

**Graduate Course Number: 7783**

**Course Title: *A Complete Guide to Band Repertoire: Selection and Planning***

**Online - Fall 2023 (9/18/2023 - 12/8/2023)**

**Online meetings:**

**September 25, 2023 - 6-7pm CST**

**October 23, 2023 - 6-7pm CST**

**November 6, 2023 - 6-7pm CST**

**Credits: 3 Graduate Credits**

**Instructor:**

**Glen Schneider**

**630.803.1073**

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**Office hours (Monday evenings upon request) schedule in Schoology Messenger**

**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:**

Each hour of credit implies a 60-minute class period plus 2 hours of outside the class preparation or its equivalent. In addition to three live meetings sessions throughout the semester, students will interact with colleagues in discussion boards, weekly assignments that include interaction with colleagues for reflection and feedback and peer review. Several assignments require the teacher to experiment with lesson strategies in their current teaching position with reflection assignments.

**Course Description:** A strategic plan is necessary to make the journey from the first day you sight-read a piece of music until you perform the piece at the concert. This class presents an opportunity to plan your entire school year's worth of repertoire, performances, and rehearsal planning. Each piece of repertoire is unique and requires an artistic and technical approach and methodology. This class will equip participants with the tools necessary to set a philosophically based long-term vision, plan repertoire, create units of study, gather professional resources, discuss and share rehearsal strategies, learn ways to integrate technology into lessons, design concert formats, and plan for concert presentations. This class is just what you need to be prepared and organized for next school year, ready to engage your students in rehearsals, and in position to inspire and educate your audiences during concerts. This course will serve all music educators: band, chorus, and orchestra.

<b><u>Student Learning Outcomes</u></b>	<b><u>Outcomes Assessments</u></b>
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<ul style="list-style-type: none"> <li>• <i>Differentiate effective rehearsal strategies</i></li> <li>• <i>Question current practices</i></li> <li>• <i>Inspect current practices and gestures</i></li> <li>• <i>Argue for the philosophical basis of your music class</i></li> <li>• <i>Assess your score study/preparation regularly</i></li> <li>• <i>Conclude your findings from observation/reflection</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Written assignments submitted in Schoology</i></li> <li>• <i>Discussion posts in Schoology</i></li> <li>• <i>Casual Action-Based Research</i></li> <li>• <i>Reflection</i></li> </ul>
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**Program-Level Outcomes Addressed:**

**Professionalism in Teaching** - Candidates will participate in group and character-building activities by working alone and with others to explore personal strengths, weaknesses, opportunities, and threats to personal and professional growth. Students will demonstrate the ability to: Research best educational practices; Discern new uses for information from a variety of course work; 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: Recognize style traits of various composers, genres, and periods; Identify major and transitional composers in a variety of styles, genres, and periods; 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: Discuss a variety of educational approaches; Describe why particular educational approaches are chosen for use; Choose and apply new approaches to the teaching praxis.

**Course Requirements and Assessment:**

Each week students will attend a live class (if offered) session, participate in a discussion activity with colleagues, and work to build a one or two week-long assignment project that culminates in a final project spreadsheet and planning tool.

**Grading Breakdown:**

25% Discussion

50% Weekly Assignments/Online Meetings

25% Final Project

**Instructional Materials:**

- All materials will be delivered via Schoology modules
- Recommended: *Teaching Music With Passion*, by Peter Boonshaft
- Optional: *The Conductor As Leader*, by Ramona Wis

Course Bibliography:

n/a

Course Calendar or Schedule:

Module 1 - 9.18 - Philosophy of Music Education - 1 wk

Module 2 - 9.25 - Repertoire Choice - 2 wks (9/25 online meeting)

Module 3 - 10.9 - Creative Ways to Select Music and Organize The Chaos 2 - wks

Module 4 - 10.23 - Preparation & Progression - 1wk (10/23 online meeting)

Module 5 - 10.30 - Pursuit for the Perfect Rehearsal, Sequencing Instruction - 1 wk

Module 6 - 11.6 - Connecting The Pieces and Assessment - 2wk (11/6 online meeting)

BREAK - Thanksgiving Break

Module 7 - 11.27 - Concerts: The Missed Opportunity - 1 wk

Module 8 - 12.4 FINAL PRESENTATIONS - 1 wk

Attendance Policy:

- Participants must attend all online sessions and participate in weekly functions. If you cannot attend a session because of a professional conflict, please notify the instructor as soon as possible to make arrangements for a makeup assignment with class recordings.
- A professional conflict would include a school related function that conflicts directly with the time this class is meeting. Participants are expected to make this class a priority when possible.
- You may not communicate your absence with another student and expect that message to be relayed to the instructor. Please email/text directly with the teacher.

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 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.”***

### 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.”

