

EDUC 5237

Curriculum & Pedagogy in Vocal Music for the Senior Grades

Instructor:

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Office Hours:

Monday (in office, by appointment): 12:30pm-2:30pm

Tuesday (in office, drop in): 1:00pm-3:00pm

Friday (online, by appointment): 10:00am-12:00pm

Schedule:

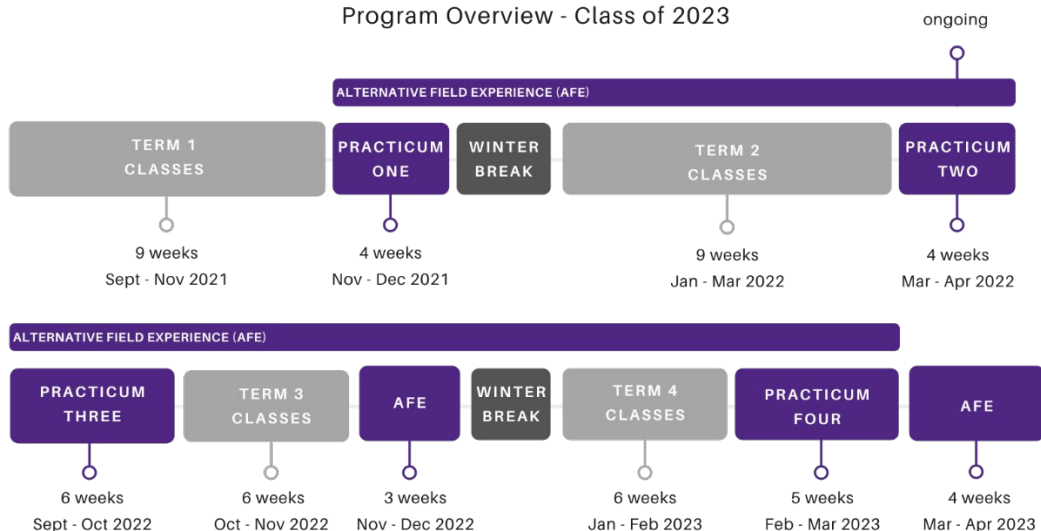
Section 001: Mon 10:30AM-12:30PM,
Room: 1054

Program Context:

This is a **IS Curriculum Course** taken by Teacher Candidates during **Year 1, Full Year** of the Bachelor of Education.

BACHELOR OF EDUCATION

Program Overview - Class of 2023



Vocal Music for the Senior Grades (EDUC 5237)

A critical examination of contemporary learning theories in music education for the senior grades. Emphasis on pedagogy; curriculum design, development and assessment, resources and repertoire in vocal music; and teaching in the diverse classroom.

2 hours per week, full year, .5 credit.

This course is designed to prepare students for successful entry into the field of choral music education. Emphasis will be on the practical experience of teaching vocal music with grounding in philosophical and pedagogical understandings. Students can expect to develop usable lesson plans for intermediate and secondary vocal music classes, participate in hands-on presentations and practice the skills and understandings needed to be effective vocal and choral music educators. Vocal and choral learning will be situated in the context of curriculum, instruction, and assessment. Activities, materials, and teaching strategies, based in research and theories in music education, will be explored. Areas of interest to be explored include (but are not limited to) practices in choral pedagogy, literature selection, rehearsal strategies, vocal pedagogy, creativity, building connections with the Ontario Arts Curriculum documents, and OCT Standards of Practice.

Resources:

Davids, Julia & LaTour, Stephen (2021). *Vocal Technique: A Guide to Classical and Contemporary Styles for Conductors, Teachers, and Singers*, 2nd ed., available at the Bookstore or e-text available at:
<https://waveland.com/browse.php?t=593>

Number of Credits : 0.5

Number of Weeks: 18

Week 1: Week 1: Labour Day

- This week will be made up with an online viewing party of technique videos.

