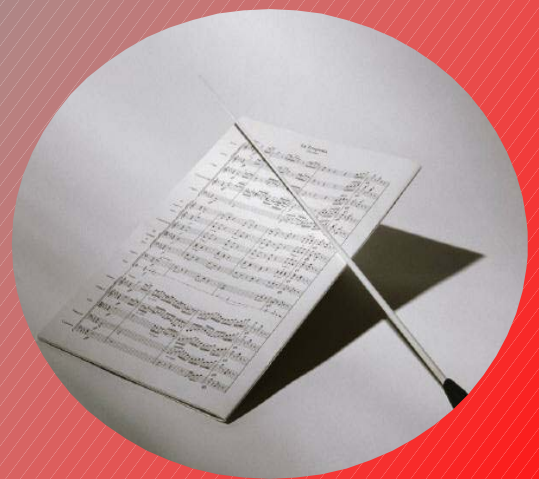


Berklee College of Music

Educator
Preparation
Program in Music
for Initial License
August 2003



Berklee College of Music

MUSIC EDUCATION PROGRAM REVIEW

Presented to:

**MASSACHUSETTS DEPARTMENT
OF EDUCATION**

**Prepared by:
John P. Hagon**

AUGUST 2003

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INTRODUCTION

STATEMENT OF PURPOSE

The activities of the Music Education Department are designed to support the mission of the Professional Education Division and the mission of the College in general, by insuring that its graduates successfully meet the seven standards for effective teaching as prescribed by the Massachusetts State Department of Education. This will be accomplished by providing learning experiences incorporating classroom, laboratory workshop, seminar, and field/practicum formats, which are designed to achieve the seven educational objectives, listed below:

1. To insure that the music education student is knowledgeable in the field of music and music education both contemporary and past.
2. To provide the music education student with the means to communicate clearly, understandably, and appropriately with teachers, students and parents.
3. To enable the music education student to design instruction which will facilitate learning, consistent with the needs and interests of the learners.
4. To enable the music education student to design various evaluative procedures, and use the results of these procedures to assess the effectiveness of instruction.
5. To enable the music education student to analyze and think critically, about teaching and learning, and to foster students' creative and analytical thinking skills.
6. To insure that the music education student is equitable, sensitive, and responsive to all learners.
7. To ensure that the music education student understands legal and moral responsibilities of the teaching profession.

The curriculum for the Bachelor of Music Degree in Music Education at Berklee has two very specific objectives: 1) to help the student become an accomplished teacher in the music classroom through the acquisition of a basic traditional and contemporary knowledge, practical teaching techniques, and the opportunity to observe and work under successful members of the music teaching profession; 2) to help the student become eligible for licensing to teach music in a public school.

PROGRAM OVERVIEW

MUSIC EDUCATION FACULTY

Full-time

John Hagon: Department Chair. Teaches scoring for secondary school ensembles, introduction to music education, survey of instrumental literature, and practice teaching seminar.

Deanna Kidd/Szymczak: Professor. Director of student teaching placement. Teaches elementary methods and pre-practicum apprenticeship. Supervises student teachers.

Wayne Ward: Professor. Departmental advisor. Teaches vocal conducting, vocal rehearsal techniques, vocal methods and materials, vocal arranging, and theater production, and keyboard skills. Supervises student teachers.

Peter Cokkinias: Professor. Teaches instrumental conducting and instrumental rehearsal techniques, instrumental methods and materials, woodwind classes, and recital class.

Part-time

Faith Lueth: Associate Professor. Teaches vocal conducting, teaching with a multicultural perspective.

Nalora Steele: Associate Professor. Supervises student teachers, and concert choir.

Adjunct

Charles Cassara: Professor. Teaches secondary methods, harmony and arranging courses.

Daryl Lowery: Associate Professor. Teaches computer applications.

Scott McCormick: Associate Professor. Teaches Orff/Kodaly and computer applications.

David Vose: Professor. Teaches marching band methods.

Neil Leonard: Teaches multimedia for the educator.

CURRICULUM

The Bachelor of Music Degree with a major in Music Education requires 130 credits for graduation to be taken as described below.

Core Music: 22 credits to include Arranging 1, Harmony 1-4, Ear Training 1&2, Solfege 1&2, and Computer Applications for Music Education.

Traditional Studies: 12 credits to include Traditional Materials/Structure of Music 1&2, Traditional Counterpoint 1&2, and General Music History 1&2.

Instrumental Instruction: 8 credits, (an additional 4 credits required as part of the concentrate).

General Education: 33 credits to include English Composition/Literature 1&2, Communications Skills for Music Education, History of Art 1&2, History of Western Civilization 1&2, General Psychology, Child Psychology, Philosophy of Education and a Physical Science Selection.

Ensemble/Lab: 5 credits.

Concentrate: 50 credits to be used as specified in the concentrate chart of 44 core requirements and 6 specified electives.

MUSIC EDUCATION CONCENTRATE - 50 credits

Core Requirements - 44 credits

ENVC 361	Music Education Concert Choir***	1
IS XXX	Private Instruction	4
ISBR 221/231	Trumpet or Trombone Class for Music Education	1
ISKB 221-322	Keyboard 1-4 for Music Education	4
ISWD 222	Clarinet Class for Music Education	1
ME 111	Introduction to Music Education***	1
ME 211	Elementary Classroom Methods***	3
ME 311	Secondary Classroom Methods***	3
ME 321	Vocal Methods and Materials 1***	1
ME 322	Vocal Methods and Materials 2***	1
ME 325	Orff/Kodaly***	2
ME 326	Multimedia for the Educator***	2
ME 341	Teaching with a Multicultural Perspective***	2
ME 381	Survey of Instrumental Literature or ENLB 271 Concert Band	1
ME 431	Instrumental Methods and Materials	1
ME 475	Pre-practicum Apprenticeship***	1
ME 480**	Practice Teaching/Seminar	6
PSME 311	Recital Class for Music Education	1
COND 221	Vocal Conducting for Music Education	2
COND 222	Instrumental Conducting for Music Education	2

COND 322	Instrumental Rehearsal Techniques	2
COND 321	Vocal Rehearsal Techniques	2

Approved Specified Electives - 6 credits

AR 112	Arranging 2	2
AR 313	Arranging for Sec. School Instr. Ensembles*(1)	2
AR 314	Arranging for Sec. School Vocal Ensembles**(1)	2
AR 316	Arranging for High School Jazz Ensembles**	2
ISWD 221	Flute Class for Music Education	1
ISWD 223	Double Reed Class for Music Education	1
ISBR 221	Trumpet Class for Music Education	1
ISBR 231	Trombone Class for Music Education	1
ISPC 221	Percussion Class for Music Education	1
ISGT 221	Guitar Class for Music Education	1
ISST 221	String Class for Music Education	1
ME352	Preparing for the Music Licensing Exam***	2
ME 385	Marching Band Methods and Materials*	2
PST 385	Elements of Theater Production	2

* Fall semester only

*(1)Fall semester only in odd-numbered years

**Spring semester only in even-numbered years

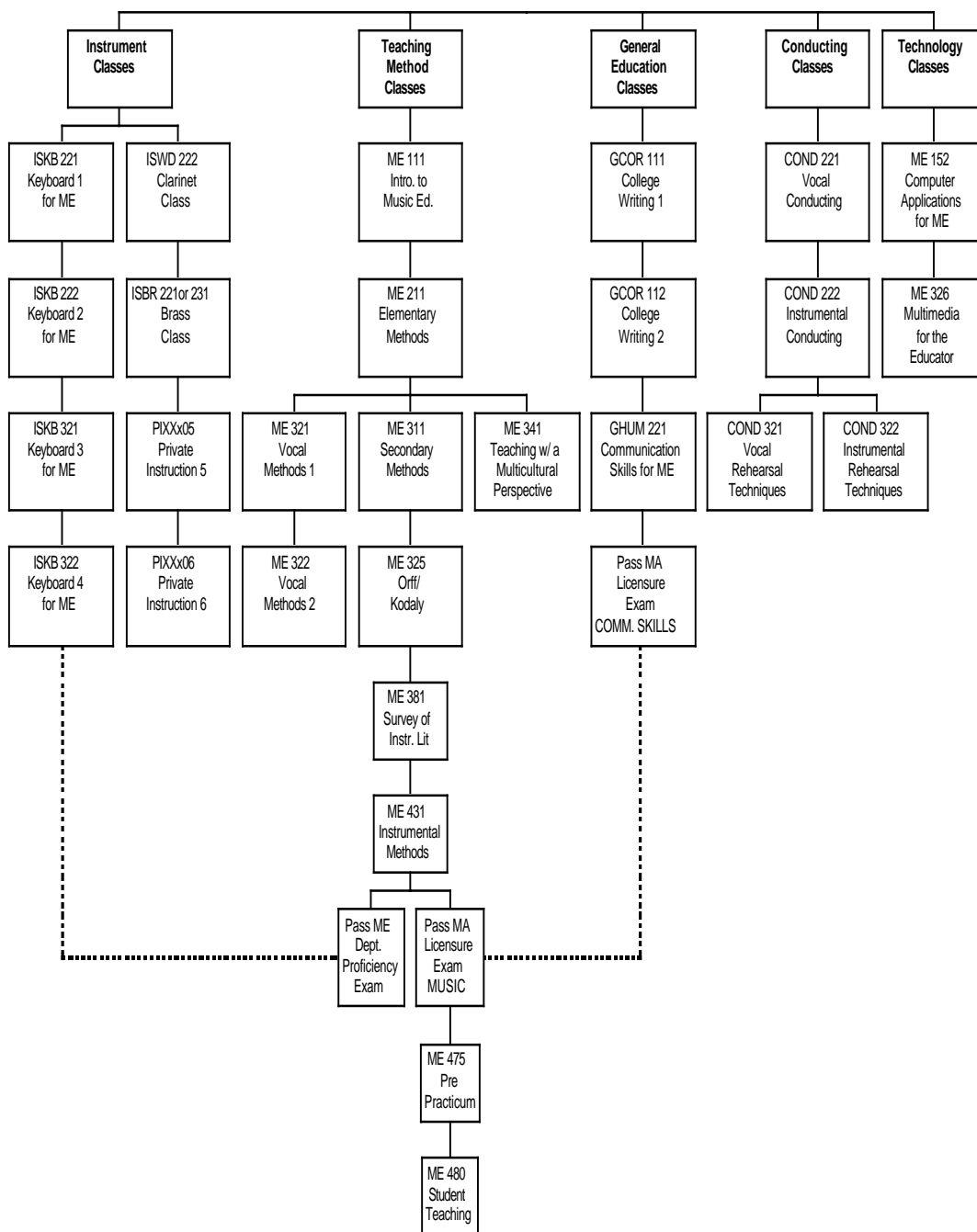
***(1)Spring semester only in odd-numbered years

***Fall and Spring semesters only

Music Education - Degree		SEMESTERS							
		1	2	3	4	5	6	7	8
Course Number	Course Title								
MUSIC EDUCATION CONCENTRATE: 50 Credits Required									
ME111 & ISWD222	Intro to M.E. & Clarinet Class	1		1					
ISKB 221 & 222	Keyboard 1 & 2 - Music Education		1	1					
ISBR 221 or ISBR 231	Trumpet or Trombone Class		1						
ME 211	Elementary Class Methods			3					
ISKB 321 & 322	Keyboard 3 & 4 - Music Education				1	1			
COND 221 & 222	Conducting 1 & 2 - Music Education			2	2				
ME 311	Secondary Class Methods				3				
PI X05 & X06	Instrumental Instruction				2	2			
ME 321 & 322	Vocal Methods/Materials 1 & 2				1	1			
ENVC 361	Music Education Concert Choir					1			
ME 381 or ENLB 271	Survey of Inst. Lit. or Concert Band					1			
ME 325	Orff/Kodaly					2			
COND 322	Instrumental Rehearsal Techniques					2			
COND 321	Vocal Rehearsal Techniques					2			
ME 326	Multimedia for the Educator		2						
ME 341	Teaching With a Multicultural Persp				2				
PSME 311	Recital Class						1		
ME 431	Instrumental Methods/Materials						1		
ME475	Prepracticum Apprenticeship/Seminar						1		
ME 480 or 481 or ME 490/491	Practice Teaching Seminar							6	
	Approved Specified Electives*							6	
*Approved Specified Electives (select from the following): AR 313, AR 314, AR 316, ISWD 205, ISWD 235, ISBR 221, ISBR 231, ISPC 221, ISGT 221, ISST 221, ME 352, ME 385, PST 385									
CORE MUSIC: 22 Credits Required									
AR 111	Arranging 1*	*	2						
HR 111 - 212	Harmony 1 - 4	2	2	2	2				
ET 111 & 212	Ear Training 1 & 2	3	3						
ET 231 & 232	Solfege 1 & 2			2	2				
ME 152	Computer Apps, for Music Education		2						
*Students who receive a qualifying score on the Music Placement Test will be enrolled in Arranging 1 (AR 011), or higher, in their first semester. Others will be enrolled in PW 050 Writing Skills. See also "Curriculum Information" section of the Preregistration Manual, or the college bulletin.									
TRADITIONAL STUDIES: 12 Credits Required									
CM 251 & 252	Trad. Materials/Structure of Music 1 & 2		2	2					
CP211 & 222	Traditional Counterpoint 1 & 2		2	2					
LHAN251 & 252	General Music History 1 & 2			2	2				
PRIVATE INSTRUCTION: 8 Credits Required									
		2	2	2	2				
ENSEMBLE/LAB: 5 Credits Required									
		2		1	1	1			
* See "First-semester Ensemble/Lab Enrollment" section of the current PRM									
GENERAL EDUCATION: 33 Credits Required									
GCOR-111/112 & GHUM221	English Comp/Lit/Comm Sk. for M.E.	3	3	3					
GCOR-231 & 232	History of Art 1 & 2					3	3		
GCOR 211 or 221	Western Civ. 1 or World Civ. Before 1500			3					
GCOR-212 or 222	Western Civ. II or World Civ. Since 1500			3					
GMSC	Physical Science Selection						3		
GSOC-211	General Psychology				3				
GSOC-411	Child Psychology					3			
GHUM-475	Philosophy of Education						3		
*** Please refer to the Additional Requirements		12	19	19	19	19	18	18	6
noted on the back of this page.									
EXCESS CREDITS:		TOTAL CREDITS REQUIRED:							

