstrated.
Does this teacher or group of teachers demonstrate an understanding of the needs of diverse learners? How are these needs met or not met? (Standard 2: Learning Differences) **Score:** _____	*The correct teaching standard is clearly stated / defined and cited. *At least one example from the video is clearly identified. *Concepts/theory from the textbook are clearly explained and applied to example(s). *Student clearly articulates connection between the standard, concepts learned in course, and specific example from video about	*Teaching standard is described with some detail. * One example from the video is identified. *Concepts/theory from the text are explained and applied, but additional explanation may be needed. *Student makes connections between the standard, concepts, and example, but some clarity may be needed about understanding the needs of diverse learners.	*The correct teaching standard may be noted, but description may be vague. *An example is provided, but it may be vague / nonspecific *Concepts/theory from text may be vague or too underdeveloped to be applied to the example. *Connections between the standard, concepts, example are vague or underdeveloped about needs of diverse learners.	*The teaching standard is vague or may not be noted. *An examples is provided, but it may be nonspecific. *Concepts/theory from text may be underdeveloped on missing. *Connections between the standard, concepts, and example are not clearly demonstrated.

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	needs of diverse learners.		
Is he or she creating an inclusive learning environment for diverse learners? How so? (Standard 3: Learning Environments) **Score:** _____	*The correct teaching standard is clearly stated / defined and cited. *At least one example from the video is clearly identified. *Concepts/theory from the textbook are clearly explained and applied to example(s). *Student clearly articulates connection between the standard, concepts learned in course, and specific example from video about creating an inclusive learning environment.	*Teaching standard is described with some detail. * One example from the video is identified. *Concepts/theory from the text are explained and applied, but additional explanation may be needed. *Student makes connections between the standard, concepts, and example, but some clarity may be needed about creating inclusive learning environments.	*The correct teaching standard may be noted, but description may be vague. *An example is provided, but it may be vague / nonspecific *Concepts/theory from text may be vague or too underdeveloped to be applied to the example. *Connections between the standard, concepts, example are vague or underdeveloped about creating inclusive learning environments.	*The teaching standard is vague or may not be noted. *An examples is provided, but it may be nonspecific. *Concepts/theory from text may be underdeveloped on missing. *Connections between the standard, concepts, and example are not clearly demonstrated.
Do you see evidence that the teacher or school is evaluating his or her own practice? How so? If not, what could this teacher do in order to evaluate and improve his or her practice? (Standard 9: Professional Learning and Ethical Practice)	*The correct teaching standard is clearly stated / defined and cited. *At least one example from the video is clearly identified. *Concepts/theory from the textbook are clearly explained and applied to example(s).	*Teaching standard is described with some detail. * One example from the video is identified. *Concepts/theory from the text are explained and applied, but additional explanation may be needed. *Student makes connections between the standard, concepts, and	*The correct teaching standard may be noted, but description may be vague. *An example is provided, but it may be vague / nonspecific *Concepts/theory from text may be vague or too underdeveloped to be applied to the example. *Connections between the standard, concepts, example are vague or	*The teaching standard is vague or may not be noted. *An examples is provided, but it may be nonspecific. *Concepts/theory from text may be underdeveloped on missing. *Connections between the standard, concepts, and example are not clearly demonstrated.

Score: _____	*Student clearly articulates connection between the standard, concepts learned in course, and specific example from video about self-evaluating practices.	example, but some clarity may be needed about self-evaluating practices.	underdeveloped about self-evaluating practices.	
Required Elements and Mechanics **Score:** _____	*Fully meets page requirement without grossly exceeding. *Language tone is professional and scholarly and free of colloquialisms. *Content / paragraphs are well developed and organized. *Sentences are concise and convey clear meaning. *Paper is free from grammatical and spelling errors. *Citations are correctly used and referenced using APA format.	*Page requirement is met. *Language / tone is mostly professional and scholarly, but may have some elements of informality. *Content / paragraphs are mostly well-developed, but may have issues with organization. *Most sentences convey clear meaning. *Paper has minor grammatical/spelling issues. *Citations are used and referenced, but may have small issues with APA format.	*Paper may fall short of required page limit. *Language lacks professionalism/scholarly tone. *The content / paragraphs may need development and /or have issues with organization. *Issues with sentence structure and syntax create some confusion. *A number of grammatical and/or spelling issues. *Citations may be incorrectly applied and/or inconsistently applied and may have issues with APA format.	*Paper is significantly shorter than required length. *Language / tone of paper is not professional/scholarly. *The content / paragraphs are underdeveloped and/or disorganized. *Sentence structure and syntax impede clarity. *Numerous grammatical and/or spelling errors impede clarity. *Citations and/or references may be missing.

