Graduate Course Number: 7392  
Course Title: Introduction to the Kodaly Method  
Days/Times of Class Meetings: This course is asynchronous – though “live” meetings will be optional.

Number of Credits for the course: No-Credit / 2 Credits

Instructor with phone number, email address, and office hours—at least 2 per week for students.
Thom Borden, Course Instructor  
Phone: 312-718-3739  
Email: thom.borden@gmail.com  
Office Hours: Wed 4:00 p.m. – 5:00 p.m. (Pacific Time)  
Friday 4:00 p.m. – 5:00 p.m. (Pacific Time)

This Syllabus is a general outline of the course and is subject to change upon notification to the students during a regular class session.

Student Engagement Statement: This should detail pre- and post-course work and expected outside of class workload or preparation. Each hour of credit implies a 50-minute class period plus an additional 2 hours of outside the class preparation. Students will be expected to complete course work and submit digitally by the requested date. However, as this is a cumulative project, students will be asked to continually review, edit, and update their work as the course progresses and new content is learned.

Course Description (from the current catalog): This may be followed by a philosophy statement about the course content or its intended impact on student outcomes. This course will introduce participants to the Kodaly methodology with current research findings and the implications of that research on the development of a sequenced music and movement curriculum for early childhood through intermediate graded students. Materials and activities will be presented for children from early childhood through grade 5/6. Collecting materials, building, and analyzing a folk song collection, designing teaching strategies, and lesson planning while developing a sequenced curriculum will be covered. Active participation in both music and movement activities will be the basis for most instruction.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Outcomes Assessments</th>
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<tbody>
<tr>
<td>List your course-level outcomes here.</td>
<td>Assessments should be listed next to each student learning outcome and should indicate how that outcome is directly assessed:</td>
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<tr>
<td>1. The student will be able to explore the Kodaly methodology relationship to music teaching and learning as we discuss the history and current practices of the Kodaly method all while reviewing Kodaly media and the pedagogical process</td>
<td>• Students will collect and review primary and secondary resources as they relate to the general music classroom. Primary resources include folk song collections and scholarly folk song publications. Secondary resources include published curriculum and textbook materials in which folk songs have been included from various primary resources. Additional resources can include conference notes and handouts, workshop handouts, and classroom materials.</td>
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<tr>
<td>2. The student will be able complete a K-5 UbD</td>
<td>• Students will complete a year-at-a-glance</td>
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(backward design) yearly outline relevant for use in the general K-5 music classroom.

3. The student will be able to evaluate and choose effective song literature to model the process of teaching rhythmic speech pieces with ostinato accompaniment or use familiar and folk literature selections, teaching new song material, all while including conceptual skills and vocal development from birth to GR 5/6, including improvisation and composition.

4. The student will be able to model an effective sequence to teaching from preparing concepts to labeling and practicing those concepts.

5. The student will be able to create standards-based assessments and student self-evaluation rubrics for a sequenced Kodaly classroom.

Be sure the each begins, “Students will be able to…”

There should be no more than 5 outcomes and assessments should match outcomes.

Each student learning outcome should support one of the program outcomes listed in the next section.

Emphasize application, analysis, and evaluation of cognitive learning for the masters level of work. Consider verbs like:

- Contrast
- Debate
- Differentiate
- Question
- Inspect
- Argue
- Assess
- Conclude

conceptual plan for grades K-5. Adjustments will be made for middle/high school assignments so that the work is applicable to the classroom situation.

- Students will collect songs for each concept skill labeled in the year-at-a-glance plan. Song choices will include standard folk songs, along with non-English selections. Listening selections will be included when possible. Students will be guided in decolonizing their choices as songs may include historical content that is no longer acceptable.

- Student will create a unit of 4-6 lesson plans that cover the concept being taught. The lesson plans will be prepared with attention to the prepare-present-practice model found in the Kodaly approach.

- Students will complete each lesson with an assessment tool that includes “I can … statements addressing learning objectives.

ASSIGNMENTS:
1. Year-at-a-Glance Template
2. Song Collection for K-5 / both semesters
3. Analysis of Song Collection
4. V-A-Ks Template
5. P-P-P for K-5 / both semesters
6. Completed Unit for Concept
7. Digital and Interactive Activity for song

Value:
1. 10% - Year-at-a-Glance
2. 20% - Song Collection (grade level songs)
3. 20% - Analysis (grade level focus)
4. 10% - V-A-Ks (grade level focus)
5. 10% - PPP (grade level focus)
6. 20% - complete Unit – all pieces (glf)
7. 10% - Distance Learning (2 activities)

Program-Level Outcomes Addressed:

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Proposed Graduate Learning Outcomes with respect to Core Values and Beliefs. Please include only those outcomes that are directly addressed and assessed with this course. There is NO NEED to include them all.