REQUIRED	EARNED	IN PROGRESS	REMAINING
50			
22			
12			
8			
5			
33			
TOTALS			
130			

MUSIC EDUCATION CONCENTRATE



CHANGES SINCE THE LAST APPROVAL VISIT

Two significant changes have been made to the Music Education curriculum since the last approval visit. The Report of the Visiting Team's Recommendations, dated January 27, 1995 is available as Workroom Document.

1. The curriculum has been updated to reflect the requirements of the new regulations dated October 1, 2001, and the requirements of the MTEL examinations.
2. As a result of securing a major grant from the United States Department of Education as part of its "Preparing Teachers to Teach with Technology" (PT3) Berklee College of Music has significantly altered the music education curriculum requirements to incorporate the use of technology as a teaching tool throughout the four year major.

Abstract

Today's technologies allow music students to participate actively in the learning process, gaining confidence while developing critical thinking and problem solving skills. Music teachers can also use technology to create media-rich learning experiences for their students, while extending their reach beyond the classroom walls. Our goal is to close the gap that exists between (1) the technology that is already installed in schools; (2) student interest and proficiency with technology; and (3) educators' readiness to embrace technology as a teaching tool. The successful implementation of this grant will enable educators to inspire greater numbers of urban youth to engage in active music making. Through Berklee's current Capacity Building Grant, the consortium has been addressing the urgent need to prepare future music teachers to substantially change the way they teach. By implementing this new, technology-rich music education curriculum appropriate for the 21st century, Berklee will not only change the way its music education students learn, but also the way they will later teach. By implementing a strong faculty development program, we will help teachers from both Berklee and the Boston Public Schools to effectively use more technology in the classroom. By continuing our successful partnership with the Boston Public Schools and with two innovative K-12 pilot schools, Berklee will create strong technology-based practicum sites for our music education students. Because Berklee is a nationally recognized leader in music education, our successful implementation of this project will have wide-ranging impact. By publishing our work through Berklee Press, the national reach of this project will expand. This grant will marshal Berklee's strong technological expertise, equipment, and facilities; its prior successful collaborations with the Boston Public Schools; and its ability to reach a wide national audience, to implement systemic changes that will better prepare tomorrow's music teachers to use technology in the classroom.

Narrative

1. Need for the Project.

In 1999, Berklee College of Music received a Capacity Building Grant. Funds from that Grant are helping us in our current efforts to plan for systemic curricular changes, to train all teachers in the Music Education Department and to strengthen our commitment to continue working with our partners in the Boston Public Schools to prepare tomorrow's teachers to use technology.

To build upon the successes of our Capacity Building Grant and to implement the recommendations made through that project process, Berklee now seeks an Implementation Grant to close the gap that exists between (1) the technology that is already installed in schools; (2) student interest and proficiency with technology; and (3) educators' readiness to embrace technology as a teaching tool.

According to a recent National Public Radio report, ninety-five percent of America's public schools are now connected to the Internet as a result of federal, state, local, and industry initiatives. Many of these schools have equipped every classroom with computers that connect to the Internet. Computer labs are now a standard part of facility design in American public schools and used increasingly by students who are unafraid of today's technologies. These technologies have radically changed the way people make music at home, in the concert hall, and (especially) in the recording studio.

Although children can now learn about music using multimedia CD-ROMs and the Internet, many of them feel alienated by traditional school music programs that do not recognize the pedagogical validity of contemporary music. They become technology proficient, and in many cases musically accomplished, outside of school, and those with sufficient resources are able to form their own ensembles and produce their own recording projects. This trend reinforces the ever-widening disparities between students across the socio-economic spectrum. For example, the same National Public Radio report highlighted a gap between low-income students and those in affluent school districts in terms of the acquisition of and proficiency with technology. Using equipment already in our nation's schools, we now have an opportunity to bridge this digital divide.

Meanwhile an overwhelming majority of professional musicians already relies on modern music technologies in the creation and performance of music from virtually every stylistic category. Unfortunately, these new technologies have not yet had a comparable effect on the way teachers teach music in public schools. By infusing these technologies more effectively into the music curriculum, Berklee will create new opportunities for all students, regardless of socio-economic background, to experience the satisfaction of self-expression through music.

However, for such systemic changes to occur, major initiatives must be mounted to change the way that future teachers use technology to teach music. Evidence of the growing recognition of this need for change can be seen in recent efforts in both the educational and professional spheres (and?) at the national and state levels. The Music Educators National Conference (MENC) has just this year created a national task force on technology. Two years ago, the National Association of Music Merchants (NAMM) and the International Association of Electronic Keyboard Manufacturers (IEAKM) funded the Technology Institute for Music Educators (TI:ME), a non-profit organization whose mission is to develop materials, curriculum, and criteria for national certification in using technology in K-12 music education. Berklee is a founding member of TI:ME and this project's leader, David Mash, serves on TI:ME's advisory board and has chaired its curriculum committee. Furthermore, the Commonwealth of Massachusetts is for the first time making explicit a requirement that prospective music teachers possess knowledge of "electronic technologies" in order to pass the certification examination. This project will address these national needs through the following five efforts:

1. Implement a new technology-rich music education curriculum appropriate for the twenty-first century.

2. Implement a strong faculty development program for Berklee music education teachers.
3. Develop strong technology-based practicum sites through our partnership with the Boston Public Schools.
4. Develop a training program to better prepare in-service teachers to mentor our graduates.
5. Disseminate curricular materials and methods through Berklee Press (in both print and online formats) and national workshops and seminars, accessible in real-time by webcast as well as archived and delivered via public websites.

Teacher Preparation for the 21st Century

In June 2000, Berklee College of Music became involved in the *“Preparing Tomorrow’s Teachers to Use Technology”* program sponsored by the U.S. Department of Education through the awarding of a \$995,240 Implementation Grant. The thrust of this endeavor, as stated in the grant proposal, is that *“Today’s technologies allow music students to participate actively in the learning process, gaining confidence while developing critical thinking and problem solving skills. Music teachers can also use technology to create media rich learning experiences for their students, while extending their reach beyond the classroom walls. Our goal is to close the gap that exists between (1) the technology that is already installed in schools; (2) student interest and proficiency with technology; and (3) educators’ readiness to embrace technology as a teaching tool.”*

Under the leadership of a team headed by David Mash, Vice President for Information Technology and including Harry Chalmiers, Provost, Lawrence McClellan, Dean of the Professional Education Division, John Hagon, Chair of the Music Education Department, Curtis Warner, Director for the President’s Office of Community Partnerships and Daniel Newsom, Grant Program Administrator a three-year set of goals were established. During the academic year September 2000 - August 2001 the emphasis was on curricular change in the music education program to reflect the use of technology. Two courses were introduced early in the program. *“Computer Applications in Music Education”* is now a requirement during the second semester of residence in the music education major. The course concentrates on learning the basic techniques of music sequencing and notation using the computer and the electronic keyboard. *“Multimedia for the Educator,”* a third semester requirement addresses basic concepts of (1) word processing, database, spreadsheet, and presentation software, with particular emphasis on their practical application to music teaching and music program administration, and (2) the use of digital media in music education.

The knowledge and skills gained through these courses will then be applied during coursework throughout the remainder of the student’s participation in the music education major. Most courses in the department, conducting through methods, vocal and instrumental, now have some technology component as a part of coursework. It is hoped that this will help the potential future teacher to see the value of this powerful teaching tool and its application to many areas of music in the schools.

During the second year of the grant, September 2001 to August 2002, the emphasis shifted to faculty development activities both for department faculty and for mentoring teachers in the Boston Public Schools, our grant partner. Two outside consultants were hired to provide training and support for this goal. Berklee faculty received instruction through daylong group workshops and individual sessions. The consultants also worked with mentoring faculty in the

Boston Public Schools in an effort to bring them “up to speed” with the use of technology as a teaching tool.

Not to neglect, but to continue further enhancement of the music education curriculum, department faculty worked with the consultants on the establishment of individual course support web pages for the college internal resources. Multimedia web pages were developed for the elementary music methods class, the vocal and instrumental conducting classes, and a “Massachusetts Educators Licensing Examination” page for assistance with the music exam. All of these web pages are in operation and provide wonderful support for both faculty and students.

Berklee is currently in the third and final year of the grant. The emphasis now shifts to students in the department. The integration of technology as a teaching tool has been reasonably successful in expanding the curricular offerings of the music education major. Student teachers will now be expected to use the skills developed during their coursework. To assist our student teachers in carrying forth this goal the department has put together a number of portable workstations for them to use at practicum sites where little or no technology may be available. Each workstation includes an Apple computer, a synthesizer, a sound system, and projector for displaying the computer screen. The computer contains the necessary music software programs to carry out a number of activities. Student teachers will be able to check out these systems for use when necessary.

The college is also continuing to monitor and update work begun during the previous two years of the grant. Individual courses in the curriculum continue to be revised and updated to reflect the latest trends in teaching with technology. The individual faculty members monitor the course-support webpages and update as necessary. Grant consultants continue to work with both department faculty and mentor teachers in developing their technology skills.

A new effort this year has been to expand our partnership schools outside of the Boston area. New sites to be added will hopefully include the Needham High School, Newton South High School, and the Wilson Elementary School in Framingham.

In conclusion another group of statements from the initial grant proposal seem to sum up the college’s motivation for undertaking this important change to its teacher preparation program. “By implementing a new, technology-rich music education curriculum appropriate for the 21st century, Berklee will not only change the way its music education students learn, but also the way they will later teach. By implementing a strong faculty development program, we will help teachers from both Berklee and the public schools to use technology in the classroom more effectively. By continuing our successful partnership with the Boston Public Schools . . . Berklee will create strong technology-based practicum sites for our music education students.”

