

Rhode Island College
Music, Theatre, & Dance
Music Education 413
Practicum in Music Education II

Course Description:

Principles, programs, and practice in teaching choral music at the elementary and secondary grade levels. The focus is on choral ensembles in elementary and secondary schools. The theoretical framework for the course is entitled "The Reflective Practitioner," and the model to implement this framework is the PAR model: Planning, Action, Reflection. Planning includes the development of appropriate strategies for transformation and presentation. Action implies the implementation of instructional decisions. Reflection emphasizes the critical understanding which informs the entire process.

This is the second of a three-semester course that seeks to combine practical and theoretical elements. Throughout this semester, students will observe and conduct rehearsals. Discussions will include appropriate materials and teaching strategies to use. This course is the third in the Professional Sequence that leads ultimately to certification and professional employment. The attitudes and behaviors of professional teachers are expected.

The teaching venue for Practicum II is Pilgrim High School (vocal and special education) in Warwick.

Prerequisites:

Prerequisite for undergraduate students: MUSE 412, with minimum grade of B-, minimum grades of C or higher in all other required music education coursework, and admission to music education teacher preparation program. Prerequisite for graduate students: MUSE 412, with minimum grade of B.

Required Text:

Friend, M. & Bursuck, W. D. (2002). 3rd Ed. *Including students with special need: A practical guide for classroom teachers*. Boston: Allyn and Bacon.

Grunow, R & Fargo, M. (1998). *Choral score reading program workbook*. Chicago: GIA Publications.

Jordan, J. (2007). *Evoking sound: The choral rehearsal, volume one: Techniques and practices, a comprehensive rehearsal technique sourcebook*. Chicago: GIA Publication, Inc. ISBN-13: 978-1-57999-673-4

Jordan, J. (2005). *Evoking sound: The choral warm-up*. Chicago: GIA Publications. ISBN 157-999389-3 **(Do not purchase - On reserve at the library)**

Page & Spevacek (2004). *The choral director's guide to sanity*. New York: Heritage Music. ISBN 0-89-328172-7 **(Do not purchase - On reserve at the library)**

Phillips, K. (2003). *Directing the choral music program*. New York: Oxford University Press. ISBN 0-19-513282-3 **(Do not purchase - On reserve at the library)**

Other readings as assigned

Required Materials:

Blank mini DV tapes and DVD's *or* laptop *or* Flip Camera for recording and viewing teaching experiences

Suggested Text:

Albrecht, S. (2003). *The choral warm-up collection*. Van Nuys, CA: Alfred Publishing Company. ISBN 978-0739030523

Bowers, J. (1997). *Strategies for teaching elementary and middle-level chorus*. New York: Rowman & Littlefield Education. ISBN 978-1565450868

Brinson, B. A. (1996). *Choral music methods and materials*. New York: Schirmer Books. ISBN 0-02-870311-1.

Dragan, P. B. (2005). *Teaching English language learners*. Portsmouth, NH: Heinemann. ISBN 978-0325007007

Echevarria, J., Vogt, M. & Short, D. (2007). *Making content comprehensible for English learners: The SIOP model*. Upper Saddle River, NJ: Allyn & Bacon. ISBN 978-0205518869

Emmer, E. T. & Evertson, C. M. (2008). *Classroom management for middle and high school teachers*. Upper Saddle River, NJ: Allyn & Bacon. ISBN 978-0205643172

Freer, P. (2009). *TIPS: The first weeks of middle school chorus*. New York: Rowman & Littlefield Education. ISBN-13: 978-1607091653

Holt, M. & Jordan, J. (2008). *The school choral program: Philosophy, planning, organizing, and teaching*. Chicago: GIA Publications. ISBN 978-1-57999-679-6

Jordan, J. (2005). *Evoking sound: The choral conductor's aural tutor*. Chicago: GIA Publications. ISBN 1-57-999600-0 **(On reserve at the library)**

Jordan, J. (1996). *Evoking sound: fundamentals of choral conducting*. Chicago: GIA Publications. ISBN 0-94-105083-1 **(On reserve at the library)**

Kauffman, J. M., Pullen P. L., Mostert, M. P., & Trent, S. C. (2010). *Managing classroom behaviors: A reflective case-based approach*. New York: Prentice Hall. ISBN 978-0137056798

Lamble, W. (2004). *A handbook for beginning choral educators*. Bloomington, IN: Indiana University Press. ISBN-13: 978-0253216984

