

ANN ARBOR SKYLINE HIGH SCHOOL

Bel Canto– Course Syllabus 2026-2027

INSTRUCTOR INFORMATION

Lindsay CieChanski, Ms. Cie
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School Phone: (734) 994-6515
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COURSE INFORMATION

Bel Canto Treble Choir and A Cappella Mixed Choir are auditioned year-long courses in which each student earns 1.5 credit. A choir of treble (soprano and alto-Bel Canto) or mixed voices (A Cappella) sings a variety of choral music of all periods and styles. Emphasis is placed on the development of music literacy and vocal technique.

TEACHING & LEARNING PHILOSOPHY & EXPECTATIONS

Academics are at the core of your high school experience. This is true for every class you take at Skyline. Adults in the school community will help you develop a plan, which may be modified as appropriate. All Skyline students are expected to:

- Be in class on time every day
- Be prepared, including having all necessary materials, and assignments completed.
- Participate productively in class activities
- Monitor graduation requirements
- Bring your course materials to class every day.

COURSE OVERVIEW

Bel Canto Treble Choir and A Cappella Mixed Choir are auditioned year-long courses in which each student earns 1.5 credit. A choir of treble (soprano and alto-Bel Canto) or mixed voices (A Cappella) sings a variety of choral music of all periods and styles. Emphasis is placed on the development of music literacy and vocal technique. Bel Canto and A Cappella appear in several concerts throughout the year, some of which are outside of regular school time. Performances are an integral part of the music curriculum. After school rehearsals and performances are required. This course meets the State of Michigan Fine Arts graduation requirement. May be repeated for credit.

COURSE TOPICS

We will explore the following genres and styles of music:

Secular Concert Sacred Concert Folksongs Madrigal (Renaissance) Multicultural/World Music Solo and Duet Repertoire	Multicultural Holiday Spiritual (African American Folk Song) MSVMA Recommended Repertoire www.MSVMA.org	Baroque, Classical, Romantic Contemporary Choral Music Theater Vocal Jazz Contemporary A Cappella Pop Music
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Through the rehearsal process, students will be able to:

- Distinguish and apply unison and part singing in an ensemble.
- Recognize and use standard musical terms and markings within the choral repertoire.
- Recognize and apply proper vocal techniques (head/chest voice, tone quality, intonation, diction, phrasing, care of the voice).
- Demonstrate awareness of and tolerance for the diversity of choral repertoire.
- Develop sensitivity toward musical text as it relates to meaning and emotional quality.
- Evaluate musical performances (recordings, live performances, or their own performances).
- Demonstrate appropriate stage presence, proper performance and audience etiquette, and correct microphone technique.
- Participate in a variety of public performances in varying performance styles.
- Use synchronized movement/choreography in conjunction with vocal performance when appropriate.
- Demonstrate a positive attitude encompassing teamwork, self-discipline, “family” unity, maximization of individual and group potential, and the appreciation of performing for self and others.
- Develop and apply a sense of vocal balance and blend within the ensemble.

Through the sight-reading process, students will be able to:

- Acquire and apply sight reading and ear training skills.
- Recognize and read rhythms in the time signatures 2/4, 3/4, 4/4, 3/8, 6/8.
- Recognize and read rhythms of whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth, and sixteenth notes and rests.
- Recognize and read rhythms that include ties and syncopation.
- Recognize and read melodies in the key signatures of C, F, Bb, Eb, Ab, Db G, D, A, E, and B.
- Recognize and read melodies with stepwise motion and skips of thirds, fourths, fifths, octaves, accidentals (chromatic movement), and modulations to dominant.
- Apply a minimum of three-part singing (Bel Canto) or four-part singing (A Cappella).
- Compose melody and harmony lines in the style of MSVMA sight-reading.
- Improvise melody lines and harmony parts within given chord progressions.