Week 2: Introduction

- Course welcome & overview
- Introduction to the senior vocal music warm up (observation & pedagogy)

Learning Activities		
Type	Name	Description
Practice	Week 2 Activities	1) Observation & pedagogy: senior warm up
		2) Discussion: What is (choral music) pedagogy?
Study / Prep	Week 2 Homework	Due Week 4: Work on extended choral warm up.

Week 3: Building and Extended Warm Up

- Warm up pedagogy (extended)
- Gesture & conducting in warm ups

Learning Activities		
Type	Name	Description
Practice	Week 3 Activities	1) Think-Pair-Share: What was one idea that struck you; and one idea that challenged your thinking from the reading?
		2) Guided work on extended senior warm up assignment
		3) Gesture & conducting “masterclass”

Learning Activities

Type	Name	Description
Study / Prep	Week 3 Homework	Due Week 4: Extended choral warm up assignment.
Reading	Week 3 Readings	Allsup, Randall Everett. (2014). A Place for Music Education in the Humanities. Music Educators Journal, 100(4), 71-75.

Week 4: Anatomy of the Singer

- Adolescent voices, adolescent learners: warm ups in the senior grades
- In-depth anatomy of the singer
- Advanced choral conducting
- Introduction to the curriculum document & lesson planning (senior grades)
- Repertoire: Rounds (e.g., Viva La Musica, Jubilate Deo, Let's Put the Rooster, Ah Poor Bird)

Learning Activities

Type	Name	Description
Practice	Week 4 Activities	1) Think-Pair-Share: What was one idea that struck you; and one idea that challenged your thinking from the reading?
		2) Guided work on extended senior warm up assignment
		3) Gesture & conducting "masterclass"
Study / Prep	Week 4 Homework	Due Week 6: "Two Minutes for Technique" video (watch and comment on peers – two stars and a wish) (Comments due week 7)

Learning Activities

Type	Name	Description
		Patrick K. Freer (2009). Choral Warm-Ups for Changing Adolescent Voice. Music Educators Journal, 95(3), 57-62.
Reading	Week 4 Readings	Two Minutes for Technique: Episode 1, Straw Phonation, Episode 2, SOVT https://www.youtube.com/watch?v=JJBjRVNs9WY https://www.youtube.com/watch?v=CBertvbdCHs

Week 5: Selecting and Teaching a Song

- Warm up: improvisation focus
- Repertoire selection and score study for the senior grades
- Decolonization of Music Education: cultural appropriation and racism in choral music; problematizing “music history” and making the case for cultural contexts of music
- Teaching a Song. Scores: Wau Bulan (Tracy Wong), Song of the Land (Susan Aglukark arr. Jeff Enns)
- Indigenous Music Education: Music Alive by Sherryl Sewepegham
- Repertoire: Rounds (e.g., Viva La Musica, Jubilate Deo, Let’s Put the Rooster, Ah Poor Bird)

Learning Activities

Type	Name	Description
Practice	Week 5 Activities	1) Improvisation activities: counting by zen, improv in threes, graphic score 2) Song demonstration & pull apart
Study / Prep	Week 5 Homework	“Two Minutes for Technique” video (watch and comment on peers – two stars and a wish) (comments due week 7)

Learning Activities

Type	Name	Description
Reading	Week 5 Readings	Farrell, Frances. (2010). An iconic approach to vocal technique for the teenage chorister. <i>Musician Educateur Au Canada</i> , 51(4), 43-46.

Week 6: Songwriting and Recording

- Warm up
- What is songwriting in the classroom and why is it important? Songwriting and senior curriculum
- Group songwriting
- Digital tools
- Recording as a pedagogical tool
- Scores: Wau Bulan (Tracy Wong), Song of the Land (Susan Aglukark arr. Jeff Enns)

Learning Activities

Type	Name	Description
Practice	Week 6 Activities	1) Class brainstorm: how do you get students started?
		2) Lyric writing and songwriting in the classroom activity
		3) Teaching a song continued
Study / Prep	Week 6 Homework	Due Week 7: Comments on Technique Tuesday videos Due Week 9: Work on teaching a song, lesson plan, and reflection assignment
Reading	Week 6 Readings	Kratus, John. (2016). Songwriting: A New Direction for Secondary Music Education. <i>Music Educators Journal</i> , 102(3), 60-65.

