# Syllabus

**MSE 325 Secondary Choral Music Methods**

Fall 2021

Reinhardt University

**Professor:** Jason Jones, ABD

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**Office:** Ken White 103

**Phone - Office:**

**Office Hours:** By appointment

**Location:** FPAC 116

**Credits:** 2

**Day/Time:** MWF 9:00am-9:50am

**Course Description**

A study of the philosophy, techniques and materials which are incorporated in choral music instruction at the secondary level. The differentiated approach to music instruction will be the foundational concept for this course of study. Students may interpret this to mean all instruction, classroom and individual, will focus on the needs of the individual learner utilizing appropriate materials and methodologies. A significant aspect of this course of study will be the Practicum. Students will spend a minimum of 10 hours during the semester observing in local schools under the supervision of certified personnel. An observation journal along with copies of all material used by the student in this experience will be maintained. Open to junior music majors who are admitted to the Price School of Education teacher education program.

**Materials**

**Required**

*Text*

1. Phillips. K. (2016). *Directing the Choral Music Program.* (2nd ed.). Oxford Press.
2. Sieck, S. (2017). *Teaching with Respect: Inclusive Pedagogy for Choral Directors.* Hal Leonard.
3. Albrecht, S. (Ed.). (2003). *The choral warmup collection: A sourcebook of 167 choral warm-ups.* Alfred.
4. Membership to NAfME or ACDA.
5. Journal Articles (provided in Canvas)
6. Selected Octavos

*Materials*

1. Working email account, Canvas
2. Video recording device for teaching episodes
3. 3-Ring Binder/Folder, Notebook/Laptop

# Course Goals

Upon successful completion this course, you will:

1. Possess necessary skills and knowledge to effectively plan, implement, and assess meaningful musical experiences for diverse singers using culturally responsive strategies and techniques.
2. Understand the nature of and important influences on the musical development of elementary age learners and the teacher’s role in facilitating musical growth.
3. Acquire practical resources, materials, and repertoire that account for the diverse needs and identities represented within and among secondary aged learners.
4. Refine personal teaching praxis to facilitate continued professional growth related to teaching choral music.

**Course Aims**

Participants will:

• Develop greater self-awareness as musicians and music educators

• Develop skill and confidence as teachers of choral singing

• Become familiar with high school students and their vocal music development

• Learn to cultivate musicianship and develop vocal technique in students while guiding them to

explore and experience a variety of choral compositions appropriate for high school singers

• Build a base of professional knowledge through readings in textbooks and journal articles,

learning how and where to find resources for future use

# Course Objectives

Upon successful completion this course, you will be able to meet the following criteria in these categories:

*Philosophy:*

* Explain how to cultivate musicianship and develop vocal technique in students while guiding them to explore and experience a variety of choral compositions appropriate for high school singers
* Identify philosophical beliefs to guide the development and implementation of a secondary music program
* Describe the use of knowledge/skills, contextual understanding, and artistic expression in secondary choral music.

*Diversity and Inclusion:*

* Teach responsively and effectively lead diverse learners regarding ability (vocal or otherwise), gender identity and expression, musical taste/preference, culture, and other areas.
* Select, analyze, adapt, and utilize appropriate repertoire and materials that are diverse, inclusive, engaging, effective, relevant, flexible, and suitable for secondary age learners, using practical and helpful resources.
* Plan and implement strategies/activities that provide multiple means of engagement, representation, and evaluation

*Teaching Praxis:*

* Evaluate accurately personal strategies and effectiveness
* Suggest attainable goals and outcomes
* Assess to adapt instruction, set appropriate musical expectations, and monitor individual and group musical growth.
* Sequence content and activities appropriately within lesson plans, while teaching, and longterm planning

*Professional:*

* Work with practicum mentors collegially and professionally
* Write detailed lesson plans that incorporate relevant music standards, provide specific adaptations for learning differences, and include measurable objectives
* Incorporate technology in ways that enhance music learning
* Identify strategies to improve your teaching practice; specifically, in relation to incorporating technology, honoring diversity, and using assessments
* Maintain an appropriate teacher-student relationship with students
* Communicate professionally with supervisors, mentors, and peers

**Policies**

# This course carries a 2-hour credit load. As such, students should expect to spend at least 4 hours each week outside of class preparing, which includes reading, practicing, and completing assignments. Some weeks will require more time spent working outside of class than others and actual time spent may vary depending upon previous experience and knowledge of classroom instruments.