- May, W. (1987). *Pronunciation guide for choral literature*. New York: Rowman & Littlefield Education. ISBN 978-0940796478
- MENC (2006). *Teaching choral music: A course of study*. New York: Rowman & Littlefield Education. ISBN 978-1565450028
- Moore, M. (2002). *Classroom management in general, choral, and instrumental music programs*. New York: Rowman & Littlefield Education. ISBN 978-1565451490
- Phillips, K. (2003). *Teaching kids to sing*. New York: Schirmer. ISBN 978-0028717951
- Rao, D. (1990). *Choral music for children*. New York: Rowman & Littlefield Education. ISBN 978-0940796805
- Roe, P. (1994). *Choral music education*. Long Grove, IL: Waveland Press. ISBN 978-0881338072
- Rothberg, C. & Fisher, D. (2006). *Teaching English language learners: A differentiated approach*. Upper Saddle River, NJ: Prentice Hall. ISBN 978-0131704398
- Samway, K. & Taylor, D. (2008). *Teaching English language learners: Strategies that work, grades 6-12*. New York: Scholastic Teaching Resources. ISBN 978-0439926485
- Savage, T. & Savage, M. (2010). *Successful classroom management and discipline*. Thousand Oaks, CA: Sage Publications. ISBN 978-1412966788
- Scarlett, W. G., Ponte, I. C., & Singh, J. P. (2009). *Approaches to behavior and classroom management*. Thousand Oaks, CA: Sage Publications. ISBN 978-1412937443
- Seelig, T. (2005). *The perfect blend: Seriously fun vocal warm ups*. Nashville, TN: Shawnee Press. ISBN 978-1592350940
- Swears, L. (1984). *Teaching the elementary school chorus*. Mira Loma, CA : Parker Publishing Company ISBN 978-0138925147

Required Professional Memberships and Professional Journals:

National Association for Music Education (MENC)
Rhode Island Music Educators Association (RIMEA)
Music Educators Journal; Update; Teaching Music; Journal of Music Teacher Education

Gordon Institute of Music Learning (GIML)
Audea

Suggested Professional Membership and Professional Publication:

American Choral Directors Association
Choral Journal

Course Goals:

- 1) Prepare students for the art of teaching music by developing students' excellence in education, musicianship, pedagogy, professionalism, and scholarship.
Conceptual Framework (CF): Knowledge, Pedagogy, Diversity, Professionalism
Rhode Island Professional Teacher Standards (RIPTS): 1, 2, 3, 4, 8, 10, 11
National Association of Schools of Music (NASM): Desirable Attributes, Specialization Competency, Teaching Competency
- 2) To develop an understanding of elementary and adolescent singing voices.
CF: Knowledge, Pedagogy, Diversity
RIPTS: 1, 2, 3, 4, 5, 6, 9
NASM: Desirable Attributes, Music Competency, Specialization Competency, Teaching Competency
- 3) To develop an understanding of developmental issues that determines age-appropriate musical activities for singers of all ages.
CF: Knowledge, Pedagogy, Diversity
RIPTS: 1, 2, 3, 4, 5, 6
NASM: Desirable Attributes, Music Competency, Specialization Competency, Teaching Competency
- 4) To develop knowledge concerning instructional materials and resources for use in choral rehearsals.
CF: Knowledge, Pedagogy
RIPTS: 1, 2, 3, 4, 5, 6
NASM: Music Competency, Specialization Competency, Teaching Competency
- 5) To develop knowledge concerning vocal repertoire for elementary, middle, and high school students.
CF: Knowledge, Pedagogy
RIPTS: 1, 2, 3, 4, 5, 6
NASM: Music Competency, Specialization Competency, Teaching Competency
- 6) To become familiar with strategies for efficient choral singing.
CF: Knowledge, Pedagogy
RIPTS: 1, 2, 3, 4, 5, 6
NASM: Music Competency, Specialization Competency, Teaching Competency
- 7) To organize and build musical skill and knowledge of music pedagogy in relation to the choral music classroom (sight-reading; vocal techniques; warm-ups; changing voice; tone quality; choral blend; musical styles; intonation, score analysis; error detection; repertoire; etc.).
CF: Knowledge, Pedagogy
RIPTS: 1, 2, 3, 4, 5, 6, 8, 9, 10
NASM: Music Competency, Specialization Competency, Teaching Competency
- 8) To develop organizational, planning, and managerial skills necessary for establishing school choral programs (lesson plans; recruiting; auditioning; budgets; management skills; professional organizations; teacher evaluation; self-reflection; measuring and evaluating student achievement; etc.).