Week 7: Transitioning and Transgender Senior Voices

- Warm up: rehearsal talk and gender

- Gender affirming choral spaces
- Inclusivity in the choral classroom: repertoire, pedagogy, performance practice
- Supporting transitioning voices
- Scores continued: Wau Bulan (Tracy Wong), Song of the Land (Susan Aglukark arr. Jeff Enns)

Learning Activities

Type	Name	Description
Practice	Week 7 Activities	1) In-class videos: Why Gender Pronouns Matter and This Chorus is Embracing Every Voice
		2) Class discussion: Gendered discourses that run through choral ensemble
		3) Engender: Choral Commons podcast (summary of themes and significant quotes)
Study / Prep	Week 7 Homework	Due Week 9: Work on teaching a song, lesson plan, and reflection assignment
Reading	Week 7 Readings	Palkki, Joshua. (2020). My Voice Speaks for Itself. International Journal of Music Education.
		Agha, Ari. (2017). Making Your Chorus Welcoming for Transgender Singers. https://www.chorusamerica.org/conducting-performing/making-your-chorus-welcoming-transgender-singers

Week 8: Assessment in the Senior Vocal Music Room

- Assessment for, as, and of learning in the choral classroom
- Reflecting, documenting, and interpreting learning
- Considerations for assessment in the arts
- Assessment and risk
- Scores continued: Wau Bulan (Tracy Wong), Song of the Land (Susan Aglukark arr. Jeff Enns)

Learning Activities

Type	Name	Description
Practice	Week 8 Activities	1) T-P-S: collaboratively integrating assessment and evaluation methods that honour the dignity, emotional wellness and cognitive development of all students;
		2) Liveslide: analyzing assessment practices as means by which power, privilege, and barriers are upheld; and examining own positionalities and epistemological standpoints
		3) Three minute free write: What are some strategies for assessment and evaluation in the vocal music classroom? What strategies can be used to compensate for the subjective nature of assessment in the vocal music classroom?
		4) "Alternative" assessment activity
Study / Prep	Week 8 Homework	Due Week 9: Work on teaching a song, lesson plan, and reflection.
		What are gender affirming spaces and why are they important? Flipgrid
Reading	Week 8 Readings	Silveira, Jason M. (2013). Portfolios and Assessment in Music Classes. Music Educators Journal, 99(3), 15-24. Silveira - Portfolios and Assessment.pdf

Week 9: Repertoire Sequencing & Ensemble Organization

- Repertoire discussion
- What factors go in to choosing repertoire?
- Teaching a song, lesson plan, and reflection presentations

Learning Activities

Type	Name	Description
Practice	Week 9 Activities	1) Discussion on repertoire: sequencing and selection
		2) Different ways of organizing your ensemble activity
		3) Presentations
Reading	Week 9 Readings	Apfelstadt, Hilary. (2000). Selecting Repertoire. Music Educators Journal, 87(1). 19-22; 46.
		Martinec, Poloz, Sakai, Wong (2021). Through the eyes of an immigrant in a Canadian School... Canadian Music Educator, 62(2), 44-49.

Week 10: Week 10: Introduction

- Vocal Warm up
- Revisiting choral conducting fundamentals
- Introduction to podcast assignment
- Sight singing & music literacy in the senior classroom

Learning Activities

Type	Name	Description
Practice	Week 10 Activities	1) Sight reading practice and debrief
		2) Music literacy discussion
		3) Kahoot: SOVT & Onset
Study / Prep	Week 10 Homework	Due Week 11: Select podcast topic.