Additional activities:

Vocal Warm-ups/Technique (10-15 minutes daily)
Listening Journal (weekly)

2026-2027 COURSE CALENDAR OF MANDATORY EVENTS

September 16, 4:30-8:30 Mandatory Choir Registration for Choir Students and Parents (All Choirs)

October 3, MSVMA Music Theatre Intensive, 8:30-5:30 (Soloists)

October 21, MSVMA A Cappella Festival (Skyline Blues, All Choirs, Choir Council)

October 23, Albion Choral Festival *Daytime and afternoon times TBA (All Choirs)

November 6, 7, and 8, Leaf Raking Fundraiser *times TBA (All Choirs, 2 days per student)

November 7, Music Theatre Solo and Ensemble Festival, *times TBA, (Soloists)

November 23, Acappellapalooza @Huron, Call 6:00, Concert begins at 7:00, (Skyline Blues, B.C. Cantare)

November 24, AAPS Choir Day 10-2 at Skyline (All Choirs)

December 1, Curriculum Night (Skyline Blues, Choir Council)

December 5, Times TBA, Regional Honors Choir (Honors Choir Students)

December 10, Caroling Fundraiser, 5:00-8:00 (Skyline Blues, All Choirs)

December 14, 3:00 -9:00 *exact times TBA, Winter Concert Dress Rehearsal (All Choirs)

December 16, Winter Concert, Call 5:30, Concert begins 7:00 (All Choirs)

January 11, 3:00-5:00 VPAA Benefit Rehearsal w/ Orchestra (All Choirs)

January 20-23, Michigan Music Conference (All State MT and Honors Choir Students)

January 27, 5:00-7:00 VPAA Benefit Rehearsal w/ Orchestra (All Choirs)

January 30, MSVMA Solo and Ensemble, *times TBA (All Choirs, Soloists)

February 9, VPAA Benefit Dress/Tech Rehearsal, Times TBA (All Choirs)

February 10, VPAA Benefit, Call 5:30, Concert begins at 7:00 (All Choirs)

February TBA, ICHSA Competition (Skyline Blues, Bel Canto, and Choir Council) *Times TBA

February 20-21, ICCA Competition (Skyline Blues-audience/volunteering) *Evening, Times TBA

February 27, Showchoir Invitational (Skyline Blues) *Times TBA

March 8, Skyline Blues Fundraiser Performance, Call 4:00, Concert begins at 7:00 (Skyline Blues)

March 11-12, MSVMA District Choral Festival *exact times TBA (All Choirs)

March 12 or TBA (if invited), Day and Overnight TBA ICHSA Semifinals (Skyline Blues)

April 7, 3:00-9:00 *Exact days/times TBA, Choral Cavalcade Dress Rehearsal (All Choirs)

April 12, Skyline Choral Cavalcade, Call TBA, Concert begins 7:00 (All Choirs)

April 9-10 (if invited) State Solo and Ensemble *times TBA (All Choirs, Soloists)

April 22-25, (if invited) ICHSA Finals, NYC (Skyline Blues)

April 26, Soar into Skyline *exact times TBA (Skyline Blues and Choir Council)

April 29-30, (TEN. Possible alternate event TBA) State Choral Festival South *exact times TBA (All Choirs)

May 13-15, MSVMA All-State Festival * times TBA (Soloists, Select invited Ensembles)

May 19, 20, 3:00-9:00 Senior Showcase/Spring Concert Rehearsals * times TBA (All Choirs)

May 24, Senior Showcase/Spring Concert, Call 5:30, Concert begins 7:00 (All Choirs)

June 2, Graduation Rehearsal, 5:00-7:00, Choirs Combined (All Choirs)

June 2, VPAA Awards/Reception 7:00 (All Choirs)

June 3 or 10, Chelsea Sounds and Sights Festival, evening times TBA (Skyline Blues)

June 5, VPAA Car Wash *times TBA (All Choirs)

June 12, Graduation, times TBA (All Choirs)