**Canvas**

Many resources will be available on Canvas. Most assignments will be submitted via Canvas. It is your responsibility to download and review materials. Announcements may also be made via Canvas. Please check Canvas regularly.

**Fieldwork & Observations (Required)**

***Normal School Openings***

# This course includes 10 hours of required practicum in local schools. The Price School of Education (PSOE) has assigned the mentor teacher. You may observe other teachers, but those hours will not be counted towards the final total. Complete the observation form located on Canvas and submit with teacher signature and answer any questions on Canvas. Fieldwork hours will round to the nearest half hour (e.g., 25 minutes becomes 30 minutes; 45 minutes becomes 1 hour). In some weeks, you will be asked to teach or lead part of the rehearsal. It is imperative that you coordinate with your mentor teacher. After the observation is complete, submit to Canvas the observation form and any video of you teaching. Students who do not complete the observation hours will receive an “incomplete.”

# *COVID-19 exceptions*

# In the case that local schools open with limitations, fieldwork and observations will be completed online, remote, or hybrid. The method of observation is subject to change as situations unfold.

**Professionalism**

As a teacher you will be expected to **Participate, Prepare** for class**, Attend and Be On Time** for work**,** and maintain **Professionalism.** Therefore, part of your final grade will reflect your overall professionalism.Here are some examples of professionalism:

*Participation*

There will be a variety of activities (e.g., moving, singing, teaching) in each class. Please be prepared to engage actively in all aspects (mind, body, and dress) and support peers.

*Preparation*

Review and complete necessary readings/assignments/practice **before** class. Review and practice teaching episodes **prior to** your scheduled teaching days. Communicate effectively with the practicum teacher with ample time before your scheduled teaching. **It is also advised that laptops/tables be brought to each class meeting.**

*Attendance*

The instructor must be notified *in advance* of an absence or tardy. **You have one unexcused absence you may use for regular class meetings (not for practicum).** Each absence (for which notice was not provided) and every two tardies may lower the grade by one level (e.g., A- becomes B+). The grade may be lowered by one level for **any** absence beyond two and more than three absences could be grounds for dismissal from or failure in the course. In the event of an absence, **students are responsible to submit assignments by posted deadlines and stay caught up on missed material.** If an emergency occurs and you are unable to attend an assigned observation, contact your practicum mentor and the course instructor ASAP.

*Professionalism*

Completing work on time, thorough preparation, appropriate dress and language, and courteous communication (with each other, the professor, and practicum mentor) reflects one’s professionalism. Stay caught up on class activities and assignments by reviewing your syllabus at least once per week and regularly check the announcements in Canvas. Respond to emails in a timely and professional manner (including but not limited to salutations, greetings, and clarity). Dress appropriately for class activities and teaching episodes (in class or in schools) and use appropriate professional language and decorum while doing so. Violating professionalism will result in a reduction of professionalism points.

Working with Practicum Mentors

It is important to remember that Reinhardt students are guests in the practicum mentor’s class and school. Reinhardt students must follow all policies and protocols of the host school/mentor. For teaching episodes, Reinhardt students must *always* consult the practicum mentor before the teaching episode. Remember, each practicum mentor is different; therefore, experiences may be vary among your peers.

**Grading**

Throughout the semester, you will be assessed in regard to musicianship, teaching, planning, reflecting, selecting materials, and analyzing songs, among other items. Rubrics for many assignments will assist you in knowing exactly how an assignment will be graded. It is the School of Performing Arts and Price School of Education that a grade of C or higher is required for successful completion of this course.

*Grading Scales*

Course elements will be graded on the following scales:

93-100 (A), 90-92 (A-), 87-89 (B+), 83-86 (B), 80-82 (B-), 77-79 (C+), 73-76 (C), 70-72 (C-), 67-69 (D+), 63-66 (D), 60-62 (D-), 0-59 (F).