Week 11: Initiation, Creation, & Release of Sound

- Choral warm up & conducting: onset focus; sight singing continued
- Senior curriculum continued: focus on (deep) listening, music theory, cultural contexts

- Sea Shanties: The Wellerman
- Black boat building & sailing songs
- Choral repertoire & singing

Learning Activities

Type	Name	Description
Practice	Week 11 Activities	1) Student-led warm up & conducting
		2) Choral conducting activity
		3) Choral conducting instructor & peer feedback
		4) Wellerman activities: listening, cultural contexts of sea shanties, black boat building & sailing songs
Study / Prep	Week 11 Homework	Due Week 12: Find a choral sea shanty and bring next class with your analysis and contextual information about the piece (score not needed; musical analysis may be aural).
Reading	Week 11 Readings	Davids & LaTour, Ch. 3, Initiation, Creation, & Release of Sound (pp. 37-60)
		Two Minutes for Technique: Episode 4, Onset https://www.youtube.com/watch?v=UpJDic5hUjI

Week 12: Resonance

- Choral warm up & conducting: resonance focus; sight reading, ear training, rhythm training
- Sequencing & music literacy in the senior vocal music classroom
- Exploring various notation, sequencing, and recording software, social media and emerging technologies to enhance student learning in vocal music
- Developing an awareness of ethical responsibilities in the use of music making and music technology (for example, copyright infringement).
- Rehearsing choral pieces

Learning Activities

Type	Name	Description
Practice	Week 12 Activities	1) Student-led warm ups and choral fundamentals
		2) Music literacy flash questions
		3) Music theory & ear training apps
		4) Digital tech activity: chord building
		5) Discussion: "What emerging technologies can be used in the vocal music classroom to enhance student learning?"
		6) How do vocal music teachers deepen the understanding of ethical responsibilities in the use of music technology including copyright infringement, entertainment law, contracts, studio production and promotion with their students in the vocal classroom?
		7) In pairs, students will create an outline assignment for as vocal class incorporating technology to enhance understanding of music theory, music literacy, etc.
Study / Prep	Week 12 Homework	Due Week 13: Podcast conferences next week
Reading	Week 12 Readings	Davids & LaTour, Ch. 4, Resonance, pp. 63-89
		Two Minutes for Technique – Episode 5: Resonance https://www.youtube.com/watch?v=q82KDcHPDYc&feature=emb_imp_woyt

Week 13: Vibrato

- Choral warm up & conducting
- Indigenous Music Education: Engaging with the TRC in the vocal music classroom, Indigenous Musical Sovereignty
- Kanata: Contemporary Indigenous Artists and Their Music
- Focus on Indigenous composers and collaborations (Where Waters Meet project, Andrew Balfour, Sherryl Sewepagaham, Jeremy Dutcher, Cris Derksen)

- Guest: Sherryl Sewepagaham, Cree-Dene music educator and composer

Learning Activities		
Type	Name	Description
		1) Pow Wow videos observation (resonance/vibrato)
		2) Podcast conferences
Practice	Week 13 Activities	3) Discussion with Sherryl Sewepagaham, Cree-Dene Music Educator (guest)
		4) Watch the introductory video and interviews with Jeremy Dutcher, Snotty Nose Rez Kids, and Silla & Rise. Explore the website and the resources.
		Reading: Davids & LaTour, Ch. 7, Vibrato, pp. 135-154
Reading	Week 13 Readings	Two Minutes for Technique: Episode 8, Vibrato https://www.youtube.com/watch?v=p_RRICMGYEs

Week 14: Reducing Tension and Vocal Health

- Choral warm up & conducting: tension focus
- Singer's anatomy continued
- Explore causes and symptoms of vocal damage (nodules, swelling, voice disorders, other injuries)
- Choral warm up & conducting: tension focus
- Rehearsing choral pieces