CF: Knowledge, Pedagogy, Diversity, Professionalism

RIPTS: 1, 2, 3, 4

NASM: Desirable Attributes, Music Competency, Specialization Competency,
Teaching Competency

- 9) To develop collegial and professional relationships within a school community.

CF: Knowledge, Professionalism

RIPTS: 7, 10, 11

NASM: Desirable Attributes

- 10) To develop collegial and professional relationships within the field of music education through membership and participation in professional organizations.

CF: Knowledge, Professionalism

RIPTS: 7, 10, 11

NASM: Desirable Attributes

Course Objectives:

- 1) To observe and describe the vocal sound of choral groups and of singers of various age levels and abilities. (Goals 1, 2, 3, 7)
- 2) To select music appropriate for elementary, middle school, and high school singers. (Goals 1, 2, 3, 7, 8)
- 3) To organize repertoire for concert programming. (Goals 1, 8)
- 4) To plan and conduct choral warm-ups. (Goals 1, 2, 3, 4, 6, 7)
- 5) To provide a thorough score analysis of a choral score. (Goals 1, 7)
- 6) To develop criteria for group and individual vocal assessment. (Goals 1, 2, 3, 8)
- 7) To observe and analyze choral teachers in the field as well as self and peer evaluations. (Goals 1, 8)
- 8) To demonstrate musical skills in the choral rehearsal by singing accurately and expressively; modeling proper vocal technique, accompanying group singing at the piano, and preparing scores for rehearsal. (Goals 1, 7)
- 9) To develop an understanding of the responsibilities and roles of administration, faculty, and staff in a school community. (Goals 1, 9, 10)
- 10) To develop a collegial and professional relationship with administration, faculty, students, and staff in a school community. (Goals 1, 9, 10)
- 11) To demonstrate skills of a reflective practitioner and life-long learner (Goals 1, 7, 8, 9, 10) by
 - a. developing good teaching habits (completing work on time; thoroughly preparing for rehearsals; identifying strengths and weaknesses and suggestions for change through video analysis) developing the ability to learn and make

- transferences into one's own teaching by observing excellent music teaching by experienced music teachers.
- b. critically reading, analyzing, and discussing research related to teaching choral music.
 - c. participating in conferences, in-services, professional music organizations, and contributing your services to the Rhode Island Music Education Association events.
- 12) To demonstrate an understanding of music instruction for students with special needs. (Goals 1, 3, 4, 7, 8, 9)
- a. Describe the role of the general educator with regard to the process of referral, evaluation, identification, and individualized education program (IEP) development, implementation, and program evaluation.
 - b. Develop strategies for addressing the needs of culturally diverse learners with disabilities in inclusive settings.
 - c. Identify and describe strategies to address school and life survival needs of students with disabilities.
 - d. Identify principals of effective classroom management to establish learning environments which foster learning opportunity for all.
 - e. Demonstrate the ability to effectively plan for a broad range of learners with diverse needs and strengths.

Assignments and Grading:

- A. The most important individual assignments are the rehearsals you will conduct at the Pilgrim High School. For each rehearsal, you will prepare the scores, develop a rehearsal plan, conduct the rehearsal, and have a post-rehearsal interview with the instructor. (These rehearsals will account for 60% of your grade - 40%=teaching; 20%=lesson plans.) The grade for each rehearsal depends on the specific assignment. Written assignments will also be counted as part of this grade.
 - ♪ For each teaching opportunity, you will: 1) write a detailed lesson plan, 2) send email attachment to all instructors two days prior to teaching for review, 3) revise lesson as needed, 4) print three copies of your revised lesson plan for instructors, 5) prepare the lesson, 6) teach the lesson, 7) view your video tape and have a post-teaching interview with the instructor(s), and 8) write a paragraph reflecting on the teaching experience.
 - ♪ If a rough draft of the lesson plan is not received by midnight two days prior to teaching you will be removed from the teaching roster and you will receive a "0" for both the planning and teaching that day. (Objectives 1-9, 11, 12)
- B. Choral Portfolio. This portfolio will account for 40% of the grade. Instructions for the choral portfolio are attached. (Objectives 1-9, 11, 12)

Dress:

Professional attire is mandatory when teaching at Pilgrim High School. Women – 1) if wearing a skirt/dress make sure it is long, 2) shirts should cover abdomen when reaching high above head and should completely cover cleavage, 2) wear flat (or low heel) comfortable shoes. Men – 1) dress pants and shirts (khaki okay), 2) ties required. Jeans and t-shirts are unacceptable attire. You will not be allowed to teach if dressed

inappropriately. This will result in a “zero” for the day. In the event you are not scheduled to teach on that day you will still receive a “zero” for that day.