Skyline Blues Rehearsals: Monday 6-8PM, Wednesday 7:00AM-7:50AM, Friday 3:00-4:30, Rehearsals added for Competition/Event Preparation, Recording, and Video Shoots. Tentative added rehearsals- 12/10, 12/17, 1/7, 1/14, 2/11, 2/17, 2/16, 2/18, 3/4, 3/5, 5/3, 5/4, 5/5, late May/early June (Times, TBA)

Canada Rehearsals-3/3- 12:30-2:30, 3/15- 3:00-5:00, 3/22-3:00-5:00, 3/24 5-8 (including parent meeting)

SFA Parent Meetings, 9/9, 10/5, 11/9, 12/14, 1/11, 2/8, 3/8, 4/12, 5/10 at 7:30PM on ZOOM Meeting ID: 817 4376 0070

ATTENDANCE POLICY FOR AFTER-SCHOOL ENSEMBLE MASTERY ASSESSMENTS INCLUDING PERFORMANCES AND REHEARSALS

All potential absences (except illness and emergency) **must be discussed with Mrs. CieChanski AND PUT IN WRITING** as SOON as you know there might be a conflict.

Students **MUST** complete an alternate assignment when any absence occurs.

Approved absences – Absences will be determined approved providing that all conflicts are discussed by September 16! Approved absences (discussed with Mrs. Cie by September 16) can be made up for up to 100% of the grade.

Unapproved absences – Anything (except illness or emergency) **not discussed and not submitted in writing by September 16**. Examples of unapproved absences may include work schedules (employers **MUST** excuse students for required school functions), doctors' appointments, accidentally falling asleep, social events, not having a ride (see Mrs. CieChanski if a carpool is necessary), homework, and so on. Driver's Education classes are **NOT** excused for all dates listed on the syllabus. Illness and emergencies should be discussed with Mrs. CieChanski ASAP. Not showing up for a rehearsal or concert and then saying, the next day, "oh, I didn't feel good." is not acceptable. Also unacceptable is handing in a note on the morning of the rehearsal or performance or handing in a note the day after a rehearsal or performance is missed (emergencies are an exception). **In the case of an unapproved absence, the makeup assignment must be completed and can be made up for up to 80% of the grade.**

Absences due to illness (as indicated by excusal through powerschool on the day of the event or the day after) **or emergency** can be made up for up to 100% provided that proper documentation has occurred (powerschool, email, discussion with Mrs. Cie). Always see Mrs. CieChanski regarding school **athletic events** to help navigate the District Music/Athletic Policy (see below).

If a makeup assignment is not completed for any absence, the student will receive a failing grade for the rehearsal or performance missed. Parent and student cooperation is appreciated and necessary for the success of this vocal program. It is very important that every member of each choir is present at all scheduled rehearsals and performances, as we each play an integral role in a performance. Students-YOU are responsible for your own success! Adhering to this attendance policy is a reflection of what it means to be professional in the music world and professionalism, coupled with exceptional work ethic, is something we should all strive for!

Scheduled Rehearsals – After school rehearsals, scheduled regularly during the week before performances, are mandatory. Please avoid conflicts and treat conflicts with after school rehearsals in the same manner you would treat conflicts with performances. Discuss **all** issues with Mrs. CieChanski. Please see the attached calendar of events for all scheduled rehearsals and performances.

Emergency rehearsals – These are rare and all should attend. Mrs. CieChanski will be, of course, more flexible with conflicts in these cases.

Again, all potential absences (except illness and emergency) must be discussed with Ms. CieChanski **AND PUT IN WRITING** by September 16. * If you miss a concert or scheduled rehearsal due to an unapproved absence, you will only be able to make-up up to 80% of the grade for the missed time, which will result in a significant grade reduction. Failure to complete the makeup assignment will result in an incomplete grade.

COURSE GRADING

Teacher Role and Responsibilities

Teaching for Mastery requires a learning environment designed, facilitated and operating in a manner that provides multiple and varied opportunities for student learning and success. Teaching for Mastery provides instructional opportunities that guide each student to demonstrate proficiency of clearly defined academic skills and objectives. The practice takes into consideration students' individual pace, needs, preferences, and styles. Instruction is developed with a growth mindset, and through the use of meaningful feedback, students are aware of where they are in the learning process. Identifying where students are in the process allows teachers to accurately provide targeted opportunities to reach the next skill and/or objective.

