

Graduate Course Number: MECA: 7593 GRAD: 555K

* This course is offered at two course levels. Students enrolled in the MMed program at VanderCook are eligible to enroll for the 500 course number. Students not enrolled in the MMed program who wish to earn graduate credit as a MECA Continuing Education student should register for the four digit course number. The difference in credits earned and tuition cost is attributed to the difference in tuition rates for the MMed and MECA Continuing Education programs. If you are unsure which section is best for you, please contact us directly at meca@vandercook.edu.

Course Title: Introduction to the Kodály Method

Course Structure: Asynchronous

Synchronous Courses: Each one credit hour earned assumes approximately 3.75 clock hours of work, on average, per week of combined in-person learning/chat sessions and independent work/study.

For a 12-week, 3-credit online course, students will spend, on average, 11.25 clock hours per week of combined chat sessions and independent work/practice.

For an 8-week, 3-credit online course, students will spend, on average, 16.6 hours per week of combined chat sessions and independent work/practice.

Asynchronous Courses: Asynchronous courses are designed for music educators whose time zones or teaching schedules do not allow them to attend classes synchronously. Through the use of pre-recorded lectures, independent research and writing projects, online discussion forums, watching online videos, and taking quizzes, the workload expectations are equivalent to the rigor that would normally be offered in an on-site, 15-week semester class.

Days/Times of Class Meetings: Office Hours will be available twice weekly as well as optional requests based on student needs.

Number of Credits for the course: 3

Instructor with office phone number, email address, and office hours:

Thom Borden, Course Instructor

Phone: 312-718-3739

Email: tborden@vandercook.edu or thom.borden@gmail.com

Office Hours: WED 4:00 p.m. – 5:00 p.m. (Pacific Time)

FRI 4:00 p.m. – 5:00 p.m. (Pacific Time)

Additional time available upon request

“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: <<Student Engagement Statement: This should detail pre- and post-course work and expected outside of class workload or preparation. Example: Each hour of credit implies a 60-minute class period plus 2 hours of outside the class preparation or its equivalent. Students in compressed courses are required to prepare for the first day of classes by

preparing the pre-course readings and any pre-class assignments, such as video recording a warm up, rehearsal, or teaching session.>>

Each hour of credit implies a 90-minute class period plus an additional 3-5 hours of outside the class preparation. This time can include research, song analysis, lesson planning and submission revisions. 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 work submissions as the course progresses and new content is learned.

Course Description: <<Course Description (from course webpage): 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 Kodály 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.

<u>Student Learning Outcomes</u>	<u>Outcomes Assessments</u>
<p><<Student Learning Outcomes: List your course-level outcomes here. Be sure each begins, "Students will be able to..."</p> <p>There should be no more than 5 outcomes and assessments should match outcomes.</p> <p>Each student learning outcome should support one of the program outcomes listed in the next section.</p> <p>Emphasize application, analysis, and evaluation levels of cognitive learning for the master's level of work.</p> <p>Consider verbs like: contrast, debate, differentiate, question, inspect, argue, assess, and conclude.>></p> <p>1. The student will be able to explore the Kodály methodology relationship to music teaching and learning as we discuss the history and current practices of the Kodály method all while reviewing Kodály media and the pedagogical process.</p>	<p><<Outcomes Assessments: Assessments should be listed next to each student learning outcome and should indicate how that outcome is directly assessed:</p> <ul style="list-style-type: none"> • written assignment/project • playing quiz • examination (oral or written) • teaching demonstrations • research projects <p>How does each assessment demonstrate the learning outcomes at course-level and/or at program-level?</p> <p>Each assignment should emphasize the graduate nature of this course.>></p> <ul style="list-style-type: none"> • 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 text book materials in which folk songs have been included from