Attendance:

Attendance is required at all classes, laboratories, and lectures at RIC and Pilgrim High School. Punctuality, appropriate dress and demeanor, and all other attributes of professionalism are expected. In the event of an emergency or severe illness that will keep you from attending class or being on time, you must contact Dr. Guilbault immediately. If notification is not received at least an hour prior to class you will receive a zero for that day. Unexcused absences will result in a zero for the day as well. **More than one unexcused absence will result in an “F” for the course.** I will still need lesson plans (even when you cannot be at class) by 7:00 AM or it will be a “zero” for the day

Attendance at the following events is required:

RIMEA All-State Auditions (November 20 ?) (Objectives 10, 11)

Attend two of the four required Health Ed. Infusions (information to follow)

Mini Teacher Candidate Work Sample:

This portfolio is not a requirement of MUSE 413, but is required for approval to student teach. See instruction manual. (Objectives 1-9, 11, 12)

Grading Policy:

Teaching & Planning	60%
Choral Portfolio	40%

A = 95% - 100%	A- = 90% - 94%	B+ = 86% - 89%	B = 83% - 85%
B- = 80% - 82%	C+ = 76% - 79%	C = 73% - 75%	C- = 70% - 72%
D+ = 66% - 69%	D = 63% - 65%	D- = 60% - 62%	F = 0% - 59%

******* You must receive a final grade of B- or higher to enroll in MUSE 414 *******

Professional Expectations:

I expect that my students view themselves as professionals and act as such. You would expect that your students attend class regularly and arrive to class on time, and I expect the same of you. We will be learning a great deal from each other in this class. Therefore, your missing class not only affects your own education but it affects the education of your classmates. I will take attendance. More than two unexcused absences will negatively affect your grade (see below).

Attendance in class and required events is mandatory. Missed required events outside of class will lower your grade by half of a grade.

Although I do not grade on class participation, I hope that every student will participate willingly in classroom discussion. We learn best from interacting with one another through questioning and then through applying what we discuss in class.

All written assignments are to be typed, double-spaced, and are due on the due date. Hard copies or email is acceptable. If sending an assignment via email you must 1) attach file as a word document and 2) label the attached file with last name and assignment description. I do not accept late assignments (this includes performance assignments as well as written assignments). A late assignment is one that is not in my hands or mailbox by the end of class (this includes absence due to illness as well – ask someone to drop it off or send as an email attachment before 12 noon. Vocal performances may be sent as an audio attachment in the event of an absence.

Cell Phones, Pagers, and Laptops must be turned off during class.

Academic Dishonesty: (*Council of Rhode Island College – 11/07/08*)

Academic integrity is the foundation of the academic community. Students who violate College rules on academic dishonesty are subject to disciplinary penalties, including the possibility of failure or removal from a course, disciplinary probation, and/or dismissal from the College. Individual schools may have additional standards and policies related to academic honesty.

(a) Examples of Academic Dishonesty include (but are not limited to):

- Cheating: intentionally using or attempting to use unauthorized materials, information or study aids in any academic exercise.
- Fabrication: intentional and unauthorized falsification or invention of any information or citation in an academic exercise.
- Plagiarism: intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise. The following are examples of plagiarism:

- i.* Word-for-word plagiarism: This includes (a) the submission of another student's work as one's own; (b) the submission of work from any source whatever (print or electronic) without proper acknowledgement by footnote or reference within the text of the paper; (c) the submission of any part of another's work without proper use of quotation marks.
- ii.* Patchwork plagiarism: This consists of a piecing together of unacknowledged phrases and sentences quoted verbatim (or nearly verbatim) from a variety of sources. The mere reshuffling of other people's words does not constitute original work.
- iii.* Unacknowledged paraphrase: It is perfectly legitimate to set forth another author's facts or ideas in one's own words, but if one is genuinely indebted to the other author for these facts or ideas, the debt must be acknowledged by footnote or reference within the text of the paper (e.g., the above paragraphs are based largely on Sears, Harbrace *Guide to the Library and Research Paper*, p.39).