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Ethnomusicology at xxx

MUSC 744 INTRO TO ETHNOMUSICOLOGY: History, Theory, Methods, and Education (Fall 2017)
This course will provide a multifaceted overview of the field of ethnomusicology, the study and research of music in its social and cultural context(s). This course will survey the history of the field from its roots in comparative musicology at the turn of the century to the development of research perspectives and broadening methodologies during most of the twentieth century including crossdisciplinary approaches from fields of cultural anthropology, folkloristics, and history. It is designed to explore key approaches to studying world music cultures that offer scholars a variety of ways to contextualize and interpret music making across a variety of traditions and environments. Students will also discuss topics that point to the broader role music plays in society as it relates to contemporary topics and themes such as ethnicity, gender, class/caste, religion, cultural identity, politics, nationalism, cross-cultural aesthetics, tradition and change, musical innovation, and globalization.

AFAM 398 Lemonade: A Survey of Black Women's Agency and Community Building Through Music and Performance (Fall 2017)
This course is a survey of the musical and artistic contributions of Black women from several musical traditions and performance practices. Partially inspired by the visual album *Lemonade* released by Beyoncé Giselle Knowles Carter in April 2016 and the massive response from scholars, journalists, bloggers, and fans in various ways, this course will use some of the themes explored in *Lemonade* as well as some of the visual and lyrical symbolism presented to walk students through similar expressions of black womanhood, protest, feminism/womanism,

signification, oral "herstory," collaboration, diaspora, transformation, and community building found in previous eras and generations of Black women artists in America. Composers, singers, musicians, and entertainers from genres such as the blues, classical music, soul, disco, R&B, and pop music will be brought into conversation with each other along a continuum of Black women artistic contributions. In addition to analyzing their cultural products, students in this course will examine the global impact of these artists and how their works and contributions manifest in areas beyond commerce.

Other ethnomusicology courses at xxx...

AFAM 380/MUSC 310 Cultural History of Hip-hop Music (Spring 2018)
Introduction to development of rap music and hip-hop culture, with emphasis on musical and verbal qualities, pre-existing vernacular traditions that influenced rap music's emergence in the 1970s, philosophical and political ideologies, gender representation, and influences on cinema and popular culture nationally and internationally.

MUSC 555 World Music (Fall 2018)
This course is an introductory survey of selected musical traditions from geographical areas in Africa, the Arab world, Asia, Europe, the Caribbean, North America and/or South America. Students will examine the form, content, style, timbre, and performance contexts of several music traditions found around the globe. Students will also explore topics that point to the broader role music plays in society as it relates to topics and themes such as ethnicity, gender, class/caste, religion, cultural identity, politics, nationalism, cross-cultural aesthetics, tradition and change, musical innovation, and globalization.

MUSC 544 Blues Roots and Routes in American Culture
Socio-cultural history and survey of the blues music stylistic tradition from its roots in West Africa to its emergence in African American oral culture, with emphasis on philosophical underpinnings and social and political impact of blues and its influence on development of country, jazz, gospel, rhythm and blues, rock, hip-hop music, and other mediums.

MUSC 554 Music of Africa
An introduction to traditional and popular music styles from several African cultures and regions. Through readings, lectures, viewing of films, and analysis of music, students gain greater understanding of diverse musical traditions found on the African continent and become more cognizant of contributions that people of Africa have made to world music. The role of music in African societies, gender and political issues, musical instruments and their symbolism, performance practices, and commercialization will also be addressed.

AFAM 398 From Spirituals to Stomp!: African American Sacred Music
This course provides a socio-cultural history and survey of the Black sacred music tradition from its sound culture sources in West Africa to its emergence in African American oral culture.

Emphasis will be placed on the philosophical underpinnings of Black sacred music, the social and political forces that led to the development the Black Church and various styles of Black sacred music in the United States; the profound impact of the gospel music on the development of rhythm 'n' blues, rock 'n' roll, soul, and disco in the U.S.; as well as gospel music's current presence internationally.