COMPONENT 1: PREPARATION IN SUBJECT MATTER

MA Curriculum Frameworks Standards Addressed

	COND 221 (Luth)	COND 221 (Ward)	COND 222	COND 321	COND 322	ENVC 361	ME 111	ME 211	ME 311	ME 321	ME 322
<i>PreK-12 Standards:</i>											
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	X	X	X	X	X	X	X	X		X	X
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	X	X	X	X	X	X	X	X	X	X
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.		X	X	X	X	X	X	X		X	X
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.		X		X	X	X	X	X		X	X
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	X	X		X	X	X	X	X	X	X	X
<i>Connection Strand Standards:</i>											
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.	X	X	X	X	X		X	X	X	X	X
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.				X			X		X		X
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	X	X	X	X	X	X	X		X	X	X
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.	X				X		X		X		X
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	X	X	X	X	X		X		X	X	X
<i>PreK-12 Standards:</i>											
	ME 341	ME 381	ME 431	ME 480	PSME 311	ISBR 221 or 231	ISKB 221-322	ISWD 222			
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	X				X						
Standard 2: Reading & Notation: Students will read music written in standard notation.	X		X		X	X	X	X			
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	X		X		X	X	X	X			
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	X				X	X					
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	X	X			X						
<i>Connection Strand Standards:</i>											
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.	X				X						
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.	X		X		X						
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	X		X		X						
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.			X		X						
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.			X		X						

MA Licensing Standards Addressed

Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:												
1. Traditional Western music theory and harmony	COND 221-W	COND 222	COND 321	ENVC 361	ME 311	ME 321/2	CM 251/2	CP 211/22	HR 111/2	HR 211/2	AR 313-316	
2. Score reading and musical analysis	COND 221	COND 222	COND 322	ENVC 361	ME 311	ME 321	ME 322	ME 381	AR 313-316			
3. Music history and literature, including the following:	COND 321	ENVC 361										
a. Western (European) - early Gregorian chant to present	COND 221	COND 321	ENVC 361	ME 321	ME 322	LHAN 251	ME 352					
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	COND 221	COND 321	ENVC 361	ME 211	ME 311	ME 321	ME 322	ME 341	LHAN 252	ME 352	PST 385	
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures	COND 221	COND 321	ME 322	ME 341								
4. Music criticism: analysis and critique of musical works and performance	COND 221-W	COND 321	ENVC 361	ME 211	ME 321	ME 322	ME 381	ME 352				
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon	COND 321	ME 211	ME 325									
6. Music development in children and adolescents	COND 221	COND 321	ENVC 361	ME 211	ME 311	ME 321	ME 322	ME 352				
7. Introductory knowledge of choral literature and conducting techniques	COND 221	COND 321	ME 321									
8. Introductory knowledge of instrumental literature and conducting techniques	COND 222	COND 322	ME 381									
9. Singing skills and basic vocal production	COND 221	COND 321	ENVC 361	ME 211	ME 321	ME 352						
10. Sight singing and music reading, using standard notation	COND 221-W	COND 321	ENVC 361	ME 211	ME 321	ET 111	ET 112	ET 231	ET 232			
11. Intermediate level of keyboard proficiency	COND 221-W	COND 321	ME 321	ME 322	ISKB 221	ISKB 222	ISKB 321	ISKB 322				
12. Use of technologies in music	COND 221	COND 321	ENVC 361	ME 211	ME 311	ME 321/2	ME 341	ME 152/326	AR 313-316	ME 352	ME 385	
13. Advanced vocal proficiency	COND 321	<i>PIVC 05</i>	<i>PIVC 06</i>									
14. Choral methods for treble, changing, and high school voices	COND 221	COND 321	ENVC 361	ME 321								
15. Advanced instrumental proficiency on one instrument	PSME 311	PIXX 05	PIXX 06									
16. Instrument methods on strings woodwinds, brass, and percussion	ME 431	ISBR 221/31	ISWD 222	AR 313	ME 352	ISGT 221	ISPC 221	ISST 221	ISWD 221	ISWD 223		
Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:												
1. plan activities addressing standards that will advance students' level of content knowledge	COND 221-L	COND 321	ME 111	ME 311	ME 322							
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks	COND 221-L	COND 321	ME 111	ME 311	ME 322	ME 381						
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom	COND 221-L	ME 322										
4. plan lessons with clear objectives and relevant measurable outcomes	COND 221-L	COND 321	ME 111	ME 311	ME 322							
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom	COND 321	ME 111	ME 322	ME 352								
6. seek resources from colleagues, families, and the community to enhance learning	COND 221-W	COND 321	ME 111	ME 322								
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.	COND 221-L	COND 321	ME 111	ME 322								
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:												
1. when beginning the lesson	COND 221-W	COND 321	ME 311	ME 322	ME 352							
2. when carrying out the lesson	COND 221-W	COND 321	ME 311	ME 322	ME 352							
3. when extending and completing the lesson	COND 221-W	COND 321	ME 311	ME 322	ME 352							
4. when evaluating student learning	COND 221-W	COND 321	ME 311	ME 322	ME 352							
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:												
1. creates an environment that is conducive to learning	COND 221-W	COND 321	ME 322	ME 352								
2. creates a physical environment appropriate to a range of learning activities	COND 221-W	COND 321	ME 322									
3. maintains appropriate standards of behavior, mutual respect, and safety	COND 221-W	COND 321	ME 322	ME 480								
4. manages classroom routines and procedures without loss of significant instructional time	COND 221-W	COND 321	ME 322	ME 480								
Standard V: Promotes Equity: The effective initial teacher:												
1. encourages all students to believe that effort is a key to achievement	COND 321	ME 352										
2. works to promote achievement by all students without exception	COND 321	ME 352										
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary	COND 221-W	COND 321										
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community												
bold = required courses <i>italics</i> = elective courses <i>bold italics</i> = voice principles only												

MA Licensing Standards Addressed

Standard VI: Meets Professional Responsibilities: The effective initial teacher:										
1. understands his or her legal and moral responsibilities	ME 480									
2. conveys knowledge of and enthusiasm for his/her academic discipline to students	COND 221	COND 321	ME 322							
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice	COND 321	ME 321								
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement	COND 221-L									
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them										
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth	COND 221-W	COND 321	ME 322	ME 480						
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources	COND 221-L	COND 321	ME 322							
bold = required courses <i>italics</i> = elective courses <i>bold italics</i> = voice principles only										

The following topics are addressed as curriculum requirements for all music education majors:

1. Traditional Western music theory and harmony: Through Berklee's core curriculum of 22 credits the music education student is trained in contemporary American musical forms. Courses in jazz harmony, arranging, ear training, and jazz ensemble performance, including improvisation, are part of the core musical studies. CM251 & 252 Traditional Structures of Music 1 & 2 and CP211 & 222 Traditional Counterpoint 1 & 2 are part of the Traditional Studies requirement and train the student in more traditional composition techniques.
2. Score Reading and musical analysis: See pp. 18-49.
3. Music history and literature: All requirements for this standard are covered in three courses, LHAN 251 & 252 General Music History 1 & 2 and ME 341 Teaching with a Multicultural Perspective. Course handout information for these courses will be available in the team room.
4. Music criticism: See pp. 18-49.
5. Knowledge of at least one special approach to music education: all music education majors are required to take a one-semester course in Orff and Kodaly approaches to teaching music (ME325). A course handout for this requirement is included in the appendix material (Appendix C, pp. 115-117).
6. Musical development in children and adolescents: See pp. 18-49.
7. Introductory knowledge of choral literature and conducting techniques: See pp. 18-49.
8. Introductory knowledge of instrumental literature and conducting techniques: See pp. 18-49.
9. Singing skills and basic vocal production: See pp. 18-49.
10. Sight singing and music reading, using standard notation: music education students receive this training as a part of the core studies program through ear training and solfege courses. Handouts for these will be available in the team room.
11. Intermediate level of keyboard proficiency: students receive training through the four-semester (level) curriculum in keyboard for music education majors. They must also demonstrate this proficiency as part of the departmental examination prior to entering the practicum.

12. Use of technologies in music: students are required to take two courses addressing the use of music technology as an instructional tool, ME152 Computer applications for Music Education and ME 326 Multimedia for the Educator. Course handouts are included in Appendix C, pp. 102-104 and 118-119.
13. Advanced vocal proficiency: Voice principals are required to complete six semesters of study.
14. Choral methods for treble, changing, and high school voices: See pp. 18-49.
15. Advanced instrumental proficiency on one instrument: Instrumental principals are required to complete six semesters of study.
16. Instrumental methods on strings, woodwinds, brass, percussion: all music education students are required to take clarinet and trumpet or trombone class. Additional courses in flute, double reed, strings, percussion and guitar are available as approved specified electives.

COND 221.001
Vocal Conducting for Music Education
Faith M. Lueth

MA Frameworks:		EVIDENCE describe any assignments, in-class exercises/discussions to support standard being met
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	x	Students sing a variety of choral literature used for conducting
Standard 2: Reading & Notation: Students will read music written in standard notation.	x	Students read, sing, and conduct choral scores
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.		
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.		
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	x	Students analyze and study each choral score. Students mark their scores during score study. The score study is related to the gesture of conducting needed for an appropriate musical performance. Students are required to observe the original intent of the composer in determining the appropriate interpretation.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.	x	Students are required to study conducting pieces in the context of the stylistic period and to consider the purpose of the writing of the piece.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.		
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	x	Students write a couple of papers on the stylistic periods of music and examine the composers who wrote choral music during those periods, as well as the choral forms written during those periods. Pieces are studied in the historical and cultural context. Students determine the appropriate tone color and timbre for choral music from a variety of cultures.
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.	x	Students are given several research assignments on the web and catalogue technological resources for choral music
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	x	Students conduct choral music in various languages and must demonstrate an ability to teach the pieces with the correct pronunciation. Students are asked to respond in writing as to how they could use literature in the performing group to relate to other subject areas.
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony		
2. Score reading and musical analysis	x	Extensive score study is done on each piece of choral music used during the semester. About 15 pieces of music are used. Students mark each score used in the conducting class.
3. Music history and literature, including the following:	x	Students are given written assignments to research the historical context and background of each choral piece. When the text is by a famous poet, the student is required to write a paper on the poet.
a. Western (European) - early Gregorian chant to present	x	Music used in the conducting class involves every stylistic period. Students write a paper on two Stylistic periods of choral music and include the forms of choral music and outstanding choral composers of that period.
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	x	Students compile a list of choral music appropriate for various educational levels. Included in this list are folk tune arrangements
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures	x	Students write a paper on two different stylistic periods in choral music. They are expected to include performance practice.
4. Music criticism: analysis and critique of musical works and performance		
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents	x	Students listen to recordings of exemplary elementary, middle school and high school choirs.
7. Introductory knowledge of choral literature and conducting techniques	x	This is the heart of the course. Students study and conduct a variety of choral literature for elementary, middle school and high school.
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production	x	Students must demonstrate and be able to teach good vocal production and vocal skill. Students identify and solve vocal production problems while conducting during class. Students are tested on vocal production. Students must research websites dealing with vocal health.
10. Sight singing and music reading, using standard notation		Students read at sight various examples of choral music for conducting class.
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music	x	Students are to create a database for choral literature - indicating level of difficulty and educ. Level. Students are to create a practice CD for one vocal piece using micrologic AV for one voice part. Students are to create an accompaniment for Band in a Box for one piece
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices	x	Choral literature for treble voice, changing voice and high school is examined. Teaching strategies and vocal characteristics of each level is studied. Students devise appropriate warm-ups and solutions for problems associated with each voicing. Students list websites that deal with the changing voice. Students
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

COND 221.001
Vocal Conducting for Music Education
Faith M. Lueth

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge	x	Examples from choral literature are analyzed as to pedagogical learning for choral students.
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks	x	Students create an annotated list of choral music - by level - and devise a concert program using some of those pieces. Students must include a balanced program
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom	x	Formal and informal assessments are used in the conducting class as a model for students to use with their performing groups when they are teachers.
4. plan lessons with clear objectives and relevant measurable outcomes	x	The process of silent score study and making the score leads to a clear and sequential lesson plan.
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.	x	Students are encouraged to use CDs of works studied and movement to enhance learning.
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students	x	Students are reminded consistently that passion for music and for teaching is essential to success.
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement	x	Students receive summaries of recent professional workshops and conferences. They are encouraged to participate in conferences and workshops on a regular basis.
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources	x	Students are constantly reminded of the copyright laws

COND 221.002

Vocal Conducting for Music Education

Wayne Ward

MA Frameworks:		EVIDENCE describe any assignments, in-class exercises/discussions to support standard being met
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	X	Students sing a variety of choral literature in class.
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	Students sing music written in standard notation.
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	X	Students play warm-ups at the keyboard.
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	X	Students are encouraged to create new vocal warm-ups for the class.
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	X	Students present written and verbal analysis of the music being studied and conducted using objective and subjective comments.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.	X	Students become aware how choral music, conducted in class, may be used in their own teaching in the future.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.		
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	X	Students use correct conducting styles when conducting choral music being studied (ex. Renaissance, Romantic, Gospel, etc.).
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.		
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	X	Students teach pronunciation of choral texts in foreign languages (ex. Latin, Spanish, Hebrew).
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony	X	Students discuss formal and harmonic elements of assigned choral literature.
2. Score reading and musical analysis	X	Students do basic score analysis of the music they conduct, particularly to determine its form, style, tempo, dynamic levels, etc.
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present	X	Students conduct choral literature from various historical periods.
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	X	Students study and conduct literature by American composers (theater, gospel, folk).
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures	X	Students are able to differentiate two contrasting choral styles.
4. Music criticism: analysis and critique of musical works and performance	X	Students critique choral performances by various groups.
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents	X	Students seek to match choral literature to the particular level of musical development of their students/choruses.
7. Introductory knowledge of choral literature and conducting techniques	X	Students gain an introductory knowledge of choral literature. Students use basic conducting techniques to conduct choral literature.
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production	X	Students use basic vocal techniques as they serves as a live ensemble for conducting assignments in class.
10. Sight singing and music reading, using standard notation	X	Students sight-read and sight sing new material using standard notation.
11. Intermediate level of keyboard proficiency	X	Students use intermediate keyboard skills to accompany vocal warm-ups in class.
12. Use of technologies in music	X	Students use the Internet to obtain information regarding choral literature. They listen to CDs of choral music in class.
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices	X	Basic choral methods, particularly regarding the sound/tone of voices in schools (treble, changing, high school) are discussed.
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