<p>2. The student will be able complete a K-5 UbD (backward design) yearly outline relevant for use in the general K-5 music classroom.</p> <p>3. The student will be able 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.</p> <p>4. The student will be able to model an effective sequence to teaching from preparing concepts to labeling and practicing those concepts.</p> <p>5. The student will be able to create standards-based assessments and student self-evaluation rubrics for a sequenced Kodály classroom.</p>	<p>various primary resources. Additional resources can include conference notes and handouts, workshop handouts, and classroom materials.</p> <p>Students will compare the Kodály sequence with their current teaching model. Students will complete a year-at-a-glance 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.</p> <p>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.</p> <p>Students will create a unit of 6-8 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 Kodály approach. Each lesson plan will include one hands-on manipulative idea (must include the materials needed, the steps to create the manipulative, and the classroom implementation – how it addresses the concept) and one interactive instructional tool (i.e. interactive Google slide activity).</p> <p>Students will complete each lesson with an assessment tool that includes “I can ... statements addressing learning objectives.</p>
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Program-Level Outcomes Addressed: <<Program-Level Outcomes Addressed: Proposed Graduate Learning Outcomes with respect to Core Values and Beliefs. Please include only those outcomes that are directly addressed and assessed in 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 others 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 teaching practices.

Course Requirements and Assessment: <<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. Be sure to indicate what factors will impact the grade and the weight: attendance, participation, projects, tests, activities, performances. You should include points or a percentage of grade value for each assignment. Please be specific.>>

By the end of the course, students will complete:

- A compare/contrast reflection on the current sequence model and the Kodaly approach
- K-5 Long-Range Plan within the Kodály 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)
- Assessment sheets including "I can" statements that relate to concepts taught

Grading Breakdown: VALUE and ASSIGNMENTS:

1. 5% Reflection Paper

2. 5% Year-at-a-Glance Template
3. 20% Song Collection for K-5 / both semesters of all grade levels
4. 20% Analysis of Song Collection – both semesters of a chosen grade level for primary and intermediate grade level
5. 10% V-A-Ks Template – both semesters of a chosen grade levels for primary and intermediate
6. 10% P-P-P for K-5 / both semesters of a chosen grade level for primary and intermediate
7. 20% Completed Unit of Lesson Plans - both semesters of a chosen grade level for primary and intermediate
8. 10% Digital and Interactive Activity for each semester of a chosen grade level for primary and intermediate (2 primary – one for each semester AND 2 intermediate – one for each semester)

Instructional Materials: <<Instructional Materials: List text books and materials here. Please indicate whether these are required or recommended materials.>>

• List text books and materials here – You do not have to purchase these materials – it is a recommended listing of possible classroom resources that may assist in completing your required assignments. If you have questions about any of these, please feel free to ask through an email, text or during office hours.

Recommended Primary Resources:

- The Kodály Approach I – Lois Choksy
- Kodály Today – Tacka and Houlihan
- Kodály 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 Kodály Educators (OAKE)
- Any song materials cited from Holy Names University Song Collection

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 / Music Play Online
- First Steps in Music / Conversational Solfege (J Feierabend)
- First, We Sing! (Susan Brumfield)
- Quaver Online

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: <<Course Bibliography: Please list all pertinent required and suggested texts and readings here using proper citation format. If there are none, please submit "N/A" as your response.>>

While there are no required texts, it is necessary for students to gather materials listed above based on their classroom resources to complete all assignments. Digital resources beyond that of the Holy Names University Song Collection are upon approval.

Course Calendar or Schedule: <<Course Calendar or Schedule:>>

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

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RECORDED LESSONS WILL BE DROPPED EACH WEEK TO ASSIST IN THE STEP-BY-STEP LEARNING IN THIS COURSE.

WEEK 1: SEPT 18 – 22 2023

FIRST VIRTUAL MEETING: TUES SEPT 19 – 5 p.m. Pacific.

Students will review and discuss the Kodály approach and the sequenced methodology used in the classroom. Students will complete a detailed long-range plan that includes a year-at-a-glance of concepts taught in the K-5 classroom. Students will submit a reflection paper that compares/contracts the Kodály sequence to their current district sequence.

ASSIGNMENT: Students will complete and submit a Year-at-a-Glance template to include musical concepts taught for GR K-5 for both first and second semester using their current district sequence. Students will then complete and submit a reflection paper that compares/contrasts the Kodály sequence to their current district sequence.