*Weighting*

The following weighting will be applied to assignments:

**Knowledge of Repertoire 14%**

*Selections and Questions 2%*

*Research 2%*

*Concert Program 10%*

**Preparing for Rehearsal 33%**

*Auditioning 2%*

*Score Analysis 9%*

*Rehearsal Schedule 10%*

*Daily Rehearsal Plan 12%*

**Rehearsal 45%**

*Warmups 9%*

*Sight-reading 9%*

*Contextualizing 9%*

*Reviewing Material 9%*

*Introducing New Material 9%*

**Participation, Preparedness, Attendance, Professionalism 5%**

**Sieck Book 3%**

*Late Work*

Late work will be deducted 10% for each day or part thereof an assignment is late up to two days, after which the assignment will not be accepted for credit. For example, if an assignment that was due at 10:00pm is submitted at 10:10pm, it is subject to a 10% reduction. If it is turned in after 12:00am, it can receive and additional 10% reduction. A consistent pattern of lat submissions may result in a lower professionalism score. **Due to the nature of certain assignments, a grace period may not be given at the instructor’s discretion.**

*Assignments*

Assignments will be discussed in class and posted on Canvas with relevant descriptions. Necessary rubrics will either be posted with the assignment itself or available on Canvas. Assignments will be submitted to Canvas or brought to class, as appropriate. Unless otherwise specified, all written assignments must be submitted as word documents (.doc or .docx). **Other formats will not be accepted for credit.** **A 10% deduction will apply for any assignment not submitted in the proper format and/or without a necessary rubric.** All assignments are due at assigned date and time, unless otherwise indicated. Email the instructor **in advance of the assignment due date** if you have any questions.

**Brief Description of Major Assignments/Projects**

1. **Knowledge of repertoire**
   1. **Selected pieces:**

Students will select choral pieces for the following choirs:

* 3 for a beginning/intermediate choir
* 3 for an Advanced choir
* 3 for a bass clef choir
* 3 for a treble voice choir
* 3 for a jazz, show, or pop choir

They will answer the following questions about each piece:

1. Using the textbook and other scholarly works, choose one piece for each choir and explain why you selected it for that group.
2. Select one choir. How do these pieces complement each other?
3. Select on choir (not the same as the previous questions). How do you think students will respond to these pieces?
   1. **Research pieces due 10/20:**

Students choose 5 pieces from their list to research. Using credible sources, students will find information about the background of the piece/composer and summarize it in no more than one paragraph. Students will also find a recording of all 15 pieces.

* 1. **Concert Program**

One of the final assignments in the course will be to create a concert program for the 15 pieces. The must look professional and include program notes.

1. **Planning the rehearsal**
   1. **Score Analysis**

Students will complete three score analyses. The first and second will be completed according to the guidelines from the instructor. The third will be completed according to guidelines created by the student. All must include score markings and a “relative information” sheet.

* 1. **Rehearsal Schedule**

Student will choose one choir from the repertoire project and create a long-term rehearsal schedule. A template will be provided on Canvas.

* 1. **Daily lesson plans**

Students will choose three days from the long-term rehearsal schedule and write daily lesson plans. The template will be provided on Canvas.

* 1. **Secondary Choir Handbook**

The final for the class takes the form of a handbook. The handbook will be a culmination of many topics covered in the course. Some include repertoire (distribution/collection), classroom policies, behavior expectations, daily procedures, and a brief personal philosophy/goal of the choral music program.

1. **Rehearsing**
   1. **Warmups:**

Students will be given opportunities to lead warmups at their practicum school. Students should *always* consult the practicum mentor before leading a warmup.They will record themselves teaching the warmup(s) (voice, body, breath, song) and submit it via Canvas. A rubric will be used for scoring. Students will reflect on teaching episodes using the comment function on Canvas. They must provide a reason for selecting the warmup.

* 1. **Sight-Reading**

Students will be given opportunities to teach sight reading at their practicum placements. Students should *always* consult the practicum mentor before teaching a sight-reading example. They will record themselves teaching the sight-reading examples and submit it via Canvas. They must reflect on the teaching episode and provide a rational for the example.

* 1. **Reviewing material**

Students will review previously learned material with the practicum choir. Students will work closely with the practicum teacher. Students will record themselves teaching and submit it to Canvas. They will also reflect on the teaching episode using *student-based* evidence.

* 1. **Contextualizing**

Students will lead a class discussion to contextualize a piece of music for the singers. This can include historical information, the role of the piece in society, singer beliefs/emotions, etc. Students will video the discussion and upload it to Canvas. They will reflect on the discussion.