COND 221.002
Vocal Conducting for Music Education
Wayne Ward

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge		
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning	X	Students are made aware and are encouraged to use outside sources or educational information and materials (faculty, library, Internet, etc.).
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning	X	Student conductors are aware of their voice level, its tone, and projection. They are aware how the environment can affect the lesson.
2. creates a physical environment appropriate to a range of learning activities	X	Students are empowered to change the environment, if appropriate.
3. maintains appropriate standards of behavior, mutual respect, and safety	X	Students are critiqued regarding their professional demeanor in their role as conductors.
4. manages classroom routines and procedures without loss of significant instructional time	X	Students are critiqued regarding the pace of their conducting assignment as well as in their effective use of conducting-lesson time.
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary	X	Students are expected to be sensitive to differences in student learning styles.
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students	X	Students are expected to be knowledgeable and enthusiastic in their conducting presentations.
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth	X	Students receive written critiques after each conducting assignment. Students are encouraged to reflect upon suggestions to use them as a basis for further professional growth.
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

COND 222

Instrumental Conducting for Music Education

Peter L. Cokkinias

MA Frameworks:		
<i>PreK-12 Standards:</i>		EVIDENCE describe any assignments, in-class exercises/discussions to support standard being met
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	X	Students sing in "fixed DO" the various instrumental parts in class text book "Developing Band Part 3".
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	In addition to the same manner of Standard 1, students sing and conduct Psychological/Melding examples #1-13 taken from page 147 in Elizabeth Green's Book "The Modern Conductor -sixth edition"
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	X	Students perform 2 hours weekly in a small band ensemble with different work each week. There are 10 works per semester and students must perform on their secondary instrument
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.		
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	X	All students critique and evaluate each others' conducting during a weekly 2 hour session. In addition they will present a weekly two page paper evaluating their own work by viewing the video of the this session.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.	X	Before their conducting session, each student delivers a brief narration which sets the mood and character of the work conducted. This also includes some biographical information of the composer and musical style.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.		
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	X	See Standard 6. The first part of preparation of conducting a work is the analysis of that work. Students examine 3 areas: form, key (tonal) areas, conducting style, and cues. This is prepared in a paper minimum of 2 typed pages and discussed in class prior to the 2 hour conducting session. The 2 other papers are; Narration and Evaluation.
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.		
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	X	History and Math are related subjects that are discussed with the music.
MA Licensing Standards:		
Standard 1: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony	X	See Standard 8
2. Score reading and musical analysis	X	See Standard 8
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present		
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)		
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures		
4. Music criticism: analysis and critique of musical works and performance		
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents		
7. Introductory knowledge of choral literature and conducting techniques		
8. Introductory knowledge of instrumental literature and conducting techniques	X	See Standard 8
9. Singing skills and basic vocal production		
10. Sight singing and music reading, using standard notation		
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music		
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices		
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

COND 222
Instrumental Conducting for Music Education
Peter L. Cokkinias

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge		
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

COND 321

Vocal Rehearsal Techniques

Wayne Ward

MA Frameworks:		EVIDENCE <i>describe any assignments, in-class exercises/discussions to support standard being met</i>
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	X	Students sing a variety of choral literature in live ensemble settings
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	Students sing music written in standard notation.
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	X	Students play vocal parts singly and in combination at the keyboard.
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	X	Students create and present vocal warm-ups in class.
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	X	Students critique the assigned choral literature and assess its value for use in public school settings.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.	X	Through "factoid" descriptions, students describe the cultural/historical contexts in which choral pieces were created.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.	X	Using appropriate sources (music history texts, Internet, etc.) students comment on the roles of vocal/choral composers throughout music history.
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	X	Students differentiate stylistic aspects of choral music from various historical stylistic periods (Renaissance, Baroque, Classical, Romantic, Contemporary).
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.		
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	X	Students teach pronunciation of choral texts in foreign languages (ex. Latin).
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony	X	Students discuss formal and harmonic elements of assigned choral literature.
2. Score reading and musical analysis	X	Students prepare to teach assigned choral literature through score reading, playing of individual parts, and analysis of musical forms.
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present	X	Students conduct choral literature from various historical periods (Renaissance, Baroque, Classical, Romantic, Contemporary).
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	X	Students study and conduct literature by American composers (ex. Persichetti).
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures	X	Students are able to differentiate two contrasting choral styles.
4. Music criticism: analysis and critique of musical works and performance	X	Through in-class listening, students critique choral performances of choral selections performed by various choral groups.
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon	X	Students may use Gordon techniques- micro and macro beat and "patching" in their choral teaching.
6. Musical development in children and adolescents	X	Students seek to match choral literature to the particular level of musical development of their students.
7. Introductory knowledge of choral literature and conducting techniques	X	Students demonstrate an awareness of choral literature, composers, and historical periods. Students use choral conducting techniques to teach their lesson plans.
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production	X	Students serve as a live ensemble for conducting assignments. Student conductors encourage the use of correct vocal techniques.
10. Sight singing and music reading, using standard notation	X	Students create lesson plans that encourage the development of sight-reading skills in choruses.
11. Intermediate level of keyboard proficiency	X	Students use intermediate keyboard skills to perform vocal warm-ups and, play individual and collective vocal parts.
12. Use of technologies in music	X	Students use the Internet to obtain information regarding choral literature, composers, and historical periods.
13. Advanced vocal proficiency	X	Students demonstrate vocally during their teaching.
14. Choral methods for treble, changing, and high school voices	X	Student conductors encourage correct ensemble performances through correct intonation, phrasing, dynamics, balance, blend, tempo, diction.
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

COND 321

Vocal Rehearsal Techniques

Wayne Ward

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge	X	Students write lesson plans for assigned choral selections which are taught and critiqued in class.
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks	X	Students are aware of the need to write follow-up lesson plans for the same piece of choral music.
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes	X	Objectives and procedures are written into the plan. Strategies for improving outcome are written into the plan.
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom	X	Students match material to their student's musical development.
6. seek resources from colleagues, families, and the community to enhance learning	X	Students are aware of outside sources (faculty, library, Internet, etc.).
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.	X	Lesson plans and warm-ups are word-processed and notated with music software.
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson	X	Students begin the lesson by warming up the voices then stating the objectives of the lesson.
2. when carrying out the lesson	X	Students adhere to the procedures written into their plans. Solutions to possible problems are strategized in advance.
3. when extending and completing the lesson	X	Students teach their lesson plans to completion.
4. when evaluating student learning	X	Students use appropriate methods to critique the results of their choral rehearsals/lessons.
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning	X	Student conductors are aware of their voice level, its tone, and projection. They are aware how the environment can affect the lesson.
2. creates a physical environment appropriate to a range of learning activities	X	Students are aware of how to change the environment, if appropriate.
3. maintains appropriate standards of behavior, mutual respect, and safety	X	Students behave professionally in the teacher role.
4. manages classroom routines and procedures without loss of significant instructional time	X	Students are critiqued regarding the pace of the lesson as well as in their effective use of lesson time.
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement	X	Students are encouraged to become an effective self-motivator and a motivator of others' learning.
2. works to promote achievement by all students without exception	X	Students are expected to be democratic in regard to their expectations for achievement by their students.
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary	X	Students are expected to be sensitive to differences in student learning styles.
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students	X	Students are expected to be knowledgeable and enthusiastic in their presentations.
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice	X	Students are encouraged to become members of professional organizations, ex. MENC, ACDA, etc.
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth	X	Students receive written critiques after each conducting/teaching exercise. Students are encouraged to reflect upon suggestions to use them as a basis for further professional growth.
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources	X	Students are required to quote all sources that are not their own. Students are also aware of the copyright law and the responsible and acceptable use of the Internet and other educational resources and materials.

COND 322

Instrumental Rehearsal Techniques

Peter Cokkinias

MA Frameworks:		EVIDENCE <i>describe any assignments, in-class exercises/discussions to support standard being met</i>
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	X	Students sing in "fixed DO" the various instrumental parts in class of the work which they have arranged.
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	In addition to the same manner of Standard 1, students review and sing/conduct Psychological/Melding examples #1-13 taken from page 147 in Elizabeth Green's Book "The Modern Conductor -sixth edition"
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	X	Students perform 2 hours weekly in a small band ensemble with different work each week. There is only 1 work of 50 measures prepared and memorized; students must perform on their secondary instrument
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	X	Students initially bring 3 works to be considered for their arrangement. We mutually agree upon one and the student begins to write 8 measures per week . 50 measures are due at Mid-terms. Arranging, <u>transposition, and musical adaptation for degree of difficulty for the students.</u>
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to <u>interpretation and evaluation.</u>	X	All students critique and evaluate each others' conducting during a weekly 2 hour session. In addition they will present a weekly two page paper evaluating their own work by viewing the video of the this session.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, <u>interpret their meanings.</u>	X	Before their conducting session, each student delivers a brief narration which sets the mood and character of the work conducted. This also includes some biographical information of the composer and musical style.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.		
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	X	See Standard 6. The first part of preparation of conducting a work is the analysis of that work. Students examine 3 areas: form, key (tonal) areas, conducting style, and cues. This is prepared in a paper minimum of 2 typed pages and discussed in class prior to the 2 hour conducting session. The 2 other papers are; Narration and Evaluation. In addition
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.	X	Students use technology by using Finale to produce their score and parts. Scores of a minimum 50 measures must have the following: numbered measures, clear dynamics and expression marks, tempo indication with specific numerical metronome marking, and the use of 2 fermatas
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	X	History and Math are related subjects that are discussed with the music. The use of technology is a very strong component of this class.
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony		
2. Score reading and musical analysis	X	This course expands upon this topic as presented in COND 222.
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present		
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)		
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures		
4. Music criticism: analysis and critique of musical works and performance		
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents		
7. Introductory knowledge of choral literature and conducting techniques		
8. Introductory knowledge of instrumental literature and conducting techniques	X	This course expands upon these topics as presented in COND 222.
9. Singing skills and basic vocal production		
10. Sight singing and music reading, using standard notation		
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music		
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices		
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

COND 322
Instrumental Rehearsal Techniques
Peter Cokkinias

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge		
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

ENVC 361

Music Education Concert Choir

Nalora Steele

MA Frameworks:

PreK-12 Standards:

EVIDENCE *describe any assignments, in-class exercises/discussions to support standard being met*

Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	X	The purpose of the class is to sing representative repertoire that might be used in the teaching of K-12 classes and choruses.
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	Music is sight-read using standard notation.
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	X	When a piece of music calls for obbligato or solos by instruments, this music is played by class members.
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	X	Class members write original vocal warm-ups, using technology to create the assignment.
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to <u>interpretation and evaluation.</u>	X	The class sings through the warm-ups that are generated by members and analyze them in relation to their effectiveness.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, <u>interpret their meanings.</u>		
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions <u>of the past and present.</u>		
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art <u>works from various historical periods, cultures, and genres.</u>	X	All of the repertoire is discussed in relation to historic periods, cultures, possible uses in programming concerts.
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have <u>used materials, inventions, and technologies in their work.</u>		
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and <u>science and technology/engineering.</u>		

MA Licensing Standards:

Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:

1. Traditional Western music theory and harmony	X	The music in the repertoire is three- and four-part and the harmonies are discussed in relation to historic periods.
2. Score reading and musical analysis	X	Score reading is done by looking at form, parts, etc. before sight-reading.
3. Music history and literature, including the following:	X	Repertoire from various periods is presented.
a. Western (European) - early Gregorian chant to present	X	Repertoire from various periods is presented.
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	X	Repertoire from various periods is presented.
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting <u>styles, genres, or cultures</u>		
4. Music criticism: analysis and critique of musical works and performance	X	Discussions re: musical conventions in performance take place as a part of the learning process.
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents	X	Repertoire is chosen in order to give students experience in choral music for differing age levels.
7. Introductory knowledge of choral literature and conducting techniques		
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production	X	These are an integral part of the class.
10. Sight singing and music reading, using standard notation	X	These are an integral part of the class.
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music	X	Warm-ups are created on computer and sent via e-mail.
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices	X	Ongoing discussions re: children/teen age voices
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

ENVC 361
Music Education Concert Choir
Nalora Steele

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge		
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning	X	A safe environment is created for students who have no prior singing experience as well as for those who do. This is discussed in class, so that students can incorporate methods in their own future teaching.
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement	X	Each class session!
2. works to promote achievement by all students without exception	X	Each student is encouraged to expand their proficiency as a singer.
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary	X	A questionnaire is filled out by students at the beginning of the semester to give knowledge concerning their musical, singing and other interests experience/skills.
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities	X	Discussions are held in relation to these issues in relation to their future student teaching.
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

ME 111

Introduction to Music Education

John Hagon

MA Frameworks:		EVIDENCE <i>describe any assignments, in-class exercises/discussions to support standard being met</i>
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	x	Frameworks for the Arts are discussed in class and the students are assigned a final project based on the music standards 1-5 and the connections standards 6-10
Standard 2: Reading & Notation: Students will read music written in standard notation.	x	Same as above.
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	x	Same as above.
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	x	Same as above.
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to <u>interpretation and evaluation.</u>	x	Same as above.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, <u>interpret their meanings.</u>	x	Same as above.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions <u>of the past and present.</u>	x	Same as above.
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art <u>works from various historical periods, cultures, and genres.</u>	x	Same as above.
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have <u>used materials, inventions, and technologies in their work.</u>	x	Same as above.
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and <u>science and technology/engineering.</u>	x	Same as above.
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony		
2. Score reading and musical analysis		
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present		
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)		
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting <u>styles, genres, or cultures</u>		
4. Music criticism: analysis and critique of musical works and performance		
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents		
7. Introductory knowledge of choral literature and conducting techniques		
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production		
10. Sight singing and music reading, using standard notation		
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music		
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices		
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		
Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge	x	The final project for this course asks the student to prepare learning scenarios based on two of the music standards 1-5 and two of the connections standards 6-10.