[Link to Skyline's Common Philosophy and Grading Practices](#)

Student Role and Responsibilities

The goal of Learning for Mastery is for each student to perform at his/her personal best.

Learning for Mastery requires a student to fully engage in his/her learning environment and demonstrate proficiency of course content. Students Learning for Mastery strive to develop a growth mindset. Students learning for mastery understand that mastery is more than just re-taking an assessment, seek additional learning opportunities, advocate for their learning needs, and demonstrate responsibility for their learning. Students are expected to engage fully in the educational opportunities provided to you and demonstrate proficiency of course content.

Grades will be determined by TWO types of assignments – mastery and process.

Process assignments may include, but are not limited to, homework assignments, classwork, selected labs, quizzes, and journal entries. These process assignments are worth 20% of a student's final grade.

Mastery assignments are 70% of a student's grade and may include, but are not limited to, selected labs, tests, and projects.

The final exam is worth 10% of the final grade.

Grading Scale for Mastery:

- **Grading Scale for Mastery:** The district-wide A, B, C, D, and E grading scale will be used to communicate the student's progress towards mastery. Grades based on mastery of standards are different from traditional grades. Grading based on mastery supports student learning by helping every student understand where they are in relation to meeting standards (so they can improve), is often cooperative (students help each other to succeed), and compares achievement to criteria. Grading for mastery is based on the belief that every child can learn given the proper support and opportunity.
- A/4 = Mastery of Content, Competence with Distinction
- B/3 = Proficient Mastery Demonstrates, Competent
- C/2 = Approaching Proficiency/ Mastery, Basic Competency
- D/1 = Developing an Understanding, Developing Competence
- E/0 = Insufficient Evidence of Mastery/ Not yet Mastered

Relearning and Reassessment

- Students will be given an opportunity to be reassessed when they do not attain mastery of content at or above a B- level. When possible, students will primarily be reassessed on standards they have not mastered. (Upon mastery of content, students will earn up to a B-). In all classes, students are permitted reassessment until mastery is achieved. All reassessment opportunities should be completed 2 weeks prior to the end of the term, unless pre-approved by the instructor.
- Opportunities for reassessment to attain mastery will be built into class time to allow equitable access to reassessment based on student need.
- All efforts will be made by Skyline staff to help remove barriers to students reassessing.

Minimum Required to Pass a Class

- Earn at least a D- on every mastery assessment OR on an alternate assignment that demonstrates mastery of the same content (per teacher discretion). Reassessment may include a test retake, test corrections, etc.
- If a student does not complete a mastery assessment, the student's overall course grade will become an "I" (Incomplete) for the course until mastery has been demonstrated due to insufficient data available to assess competency. A work plan for an incomplete with deadlines must be established with the teacher to determine the requirements necessary to demonstrate mastery of the course standards. All work is due within the first six weeks of the next term as established within the agreed-upon work plan. If the student fails to complete the work plan, then the incomplete mark will be changed to a failing grade after six weeks into the next term.

Late Work Policy:

Completing process assignments on time is very important so that teachers can provide the necessary feedback to ensure success on mastery assignments. Process work is how you learn the material to perform well on your Mastery Assessments.

- All process work is due by the deadline given by the teacher. Late work will be due at the time of the mastery assessment for the unit. There will be no grading penalty if submitted by this deadline. Students should complete process work before retakes are administered.
- Skyline students are expected to complete and submit all assigned work, even when submitted late. Completing process assignments on time is very important so that teachers can provide necessary feedback to ensure success on mastery assignments. Late process work must be submitted at the time of the mastery assessment.
- It is the student's responsibility to report any outside factors that may prevent them from completing an assignment on time and make arrangements with the teacher to turn the work in later.