Professionalism in Teaching

Candidates will participate in group and character-building activities by working alone and with other to explore personal strengths, weaknesses, opportunities, and threats to personal and professional growth.

Students will demonstrate the ability to:

1. Research best educational practices
2. Discern new uses for information from a variety of course work
3. Reflectively discuss their teaching and ways to enhance it

Excellence in Music

Candidates will explore more deeply the culturally and historically important aspects of music, musicians, and composers throughout the world and across time.

Students will demonstrate the ability to:

1. Recognize style traits of various composers, genres, and periods
2. Identify major and transitional composers in a variety of styles, genres, and periods
3. Learn or review and apply new techniques to perform in a style appropriate to genre, style, period, and culture

Strength in Character

Candidates will develop new approaches to the praxis of teaching by learning about, experiencing, and using best practice techniques as borne out in proven traditional practices and those demonstrated as effective through current research.

Students will demonstrate the ability to:

1. Discuss a variety of educational approaches
2. Describe why particular educational approaches are chosen for use
3. Choose and apply new approaches to the teaching praxis.

Course Requirements and Assessment

- Use this area to list or describe course assignments, performances, exams, projects, etc. Anything that indicates or demonstrates that course objectives have been achieved and that factor into the grade. Please do not add last minutes or unexpected but significant work at the end of the course that are not reflected in this syllabus.
  - By the end of the course, students will complete:
    - K-5 Long-Range Plan within the Kodaly Approach
    - A listing of yearly conceptual song selections related to the long-range plan
    - Analysis sheets for a focus grade level to be used in the song collection
    - Unit Plans for the focus grade level of the K-5 long-range plan
    - Differentiated options for songs selection for each unit page (VAKs)

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- Assessment sheets including “I can” statements that relate to concepts taught

- Indicate what factors will impact the grade and the weight: Attendance? Participations? Projects, tests, activities, performance? You should include points or percentage of grade value for each assignment. Please be specific.

- Note for courses containing masters and certification students taking the 500-level music or methods course: be specific about additional assignments for masters and certification students. What makes this course graduate-level and, therefore, more comparable to the summer equivalent of this course?

Instructional Materials

- List text books and materials here
  - Recommended Primary Resources:
    - The Kodaly Approach I – Lois Choksy
    - Kodaly Today – Tacka and Houlihan
    - Kodaly in the Grade ___ Classroom – Tacka and Houlihan
    - An American Methodology – Eisen and Robertson
    - An American Folk Songs North America Sings – Johnston
    - 150 American Folk Songs – Erdei
    - Sail Away – Locke
    - 150 Rounds – Bolkavec and Johnson
    - Song materials published by Katinka Daniel
    - Song materials published by John Feierabend
    - Song materials published by Jill Trinka
    - Any song collections by Alan Lomax
    - Any materials published by Organization of American Kodaly Educators (OAKE)
  - Recommended Secondary Resources:
    - Any published textbook series (Music and You, Share the Music, Spotlight on Music, Making Music, Music Connection, etc.)
    - Purposeful Pathways
    - Game Plan
    - Music Play
    - First Steps in Music / Conversational Solfege (J Feierabend)
    - First, We Sing! (Susan Brumfield)
  - Additional Recommended Resources:
    - Music for Children – Margaret Murray (Schott publications)
    - Music for Children – American Editions (Schott Publications)
    - Any other Orff materials
    - Any other workshop notes, handouts, or materials

Course Bibliography: (Required)
While there are no required and suggestion texts, it is necessary for students to gather materials listed above based on their classroom resources to complete all assignments.

Course Calendar or Schedule (Required):
This Syllabus includes the layout for the course with dates to complete assignments. As this is an asynchronous class, a day-by-day breakdown is not included as you are encouraged to work at your pace and schedule.

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own pace to complete assignments by due dates given. A suggested “live” meeting for questions is posted – but can also be TBD.

Jun 6-10  FIRST VIRTUAL MEETING: June 8 or June 9 – 5 p.m. Pacific. Students will review and discuss and complete a detailed long-range plan that includes a year-at-a-glance of concepts taught in the K-5 classroom. Assignment: Students will complete a Year-at-a-Glance template to include musical concepts taught for GR K-5 for both first and second semester at their location. NEXT VIRTUAL MEETING: June 15 or June 16 – 5 p.m. Pacific

June 13-17  TO DATE: Students will have completed their school year-at-a-glance / long-range plan. Assignment: Students will compare their Y-A-G to the Kodaly methodology and collect songs for each semester of each grade that relates to concepts taught in GR K-2. Try to collect several as you will be choosing from your selections in a later assignment. In this collection of songs, students are encouraged to consider and collect at least 3 non-English selections for each grade level. It is recommended to choose songs that meet the ELL needs of their classroom. NEXT VIRTUAL MEETING: June 22 or June 23 – 5 p.m. Pacific