Many facts, ideas, and expressions are considered to be in the public domain or general knowledge and need not be acknowledged (e.g., the fact that the Declaration of Independence was signed in 1776; the idea that universal public education is essential to the survival of democratic institutions; such proverbial expressions as "A rolling stone gathers no moss," or "New York is a great place to visit, but I wouldn't want to live there,") but as a general rule, when one is in doubt, it is best to acknowledge the source.

- Collusion: facilitating academic dishonesty intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.
- Deception: Providing false information to an instructor concerning a formal academic exercise, e.g. giving a false excuse for missing a deadline or falsely claiming to have submitted work.
- Sabotage: Acting to prevent others from completing their work. This includes cutting pages out of library books or willfully disrupting the experiments of others.
- Multiple Submissions: Submitting for credit, when a student has not been given permission to do so, any work that is the same or substantially the same as work that has been submitted for credit in another course. Many professors allow re-working or building on prior work; however, multiple submissions are permitted only with the prior permission of the instructor(s), and only when the student acknowledges the multiple submission in the work itself.

(b) Faculty Role

The faculty member has two clearly defined roles: first, to establish preventive measures; and, second, to ensure that detected instances of academic dishonesty are dealt with appropriately and reported. Preventive measures should include a statement to each class by the faculty member outlining expected standards of intellectual honesty and the necessity for such standards.

The faculty member should also maintain reasonable security of all examination materials and procedures. Generally, the faculty member should employ any reasonable methods to discourage acts of academic dishonesty. A faculty member may take action up to and including failing a student accused of academic dishonesty. Some often-used penalties include:

- i.* A low or failing grade on the assignment in which the offense occurred.
- ii.* An additional assignment.
- iii.* Reduction of the final grade up to and including failure.
- iv.* Any combination of the above.

In all cases, a report describing the nature of the dishonesty and the subsequent action taken by the faculty member shall be filed with the Vice President for Academic Affairs. Additionally, the faculty member may recommend that the Board of College Discipline recommend further action.

(c) Vice President for Academic Affairs Role

The Vice President for Academic Affairs shall maintain a file of any and all reports of academic dishonesty. At the discretion of the Vice President for Academic Affairs and depending upon the severity of the infraction, the student may be informed in writing about possible consequences of further infractions.

In the case of multiple infractions, the Vice President for Academic Affairs will refer the student's name to the Board of College Discipline for review and possible action.

d) Board of College Discipline role

The Board of College Discipline shall consider cases referred to it by a faculty member or the Vice President for Academic Affairs, and has the option to recommend any of the

penalties ranging from those available to the faculty member to placing the student on academic probation or expelling the student from the College.

- i.* Appeal - Any student accused of academic dishonesty may appeal action taken by the instructor in a case to the Board of College Discipline.
- ii.* Appeals Procedure
 - Appeals or referrals to the Board will follow the standard procedure of the Board.
 - The Board shall inform the student, the faculty member, and Vice President for Academic Affairs of its decision.
 - A record of the cases concerning academic dishonesty will be kept in the Office of the Vice President for Academic Affairs.
 - A student may appeal the decision of the Board of College Discipline (concerning academic dishonesty) to the Vice President of Academic Affairs. *Appeals may be considered on the basis of new information or procedural errors.*

* Rhode Island College Handbook of Policies, Practices, and Regulations. (2010, Spring). Chapter 3: Academic policies and procedures. Pp. 32-34, section 3.9.1.

Student Support Services Available:

Rhode Island College supports a variety of student success programs to help you connect with the College and achieve academic success. These programs include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Academic Support and Information Services (OASIS) through the website at: <http://www.ric.edu/oasis/>

E-Culture Policy:

Rhode Island College has adopted the College email address as an official means of communication with students. Through the use of email, RIC is able to provide students with relevant and timely information, designed to facilitate student success. In particular, important information concerning registration, financial aid, payment of bills, and graduation may be sent to students through email.