ME 111
Introduction to Music Education
John Hagon

2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks	x	The final project for this course asks the student to prepare learning scenarios based on two of the music standards 1-5 and two of the connections standards 6-10.
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.	x	The students are asked to explain how they might incorporate the use of technology into each learning scenario.
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

ME 211

Elementary Classroom Methods

Deanna Kidd-Szymczak

MA Frameworks:		EVIDENCE	<i>describe any assignments, in-class exercises/discussions to support standard being</i>
<i>PreK-12 Standards:</i>			
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	x		Teaching songs by rote method and tone matching. Performing rote songs in class one student as teacher the rest of the students as the class being taught.
Standard 2: Reading & Notation: Students will read music written in standard notation.	x		Teaching songs by rote note method. Performing rote note songs in class. One student as teacher the rest of the class as the students.
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	x		All lesson plans must contain playing of instruments.
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	x		Some lesson plans must contain creativity by the class or an individual.
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to <u>interpretation and evaluation</u> .	x		Some lesson plans will include time for discussion and analysis.
<i>Connection Strand Standards:</i>			
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, <u>interpret their meanings</u> .	x		Many lesson plans will provide time for discussion of dance, music and art.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.			
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.			
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.			
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.			
MA Licensing Standards:			
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:			
1. Traditional Western music theory and harmony			
2. Score reading and musical analysis			
3. Music history and literature, including the following:			
a. Western (European) - early Gregorian chant to present			
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	x		Some lesson plans will use folk, jazz and classical music.
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures			
4. Music criticism: analysis and critique of musical works and performance	x		Some lesson plans will have discussion and analysis of all types of music.
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon	x		All five alternate approaches to teaching are discussed in the classroom.
6. Musical development in children and adolescents	x		Students are trained to teach in a sequential order appropriate for the age level.
7. Introductory knowledge of choral literature and conducting techniques			
8. Introductory knowledge of instrumental literature and conducting techniques			
9. Singing skills and basic vocal production	x		Basic breathing techniques and vocal production are taught in class before teaching rote or rote-note songs.
10. Sight singing and music reading, using standard notation	x		Some lesson plans contain simple sight singing and music reading.
11. Intermediate level of keyboard proficiency			
12. Use of technologies in music	x		Some lesson plans contain simple uses of technology. i.e.: iTunes
13. Advanced vocal proficiency			
14. Choral methods for treble, changing, and high school voices			
15. Advanced instrumental proficiency on one instrument			
16. Instrument methods on strings woodwinds, brass, and percussion			

ME 211
Elementary Classroom Methods
Deanna Kidd-Szymczak

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge	x	All plans must contain five or more activities that address the standards.
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks	x	All units and lesson plans therein must be in sequential order.
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom	x	Impromptu quizzes and formal tests are planned for student assessment.
4. plan lessons with clear objectives and relevant measurable outcomes	x	All plans written by students must contain objectives and certain behaviors by the children will measure the outcome of the lesson
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom	x	Teaching style, methods and lesson plans must be appropriate to the age level of the students.
6. seek resources from colleagues, families, and the community to enhance learning	x	The college library is used in planning as well as college student performances given at the student teaching site.
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.	x	Simple technology and media is encouraged in planning where such materials are available. Many of the student teaching sites incorporate special needs children into the regular music classroom.
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson	x	In-class teaching exercises.
2. when carrying out the lesson	x	In-class teaching exercises.
3. when extending and completing the lesson	x	In-class teaching exercises.
4. when evaluating student learning	x	In-class teaching exercises.
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning	x	Students are made aware that they must create a good teaching atmosphere. A clean, well lit, well ventilated, proper temperature with pleasant surrounding such as posters of contemporary and classical composers and musicians.
2. creates a physical environment appropriate to a range of learning activities	x	
3. maintains appropriate standards of behavior, mutual respect, and safety	x	Students teachers are reminded that it just as important to respect their students as it is for them to be respected. Student teachers are encouraged to use positive approaches to discipline as much as possible.
4. manages classroom routines and procedures without loss of significant instructional time	x	Student teachers are taught that a good plan executed in the proper way will cut down on wasted instructional time.
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement	x	Every class.
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary	x	
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community	x	Students teachers teach patriotic songs and discuss composers works relating to events in history.
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities	x	Student teachers have been instructed that they must work with a certified teacher and have many discussions of keeping a student teacher/student relationship comfortable distance.
2. conveys knowledge of and enthusiasm for his/her academic discipline to students	x	
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice	x	Student teachers are encouraged to purchase MENC Research Journals and MENC Magazines.
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement	x	Student teachers are encouraged to confer with their cooperating teacher to plan properly
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth	x	
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

ME 311
Secondary Classroom Methods
Charles Cassara

MA Frameworks:		EVIDENCE describe any assignments, in-class exercises/discussions to support standard being met
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.		
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	Text used, theory lesson presentation
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.		
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.		
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	X	During their teaching presentations, will incorporate
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.	X	Develop curriculum (multicultural), music history courses, web site.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.	X	Develop history of music/presentation
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	X	Develop typical units of study for classroom, performance.
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.	X	Use technology as part of teaching presentation
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	X	Arts and humanities discussion and handouts
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony	X	Class discussion, handouts, lesson development
2. Score reading and musical analysis	X	Web site material, text, handouts on lessons
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present		
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	X	Web site material, text, lessons on units
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures	X	Same as above
4. Music criticism: analysis and critique of musical works and performance		
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents	X	Resource material, bibliography, text, discussion
7. Introductory knowledge of choral literature and conducting techniques		
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production		
10. Sight singing and music reading, using standard notation		
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music	X	In-class demonstrations, references
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices		
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

ME 311
Secondary Classroom Methods
Charles Cassara

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge	X	Lesson presentations, evaluation
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks	X	Plan unit outlines that cover anywhere from one to several classes
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes	X	Major part of course. Many handouts, demonstrations, web site
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson	X	Completed through in-class teaching presentations.
2. when carrying out the lesson	X	Same as above
3. when extending and completing the lesson	X	Same as above
4. when evaluating student learning	X	Same as above
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

ME 321

Vocal Methods Materials 1

Wayne Ward

MA Frameworks:		EVIDENCE <i>describe any assignments, in-class exercises/discussions to support standard being met</i>
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	X	Students sing a variety of solo vocal/choral literature in class.
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	Students sing music written in standard notation.
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	X	Students accompany themselves and each other on keyboard or guitar during vocal solos.
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	X	Students create and present vocal warm-ups in class.
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to <u>interpretation and evaluation.</u>	X	Students review and critique a choral concert of their choice.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, <u>interpret their meanings.</u>	X	Students include descriptions of artistic purpose in their concert reviews.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions <u>of the past and present.</u>		
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art <u>works from various historical periods, cultures, and genres.</u>	X	Students create program notes for two pieces of choral music. They may comment on the composer, arranger, historical context, or present a brief analysis of the music.
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have <u>used materials, inventions, and technologies in their work.</u>		
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and <u>science and technology/engineering.</u>	X	Student program notes place choral music into an historical context.
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony	X	Students demonstrate this standard in choral program notes.
2. Score reading and musical analysis	X	Students demonstrate this standard in choral program notes.
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present	X	Students select and sing Western (European) vocal music in various historical periods and styles.
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	X	Students select and sing Western (European) vocal music in various historical periods and styles.
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting <u>styles, genres, or cultures</u>		
4. Music criticism: analysis and critique of musical works and performance	X	Students critique a choral concert and prepare an oral review.
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents	X	Students become aware of the vocal characteristics of student singer (K-12).
7. Introductory knowledge of choral literature and conducting techniques	X	Students sing and survey a variety of choral/vocal literature in class.
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production	X	Students are taught the basics of singing and vocal production.
10. Sight singing and music reading, using standard notation	X	Students sight-read warm-ups and other choral literature using standard notation.
11. Intermediate level of keyboard proficiency		Students play vocal warm-ups at the keyboard using an intermediate level of proficiency.
12. Use of technologies in music		
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices	X	Students are made aware of correct methods for teaching treble, cambiata, and high school voices.
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

ME 321
Vocal Methods Materials 1
Wayne Ward

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge		
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice	X	Students are encouraged to become members of professional organizations, ex. MENC, IAJE, ACDA.
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

ME 322
Vocal Methods Materials 2
Wayne Ward

MA Frameworks:		
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	X	EVIDENCE <i>describe any assignments, in-class exercises/discussions to support standard being met</i> Students sing a variety of solo vocal/choral literature in class.
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	Students sing music written in standard notation.
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	X	Students accompany themselves and each other on keyboard or guitar during vocal solos.
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	X	Students create and present vocal warm-ups in class.
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	X	Students are encouraged to do self-evaluations of their presentations. Students are also encouraged to critique presentations by classmates.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, <u>interpret their meanings.</u>	X	Students present two or more presentations regarding choral/vocal music research. The content may include: composer, arranger, historical context, musical analysis. Music technology is used in the presentation.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions <u>of the past and present.</u>	X	Same as Standard 6.
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art <u>works from various historical periods, cultures, and genres.</u>	X	Same as Standard 6.
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have <u>used materials, inventions, and technologies in their work.</u>	X	Same as Standard 6.
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and <u>science and technology/engineering.</u>	X	Same as Standard 6.
MA Licensing Standards:		
Standard 1: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony	X	See MA Frameworks Standard 6.
2. Score reading and musical analysis	X	See MA Frameworks Standard 6.
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present	X	See MA Frameworks Standard 6.
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	X	See MA Frameworks Standard 6.
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting <u>styles, genres, or cultures.</u>	X	See MA Frameworks Standard 6.
4. Music criticism: analysis and critique of musical works and performance	X	See MA Frameworks Standard 6. Students select choral music for research and presentation. Students critique available performances of vocal/choral works.
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents		
7. Introductory knowledge of choral literature and conducting techniques	X	See MA Frameworks Standard 6.
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production		
10. Sight singing and music reading, using standard notation		
11. Intermediate level of keyboard proficiency	X	Students play vocal warm-ups at the keyboard using an intermediate level of proficiency.
12. Use of technologies in music	X	Students use various forms of music technology in their presentations including the Internet, music notation software, CDs, etc.
13. Advanced vocal proficiency	X	Students demonstrate advanced vocal proficiency through the singing of several vocal solos in class.
14. Choral methods for treble, changing, and high school voices		
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

ME 322
Vocal Methods Materials 2
Wayne Ward

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge	X	See MA Frameworks Standard 6 and MA Licensing Standard III.
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks	X	See MA Frameworks Standard 6 and MA Licensing Standard III.
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom	X	See MA Frameworks Standard 6 and MA Licensing Standard III.
4. plan lessons with clear objectives and relevant measurable outcomes	X	See MA Frameworks Standard 6 and MA Licensing Standard III.
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom	X	See MA Frameworks Standard 6 and MA Licensing Standard III.
6. seek resources from colleagues, families, and the community to enhance learning	X	See MA Frameworks Standard 6. Students consult faculty, family, and other members of the community to enhance their learning presentations.
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.	X	See MA Frameworks Standard 6 (re: technology and media).
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson	X	Students, partnered with another member of the class, teach a planned vocal lesson. The lesson focuses on one particular vocal problem.
2. when carrying out the lesson	X	See III-1 above.
3. when extending and completing the lesson	X	See III-1 above.
4. when evaluating student learning	X	Students, in the teacher role, evaluate the results of their own student's learning.
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning	X	Students create a correct learning environment during the vocal pedagogy lesson and choral research presentation.
2. creates a physical environment appropriate to a range of learning activities	X	Students create an appropriate physical environment for the vocal pedagogy lesson and choral research presentation.
3. maintains appropriate standards of behavior, mutual respect, and safety	X	Students maintain appropriate standard of behavior, respect, and safety during the vocal pedagogy lesson and choral research presentation.
4. manages classroom routines and procedures without loss of significant instructional time	X	Students learn to deal effectively with the pace of their vocal pedagogy lesson and choral research presentation.
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students	X	Students convey knowledge enthusiastically through solo presentations, research/technology demonstrations, and vocal pedagogy lessons.
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth	X	Students are encouraged to do self-evaluations.
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources	X	Students are aware of copyright and other legal and ethical issues that apply to the profession.