Learning Activities

Type	Name	Description
Practice	Week 14 Activities	1) Watch videos of vocal injury & voice disorders
		2) Detecting early signs of swelling activity
		3) Discussion: Preventative measures for vocal health
		4) Vocal health infographic for non-singers
		5) In pairs, summarize and reflect upon the main points in the Karen Howard article in a paragraph. Drawing from the sidebar on page 70, how would you put these ideas into action in your classroom? (Collaborative written)
Study / Prep	Week 14 Homework	Due Week 15: Watch Adam Neely on racism in Western music theory curricula. Write a summary in about 200 words highlighting the essential themes, quotes you found significant, and questions that arose; and provide a probing question.
		https://www.youtube.com/watch?v=Kr3quGh7pJA Howard, Karen. (2020). Equity in Music Education: Cultural Appropriation vs. Cultural Appreciation—Understanding the Difference. Music Educators Journal, 16(3): 68-70.
Reading	Week 14 Readings	Dauids & LaTour, Ch. 14, Reducing Tension (pp. 245-254), Ch. 15, Vocal Health (257-276)
		Two Minutes for Technique: Episode 9, Vocal Health; Episode 19: Vocal Fold Closure
		https://www.youtube.com/watch?v=ZtlUBnc9qCc https://www.youtube.com/watch?v=AReJkmnrElg

Week 15: Range Extension & Vowel Modification

- Choral warm up & conducting: range extension & vowel modification focus
- Exploring practices of music theory, arranging and composing specific to various traditions of singing

- Decolonization of Music Education: Vocal improv as an inclusive practice; music theory of India
- Focused score study: Bersatu Senada
- Decolonization of Music Education: decolonization of choral practice (interview with Tracy Wong)

Learning Activities

Type	Name	Description
Practice	Week 15 Activities	1) T-P-S: Adam Neely video
		2) Philosophy of vocal improv: Bobby McFerrin https://www.youtube.com/watch?v=AllVoVRx1tA&feature=emb_imp_woyt
		3) Examine how music theory concepts can be taught through vocal improv within and beyond Western music paradigms (e.g., scales, scale construction, major/minor intervals, elements of harmony). https://www.youtube.com/watch?v=9VQjH0RrdXU&feature=emb_imp_woyt (Anuja Kamat)
		4) Reflect, share and discuss the use of vocal improvisation as a tool in the vocal classroom, and share one vocal improvisation activity. Comment in particular on how vocal improvisation can encourage and validate singers' "first voice" experience (i.e., their own background and frame of reference for music making based on their positionality, identity, education, and so on—decolonization of practice); and how you can engage with knowledge of vocal science in developing vocal improv in the classroom.
		5) Discussion: Beyond reading the program notes, what do you need to learn to understand the meaning and context of Bersatu Senada?
Study / Prep	Week 15 Homework	Podcast

Learning Activities

Type	Name	Description
		Davids & LaTour, Ch. 9, Classification & Range, pp. 177-186
Reading	Week 15 Readings	Two Minutes for Technique, Episodes 14 & 16, Range Extension; Episode 15: Vowel Modification https://www.youtube.com/watch?v=3MnoFFZcuzY https://www.youtube.com/watch?v=IC4u40xsPMY https://www.youtube.com/watch?v=wNVT34_EiUs

Week 16: Vocal Registers

- Choral warm up & conducting: registers
- Organization & seating continued
- Music & human rights