Makeup assignments due to absence from an Ensemble Mastery Assessment

Band/Choir/Orchestra is a performance class and each member of the ensemble is important for student success at the individual and group level. We work on following a conductor and adjusting to the ensemble during Ensemble Mastery Assessments (ie. after-school rehearsals and performances) as well as adjusting to the particulars of performing on stage rather than in the classroom. These skills are almost impossible to access unless each student is in attendance at the Ensemble Mastery Assessment. If you are unable to attend any of the Ensemble Mastery Assessments that are listed on the yearly calendar, Mrs. Cie/Mrs. Murray/Mr. Smith needs to be notified, in writing, in accordance with the after school/evening attendance policies and athletic policies. If you are not in attendance your grade will be

changed to an incomplete until the make-up assignment is received. For a missed Ensemble Mastery Assessment, students need to make up the performance by singing/playing the concert repertoire. Please see your teacher for the specific requirements of each Mastery Assessment (Ensemble and Individual) missed as there may be additional components required for makeup. Examples for Ensemble Mastery Assessments makeups might include: arranging a time to play the concert repertoire live for the teacher, submitting a video performance of the concert repertoire, reviewing a concert recording, etc. to receive a grade for the missed Mastery Assessment.

For a missed rehearsal, students should submit a practice log describing, in detail, how and what they rehearsed independently for the duration of the rehearsal missed. For example-Winter Concert rehearsal is three hours so you will need to log three hours of practice and document accordingly.

Please share your practice log or video directly with me via google docs/google drive. ciechanl@aaps.k12.mi.us

TECHNOLOGY USE

The course follows the Skyline Cell Phone Policy outlined in the Student Handbook.

Skyline [Cell Phone Policy](#) linked here

- At the beginning of each class period, students are required to place their cell phones in a designated pocket chart located at the front of the classroom, in their designated number pocket. Pocket charts will be placed away from the door.
- The pocket chart will be clearly labeled with individual pockets corresponding to each student's name or assigned number.
- All headphones, airpods, earbuds, etc must be out of ears and stored away in the student's backpack for the duration of the class period. Smart glasses are not permitted and smart watches may not be used for any purpose other than telling time during classtime. **Smart glasses and smart watches may not be worn during assessments.**
- **Attendance will be taken using the pocket chart cell phone storage. Students may be marked absent if the cell phone is not in the pocket chart in the correct spot prior to attendance being taken.**

EQUITY

Equity is the moral responsibility of each member of our learning community to take the intentional actions necessary to create a learning community free of barriers, biases, and disproportionality for each and every person regardless of personal characteristics and social circumstances.

EQUITY: AAPS Equity Definition [Resources: AAPS Equity Plan Preview](#)

CLASSROOM RESOURCES

Schoology will be used regularly. Rehearsal resources will be housed in the pink folder and the weekly slides will be posted on the class's main Schoology page.

Music will be handed out throughout the year. You are responsible for the well-being of this music and should treat it in the same way you would treat a textbook. When music is collected, make sure it is clear of all pencil marks. Do not use pen on sheet music.

Suggested websites for obtaining sheet music for individual use (ie. solo auditions, duets, small group stuff, etc.) www.sheetmusicplus.com, www.jwpepper.com

CLASS SUPPLIES / FEES

Because this is a co-curricular course (meaning-we have in school and after school events), there is some cost involved. If you have any questions or concerns regarding fees, please do not hesitate to contact me. Payments are expected at the Mandatory Registration on September 16.

Uniform Rental Fee	\$25.00
Character shoes (Bel Canto, A Cappella)	\$35.00
Choir T-shirt	\$15.00

Skyline Blues Members*	
Participation Fee	\$225
SB T-Shirt	\$25.00

Travel (Advanced Choirs). Up to \$300*

A fee of approximately \$300/student *may* be assessed for trips related to travel (ACDA, MMC). Fundraising, scholarship info, and other details to be released soon.

Skyline Blues Travel (Skyline Blues). Up to \$1000*

A fee of approximately \$1000/student will be assessed for trips related to competing (ie. Advancing to ICHSA Finals). Fundraising, scholarship info, and other details to be released as events occur.