* 1. **Teaching new material**

Students will introduce new musical material with the practicum choir. Students will work closely with the practicum teacher. Students will record themselves teaching and submit it to Canvas. They will also reflect on the teaching episode using *student-based* evidence.

**Accommodations**

No qualified applicant, student, or employee shall be discriminated against on the basis of handicap at Reinhardt University. Inquiries regarding compliance with Section 504, Rehabilitation Act of 1973, may be directed to the Executive Director for Physical Plant Operations Reinhardt University, 7300 Reinhardt University Circle, Waleska, Georgia, 30183 or to the Director of the Office of Civil Rights, Department of Health, Education and Welfare, Washington, D.C. Disabled students are accommodated on an individual basis. Students requiring an academic or instructional accommodation should contact the Office of Academic Affairs. Students with specific learning disabilities and/or attention deficit disorder should consult the Academic Catalog for information about the Academic Support Office.

**Academic Honesty Guidelines**

Reinhardt University provides an environment that encourages all students (undergraduate and graduate) to learn, create, and share knowledge responsibly. As society entrusts our students and faculty to pursue knowledge and report their discoveries truthfully, and deliberate falsehood or misrepresentation undermines the stature of the University. The following policies and procedures pertaining to academic integrity are deemed necessary for fulfilling the University’s mission.

Honor is the moral cornerstone of Reinhardt University. Honor provides the common thread woven through the many aspects of the institution and creates a community of trust and respect affecting fundamentally the relationships of all its members. The centrality of honor at Reinhardt is contained in its Honor System which is embodied in the Reinhardt University Honor Pledge.

Reinhardt University’s Academic Integrity Policy seeks to provide clarity and ensure consistency when members of the Reinhardt community encounter instances of plagiarized, fabricated, or falsified information. **Violations with be dealt with according to the regulations as stated in the Reinhardt Academic Policy Handbook (**<https://www.reinhardt.edu/wp-content/uploads/2019/08/Reinhardt-University-Student-Handbook-2019-2020.pdf>).