ME 341
Teaching with a Multicultural Perspective
Faith M. Lueth

MA Frameworks:		EVIDENCE <i>describe any assignments, in-class exercises/discussions to support standard being met</i>
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	x	Songs from various cultures which can be used in classroom settings are learned and performed in class.
Standard 2: Reading & Notation: Students will read music written in standard notation.	x	music used in class is written in standard notation. Instrumental accompaniment is used where appropriate.
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	x	Students learn appropriate instrumental accompaniment for music from various cultures.
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.		
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to <u>interpretation and evaluation</u> .	x	Music of each culture is analyzed and compared and contrasted to music of other cultures.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, <u>interpret their meanings</u> .	x	Students make presentations of various cultures and compare the purposes of music and art.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.	x	Students research the role of the community in art and music and the social structure of the cultural community.
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	x	students research musical styles and influences of various cultures through the internet, books, and personal interviews.
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.		
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.		
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony		
2. Score reading and musical analysis		
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present		
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)	x	Students research, write papers and make oral presentations on all the genres of African American Music.
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures.	x	Students do weekly research on several musical and cultural traditions. Performance practices and appropriate vocal timbres are studied.
4. Music criticism: analysis and critique of musical works and performance		
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents		
7. Introductory knowledge of choral literature and conducting techniques		
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production		
10. Sight singing and music reading, using standard notation		
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music	x	Students make class presentations using technology, including PowerPoint and other presentation applications
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices		
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

ME 341
Teaching with a Multicultural Perspective
Faith M. Lueth

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge		
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

ME 381
Survey of Instrumental Literature
John Hagon

MA Frameworks:		EVIDENCE describe any assignments, in-class exercises/discussions to support standard being met
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.		
Standard 2: Reading & Notation: Students will read music written in standard notation.		
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.		
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.		
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	x	Students comment on how each piece might be used to teach music concepts, styles, or historical/cultural themes.
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.		
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.		
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.		
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.		
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.		
MA Licensing Standards:		
Standard 1: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony		
2. Score reading and musical analysis	x	Students listen to recordings and view scores of band, jazz ensemble and orchestral literature appropriate for elementary, middle and high school and comment on how each piece might be used to teach music concepts, styles, or historical/cultural themes.
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present		
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)		
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures		
4. Music criticism: analysis and critique of musical works and performance	x	Classroom discussion includes an evaluation of each musical selection as to its worth as a teaching tool.
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents		
7. Introductory knowledge of choral literature and conducting techniques		
8. Introductory knowledge of instrumental literature and conducting techniques	x	This class presents a look at literature Grades 1-5 for concert band, jazz ensemble and orchestra. Each piece is evaluated through reading the score and listening to a recorded performance of the work.
9. Singing skills and basic vocal production		
10. Sight singing and music reading, using standard notation		
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music		
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices		
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

ME 381
Survey of Instrumental Literature
John Hagon

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge	x	Final project requires students to complete a four year curriculum of music for concert band at either the elementary or secondary level that will advance the knowledge and playing skills of the ensemble.
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

ME 431
Instrumental Methods Materials
Peter Cokkinias

MA Frameworks:		EVIDENCE describe any assignments, in-class exercises/discussions to support standard being met
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.		
Standard 2: Reading & Notation: Students will read music written in standard notation.	X	student demonstrations on all instruments of the orchestral family using appropriate band and string method books and materials; beginning techniques and fundamentals emphasized
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	X	See Standard 2
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.		
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to <u>interpretation and evaluation.</u>		
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, <u>interpret their meanings.</u>		
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions <u>of the past and present.</u>	X	Communication with administration, peer faculty, staff, parents and cultural organizations discussed for purposes of musical performances and music curriculum
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art <u>works from various historical periods, cultures, and genres.</u>	X	Discussion of importance of music program in the schools and relationship to the National Standards and Mass Framework
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have <u>used materials, inventions, and technologies in their work.</u>	X	Classroom use of computer with overhead display to large screen using "Composers Notes" and Berklee's Conducting web site demonstrate all instruments, their ranges and playing positions.
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and <u>science and technology/engineering.</u>	X	See Standard 7 and 8; music is the language which connects all the arts, a concept which I strongly support!
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony		
2. Score reading and musical analysis		
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present		
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)		
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting <u>styles, genres, or cultures</u>		
4. Music criticism: analysis and critique of musical works and performance		
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents		
7. Introductory knowledge of choral literature and conducting techniques		
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production		
10. Sight singing and music reading, using standard notation		
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music		
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices		
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion	X	See MA Frameworks, Standard 2.

ME 431
Instrumental Methods Materials
Peter Cokkinias

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge		
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

ME 480
Practice Teaching/Seminar
John Hagon

MA Frameworks:		EVIDENCE describe any assignments, in-class exercises/discussions to support standard being met
<i>PreK-12 Standards:</i>		
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.		
Standard 2: Reading & Notation: Students will read music written in standard notation.		
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.		
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.		
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to <u>interpretation and evaluation.</u>		
<i>Connection Strand Standards:</i>		
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, <u>interpret their meanings.</u>		
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions <u>of the past and present.</u>		
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.		
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.		
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.		
MA Licensing Standards:		
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:		
1. Traditional Western music theory and harmony		
2. Score reading and musical analysis		
3. Music history and literature, including the following:		
a. Western (European) - early Gregorian chant to present		
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)		
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures		
4. Music criticism: analysis and critique of musical works and performance		
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon		
6. Musical development in children and adolescents		
7. Introductory knowledge of choral literature and conducting techniques		
8. Introductory knowledge of instrumental literature and conducting techniques		
9. Singing skills and basic vocal production		
10. Sight singing and music reading, using standard notation		
11. Intermediate level of keyboard proficiency		
12. Use of technologies in music		
13. Advanced vocal proficiency		
14. Choral methods for treble, changing, and high school voices		
15. Advanced instrumental proficiency on one instrument		
16. Instrument methods on strings woodwinds, brass, and percussion		

ME 480
Practice Teaching/Seminar
John Hagon

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge		
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety	x	Seminar discussion focuses on effective procedures for classroom control
4. manages classroom routines and procedures without loss of significant instructional time	x	Seminar discussion focuses on effective procedures for classroom management
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities	x	Seminar discussion focuses on legal aspects of the teaching profession including proper use of the copyright law. A seminar session also covers the teacher contract.
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth	x	Major part of each seminar session is devoted to a discussion among participants of classroom situations that they have experienced over a two week period. What was the situation and how was it dealt with.
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

PSME 311
 Recital Class for Music Education
 Peter Cokkinias

MA Frameworks:		EVIDENCE describe any assignments, in-class exercises/discussions to support standard being met	
<i>PreK-12 Standards:</i>			
Standard 1: Singing: Students will sing, alone and with others, a varied repertoire of music.	x		Students are required to perform 4 times during the semester on their principal instrument and cover 4 different musical periods and styles. Vocalists may sing in English, Latin, Italian, French and German.
Standard 2: Reading & Notation: Students will read music written in standard notation.	x		Music is performed in the following time periods: Renaissance, Baroque, Classical, Romantic, and Modern (Jazz, Pop, Swing, Broadway shows, art songs, contemporary music etc.)
Standard 3: Playing Instruments: Students will play instruments, alone and with others, to perform a varied repertoire of music.	x		Students may perform once as a solo; all other performances must be at least in groups of 2 or more students. At times, we have had groups of 6 performers with mixed vocal and instrumental.
Standard 4: Improvisation & Composition: Students will improvise, compose, and arrange music.	x		In the modern period, students perform in a variety of jazz ensembles where improvisation is part of the style.
Standard 5: Critical Response: Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	x		Each student adds his/her constructive evaluation to the performance using the following criteria: Tone quality, Intonation, Diction (voice), Interpretation, Musicality, Stage presence, and Other factors (oral presentation, stage set-up etc.)
<i>Connection Strand Standards:</i>			
Standard 6: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.	x		As part of the introduction to their performance, students discuss the composer and the music "setting the stage" for the performance.
Standard 7: Roles of Artists in Communities: Students will describe the roles of artists, patrons, cultural organizations, and arts institutions of the past and present.			
Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change: Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristics features of art works from various historical periods, cultures, and genres.	x		This is the main purpose of the course. We also discuss sources and how one goes about to research for music, books, recordings, and study of different styles and musical periods.
Standard 9: Inventions, Technologies, and the Arts: Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.	x		Students may use computers, visual/multi-media effects, and microphones to support and enhance their performance. Students will explain the usage of technology.
Standard 10: Interdisciplinary Connections: Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	x		Foreign languages, math, art, history and technology are frequent topics which students need to include in introductory remarks to help better introduce their music in performance.
MA Licensing Standards:			
Standard I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:			
1. Traditional Western music theory and harmony			
2. Score reading and musical analysis			
3. Music history and literature, including the following:			
a. Western (European) - early Gregorian chant to present			
b. American music - 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)			
c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures			
4. Music criticism: analysis and critique of musical works and performance			
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon			
6. Musical development in children and adolescents			
7. Introductory knowledge of choral literature and conducting techniques			
8. Introductory knowledge of instrumental literature and conducting techniques			
9. Singing skills and basic vocal production			
10. Sight singing and music reading, using standard notation			
11. Intermediate level of keyboard proficiency			
12. Use of technologies in music			
13. Advanced vocal proficiency			
14. Choral methods for treble, changing, and high school voices			
15. Advanced instrumental proficiency on one instrument	x		Performances.
16. Instrument methods on strings woodwinds, brass, and percussion			

PSME 311
 Recital Class for Music Education
 Peter Cokkinias

Standard II: Plans Curriculum & Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to:		
1. plan activities addressing standards that will advance students' level of content knowledge		
2. plan sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks		
3. draw on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom		
4. plan lessons with clear objectives and relevant measurable outcomes		
5. plan the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom		
6. seek resources from colleagues, families, and the community to enhance learning		
7. incorporate appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.		
Standard III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations:		
1. when beginning the lesson		
2. when carrying out the lesson		
3. when extending and completing the lesson		
4. when evaluating student learning		
Standard IV: Manages Classroom Climate and Operation: The effective initial teacher:		
1. creates an environment that is conducive to learning		
2. creates a physical environment appropriate to a range of learning activities		
3. maintains appropriate standards of behavior, mutual respect, and safety		
4. manages classroom routines and procedures without loss of significant instructional time		
Standard V: Promotes Equity: The effective initial teacher:		
1. encourages all students to believe that effort is a key to achievement		
2. works to promote achievement by all students without exception		
3. assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary		
4. helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community		
Standard VI: Meets Professional Responsibilities: The effective initial teacher:		
1. understands his or her legal and moral responsibilities		
2. conveys knowledge of and enthusiasm for his/her academic discipline to students		
3. maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice		
4. participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement		
5. works actively to involve parents in their child's academic activities and performance, and communicates clearly with them		
6. reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth		
7. understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources		

COMPONENT 2: PRE-PRACTICUM

Three pre-practicum courses require field experience in the public schools as part of the course work:

ME 211 - Elementary Classroom Methods requires fifteen hours of observation time to be completed during the term that the course is taken.

ME 311 - Secondary Classroom Methods requires fifteen hours of observation time to be completed during the term that the course is taken.