Optional Spiritwear will be available to purchase at Registration

Soloists and self-directed small ensembles who wish to participate in Solo and Ensemble will be responsible for all fees involved, including the accompanist fee (when applicable).

A **pencil** is required for each class period. Also, each student must bring their Macbook or approved device to Choir for completion of Listening Journal Assignments.

COURSE EXPECTATIONS, POLICIES, AND PROCEDURES

WHEN ENTERING THE CLASSROOM –*A/ways* check the door and the whiteboard for announcements and instructions. Enter the room ready to make music. Do this by immediately picking up your folder and heading to your seat. When you hear the appropriate signal from the piano, stand to begin warm-ups.

A PENCIL IS REQUIRED for each rehearsal. It's not a bad idea to keep one in your folder. Also, each student must have a macbook for your listening journal.

DURING SECTIONALS-When Mrs. Cie is leading a rehearsal with a small section of the choir, you are to be following along in your music noticing how your part relates to the part that is being rehearsed. This is NOT a time for talking, doing other schoolwork, or wandering the halls. All time in class is to be spent thinking musically!

TALKING INTERFERES WITH THE CREATIVE PROCESS – When instructions are being given, demonstrations are being performed, and work is being done, you are to be quietly listening and concentrating. When we are singing, we are focused only on the music at hand. When we stop singing, wait silently for the next instruction. Resist the temptation to process out loud!

IF YOU NEED TO LEAVE THE ROOM – For bathroom purposes, you will come forward and give your cell phone to me (or place on piano) as your pass. For any other reason, find an

appropriate time to come forward for me to sign a blue pass (or ask to use the lanyard). Examples of appropriate times-when we are switching from one piece of music to the next, during a silent assignment, at the beginning of class, when switching sectionals, etc. Use your best judgment-minimize interruptions!

IF YOU HEAR A MISTAKE – Raise your hand and say, “Mrs.Cie, I think our section is having trouble with measures 25-30.” I will address that particular section to try to fix any problems. If you still hear someone singing something incorrectly, *come to me after class* and let me know what you hear. I will make note of it for the next rehearsal. Your ears are very valuable and as I only have one pair, I can’t hear everything -your input is important. Just be careful that you don’t accidentally insult your peers. You are a team! IF YOU MAKE A MISTAKE and know how to fix it, put a hand in the air for a second or two so I know you are aware and know what to do to correct the mistake.

REFER TO VOICE PARTS, NOT GENDER - When discussing or asking questions about a particular section, be sure to refer to that section by voice part and not by “traditional” choral gender roles. When referring to the Sopranos and Altos, avoid saying “girls” and when referring to Basses, Tenors, and Baritones, avoid saying “guys” out of respect for all Skyline Choir students.

PRACTICE RESPECT – Respect yourself, your classmates, school property and your teachers. Your behavior in the vocal room is an important part of your learning process and practicing respect is an important lesson in life. You’ll be amazed at how far it will take you!

NO GUM, FOOD, OR DRINK IS ALLOWED – we need to keep our mouths free of obstacles during choir and voice classes. However, water bottles with lids are allowed and encouraged, as hydration of the vocal chords is important.

MUSIC MATERIALS ARE COSTLY – Folders may be distributed along with music. Use music materials as if you personally had to pay for them. If you do lose your folder or music you will have to pay for its replacement.

CELL PHONES MUST STAY IN THE CELL PHONE POCKETS – except when in use for specified assignments (very rare occurrence!) or when you’re placing it in the phone/pass box. No talking, No texting, no social media!

COMMUNICATION IS NECESSARY – I guarantee that I’m way scarier if a problem were to arise from a lack of communication than I am if you talk to me up front about any conflicts, issues, or concerns.

PROFESSIONALISM IS ONE OF THE MAIN GOALS OF CHOIR-Practice it at all times.