Learning Activities

Type	Name	Description
Practice	Week 16 Activities	<p>1) Explore Voice Science Works: Explore the website Voice Science Works and watch the video 17 styles of singing with spectrogram analysis. How is the singer using vowels, resonance, and tuning to affect the colour and style?</p> <p>2) Three-minute free write: Share strategies used to facilitate student learning about placement, breath and blending registers. Some questions you might consider are: how do singers use vowels, resonance, and tuning to affect the colour and style? What is your definition of "chest," "head," "blended" and "belt"; and how can we help students make choices about these different voices (recognizing that no choice is inherently bad)?</p> <p>3) Please define what decolonization of music education means to you; and how you might decolonize your teaching practice (e.g., repertoire, pedagogical approach, music theory, cultural contexts of music/music history). Create an activity or lesson suitable for a music class at the grade of your choosing. Here are some themes you may wish to consider: Music and human rights, cultural appreciation, anti-racist music education, indigenization of music education, decolonization of music education, music during the pandemic, restorative justice in music education, protest music, music in the Black Lives Matter movement. (See resources on OWL).</p>
		<p>Dauids & LaTour, Ch. 8 Vocal Registers</p> <p>Two Minutes for Technique: Episodes 7 & 10: Registers</p> <p>https://www.youtube.com/watch?v=0Tsa10sskmg</p> <p>https://www.youtube.com/watch?v=ti3ECABCNy8</p>
Reading	Week 16 Readings	

Week 17: Presentation 1

- Presentations Part 1

Learning Activities

Type	Name	Description
Practice	Week 17 Activities	Presentation 1
Reading	Week 17 Readings	Dauids & LaTour, Ch. 11, Legato, Staccato...Special Vocal Effects (pp. 199-209)

Week 18: Presentation 2

- Presentations Part 2

Learning Activities

Type	Name	Description
Practice	Week 18 Activities	Presentation 2

Assessment Activities

Type	Name	Description
Assignment	Due Wk 04: Extended Choral Warm Up	<p>Please create a 5-minute vocal warm up, drawing from vocal technique theories you have learned so far. Your pretend choir may be any kind you choose (school choir, church choir, gospel choir, jazz choir, glee choir, barbershop choir...). Lead as though the class is a senior vocal class: teach, model, gesture (conduct), etc.</p> <p>Create a one-page overview of your warm up in which you explain each warm-up activity and your rationale (e.g. singing on a sustained “v” is a semi-occluded vocal tract exercise, which directs energy back to the vocal tract resulting in more efficient singing (Davids 2012). Be sure to include what kind of choir you are imagining is in front of you.</p> <p>Expectations: Display understanding of healthy vocal technique (posture; breath control; initiation, creation, & release of sound; resonance; vowels & consonants; range & registers; intonation; expressive controls), develop and teach a warm-up for your current base of knowledge.</p> <p>Assessment: Rubric (please see OWL), instructor feedback, peer feedback</p>
		<p>Candidates will demonstrate knowledge of vocal technique by creating their own “Two Minutes for Technique” videos that are between 2-3 minutes in length. Candidates will prepare two videos.</p> <p>Videos should incorporate a brief overview of knowledge learned so far (one topic per video).</p> <p>Assessment: Rubric (please see OWL), instructor and peer comments on Flipgrid.</p>

Assessment Activities

Type	Name	Description
Assignment	Due Wk 09: Teaching Demonstration	<p>Candidates will complete a 25-minute lesson plan (guided) and assessment for a senior choral class; and will teach the lesson to the class. Presentations will be focused on performance-based choral classes. Include Learning Goals, Success Criteria, Curriculum Expectations, and pacing.</p> <p>Assessment: Rubric (please see OWL), instructor feedback, and peer feedback (two stars and a wish). Presentations will be video recorded for presenter observation and reflection.</p> <p>.</p>
Assignment	Due Wk 17/18: Teaching Presentation 2	<p>Candidates will complete a 45-minute “full class” lesson plan and assessment for a senior choral class; and will teach the lesson to the class. Presentations will be focused on performance-based choral classes. Include Learning Goals, Success Criteria, Curriculum Expectations, and pacing (as last time); and also engage with other themes and content covered in the course (e.g., differentiation, ELLs, decolonization of music education, Indigenization of music education).</p> <p>Assessment: Rubric (please see OWL), instructor feedback, and peer feedback (two stars and a wish). Presentations will be video recorded for presenter observation and reflection.</p> <p>.</p>