ME 475 - Pre-practicum Apprenticeship requires forty-five hours of work as an assistant instructor in the school system in which you plan to student teach the following semester. For licensing the hours should be divided equally between elementary and secondary level.

A proficiency examination in music education is required for all students before admission to ME 475 (Pre-practicum Apprenticeship). The exam is taken during the final examination week the term prior to entrance into ME 475. Students given an unsatisfactory evaluation may retake the exam during registration week of the next fall or spring term.

A passing score of 70 or above is required on both the "Communications Skills" and the "Music" portions of the Massachusetts Educator licensing Test for all students before admission to ME 475 (Pre-practicum Apprenticeship).

Having the student submit both a written report as a final project requirement monitors the pre-practicum field experiences and a time sheet signed by the cooperating school system personnel. (See Appendix D, p. 136)

Instructors of each course above provide in class suggestions as to types of music activities students should observe during the semester of the course. They also provide helpful suggestions as to the school sites that provide such activities. The students then schedule their observations through the department administrative assistant.

The "Pre-practicum Apprenticeship" course is scheduled through the department administrative assistant with the help of the course instructor. A formal contract for both the apprenticeship and the student teaching practicum is issued before the student enters the school site. (See Appendix E, p. 144)

COMPONENT 3: PRACTICUM

The practicum course (ME 480) requires 450 hours of student teaching contact in a public school system in the Boston area and should include the following types of experiences:

For Pre K-12 licensing: Teaching general music at the elementary and / or secondary school level, rehearsing instrumental ensembles at the elementary, middle school level, teaching high school music classes (theory, music history, etc.) rehearsing vocal ensembles at the high school level, and rehearsing instrumental ensembles at the high school level.

The student teaching practicum can be scheduled as follows:

One level five days per week, for eight weeks followed by the second level five days per week for seven weeks.

The Fall term practicum is held from the beginning of the second week in September through the end of the third week in December and the Spring term practicum is held from the beginning of the third week in January through the end of the second week in May.

Prior to the beginning of the teaching practicum a meeting is held with all student teachers, their supervisors, and the Music Education Department Chair to distribute the Student Teaching Handbook (Appendix B, p. 72), explain policies and procedures, and inform the students of the standards for evaluation and licensing. During this meeting, student teachers also meet with their assigned supervisor.

During the first two weeks of the practicum a meeting of the Berklee supervisor, cooperating teachers, and the student teacher is held to explain the standards for evaluation and to set up an appropriate teaching schedule for each student as prescribed in the handbook. The student teacher is expected to assume responsibility for teaching a minimum of twenty class periods per week. The Berklee supervisor makes a regular weekly or biweekly visit to observe the student teacher, fill out a supervisory report, and discuss the student's progress with the cooperating teacher. During the course of the semester the supervisor will have observed the student a minimum of six times in a classroom teaching situation. Seminar meetings are held at the college twice a month, which includes discussion of classroom experiences.

The college supervisors for this academic year were two full-time faculty and one part-time faculty with the Music Education Department. Observation of student teachers is a part of their normal teaching load for the term and time is allotted in supervisor's weekly schedule. Deanna Kidd/Szymczak, Nalora Steele, and Wayne Ward have all been supervisors of student teachers for many years. Deanna is a specialist in elementary music, teaching the Elementary Classroom Methods course, and having served as both elementary music instructor and

department supervisor for the Lexington, Massachusetts public school system. Nalora Steele was a middle school music teacher in the Brookline Public School system and a Berklee cooperating teacher for over fifteen years. Wayne Ward teaches our vocal methods and vocal conducting courses at the college and has previously served as a vocal music instructor in New York state public schools.

The student teacher receives daily feedback on success or failure from the cooperating teacher who also checks the teacher's lesson plans before the classroom presentation. No student is allowed to teach a class or conduct a rehearsal of a performance ensemble without having developed a written lesson plan. College supervisors periodically request to see the written lesson plans when they make an observation visit.

Midway through the practicum, a second meeting of the three parties is held to discuss the student's progress toward successful accomplishment of the standards. During this seven or eight week period the student has been observed by the college supervisor a minimum of three times, after which both the student and the cooperating teacher have received a copy of the observation evaluation from the supervisor (see Appendix D, pp. 138-141).

Prior to the final meeting with the student, held at the conclusion of the teaching practicum, the cooperating teacher and the Berklee supervisor discuss and complete both the Student Teaching Evaluation Form (see Appendix D, pp. 142-143) and the state practicum report form. At this meeting, the student is offered an opportunity to voice objections, if any, to the final evaluation.

The student teacher is encouraged to keep a daily log of teaching experiences (see Appendix B, pp. 80-81).

A listing of cooperating practitioners and school sites appears in Workroom Document 5.

As stated in the "Handbook for Student Teachers" (Appendix B, p. 77) the student teacher must submit lesson plans in advance to the cooperating teacher for every class, including ensemble rehearsals that he/she is to teach.

The student teacher is strongly advised to keep a daily log a sample of which is in the "Handbook for Student Teachers."

At present, no formal journal or portfolio is required for the practicum experience. However, the department is currently in discussion and development of criteria for an electronic portfolio for all students in the major which will encompass their entire experience in the teacher preparation program and will provide them with a finished final portfolio which they may use in a job search process. We will communicate some of these ideas during the on campus visit by the team.

Component 4: Assessment of Candidate Performance During the Practicum

The student teacher receives daily feedback on success or failure from the cooperating teacher who also checks the teacher's lesson plans before the classroom presentation. No student is allowed to teach a class or conduct a rehearsal of a performance ensemble without having developed a written lesson plan. College supervisors periodically request to see the written lesson plans when they make an observation visit.

Midway through the practicum, a second meeting of the three parties is held to discuss the student's progress toward successful accomplishment of the standards. During this seven or eight week period the student has been observed by the college supervisor a minimum of three times, after which both the student and the cooperating teacher have received a copy of the observation evaluation from the supervisor (see Appendix D, pp. 138-141).

Prior to the final meeting with the student, held at the conclusion of the teaching practicum, the cooperating teacher and the Berklee supervisor discuss and complete both the Student Teaching Evaluation Form (see Appendix D, pp. 142-143) and the state practicum report form. At this meeting, the student is offered an opportunity to voice objections, if any, to the final evaluation

Student Teaching folders containing assessment instruments, transcripts, etc. will be available in the Team Room.

Component 5: Appropriate Services for Advising

Student advisement is readily available at Berklee. The Counseling Center, centralized student service, offers academic and personal counseling. There are designated faculty advisors within the department, and the department chair is also readily available for this purpose. Students are informed, but not required, to consult with the departmental advisors or the department chair as needs arise. In the Fall of 2002 a new course requirement for all students entering the major (ME111-Introduction to Music Education) devotes a major part of its time to discussing the curriculum requirements, practicum requirements, and licensure requirements. At the present time, two full-time music education faculty serve as advisors to students in the major. They are each given extra office hours as part of their service to the college working requirement.

The Career Resource Center, a centralized service operated by the Counseling Center, provides many career-development support resources, including listings of positions available for teaching. The department chair and faculty are also sources of information in this area. Position vacancy notices are posted on the bulletin board in the Music Education Department area.

Requirements for admission to the program:

All students are required to meet the general admission standards of the college. As early as their first semester, students declare their intention to major in Music Education. Prior to granting admission to the program the department chair reviews the applicant's academic records. A student who does not meet the minimum college requirement of 2.00 GPA (i.e., who has been placed on "warning" status by the college), may be accepted for one semester on a probationary status, after which time his/her scholastic average is reviewed. If the GPA is still below 2.00, the student is removed from the degree program, and therefore from the major.

Requirements for retention in the program:

Students who are confirmed as teaching majors are required to maintain a 2.7 GPA in their major field of concentration in order to remain in the program. Any student falling below this 2.7 is given a one-semester concentrate warning. If the concentrate GPA does not return to the 2.7 minimum, the student is removed from the major.

Requirements for admission to the student teaching practicum:

The Music Education faculty upon satisfactory completion of the Music Education Proficiency Examination, given to ascertain each student's knowledge and teaching skill development, grants approval for student teaching in area schools (see Appendix D, p. 137 for the evaluation form). The requirements for this examination are published in the "Music Education Department Handbook for Students" (see Appendix A, p. 65). The visiting team will also be able to view this examination on campus as a part of the department's technology presentation.

Permission for student teaching also requires that the student has obtained passing scores on the MTEL for communications skills and music.

Requirements for exit from the program:

Exit from the program is granted upon satisfactory completion of a one semester, fifteen week, student teaching practicum evaluated by both the cooperating teachers and the college supervisor. Upon completion of all curriculum requirements the degree Bachelor of Music with a major in Music Education is granted and the student is approved for the Massachusetts initial teaching license in music.

Waiver of program requirements:

Less than half of Berklee's students are "traditional," i.e., having arrived directly from high school. Many come to the college with considerable strengths in some music-related skill areas but not in others. For this reason, the college has always made accommodations to tailor each student's program according to his/her

individual background and learning requirements. The Music education Department functions within this wider college philosophy by granting credit-by-exam and transfer credit as individual cases warrant. Student records, including transcripts showing transfer credit and CBX (credit by exam) will be available in the team room. College policies on transfer credit, advanced placement, and credit-by-exam are stated in the "2002-2003 Bulletin," pages 7, 10, and 34, respectively.

Component 6: Official Transcripts/Records

Unofficial transcripts for music education majors from the Spring 2003 semester will be made available upon request from the department's Administrative Assistant to the visiting team in the team room.

Component 7: Annual Reporting Requirements

Copies of previous Title II State Reports will be available to the visiting team in the team room. Berklee College of Music currently has a 90 per cent pass rate for its program completers.

Responses to Recommendations in January 1995 Visiting Team Report

Recommendation 1: Revise page 30 of the current college catalogue in next printing to reflect correct information regarding credit listing for private instrumental/vocal instruction. The current requirement of six semesters should be clearly and appropriately indicated.

Response: Page 69 of the current 2002-2003 catalogue reflects the correct music education curriculum requirements including six semesters of private instruction.

Recommendation 2: That suitable space be provided for major expansion of the Music Education Resource Room to allow addition of necessary equipment and materials to meet student needs and to allow adequate workspace.

Response: The music education resources have moved to the Berklee Media Center and Library, thus allowing greater student access and room for expansion of resources.

Recommendation 3: Student advisement on a regular, more formal basis to insure appropriate student course selection and progress.

Response: Current advisement procedures covered in component 4 above.

Recommendation 4: That cumulative journals/logbooks be required for pre-practicum and practicum field assignments.

Response: Discussed in component 3 above.

Recommendations 5 and 6: Review curriculum offerings and specific repertoire lists for each applied music level for further development.

Response: The department curriculum has been reviewed and altered to reflect the current regulation requirements and changes in the direction of teacher preparation in the past seven years.

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Music Education Department Handbook for Students

Berklee
COLLEGE OF MUSIC

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INTRODUCTION AND STATEMENT OF PURPOSE

You have been approved for entrance into the curriculum for a Bachelor of Music Degree in Music Education. This handbook is prepared to introduce you to department curriculum and policies. If, after reading this material, you have any questions you may meet with either John Hagon, Chair of the Music Education Department or Peter Cokkinias, departmental advisor. Please feel free to contact them at anytime for an appointment.

The activities of the Music Education Department are designed to support the mission of the Professional Education Division and the mission of the College in general, by insuring that its graduates successfully meet the six standards for effective teaching as prescribed by the Massachusetts State Department of Education. This will be accomplished by providing learning experiences incorporating classroom, laboratory workshop, seminar, and field/practicum formats which are designed to achieve the seven educational objectives listed below:

1. To insure that the music education student is knowledgeable in the field of music and music education both contemporary and past.
2. To provide the music education student with the means to communicate clearly, understandably, and appropriately with teachers, students and parents.
3. To enable the music education student to design instruction which will facilitate learning, consistent with the needs and interests of the learners; to provide skills classroom.
4. To enable the music education student to design various evaluative procedures, and use the results of these procedures to assess the effectiveness of instruction.
5. To enable the music education student to analyse and think critically, about teaching and learning, and to foster students' creative and analytical thinking skills.
6. To insure that the music education student is equitable, sensitive, and responsive to all learners.
7. To ensure that the music education student understands legal and moral responsibilities of the teaching profession.

The curriculum for the Bachelor of Music Degree in Music Education at Berklee has two very specific objectives: 1) to help the student become an accomplished teacher in the music classroom through the acquisition of a basic traditional and contemporary knowledge, practical teaching techniques, and the opportunity to observe and work under successful members of the music teaching profession; 2) to help the student become eligible for licensing to teach music in a public school.