Do everything to the best of your ability. Make beautiful music. **YOU WILL SUCCEED!**

MSVMA STATEMENT OF INCLUSION

MSVMA provides musical experiences that embrace diversity, foster connections, empower student musicians, and create community. MSVMA is dedicated to including all people, regardless of race, color, religion, sex, age, sexual orientation, gender identity, gender expression, marital status, national origin, or disability.

MSVMA encourages each member to work with their school administration to ensure a positive and inclusive learning environment, allowing flexibility for all students when placing singers in voice part/gender specific ensembles for which they identify and demonstrate the necessary vocal range, offering varied options for concert attire, and increasing awareness of all aspects of the changing voice. Our vision is to reach the hearts of all people through song.

MUSIC WITH A SACRED TEXT

The Michigan School Vocal Music Association (MSVMA) believes that the use of good music with sacred texts is vital to choral music education and to the choral art. MSVMA supports and has adopted the position statement of the American Choral Directors Association in regard to this issue. The following statement is printed with the permission of the ACDA:

Choral music educators recognize that choral music may fulfill diverse objectives. At one end of the spectrum are aesthetic education and artistic performance that can insure development of musicality and sensitivity. At the opposite end of the spectrum is pure entertainment. Between these two poles may be found opportunities to enhance knowledge and understanding through a growing awareness and perspective of history and art as reflected in great music. **To achieve any selected educational objective, the quality of repertoire is of paramount importance.**

An assessment of the quality of repertoire which can fulfill the highest objectives of aesthetic education necessitates careful examination of the relationship of text and musical setting. The wealth of choral literature which represents and reflects peoples, cultures, and traditions of all lands and compositional styles of all eras includes much music in which the composer has utilized a sacred text. The term "sacred" refers to all manner of religious belief and not only to the practices of the Judeo-Christian teachings. **It is important that almost all of the significant choral music composed before the 17th century was associated with a sacred text.**

To study and perform music in which the musical setting of a text is artistically accomplished is a highly commendable objective. While public school teaching objectives and criteria for repertoire selection should not include religious indoctrination, the selection of quality repertoire will invariably include within its broad scope music with a sacred text. **To exclude from a public school curriculum all choral music which has religious meaning associated with the text is to severely limit the possibilities of teaching for artistic understanding and responsiveness.** Such an exclusion has as its parallel the study of art without any paintings related to the various religions of the world, the study of literature without mention of the Bible, or the study of architecture without reference to the great temples and cathedrals of the world.

Since choral music with a sacred text comprises such a substantial portion of the artistic repertoire representative of the choral medium and the history of music, it should have an important place in music education. Its study and artistic performance have nothing to do with the First Amendment to the Constitution and the doctrine which advocates separation of Church and State.

HALL PASSES

This course follows the tardy policy outlined in the Student Handbook.

Instructional time should be preserved. Students may only leave the classroom with the teacher's permission.

- Passes will not be issued for the first and last ten minutes of a period.
- Students must sign out and keep a classroom lanyard/bathroom pass visible and with them at all times while out of class.

- A Skyline building hall pass is required for a visit to a counselor or other office. The building hall pass must be completed by a school staff member.
- Students may not be excused from a class to complete work or activities for another course.

PLAGIARISM/ACADEMIC DISHONESTY

Plagiarism, or use of AI without citation, and/or cheating will not be tolerated, and disciplinary action will result. These actions will not help you on your path to proficiency. Please refer to the Ann Arbor Public Schools Student Handbook for more information.

When AI is used in this course, by teachers or students, expectations will be communicated clearly and guided by the [AAPS AI Bill of Rights and Responsibilities](#). This ensures students' right to fair and transparent use of AI, including being informed when it is used in grading, and emphasizes students' responsibility for ethical, responsible use that supports learning and academic integrity. AI may also support feedback by helping identify patterns or suggest starting points, but all feedback will be reviewed, personalized, and grounded in my knowledge of you and your work. AI will never replace my role in giving meaningful, human feedback. Addressing AI misuse accusations and any restorative process will follow [this flowchart](#).