June 20-24  TO DATE: Students will have collected songs for both first and second semesters of the K-2 curriculum. Assignment: Students will compare their Y-A-G to the Kodaly methodology and collect songs for each semester of each grade that relates to concepts taught in GR 3-5. Try to collect several as you will be choosing from your selections in a later assignment. In this collection of songs, students are encouraged to consider and collect at least 3 non-English selections for each grade level. It is recommended to choose songs that meet the ELL needs of their classroom. NEXT VIRTUAL MEETING: June 29 or June 30 – 5 p.m. Pacific

June 27-July 1  TO DATE: Students will have collected songs for both first and second semesters of the K-5 curriculum. Assignment: Students will review all songs collected for GR K-2 and choose/highlight 10 from the collection for teaching consideration for each semester (total 10 songs per semester per grade level). Students will choose a specific grade level and semester for project focus and complete song sheet analysis for all 10 songs from that specifically chosen semester of each grade level. Within these songs, 1 must be non-English. NEXT VIRTUAL MEETING: July 6 or July 7 – 5 p.m. Pacific

July 4-8  TO DATE: Students will have collected songs for a specific K-2 grade level and semester for the project focus. Analysis of those 10 songs for the grade and semester have been completed. Assignment: Students will review all songs collected for GR 3-5 and choose 10 from the collection for teaching consideration for each semester (total 10 songs per semester per grade level). Students will choose a specific grade level and semester for project focus and complete song sheet analysis for all 10 songs from that specifically chosen semester of each grade level. Within these songs, 1 must be non-English. NEXT VIRTUAL MEETING – July 13 or July 14 – 5 p.m. Pacific

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July 11-15

TO DATE: Students will have collected songs for a specific 3-5 grade level and semester for the project focus. Analysis of those 10 songs for the grade and semester have been completed.

ASSIGNMENT: Students will review and identify differentiated instructional activities for the songs chosen for the “prepare” stage (VAKs). These songs chosen will be added to the PPP Template under the Prepare stage – divided into the concept that can be taught (either under rhythmic or melodic). If the song can be placed in both, then it is given an asterisk is placed at the end of the song (i.e. Closet Key*) in both sections. Students will use the V-A-Ks Template to complete the differentiated activities (visual, aural, and kinesthetic) that could be considered – one for the Primary Project and one for the Intermediate Project.

NEXT VIRTUAL MEETING: July 20 or July 21 – 5 p.m. Pacific

July 18-22

TO DATE: Students have completed a song collection and chosen songs for the “prepare” stage. Students have also completed the V-A-Ks Template for all songs in the primary and intermediate projects.

ASSIGNMENT: Students will choose a concept (i.e. GR 2–2nd semester- sixteenth notes) to address and complete a 4 to 6 lesson-plan unit showing the stages of the prepare-present-practice approach along with the completed PPP template and VAKs Template. All songs from the unit project must be analyzed.

NEXT VIRTUAL MEETING: July 27 or July 28 – 5 p.m. Pacific

July 25-31

TO DATE: Students have completed a single unit of concept development from prepare to practice with all supporting materials. Students will discuss the Assessment Template.

ASSIGNMENT: Students will create and submit one digital interactive teaching activity for each focus project – 1 primary and 1 intermediate. GOOGLE slides are preferable – but SMART Notebook is acceptable.

FINAL VIRTUAL MEETING: OPTIONAL – This will be an opportunity to share your final project in a “live” virtual meeting with colleagues. Those that attend the final meeting will be sharing their projects with others in attendance – sharing resources with each other to increase classroom materials.

Attendance Policy

- Here is where you outline your official attendance policy. The recommended institutional attendance policy is that “anyone missing more than 20% of regular class sessions should not expect to pass the class.”

- It is my expectation that every student attends or views virtual classes and completes requested work assigned in both virtual classroom and in the Schoology materials section. It is my expectation that if the student experiences any problems with recordings or digital templates, they will let me know through email, text or voice mail (312-718-3739). I cannot accept messages through another student.

Candidate Conduct

An important part of VanderCook’s Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal

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development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.

- Cell Phone Policy: During virtual meetings, please have cell phones turned to vibrate and be mindful of other students attending the meeting.
- This is a virtual class, so it is expected that you will be able to attend virtual sessions and complete requested work and submit assignments virtually. If this presents a problem, please contact me personally.

Health and Safety
VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

Academic Honesty
Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate’s success in the program. Examples of academic dishonesty include:

- Presenting another’s words, music, or concepts as your own by failing to acknowledge or properly cite the source.
- Communicating or receiving answers or information to/from another in a testing situation.
- Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.
- Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.
- Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.
- Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.

Plagiarism
Plagiarism means taking someone else’s words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else’s work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.
Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.

Disability Statement
If a student has a disability which might interfere with that student's ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.