**School Information for Fieldwork**

**TBD**

**Tentative Calendar**

The course calendar should be treated as a general outline of where the class is headed throughout the semester and is subject to change. Students should **familiarize themselves with readings before the start of class**.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Week #**  **Date** | **Topic** | **Reading**  KP: Kenneth Phillips book  \*: On Canvas  SC: Student Choice  CWU: Choral Warm-up | **+Assignment Due** | |
| **Wk 1** |  |  |  | |
| **8/16** | **Course Overview** | \*Syllabus; |  | |
| **8/18** | **Becoming a Choir teacher** | KP: Ch. 1 p. 1-6  KP: Ch. 4 |  | |
| **8/20** | **The Adolescent Voice** | KP: Ch. 7  Student Choice (SC) | Prepare a one-page outline about your article. Print or email a copy to classmates | |
| **Wk 2** |  |  |  | |
| **8/23** | **Vocal Development Pt. 1** | Ch. 14 | Record yourself doing 1 body/posture and 1 Breath exercise. You will do one in class (if time permits) **Due 10:00pm** | |
| **8/25** | **Vocal Development Pt. 2** | Ch. 15  <https://www.youtube.com/watch?v=P2pLJfWUjc8> | Record yourself doing 1 ear, 1 voice, OR 1 song (diction/expression) exercise. You will do one in class (if time permits) **Due 10:00pm** | |
| **8/27** | **Practicum visit #1** | Sieck p.1-12 (recommended) | Fill out observation form. Answer the questions on Canvas. | |
| **Wk 3** |  |  |  | |
| **8/30** | **Warmups** | KP 261-271  Student Choice  CWU 3-5  <https://www.youtube.com/watch?v=4Or6GWKpdAw>  Optional videos:  Traditional warmups:  <https://www.youtube.com/watch?v=tnJW-8a26OA>  <https://www.youtube.com/watch?v=J5Zn4ki_wBo>  <https://www.youtube.com/watch?v=8-gcnRZYxx4>  Scales:  <https://www.youtube.com/watch?v=CT8x2bdOtD8>  Tone:  <https://www.youtube.com/watch?v=9zpFvDGC9qU>  Call & Response:  <https://www.youtube.com/watch?v=m2-j4kOfnEI>  Gospel warm-up: <https://www.youtube.com/watch?v=J5Zn4ki_wBo> | Provide an outline (<1 page) and copy of selected article for classmates  Choose a warmup to teach the class | |
| **9/1** | **Practice teaching Warm-ups** | Choose two warmups to teach the following:  Vowels, Breathing, Audiation, Diction, Vocal Technique, expression. \*\*Remember that some warmups can teach multiple skills and/or you can modify them. | | |
| **9/3** | **Visit #2** | Sieck Ch. 1&2 (recommended) | Fill out observation form and answer questions on Canvas. Pay close attention to the warm ups. | |
| **Wk 4** |  |  |  | |
| **9/6 – Labor Day – University Closed** | | | |
| **9/8** | **Choosing Music** | KP Ch. 9  Review the suggested websites in the chapter | Begin Repertoire Project (See description) | |
| **9/10** | **Visit #3** | Sieck Ch. 3 (recommended | Fill out observation form and answer any questions on Canvas. | |
| **Wk 5** |  |  |  | |
| **9/13** | **Prepare the music pt. 1** | KP Ch. 10 p.192-202  Student Choice | No outline. Begin Score Analysis (see description) | |
| **9/15** | **Prepare the music pt. 2** | Work on Score analysis in class | | |
| **9/17** | **Visit #4** | Sieck Ch. 4&5 (recommended) | Fill out observation.  Practice leading a warmup(s). **Record and submit by 4:00pm (*Feedback only*).** Write Reflection in comments | |
| **Wk 6** |  |  |  | |
| **9/20** | Sight Reading | KP Ch. 16—skim p. 320-329; Read p.330-340  Look over:  <https://www.sightreadingfactory.com/> | **Due by 10:00pm—**Score analysis 1 | |
| **9/22** | Sight Reading Practice Teaching | Using Sightreadingfactory.com, Big Book of Tunes, or other resource, lead the class through a beginner-level sight reading exercise. | | |
| **9/24** | **Visit #5** | Sieck Ch. 6 (Recommended) | Lead a warmup(s). Teach a sight-reading example(s). **Record and submit for feedback only.** Reflect in the comment box on Canvas | |
| **Wk 7** |  |  |  | |
| **9/27** | **Long-term Planning** | KP P. 185-189  <https://www.youtube.com/watch?v=Rw5cLcBfn3c>  Student Choice | **Due by 10:00pm—**Score Analysis 2  Provide a 1-page outline of selected reading for the class. | |
| **9/29** | **Daily Planning** | KP p189-191  Videos on Canvas | Begin Planning Project (see description) | |
| **10/1** | **Visit #6** | Sieck Ch. 7&8 (recommended) | Fill out an observation form. Lead a warm-up (**Graded)** and teach a sight-reading example (**Graded).** Videos and Reflections due by **10:00pm.** | |
| **Wk 8** |  |  |  | |
| **10/4** | **Positioning Singers in Choir**  *Special Guest—Dr. Phillip Silvey, Eastman School of Music Chair of the Music Teaching and Learning deparment* | Coordinating Vocal Color in Women’s Choruses by Silvey (2016)—on Canvas |  | |
| **10/6 – Fall Break—Observations strongly recommended—Read and Outline Sieck Book** | | | |
| **10/8—Fall Break—Observations strongly recommended—Read and Outline Sieck Book** | | | |
| **Wk 9** |  |  |  | |
| **10/11** | **Sieck Day** | All of Sieck’s book should be read | **Submit an outline of Sieck’s book or submit video summaries for each chapter** | |
| **10/13** | **Introducing New Material** | KP Ch. 17 p.341-354 |  | |
| **10/15** | **Visit #7** |  | Fill out an observation form. Observe closely how the teacher introduces new material | |
| **Wk 10** |  |  |  | |
| **10/18** | **Group 1 practice teaching new material** |  | Submit your plan for teaching new material. Use template on Canvas. Record yourself teaching. | |
| **10/20** | **Group 2 practice teaching new material** |  |  | |
| **10/22** | **Visit #8** |  | Fill out observation form. Lead a sectional. Submit video and reflection to Canvas (feedback only). | |
| **Wk 11** |  |  |  | |
| **10/25** | **Group 3 practice teaching new material** |  | Long-term Rehearsal plans **due 10:00pm** | |
| **10/27** | **Common errors** | KP Ch. 17 p. 355-358 |  | |
| **10/29** | **Visit #9** |  | Fill out an observation form. Teach new musical material (*for a grade*). Record yourself teaching. Submit video and reflection by **10:00pm** | |
| **Wk 12** |  |  |  | |
| **11/1** | **Rhythm techniques** | Student Choice | Provide an outline a copy of article for each classmate | |
| **11/3** | **Melody techniques** | Student Choice |  | |
| **11/5** | **Visit #10** |  | Fill out an observation form. Practice reviewing previously learned material with choir. Record and reflect. (feedback only) | |
| **Wk 13** |  |  |  | |
| **11/8** | **Assessing the Choir** | Reading on Canvas  Student Choice | Score analysis 3 **due by 10:00pm** | |
| **11/10** | **Managing the Choir** | Reading and handouts on Canvas  Student Choice |  | |
| **11/12** | **Visit #11** |  | Fill out observation form. Review previously learned material with choir. Record and reflect (for a grade). **Due 10:00pm** | |
| **Wk 14** |  |  |  | |
| **11/15** | **Fundraising and organizing trips** |  | Daily lesson plan final draft due **by 10:00pm** | |
| **11/17** | **Student choice** |  |  | |
| **11/19** | **Visit #12** |  | Fill out observation form | |
| **Wk 15** |  |  |  | |
| **11/22** | **Student choice** |  |  | |
| **—Thanksgiving Holiday—No Classes** | | | |
| **—Thanksgiving Holiday—No Classes** | | | |
| **Finals** |  |  |  | |
| **This class will not meet for a final** | | | | |