SKYLINE LEARNING CENTER

The Skyline Learning Center offers free writing and math support to all currently enrolled Skyline students. Learning Center tutors are trained juniors and seniors. The Learning Center is open every hour of every day that school is in session. Learning Center tutors can assist any student at any stage in the writing process from initial brainstorming to final revisions. Students may use the Learning Center's services for writing assignments in any course. Students may also use the Learning Center for creative writing, college essays, SAT writing preparation, and more.

Students can visit a tutor in person in room B429 on a walk-in or appointment basis.. In-person sessions typically last 15-20 minutes. Students can also submit their work through the Learning Center's website for online tutoring in the Online Writing Lab (OWL). Writing is returned in 48-72 hours with suggestions and an invitation to visit the Learning Center for a follow-up appointment.

MUSIC/ATHLETIC GUIDELINES

PURPOSE:

1. To establish a policy and guidelines so that coaches, directors, students and parents can minimize conflicts and determine the priority of any given practice/event scheduled for music or athletics.
2. To define excused and unexcused absences so students can make informed choices and know what the consequences of those choices will be.
3. To prevent Students from being penalized for missing practices or events if these guidelines are followed.

DEFINITIONS:

1. Curricular Activity: Any class, practice or event upon which a grade is dependent. If a practice or event requires absence from other classes, it constitutes an excused absence. Music is a curricular activity.

2. Extracurricular Activity: A school sponsored activity for which grades and credit are not received. If an event requires absence from other classes it constitutes an excused absence. Athletics are extracurricular activities.

GENERAL GUIDELINES:

1. The Music Department Chairpersons and the Athletic Director will meet in the spring to establish a Common Calendar with as few conflicts as possible.

2. If a scheduled event is changed due to an outside agency (League, MSVA, etc.) it will be reported to all parties directly affected as soon as possible.

3. Students will understand that both Music and Athletic participation is important and their attendance at each practice/event is expected.

4. Coaches will attempt to coordinated their practice/event schedules with the Common Calendar. Where there is a conflict, coaches will send a roster of students to the affected director for resolution.

5. Students should go to their directors/coaches and seek solutions regarding individual attendance problems as a first step.

6. Careful attendance records should be kept for all events and practices. Students are responsible for making sure that their attendance at shared practices is recorded.

SCHEDULE GUIDELINES:

1. **Curricular Music events take priority over Athletic events.**

2. **Scheduled Music practice takes priority over Sports practice.** (With permission of both parties, practice times may be shared).

3. **An Athletic event takes priority over a Music practice** unless the student has a major or solo role in the upcoming Music event (See Resolution Guidelines).

4. If an event must be rescheduled on the same date and time as a previously scheduled event, the event originally scheduled takes precedence. Exceptions to this policy:

a) Single practices for curricular Music events.

b) Times when students have major or solo roles in Music events (See Resolution Guidelines).

5. Unscheduled or irregularly scheduled practices have a lower priority than previously scheduled commitments. However, coaches and directors may require a written excuse from a coach/director, or a parent (for a personal commitment).

RESOLUTION GUIDELINES:

A. Students are responsible for notifying Directors/Coaches of any scheduling conflicts as soon as they occur. Students must remind Coaches/Directors within three to five days of the scheduled absence.

B. Since Music is the curricular subject, it is up to the Music staff to determine how important the student's participation is in the particular event or practice when it conflicts with a scheduled athletic event/practice.

C. The Music staff member may be requested by student or coach to indicate in writing that the student is either excused from the Music event/practice, or needs to be excused from the Athletic event/practice.

D. Regularly occurring Music/Athletic practice conflicts should be discussed by Coaches/Directors and arrangements made at the beginning of the season (e.g. fall sports/marching band).

SUMMARY:

- * This document requires that Students and Staff respect their collective commitments to each other.
- * Flexibility is essential on the part of all concerned.
- * Records of attendance to events or practices and partial practices need to be maintained.
- * Students and staff will not punish by word or deed students who fulfill their obligations to the best of their ability and maintain their readiness to perform when asked.

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