All-State Chorus Audition Rubric 2018-2019

	1	2 - 3	4 - 5	6 - 7	8 - 9	10
Rhythmic and Timing Accuracy	Rhythms are not performed accurately, or student is inaudible.	The rhythm and timing is inaccurate. There are 7 or more errors in pitch and/or intonation.	The rhythm and timing are somewhat accurate. There are 5-6 errors in rhythm and/or timing.	Rhythms and timing are mostly accurate. There are 3-4 errors in rhythm and/or timing.	Rhythms are consistently accurate and the timing is secure. 1-2 errors in rhythm and/or timing occur but do not detract from the overall performance.	The timing is secure and all rhythms are accurate for the performance.
Pitch and Intonation	The pitches are not performed accurately, or student is inaudible.	The pitches and intonation are inaccurate. There are 7 or more errors in pitch and/or intonation.	The pitches and intonation are somewhat accurate. There are 5-6 errors in pitch and/or intonation.	The pitches and intonation are mostly accurate. There are 3-4 errors in pitch and/or intonation.	The pitches are consistently correct and the intonation is accuarate. 1 or 2 pitch and/or intonation problems occur but do not detract from the overall performance.	All pitches are correct and the intonation is accurate with no tendancies to go sharp or flat.
Diction: (vowels, consonants, syllabic stress)	The text is rarely enunciated or pronounced correctly and the text is not discernable or was inaudible.	Diction errors significantly detract from the overall performance. There are 7 or more errors in diction during the performance.	Student performs with pure vowels and clear consonants some of the time. 5-6 diction errors occur during the performance.	Student performs most of the time with pure vowels and clear consonants. 3-4 diction errors occur during the performance.	Student performs consistently with pure vowels and clear consonants. 1-2 diction errors occur but do not detract from the overall performance	Student performs with pure vowels and clear consonants at all times
Tone Quality	The tone is not focused, clear, centered, or supported, regardless of the range. Tone significantly detracts from the overall performance.	The tone is not focused, clear, centered, or supported, regardless of the range during most of the piece. Tone greatly detracts from the overall performance.	The tone is often not focused, clear, centered, or supported, regardless of the range. Tone detracts from the overall performance.	Tone is sometimes focused, clear and centered, however, at times the tone is uncontrolled in the normal singing range. Extremes in range are usually uncontrolled. Occasionally the tone detracts from overall performance.	Tone is focused, clear and centered through the normal singing range. Extremes in range sometimes cause tone and support to be less controlled. Tone quality typically does not detract from the overall performance.	Tone is consistently focused, clear, and centered with proper breath support throughout the range of the voice. Tone quality enhances the overall performance.
Musicality	Performance does not demonstrate nuance and style that is indicated in the score. Phrasing is very inconsistent. Attention to dynamic level is not evident.	Performance rarely demonstrates nuance and style that is indicated in the score. Phrasing is very inconsistent. Attention to dynamic level is not evident.	Performance occasionaly demonstrates nuance and style that is indicated in the score. Phrasing is very inconsistent. Attention to dynamic level is not evident.	Performance includes some of the nuance and style that is indicated in the score. Phrasing is inconsistent at times. Dynamic levels are sometimes observed, but are inconsistent.	Performance includes most of the nuance and style that is indicated in the score. Phrasing is evident, but inconsistent. Dynamic levels are observable, but lack consistency.	The performance includes creative nuance and style in response to the score. Phrasing is consistent and accurate. Consistent use of dynamics throughout the performance.

xxx School of Music BM w/ Emphasis in MUED — Choral/Elementary General

Post 2012w/ Read-to-Succeed Course Options (Required as of Fall 2016) - 4-Year Degree Ran

Fa//, Freshman Year	Cr.	Spring, Freshman Year	
Ensemble (MUS 0 125 Choir or MUSC 129 Chorus) MUSC 129 Chorus) 1	1	Ensemble (MUSC 125 Choir or	
Primary Applied Lessons(8 Cr. for Performance Certificate) for Performance Cert.) 2-8	2-8	Primary Applied Lessons (3 Cr.	
Applied Secondery I^M IJED 155 Pno or 165 vce) Pno or 66 Vce) 2	2	Applied Secondary (MUED 156	
MUSC IOO Recital cess	o	MUSC 1 OOL Music Advocacy I	
MUSC 1 OCA Recital Class Laboratory	1	MUSC 116 Music Theory Il	3
MUSC 1 15 Theory I (AU credit)	3	MUSC 118 Aural Skills Il	1
MUSC 117 Aural Skies I	1	MUSC 278 Diction	2
ENGL 101 Critica Reading & Composition Composition 3	g	ENGL 102 Rhetoric &	
xxxxxxxxxxxxx Core	8	xxxxxxxxxxxxxx Core	
	Semester Total 16-		
17	Semester Total 47-18		