All students are assigned an email account and information about activating and using it is available at http://www.ric.edu/uss/nAccounts_students.phpail. There is no additional charge to students for using this account, and it remains active as long as a student is enrolled at RIC. All correspondence for MUSE 212 must be done through your RIC email. I will not answer emails from personal accounts. FYI - You can have RIC email forwarded to your personal account. Students are responsible for checking their email regularly.

Email should be used for professional reasons and limited questions.

Students with Disabilities: Request for Reasonable Accommodations

(<http://www.ric.edu/disabilityservices/faq.php>)

Once accepted to the College, students with disabilities who want to request reasonable accommodations MUST contact and make an appointment with the Disability Services

Office. The process of registering as a student with a disability includes three elements in order to be considered complete:

- Students are required to make an appointment to meet with the Office of Disability Services, Craig Lee, Room 127, 456-8061.
- Students should bring to this appointment, documentation of the disability from a qualified licensed professional. (See [Disability Verification Documentation](#).)
- A Release of Information form must be signed by the student allowing the Disability Services Office to verify registration and eligibility for accommodations.

****Syllabus may be revised as needed.**

Helpful Web Sites:

Advisor (Assisting Visually Impaired Students through Online Resources)

www.e-advisor.us/

Alliance Music Publications

www.alliancemusic.com

American Choral Directors Association

www.acda.org

American Foundation for the Blind

www.afb.org

Autism Society

<http://www.autism-society.org/site/PageServer>

Boosey & Hawkes Music Publishers Limited

www.boosey.com

ChoralNet

www.choralnet.org

Chorus America

www.chorusamerica.org

Choral Public Domain Library

www.cpdlib.org

Global Music

<http://www.oup.com/us/companion.websites/umbrella/globalmusic/>

Gordon Institute for Music Learning

www.giml.org

International Federation for Choral Music

www.ifcm.net

Internet Special Education Resources

<http://www.iser.com/>

J. W. Pepper

www.jwpepper.com

Musica

www.musicanet.org

Pandora

www.pandora.com

Perspectives on Urban Education

<http://www.urbanedjournal.org/>

Print Free Staff Paper

<http://www.pdfpad.com/staffpaper/>

Progressive Sight Singing

<http://www.oup.com/us/companion.websites/9780195386042/>

Rethinking Schools

<http://www.rethinkingschools.org/index.shtml>

Rhode Island Music Educators Association

www.rimea.org

Special Education Network

<http://www.specialednet.com/>

Special Education Resources on the Internet

<http://seriweb.com/>

Special Needs Education

<http://www.suite101.com/specialneedseducation>

Teachers of English to Speakers of Other Languages

http://www.tesol.org/s_tesol/index.asp

The Institute for Urban and Minority Education

www.iume.tc.columbia.edu

The National Association for Music Education

www.menc.org

Urban Institute

www.urban.org

MUSE 413 - Practicum II
Topics, Assignments & Choral Teaching Schedule for Pilgrim High School

Date	Site	Assignments	7:24 – 8:13 @RIC 8-10:50 AM	8:18 – 9:06	9:11 – 9:59
Tue 8/31	@ RIC		Class Overview Teacher Candidate Mini Work Sample Score Reading Workbook Pretest		
Wed 9/1	@RIC 2:00 PM	<i>The Choral Rehearsal</i> (Chapters 1-3) <i>The Choral Warm-Up</i> (Chapters 1-2) Phillips (Chapter 15)	Conducting/Rehearsing Score Reading Workbook		
Thu 9/2	@RIC	<i>The Choral Rehearsal</i> (Chapters 4-5) <i>The Choral Warm-Up</i> (Chapters 3-4) Phillips (Chapter 9)	Warm-ups for the Choir Accompanying the Warm-Up Selecting High School Level Repertoire Score Reading Workbook		
Tue 9/7	@RIC	<i>The Choral Rehearsal</i> (Chapters 6-7) <i>The Choral Warm-Up</i> (Chapter 9) Phillips (Chapter 13)	Selection of Music for Pilgrim (Marciniak Library)		
Wed 9/8	@RIC 2:00 PM	<i>The Choral Rehearsal</i> (Chapters 8) <i>The Choral Warm-Up</i> (Chapters 5-6) Phillips (Chapter 14)	Lesson Planning for the Choral Rehearsal Peer Teaching – Warm-ups Score Reading Workbook		
Thu 9/9	@RIC	<i>The Choral Rehearsal</i> (Chapters 9-10) <i>The Choral Warm-Up</i> (Chapters 7-8)	Peer Teaching – Rounds Peer Teaching – Introducing Your Piece Score Reading Workbook		
Tue 9/14	@RIC	<i>The Choral Rehearsal</i> (Chapter 11) <i>The Choral Warm-Up</i> (Chapter 18) Phillips (Chapters 10, 17)	Peer Teaching – Rehearse Your Piece Placement of Singers in a Choral Setting Score Reading Workbook		
Wed 9/15	@RIC 2:00 PM	<i>The Choral Rehearsal</i> (Chapters 15, 23) <i>The Choral Warm-Up</i> (Chapter 10) Friend & Bursuck (Chapter 9)	Writing the Lesson Plan Curriculum and Standards Score Reading Workbook		