**Assignment Calendar and Checklist**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Assignment** | **% Date** | | **Completed?** | **Grade** |
| **Participation, Preparedness, Attendance, Professionalism** | **5%** |  |  |  |
| **Mid-term** | 2.5% |  |  |  |
| **End of semester** | 2.5% |  |  |  |
| **Knowledge of Repertoire** | **14%** |  |  |  |
| Song Selection and Rationale | 2% |  |  |  |
| Song Research | 2% |  |  |  |
| Concert Program | 10% | Finals |  |  |
| **Preparing for Rehearsal** | **33%** |  |  |  |
| Audition Rubric | 2% |  |  |  |
| Score Analysis 1 | 3% |  |  |  |
| Score Analysis 2 | 3% |  |  |  |
| Score Analysis 3 | 3% |  |  |  |
| Rehearsal Schedule |  |  |  |  |
| Draft | *2%* |  |  |  |
| Final | 8% |  |  |  |
| Daily Rehearsal Plans |  |  |  |  |
| Draft | *Feedback only* | 11/11 |  |  |
| Final | 12% | 11/13 |  |  |
| **Rehearsal** | **45%** |  |  |  |
| Warmups | 9% |  |  |  |
| Sight-reading | 9% |  |  |  |
| Contextualizing | 9% |  |  |  |
| Reviewing Material | 9% |  |  |  |
| Introducing New Material | 9% |  |  |  |
| **Sieck Book** | **3%** |  |  |  |

**All content in the syllabus will serve as a guide to the course. Circumstances may rise that necessitate changes to one or more components. I reserve the right to change the syllabus as needed. If you have any questions, please email me** [**Jason.jones@reinhardt.edu**](mailto:Jason.jones@reinhardt.edu) **. Let’s have a great semester!**

**Sing on!**

**Prof. Jones**

***Important Information from the University regarding COVID-19:***

All students, faculty, staff and administration at Reinhardt University are subject to changes in policies if mandated by the State of Georgia. Current policies and procedures can be found at: <https://www.reinhardt.edu/back-to-campus>

If you have any questions, please refer to the website or contact Reinhardt University at the numbers below.

Campus Nurse within the Student Health Center

nurse@reinhardt.edu, 770-720-5542 or [www.reinhardt.edu/nurse](http://www.reinhardt.edu/nurse).

Public Safety

Non-Emergency Phone: 770.720.5789

Emergency Phone: 770.720.5911

[publicsafety@reinhardt.edu](mailto:publicsafety@reinhardt.edu)

Dean of Students

[deanofstudents@reinhardt.edu](mailto:deanofstudents@reinhardt.edu), 770-720-5540

Office of the Provost

provost@reinhardt.edu, 770-720-9102.