NEXT RECORDED LESSON: SEPT 26 – 5 p.m. Pacific

WEEK 2: SEPT 25 – 29 2023

TO DATE: Students will have completed their school year-at-a-glance / long-range plan and reflection assignment.

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-1.

Collect several (25 suggested) 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 5 non-English selections for each grade level. It is recommended to choose songs that meet the ELL needs of their classroom.

NEXT RECORDED LESSON: OCT 3 – 5 p.m. Pacific

WEEK 3: OCT 2 – 6 2023

TO DATE: Students will have collected songs for both first and second semesters of the K-1 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 2-3. Collect several (25 suggested) 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 5 non-English selections for each grade level. It is recommended to choose songs that meet the ELL needs of their classroom.

NEXT RECORDED LESSON: OCT 10 – 5 p.m. Pacific

WEEK 4: OCT 9 – 13 2023

TO DATE: Students will have collected songs for both first and second semesters of the K-3 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 4-5. Collect several (25 suggested) 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 5 non-English selections for each grade level. It is recommended to choose songs that meet the ELL needs of their classroom.

NEXT RECORDED LESSON: OCT 10 – 5 p.m. Pacific

WEEK 5: OCT 16 – 20 2023

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 10-12 from the collection for teaching consideration for each semester (minimal 10 songs per semester per grade level). Students will then choose a specific grade level for their unit project focus and complete a song sheet analysis for each of the songs from both semesters. Within these songs, 1 must be non-English.

NEXT RECORDED LESSON: OCT 17 – 5 p.m. Pacific

WEEK 6: OCT 23 – 27 2023

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/highlight 10-12 from the collection for teaching consideration for each semester (minimal 10 songs per semester per grade level). Students will then choose a specific grade level for their unit project focus and complete a song sheet analysis for each of the songs from both semesters. Within these songs, 1 must be non-English.

NEXT RECORDED LESSON – OCT 17 – 5 p.m. Pacific

WEEK 7: OCT 30 – NOV 3 2023

TO DATE: Students will have collected songs for a specific K-5 grade level for their unit project focus. Analysis of those songs for the grade level and both semesters 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 for the chosen grade level of the GR K-2 Primary Unit Project.
NEXT RECORDED LESSON: OCT 31 – 5 p.m. Pacific

WEEK 8: NOV 6 – NOV 10 2023

TO DATE: Students will have collected songs for a specific K-5 grade level for their unit project focus. Analysis of those songs for the grade level and both semesters 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 for the chosen grade level of the GR 3-5 Intermediate Unit Project.
NEXT RECORDED LESSON: OCT 31 – 5 p.m. Pacific

WEEK 9: NOV 13 – 17 2023

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: Using the chosen grade level for both primary and intermediate, students will address and complete a 6 to 8 lesson-plan unit for each semester that demonstrates the stages of the prepare-present-practice approach along with the completed PPP template and VAKs Template. All songs from the unit project should be analyzed.
NEXT RECORDED LESSON: NOV 21 – 5 p.m. Pacific

WEEK 10: NOV 20 – 24 – STUDENTS TO WORK INDEPENDENTLY ON LESSON PLANS

WEEK 11: NOV 27 – DEC 1 2023

TO DATE: Students have completed a single unit of concept development from prepare to practice with all supporting materials for one primary and one intermediate grade level (both semesters). Students will discuss the Assessment Template.
ASSIGNMENT: Students will complete the Assessment Template for each lesson. Students will also create and submit one hands-on manipulative and one digital interactive teaching activity for each focus semester of the chosen grade level for their unit project. GOOGLE slides are preferable – but SMART Notebook is acceptable.
NEXT LESSON: DEC 5 – OPTIONAL LIVE MEETING – 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 – adding valuable resources to your collection of materials.

WEEK 12: DEC 4 – 8 2023

TO DATE: Students have completed a single unit of concept development from prepare to practice – with all supporting materials – for one primary and one intermediate grade level.
ASSIGNMENT: Students will complete and submit all required assignments into Schoology by Friday Dec 8.

Attendance Policy: <<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 any virtual classroom and submits required work through 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 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/Computer Policy: <<Candidate Conduct Continued: Cell phone/computer policy:>>

During virtual meetings or online office hours, 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.”