Thu 9/16	@RIC	<i>The Choral Rehearsal</i> (Chapters 24, 35) <i>The Choral Warm-Up</i> (Chapter 11) Phillips (Chapter 5) Friend & Bursuck (Chapter 4)	Developing Assessment Tools Score Reading Workbook		
Tue 9/21	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 12) <i>The Choral Warm-Up</i> (Chapter 15) Phillips (Chapter 18)	Observation "D" Day		
Wed 9/22	@ RIC 2:00 PM	<i>The Choral Rehearsal</i> (Chapter 13) <i>The Choral Warm-Up</i> (Chapter 20) Friend & Bursuck (Chapter 6)	Accommodations and Modifications for Students with High Incidence Disabilities (Autism & Learning Disabilities) JoAnn Phillips - Guest Score Reading Workbook		
Thu 9/23	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 16) Phillips (Chapter 8)	Observation "F" Day * arrive 8:00 AM		
Tue 9/28	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 17) Phillips (Chapter 1)	"B" <u>Chorus (7)</u> Sam Danielle Krystle Kaitlyn	<u>SS</u> All	<u>Chorus (2)</u> Kristina Chrissy Amy Matt
Wed 9/29	@RIC 2:00 PM	<i>The Choral Rehearsal</i> (Chapters 18-19) Phillips (Chapter 2) Friend & Bursuck (Chapter 7)	Vocal Development Adolescent Male and Female Changing Voices Bill Maker - Guest Score Reading Workbook		
Thu 9/30	@Pilgrim	<i>The Choral Rehearsal</i> (Chapters 20-21) Phillips (Chapter 4)	" D" <u>Chorus (2)</u> Danielle Krystle Kaitlyn Sam		<u>Chorus (7)</u> Chrissy Amy Matt Kristina
Tue 10/5	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 22) Phillips (Chapter 3) Friend & Bursuck (Chapter 8)	"G" <u>Chorus (2)</u> Krystle Kaitlyn		<u>SS</u> Chrissy Kristina

			Amy		Sam Danielle Matt
Wed 10/6	@RIC 2:00 PM	<i>The Choral Rehearsal</i> (Chapters 25-26, 29)	Chalk & Wire Training Score Reading Workbook		
Thu 10/7	@Pilgrim	<i>The Choral Rehearsal</i> (Chapters 27-28) Phillips (Chapter 6)	"B" <u>Chorus (7)</u> Matt Danielle Chrissy	<u>SS</u> Krystle Amy	<u>Chorus (2)</u> Kaitlyn Kristina Sam
Tue 10/12	@RIC	MONDAY CLASSES TODAY			
Wed 10/13	@RIC 2:00 PM	<i>The Choral Rehearsal</i> (Chapter 30) Phillips (Chapter 11)	Teaching Students to Read (Audiate) Notation Recruitment & Auditions RIMEA Policy and Procedures for All-State and Solo & Ensemble Score Reading Workbook		
Thu 10/14	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 31) Phillips (Chapter 19) Friend & Bursuck (Chapter 4)	"F"	<u>SS</u> Sam Krystle Kaitlyn Chrissy Kristina	<u>Chorus (2)</u> Amy Matt Danielle
Tue 10/19	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 32)	"B" <u>Chorus (7)</u> Kristina Krystle Sam	<u>SS</u> Danielle Amy	<u>Chorus (2)</u> Chrissy Matt Kaitlyn
Wed 10/20	@RIC 2:00 PM	<i>The Choral Rehearsal</i> (Chapter 33) Page & Spevacek (Chapters 11-12)	English as a Second Language Dr. Nancy Cloud - Guest		