Fall, Sophomore Year		Spring, Sophomore Year	
Ensemble (MUSC 725 Choir or MUSC 129 Chorus) MUSC 129 Chorus) 1	1	Ensemble (MUSC 125 Choir or	
Primary Applied Lessons(8 Cr. for Performance Certificate) Cr. for Performance Cert.) 2-3	2-3	Primary Applied Lessons (3	
Applied Secondary (WED 355 Pno or 265 voice) Pno or 266 Vce) 2	2	Applied Secondary (MI-JED 856	
MUSC IOO Recital Class	0	MUSC 100 Recital Class	
MUSC 215 Music Ill	8	MUSC 216 Music Theory IV	3
MUSC 217 Aural Skills	1	MUSC 218 Aural Skills IV	

Course	Cr.	Course	Cr.
MUSC 353 History of Western Music I	3	MUSC 354 History of Western Music II	3
MI-JED 200 Music Education Practicum	1	EDTE 201 Classroom Inquiry w/ Technology	3
xxxxxxxxxx Core	4	xxxxxxxxx Core	3
		Semester Total	17-18

Fall, Junior Year		Spring, Junior Year	
Ensemble (MUSC 125 Choir or MUSC 129 Chorus)	1	Ensemble (MUSC 125 Choir or MUSC 129 Chorus)	
Primary Applied Lessons (3 Cr. for Performance Certificate)	2-3	Primary Applied Lessons (8 Cr. for Performance Cert.)	2-3
MUSC IOO Recital	O	MUSC 100 Recital Class	0
MUSC 577 Vocal Pedagogy	2	MUSC 385 Choral Conducting	2
MUSC 333 Choral Conducting Lab	2	MUED 8851- Choral Conducting	
MUSC 455 History of Western Music III	3	MI-JED 465 General Music in Elementary Schools	2
xxxxxxxxx Core	6	MUED 465P Practicum in Elementary Music	1
Ensemble (MUSC 127, 128, 130K) Small Ensemble	1	EDPY 401 Learners & Diversity	3
		xxxxxxxxxxx Core	6
Semester Total	17-18	Semester Total	

Fall, Senior Year		Spring, Senior Year	
Ensemble (MUSC 125 Choir or MUSC 129 Chorus)	1	MUED 477 Directed Teaching in Music	12
Primary Applied Lessons (3 Cr. for Performance Certificate)	2-3		
MUED 107 Classroom :nstruments	1		
MUED 467 Choral Methods and Materials	8		
MUED 467P Practicum-Choral Music			

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EDRD 500 Cont. Area Lit. EDEX 581 Reading for Ado'. w/ Disa. [1]   8

xxxxxxxxxxxxx Core   4

                                    Semester Tota/   17-
18   Semester Total   12

Cumulative total credits must equal at least 182. - - Cumulative total credits for
Performance Certificate must equal at least 189.

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[1] EDRD 500 OR EDEX 581 replaces EDFI 300. If you have taken EDFI 300 and you plan to
graduate prior to Spring 2020, you are not required to take EDRD 500 or EDEX 581 in order
to graduate; however, should you accept a teaching position In SC, you will be required to of
one of those.

This course plan is a recommended sequence for this major. Courses designated as critical (!) may have a deadline for completion and/or affect time to graduation. Please see the Program Notes section for details regarding "critical courses" for this particular Program of Study.

Critical	Course Subject and Title	Credit Hours	Min. Grade[1]	Major GPA[2]	Code	Prerequisites	Notes
Semester One (15-17 Credit Hours)							
!	ENGL 101 Critical Reading and Composition	3	C		CC-CMW		
	Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1	C	*	MR		
	Primary Applied Lessons[3] (MUSC 111 *or* MUSC 211)	2-3	C	*	MR		
	Secondary Applied Lessons[4] (MUED 155 *or* MUED 165)	2	C	*	MR		
!	MUSC 117 Aural Skills I	1	C	*	MR		
!	MUSC 115 Music Theory I	3	C		CC-AIU		
	MUSC 100 Recital Class	0	S		MR		
	MUSC 100A Music Advocacy I	0	S		MR		
	Foreign language[5] *or* other xxxxxxxx Core Requirement[6]	3-4			CC-GFL		
Semester Two (18-19 Credit Hours)							
!	ENGL 102 Rhetoric and Composition	3	C		CC-CMW/INF		
	Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1	C	*	MR		