Assessment Activities

Type	Name	Description
Assignment	Due Wk 17: Podcast	<p>Students will create a 20-25 minute research-based podcast on one of the following topics, or choose another topic in liaison with the instructor.</p> <p>The podcast should be research-based, reflecting in-depth knowledge of peer-reviewed literature in the field, current trends, and significance. Creativity and original content should enhance the purpose of the podcast in an innovative way. Accurate information and succinct concepts should be presented, and the podcast should include a wide variety of appropriate, well-researched and informative sources and with well-edited quotes from expert sources. Quotes and sources of information are credited appropriately.</p>
Assignment	Ongoing: Warm Ups & Fundamentals	<p>Students will be expected to lead and participate in (i.e., teaching and playing with their primary/secondary instruments/voice) warm ups, technique, and repertoire.</p> <p>Assessment: Feedback from instructor and peers.</p>

This course meets the following Course Outcomes:

Vocal Pedagogy

Choir and Repertoire Planning

Educators Personal Development and Wellbeing

EDID Principles in the Music Classroom

How to Protect Your Professional Integrity:

The Bachelor of Education is an intense and demanding program of professional preparation. Teacher Candidates are expected to demonstrate high levels of academic commitment and professional integrity that align with both Western University's Academic Rights and Responsibilities and the Professional Standards and Ethical Standards set by the Ontario College of Teachers. These expectations govern your time in class, in your Practicum, in your Alternative Field Experiences, and include the appropriate use of technology and social media.

The Teacher Education Office will only recommend teacher candidates for Ontario College of Teachers certification when candidates have demonstrated the knowledge of, and adherence to, the faculty policies throughout the two-year program.

To review the policies and practices that govern the Teacher Education program, including attendance, plagiarism, progression requirements, safe campus and more, visit: edu.uwo.ca/CSW/my-program/BEd/policies.html

Faculty of Education Pass/Fail Policy:

All courses and assignments in the Bachelor of Education are assessed as Pass/Fail.

Instructors will make the Success Criteria of the assignments clear, and refinements of the criteria may take place in class as a means of co-constructing details of the assignments in the first two weeks of a course. This will allow for differentiation of process, product and timeline depending upon student needs.

Success Criteria will

- Articulate what needs to occur to demonstrate learning outcomes for a course/assignment;
- Inform the instructional process so that teaching can be adapted to ensure students continue to remain on track to meet the criteria as needed and appropriate.
- Align with the assignments created to provide opportunities for students to demonstrate the knowledge, skills and abilities they are working toward;
- Establish clear descriptive language that allows Teacher Candidates to identify, clarify and apply the criteria to their work and to their engagement in peer feedback;
- Focus the feedback on progress toward meeting the overall and specific tasks/assignment goals for the course.

Participation:

Participation is essential to success in the Teacher Education program. As a professional school, you need to treat coming to class as showing up for work in the profession. If you are not in class, you cannot participate. Actively participating in discussions, peer reviews/feedback, group work and activities is integral to the development of your own learning and to the learning within your classroom community.

Given the varied experiences of Teacher Candidates in the program, you may engage with ideas/concepts or skills that are familiar or unfamiliar to you.

A Professional Teacher Candidate is one who:

- Arrives in class (virtual or online) on time, and prepared. This includes completing any readings, viewing assignments or tasks in advance of class as requested.
- Listens to others and contributes thoughtfully to discussions;
- Models respectful dialogue and openness to learn, monitors, self-assesses and reformulates one's prior beliefs and understandings in light of new information;
- Monitors and addresses their wellness, practices self-care, and seeks appropriate support when necessary.

Support Services & Resources:



Health and Wellness
uwo.ca/health



Peer Support
westernusc.ca



Learning Skills
uwo.ca/sdc/learning



Indigenous Services
Indigenous.uwo.ca



Student Accessibility Services
sdc/uwo.ca/ssd



Writing Support
writing.uwo.ca



Financial Assistance
registrar.uwo.ca



Not sure who to ask?
Contact the Teacher Education Office at eduwo@uwo.ca