			Score Reading Workbook		
Thu 10/21	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 34)	<u>"D" Chorus (2)</u> Danielle Sam Amy		<u>Chorus (7)</u> Krystle Chrissy Kristina
Tue 10/26	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 36)	<u>"G" Chorus (2)</u> Kaitlyn Matt Chrissy		<u>SS</u> Danielle Krystle Amy Kristina Sam
Wed 10/27	@RIC 2:00 PM	<i>The Choral Rehearsal</i> (Chapter 37) Friend & Bursuck (Chapter 12)	Diction: Forming Efficient Vowels and Consonants Score Reading Workbook		
Thu 10/28	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 38)	<u>"B" Chorus (7)</u> Sam Danielle Krystle	<u>SS</u> Kaitlyn Chrissy	<u>Chorus (2)</u> Matt Kristina Amy
Tue 11/2	@Pilgrim	<i>The Choral Rehearsal</i> (Chapter 39)	<u>"E" SS</u> Sam Danielle Krystle Chrissy Kristina Matt	<u>Chorus (2)</u> Kaitlyn Amy	
Wed 11/3	@RIC 2:00 PM	Page & Spevacek (Chapter 15) Friend & Bursuck (Chapter 11)	Adapting Instruction and Curriculum for Students with Significant Needs Score Reading Workbook		
Thu 11/4	@Pilgrim	Page & Spevacek (Chapters 5 & 14)	<u>"G" Chorus (2)</u> Matt Sam		<u>SS</u> Krystle Kaitlyn Amy

					Chrissy Kristina Danielle
Tue 11/9	@Pilgrim	Page & Spevacek (Chapters 8-9) Jordan, <i>Music Learning Theory Applied to Choral Music Performing Groups</i> (Handout)	"C"	<u>Chorus (7)</u> Chrissy Danielle	<u>SS</u> Krystle Kaitlyn Amy Kristina Sam Matt
Wed 11/10	@RIC 2:00 PM	Page & Spevacek (Chapter 6) Friend & Bursuck (Chapter 13)	NO CLASSES – THU SCHEDULE		
Thu 11/11	@Pilgrim	Page & Spevacek (Chapter 7 & 16) Conkling, <i>Reframing the Choral Art</i> (Handout)	NO CLASSES – VETERANS'S DAY		
Tue 11/16	@Pilgrim		"G" <u>Chorus (2)</u> Krystle Kristina		<u>SS</u> Matt Kaitlyn Amy Chrissy Sam Danielle
Wed 11/17	@RIC 2:00 PM		Working with Students with Augmentative Communicative Needs Score Reading Workbook		
Thu 11/18	@Pilgrim		"B" <u>Chorus (7)</u> Kaitlyn Matt	<u>SS</u> Danielle Amy Chrissy Sam	<u>Chorus (2)</u> Kristina Krystle

Tue 11/23	@Pilgrim		"E" <u>SS</u> Amy Danielle	<u>Chorus (2)</u> Sam Chrissy	
Wed 11/24	@RIC 2:00 PM		Vocal Health Issues Flo St. Jean - Guest Score Reading Workbook		
Thu 11/25	@Pilgrim	NO CLASS – ENJOY YOUR THANKSGIVING BREAK			
Tue 11/30	@Pilgrim		"A" <u>SS</u> Sam Matt Krystle Kaitlyn Amy Kristina	<u>Chorus (2)</u> Danielle Chrissy	
Wed 12/1	@RIC 2:00 PM	Phillips (Chapter 12)	Teaching Musical Theatre Bill Wilson – Guest Designing A Choral Music Curriculum Score Reading Workbook		
Thu 12/2	@Pilgrim		"C"	<u>Chorus (7)</u> Sam Matt	<u>SS</u> Krystle Kaitlyn Amy Chrissy Kristina Danielle
Tue 12/7	@Pilgrim		"F"	<u>SS</u> Danielle Krystle Chrissy Kristina Sam	<u>Chorus (2)</u> Amy Kaitlyn

Wed 12/8	@RIC 2:00 PM		Reflection on Teaching Professional Growth & Development Score Reading Workbook – Posttest 😊		
Thu 12/9	@Pilgrim		“A” <u>SS</u> Sam Danielle Matt Kaitlyn Amy Chrissy	<u>Chorus (2)</u> Krystle Kristina	

*SS = Special Singers (music for students with special needs)