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	Primary Applied Lessons[3] (MUSC 111 *or* MUSC 211)	2-3	C	*	MR		
	Secondary Applied Lessons[4] (MUED 156 *or* MUED 166)	2	C	*	MR		
!	MUSC 118 Aural Skills II	1	C	*	MR	MUSC 117	
!	MUSC 116 Music Theory II	3	C	*	MR	MUSC 115	
	MUSC 100 Recital Class	0	S		MR		
	MUSC 100L Recital Class Laboratory	1	C	*	MR		
	MUSC 278 Diction	2	C	*	MR		
	Foreign language[5] *or* other xxxxxxxx Core Requirement[6]	3			CC-GFL		
Semester Three (16-17 Credit Hours)							
	MUSC 353 History of Western Music I	3	C	*	MR	MUSC 100L, 115, & 116	
	Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1	C	*	MR		
	Primary Applied Lessons[3] (MUSC 111 *or* MUSC 211)	2-3	C	*	MR		
	Secondary Applied Lessons[4] (MUED 355 *or* MUED 265)	2	C	*	MR		
!	MUSC 215 Music Theory III	3	C	*	MR	MUSC 116	
!	MUSC 217 Aural Skills III	1	C	*	MR	MUSC 118	
	MUSC 100 Recital Class	0	S		MR		
	MUED 200 Music Education Practicum	1	S		MR		
	xxxxxxxxxx Core Requirement[6]	3			CC		

Fourth Semester (18-19 Credit Hours)							
	MUSC 354 History of Western Music II	3	C	*	MR	MUSC 353	
	Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1	C	*	MR		
	Primary Applied Lessons[3] (MUSC 111 *or* MUSC 211)	2-3	C	*	MR		
	Secondary Applied Lessons[4] (MUED 356 *or* MUED 266)	2	C	*	MR		
!	MUSC 216 Music Theory IV	3	C	*	MR	MUSC 215	
!	MUSC 218 Aural Skills IV	1	C	*	MR	MUSC 217	
	MUSC 100 Recital Class	0	S		MR		
	EDTE 201 Issues & Trends in Teaching & Learning	3	C	*	MR		
	xxxxxxxxx Core Requirement[6]	3			CC		
Fifth Semester (15-17 Credit Hours)							
	MUSC 455 History of Western Music III	3	C	*	MR/CC-INT	MUSC 354	
	Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1	C	*	MR		
	Chamber Ensemble (MUSC 130)	1	C	*	MR		
	Primary Applied Lessons[3] (MUSC 311 *or* MUSC 411)	2-3	C	*	MR		
	MUSC 577 Vocal Pedagogy	2	C	*	MR		
	MUSC 333 Basic Choral & Instrumental Conducting	2	C	*	MR	MUSC 217	

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MUSC 100 Recital Class	0	S		MR		
MUED 107 Classroom Instruments	1	C	*	MR	C or better in MUED 200 & 356 or instructor permission	
xxxxxxx Core Requirement[6]	3-4			CC		

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Sixth Semester (18-19 Credit Hours)				
Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1	C	*	MR	
Primary Applied Lessons[3] (MUSC 311 *or* MUSC 411)	2-3	C	*	MR	
MUSC 335 Choral Conducting	2	C	*	MR	MUSC 333, 218 & MUED 355
MUED 335L Choral Literature Lab II	1	C	*	MR	
MUED 465 General Music in Elementary Schools	2	C	*	MR	C or better in MUED 200
MUED 465P Practicum in Elementary Music	1	C	*	MR	Coreq: MUED 465
EDPY 401 Learners & the Diversity of Learning	3	C	*	MR	
xxxxxxxxxx Core Requirement[6]	6			CC	
Seventh Semester (13-19 Credit Hours)					
Major Ensemble (MUSC 125 Choir *or* MUSC 129 Chorus)	1	C	*	MR	
Primary Applied Lessons[3] (MUSC 311 *or* MUSC 411)	2	C	*	MR	
MUED 467 Choral Methods & Materials	3	C	*	MR	C or better in MUSC 216, MUED 200 & MUED 356
MUED 467P Practicum in Choral Music	1	C	*	MR	Coreq: MUED 467
MUED 359 Instrumental Techniques for Choral Majors	2	C	*	MR	
EDRD 500 Content Area Literacy PK-12 *or* EDEX 581 Teaching Rdg, to Adol. with Disabilities	3	C	*	MR	

