

DRAFT
**Choral Music Education Summer Course:
Explorations in Gesture, Sound and Pedagogy**

**August 26-30th, 2017
9:00 – 12:30pm, 1:30 - 5:00pm**

Instructors:

Lydia Adams, Jennifer Moir, Gloria Gassi, Babette Lightner

Course Description:

This course aims to provide students with an experiential understanding of the ways in which choral music requires a complex and embodied approach to gesture and vocal production. The course will engage students in multiple ways to frame rehearsal strategies, performance practice and expressive performances, focusing on expanding their expressive range as a conductor, exploring a pedagogical approach that supports and fosters learning, while examining their role as music educators beyond their time on the podium.

Learning Outcomes:

Through a balanced offering of interactive activities, group discussion and individual coaching, students will:

- *Develop their capacity to perceive, interpret and express/respond to music with freedom, clarity and confidence in rehearsal and performance situations.*
- *Expand their expressive range as a conductor*
- *Examine the differences between authentic, natural expression and artistic “demonstration” in gesture and in the singing voice*
- *Create a vocabulary of whole body dynamic expression and learn to distinguish tension and grip from expression and power in conducting gesture*
- *Explore a pedagogical approach, which supports and fosters learning.*
- *Gain practical tools to function and teach in a way that prevents pain and injury in themselves and those they conduct*
- *Examine their role as music educators beyond their time on the podium to help deepen their understanding of choral music education, artistry and leadership*
- *Strengthen their network of choral music educators in Ontario and beyond.*

Course Materials:

- Packet of Music – to be signed out from the CBO library prior to course start
- Recording device to record conducting opportunities
- Relevant reading materials – to be sent in advance of the course by instructors

Evaluation:

Daily Participation – 25%

Written Assignments: – 75%

Three papers – 25% each, students are free to choose from the following list of topics:

- Explore the ways in which you plan to apply the principles of The Lightner Method in your real world
- Address the ways in which you plan to apply the principles of, “A Pedagogy of Empowerment” to your real world
- Research repertoire for a proposed concert program, including all relevant publisher information as well as program notes. This assignment should include a description of your vision/theme for the concert.
- Choose any of the Special Topics (topics TBC) discussed in class and create a plan for direct application of this information to your real world

General Course Structure:

This intensive summer session course will cover four units of study related to the development of the choral educator, artist and leader:

Unit 1: A musician’s guide to the body

An experiential and cognitive understanding of the body and it’s design that supports students’ ability to move with clarity, ease, freedom and power. Students will gain a more accurate ‘body map’, self-assessment tools and fundamentals of movement. Students will also gain deeper understanding of the anatomy and physiology of the voice.

Unit 2: A musician’s guide to whole body dynamic range and expression

Movement explorations and exercises designed to expand a student’s expressive range, build comfort in conducting qualities that are different from their affinity and open creative doors.

Unit 3: A Practical Application Lab

Students will have podium time to explore applications of Unit 1&2 (with specific focus on conducting gesture and vocal pedagogy) with the class choir

Unit 4: Conductor’s Roundtable

This unit is designed as a time for sharing information and resources pertinent to today’s choral conductor through group discussion. Topics will be chosen to best support the needs of the students enrolled in the course.

General Policies:

University Policy on Accommodation for Medical Illness. This can be found at www.studentservices.uwo.ca/secure/index.cfm. As of May 2008, the University has a new policy on Accommodation for Medical Illness, which states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet her/his academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office.” Students with special learning needs or circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be made.

Instructor’s policy on illness and attendance. Full attendance at all classes is expected and medical documentation is required unless you have the permission of the instructor. If you are ill or some problem occurs that prevents you from attending class on a given day then you must notify the instructor to that effect either before or immediately after class. Unexplained absences will result in a reduction of three (3) points in your attendance/participation grade for each absence and (5) points for each absence when a class presentation is scheduled (each student will be assigned class presentations in advance). Students with medical documentation or an acceptable excuse for an absence will not be penalized and will be permitted to reschedule a presentation. Late written assignments will only be accepted and graded if permission has been granted by the instructor in advance of the deadline.

Statement on Academic Offences: *“Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at www.uwo.ca/univsec/handbook/appeals/scholoff.pdf.*

Plagiarism is a major scholastic offense. Students must write their assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt by using quotation marks where appropriate and by proper referencing such as footnotes or citations. All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com, www.turnitin.com.”