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xxxxxxxx Core Requirement[6] *and/or* Approved Elective(s) *(depends on requirements needed for CC or hours to graduate)*	1-7		CC	
Eighth Semester (12 Credit Hours)				
MUED 477 Directed Teaching (Music)	12	C*	MR	Senior Standing

Graduation Requirements Summary

Minimum Total Hours	Minimum Major Requirements Hours	College & Program Requirements Hours	Carolina Core Hours[6]	Minimum Institutional GPA
132	94	1-7	31-37	2.000

1. Regardless of individual course grades, students must maintain a minimum 2.50 GPA on all MUSC & MUED courses and a 2.00 cumulative GPA.
2. Some colleges require a minimum GPA for major courses. Courses indicated in this column are included in the major GPA for this program of study.
3. Primary Applied Lessons must be completed satisfactorily for a minimum of 7 semesters & 14 hours of credit. Choose either:
    a. **Primary Applied Lessons:** 4 sem. of MUSC 111-Lower Division Applied Music & 3 sem. of MUSC 311-Upper Division Applied Music
    b. **Performance Certificate:** 4 sem. of MUSC 211-Lower Division Applied Music-Performance Track & 3 sem. of MUSC 411-Upper Division Applied Music-Performance Track
4. Students must complete the requirements of an area of Secondary Applied Lessons from below.
    a. **Voice Principal:** MUED 155-Group Piano (2); MUED 156-Group Piano (2); MUED 355-Advanced Group Piano (2); & MUED 356-Advanced Group Piano (2)

    b. **Keyboard Principal:** MUED 165-Class Voice (Basic) (2); MUED 166-Class Voice (Basic) (2); MUED 265-Class Voice (Intermediate) (2); & MUED 266-Class Voice (Intermediate) (2)
5. Students in the School of Music-Music Education concentration are required to demonstrate proficiency in one foreign language equivalent to the 121 course through course credit or the corresponding foreign language placement score.
6. The xxxxxxxxxxxx Core provides the common core of knowledge, skill and academic experience for all xxxxxxxxxxx undergraduate students. This sequence assumes that students complete two overlay-eligible xxxxxxxxx Core courses. Students may need to complete additional hours in order to meet all requirements if no overlay-eligible courses are completed.

Program Notes:
• Courses identified as "critical" have a deadline for completion. ENGL 101 & 102 must be completed within the first 60 semester hours of work in order to be credited toward

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graduation. MUSC courses identified as "critical" must be completed in order to be admitted to the upper division.

• To be admitted to the upper division, students must meet the following criteria: 1) successful completion of a barrier jury on their primary instrument; 2) completion of Aural Skills training sequence (MUSC 117, 118, 217, 218); 3) completion of music theory sequence (MUSC 115, 116, 215, 216); and 4) completion of at least 60 credits with a cumulative grade point average of 2.50 in MUSC & MUED courses and 2.00 in all courses.

• Performance Certificate: The performance certificate is awarded by the School of Music to recognize those undergraduate music students with degree emphases other than music performance, as well as those students not majoring in music. The performance certificate will allow gifted and highly motivated students to acquire additional credit, professorial interaction, & guidance, and departmental distinction in music performance.

University Requirements: Bachelor's degree-seeking students must meet xxxxxxxxxx Core (general education) requirements. For more information regarding these requirements, please visit the xxxxxxxx Core page on the University website.

Codes:			
C	Core	**C-INF**	Core – Information Literacy
C-AIU	Core-Aesthetic and Interpretive Understanding	**C-INT**	Core – Integrative Course
C-ARP	Core-Analytical Reasoning and Problem-Solving	**C-SCI**	Core – Scientific Literacy
C-CMS	Core-Effective, Engaged, and Persuasive Communication: Spoken Component	**C-VSR**	Core – Values, Ethics, and Social Responsibility
C-CMW	Effective, Engaged, and Persuasive Communication: Written Component	**CR**	College Requirement
C-GFL	Core-Global Citizenship and Multicultural Understanding: Foreign Language	**MR**	Major Requirement
C-GHS	Core – Historical Thinking	**PR**	Program Requirement
C-GSS	Core – Social Sciences		

Disclaimer: Major maps are only a suggested or recommended sequence of courses required in a program of study. Please contact your academic advisor for assistance in the application of specific coursework to a program of study and course selection and planning for upcoming semesters.