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MUSIC EDUCATION FACULTY

Full-time

John Hagon: Department Chair. Teaches scoring for secondary school ensembles, introduction to music education, survey of instrumental literature, and practice teaching seminar.

Deanna Kidd-Szymczak: Professor. Director of student teaching placement. Teaches elementary methods and pre-practicum apprenticeship. Supervises student teachers.

Wayne Ward: Professor. Teaches vocal conducting, vocal rehearsal techniques, vocal methods and materials, vocal arranging, and theater production. Supervises student teachers.

Peter Cokkinias: Professor. Teaches instrumental conducting and instrumental rehearsal techniques, instrumental methods and materials, woodwind classes, and recital class.

Part-time

Faith Lueth: Associate Professor. Teaches vocal conducting, teaching with a multicultural perspective.

Nalora Steele: Associate Professor. Teaches concert choir, preparing for the music licensing exam and supervises student teachers.

Adjunct

Charles Cassara: Professor. Teaches secondary methods, harmony and arranging courses.

Daryl Lowery: Associate Professor. Teaches computer applications.

Scott McCormick: Associate Professor. Teaches Orff/Kodaly and computer applications.

David Vose: Professor. Teaches marching band methods.

Neil Leonard: Associate Professor. Teaches multimedia for the educator.

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CURRICULUM

The Bachelor of Music Degree with a major in Music Education requires 130 credits for graduation to be taken as described below.

Core Music: 22 credits to include Arranging 1, Harmony 1-4, Ear Training 1&2, Solfege 1&2, and Computer Applications for Music Education.

Traditional Studies: 12 credits to include Traditional Materials/Structure of Music 1&2, Traditional Counterpoint 1&2, and General Music History 1&2.

Instrumental Instruction: 8 credits, (an additional 4 credits required as part of the concentrate).

General Education: 33 credits to include English Composition/Literature 1&2, Communications Skills for Music Education, History of Art 1&2, History of Western Civilization 1&2, General Psychology, Child Psychology, Philosophy of Education and a Physical Science Selection.

Ensemble/Lab: 5 credits.

Concentrate: 50 credits to be used as specified in the concentrate chart of 44 core requirements and 6 specified electives.

In choice of curriculum the following recommendations are made:

1. That you do not take ME 211 and ME 311 in the same semester. You will not be able to complete the field observation requirement for both courses.
2. ME 211 and 311 should be taken as recommended in the sequence chart of the registration manual.
3. It is strongly recommended that you take the following courses as part of your 6 specified concentrate electives. Note: All electives must be chosen from the approved specified list. No electives outside the list will be allowed.

If you wish to be an:

Elementary Classroom Music Teacher

Guitar Class for Music Education

Junior High Vocal Teacher

Arranging for Secondary School Vocal Ensembles
Guitar Class for Music Education

Junior High Instrumental Teacher

Flute Class for Music Education
Double Reed Class for Music Education
Trumpet/Trombone Class for Music Education
Percussion Class for Music Education
String Class for Music Education
Arranging Elective

High School Vocal Teacher

Arranging for Secondary School Vocal Ensembles
Guitar Class for Music Education
Elements of Theater Production

High School Instrumental Teacher

Flute Class for Music Education
Double Reed Class for Music Education
Trumpet/Trombone Class for Music Education
Percussion Class for Music Education
String Class for Music Education
Methods and Materials for Marching Band
Arranging for High School Jazz Ensemble
Scoring for Secondary School Instrumental Ensembles
Elements of Theater Production

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MUSIC EDUCATION CONCENTRATE - 50 credits

Core Requirements - 44 credits

ENVC 361 - Music Education Concert Choir***	1
IS XXX - Private Instruction	4
ISBR 221/231 - Trumpet or Trombone Class for Music Education	1
ISKB 221-322 - Keyboard 1-4 for Music Education	4
ISWD 222 - Clarinet Class for Music Education	1
ME 111 - Introduction to Music Education***	1
ME 211 - Elementary Classroom Methods***	3
ME 311 - Secondary Classroom Methods***	3
ME 321 - Vocal Methods and Materials 1***	1
ME 322 - Vocal Methods and Materials 2***	1
ME 325 - Orff/Kodaly***	2
ME 326 - Multimedia for the Educator***	2
ME 341 - Teaching with a Multicultural Perspective***	2
ME 381 - Survey of Instrumental Literature or ENLB 271 Concert Band	1
ME 431 - Instrumental Methods and Materials	1
ME 475 - Pre-practicum Apprenticeship***	1
ME 480 - Practice Teaching/Seminar***	6
PSME 311 - Recital Class for Music Education	1
COND 221 - Vocal Conducting for Music Education	2
COND 222 - Instrumental Conducting for Music Education	2
COND 322 - Instrumental Rehearsal Techniques	2
COND 321 - Vocal Rehearsal Techniques	2

Approved Specified Electives - 6 credits

AR 112 - Arranging 2	2
AR 313 - Arranging for Sec. School Instr. Ensembles*(1)	2
AR 314 - Arranging for Sec. School Vocal Ensembles**(1)	2
AR 316 - Arranging for High School Jazz Ensembles**	2
ISWD 221 - Flute Class for Music Education	1
ISWD 223 - Double Reed Class for Music Education	1
ISBR 221 - Trumpet Class for Music Education	1
ISBR 231 - Trombone Class for Music Education	1
ISPC 221 - Percussion Class for Music Education	1
ISGT 221 - Guitar Class for Music Education	1
ISST 221 - String Class for Music Education	1
ME 352 - Preparing for the Music Licensing Exam	2
ME 385 - Marching Band Methods and Materials*	2
PST 385 - Elements of Theater Production	2

* Fall semester only

*(1)Fall semester only in odd-numbered years

**Spring semester only in even-numbered years

**(1)Spring semester only in odd-numbered years

***Fall and Spring semesters only

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PRE-PRACTICUM AND PRACTICUM

There are three pre-practicum courses that require field experience in the public schools as part of the course work:

- ME 211 - Elementary Classroom Methods requires fifteen hours of observation time to be completed during the term that the course is taken.
- ME 311 - Secondary Classroom Methods requires fifteen hours of observation time to be completed during the term that the course is taken.
- ME 475 - Pre-practicum Apprenticeship requires forty-five hours of work as an assistant instructor in the school system in which you plan to student teach the following semester. For licensing the hours should be divided equally between elementary and secondary level.

The practicum course (ME 480) requires 450 hours of student teaching contact in a public school system in the Boston area and should include the following types of experiences:

For PreK-12 licensing: Teaching general music at the elementary and / or secondary school level, rehearsing instrumental ensembles at the elementary, middle school level, teaching high school music classes (theory, music history ,etc.) rehearsing vocal ensembles at the high school level, and rehearsing instrumental ensembles at the high school level.

The student teaching practicum can be scheduled as follows:

One level five days per week for eight weeks followed by the second level five days per week for seven weeks.

*****IMPORTANT NOTE*****

A proficiency examination in music education is required for all students before admission to ME 475 (Pre-practicum Apprenticeship). The exam will be taken during the final examination week the term prior to entrance into ME 475. Students given an unsatisfactory evaluation may retake the exam during registration week of the next fall or spring term.

A passing score of 70 or above is required on both the "Communications Skills" and the "Music" portions of the Massachusetts Educator licensing Test for all students before admission to ME 475 (Pre-practicum Apprenticeship). The examination is given five times per year. Information and registration bulletins are available outside F37 and in F48, 22 Fenway building.

MUSIC EDUCATION

PROFICIENCY EXAM

ALL MUSIC EDUCATION STUDENTS WILL BE REQUIRED TO DEMONSTRATE SATISFACTORY COMPETENCIES IN THE FOLLOWING AREAS IN ORDER TO ENROLL IN THE STUDENT TEACHING PRACTICUM PROGRAM (ME 475 - PRE-PRACTICUM APPRENTICESHIP):

KEYBOARD: Play scales and I-IV-V-I progressions in any key through four flats and four sharps. Play "boom-chic" accompaniment patterns in any key through four sharps and four flats. Play the Star Spangled Banner in A-Flat, America in G, and America The Beautiful in C.

MAJOR INSTRUMENT: Play a prepared solo of your choice. Memorization not required.

CONDUCTING: Prepare and conduct a pre-assigned choral piece.

INSTRUMENTAL METHODS: Demonstrate chromatic scales indicated below on one woodwind and one brass instrument other than your principal:

Flute - two octaves C to C or D to D

Oboe - one octave C to C

Clarinet - two octaves F to F

Trumpet - one octave C to C

Trombone - one octave Bb to Bb

VOCAL METHODS: Demonstrate knowledge of voice ranges and explain three methods for classifying voices.

ELEMENTARY METHODS: Demonstrate the "Rote Song" procedure. Demonstrate knowledge of materials and methods for K-6.

SECONDARY METHODS: Present a prepared outline of a unit of study. Explain the goals and objectives of the unit. Have five copies of the outline to be given to the examining committee.

YOU WILL RECEIVE A WRITTEN EVALUATION OF YOUR PERFORMANCE.
A THIRTY MINUTE TIME PERIOD WILL BE ALLOCATED FOR THE
EXAMINATION.

**YOU MUST HAVE A PASSING SCORE ON THE "COMMUNICATIONS SKILLS"
LICENSING EXAM IN ORDER TO TAKE THIS PROFICIENCY.**

MASSACHUSETTS EDUCATOR LICENSING TESTS

The Massachusetts Educator licensing Tests are designed to measure candidates' ability to communicate effectively - that is, to read and write with comprehension and clarity - as well as to measure the breadth and depth of their knowledge in specific subject fields. The tests have both multiple-choice questions and open-response questions, typically requiring responses in essay or problem-solving form.

Communication and Literacy Skills Test. The communication and Literacy Skills test comprises two sub tests: reading and writing. Candidates taking the test are asked to demonstrate that they have the communication and literacy skills necessary for effective instruction and communication between school and parents. Areas tested include the comprehension and analysis of readings; development of ideas in essay for on specific focused topics; outlining and summarizing; interpretation of tables and graphs; and mastery of vocabulary, grammar, and mechanics. The reading sub test contains multiple-choice questions and work meaning (vocabulary) questions to test the knowledge of educator candidates. The writing sub test contains four sections: written summary, written composition, grammar and usage, and written mechanics. In the written mechanics section, candidates listen to an audio taped passage and then write the passage down, word for word.

To meet the qualifying score on the Communication and Literacy Skills test, you must meet the qualifying score on each of the sub tests. **Once you meet the qualifying score on a sub test, you do not have to take that sub test again.**

This test is four hours in length.

Music Test. The music test consists of multiple-choice questions and open-response questions. It assesses proficiency and depth of understanding of the subject at a level required of an educator in Massachusetts schools, including wide-ranging knowledge and insights, conceptual understanding, and methodology of the discipline.

This test is four hours in length.

Testing Fees. The test fee for the Communication and Literacy Skills test is \$50.00 plus a \$20.00 registration processing fee. The test fee for the Music test is \$80.00 plus a \$20.00 registration processing fee.

The tests are given five times per year, usually in September, December, February, May, and July.

Credit-by-Exam (CBX) You will receive credit-by-exam for the following courses by receiving a passing score on the licensing exams:

GHUM 221 for a passing score on the Communications & Literacy Skills exam
CM 251 & 252 and LHAN 251 & 252 for a passing score on the Music exam

Appendix A

PROFESSIONAL STANDARDS FOR TEACHER LICENSING

All student teachers, as part of their evaluation for initial licensing, must be rated favorably on the following standards by both the cooperating teacher and the college supervisor.

STANDARD I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:

1. Traditional Western music theory and harmony
2. Score reading and musical analysis
3. Music history and literature, including the following:
 - a. Western (European) - early Gregorian chant to present
 - b. American music - 1650 to present (including ethnic folk, jazz Broadway, and classic streams)
 - c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures
4. Music criticism: analysis and critique of musical works and performance
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon
6. Musical development in children and adolescents
7. Introductory knowledge of choral literature and conducting techniques
8. Introductory knowledge of instrumental literature and conducting techniques

STANDARD II: Plans Curriculum and Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to plan activities addressing standards that will advance students' level of content knowledge; plans sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks; draws on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom; plans lessons with clear objectives and relevant measurable outcomes; plans the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom; seeks resources from colleagues, families, and the community to enhance learning; incorporates appropriate technology and media in lesson planning; uses information and

Appendix A

Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.

STANDARD III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations when beginning the lesson; communicates high standards and expectations when carrying out the lesson; communicates high standards and expectations when extending and completing the lesson; communicates high standards and expectations when evaluating student learning.

STANDARD IV: Manages Classroom Climate and Operation: The effective initial teacher creates an environment that is conducive to learning; creates a physical environment appropriate to a range of learning activities; maintains appropriate standards of behavior, mutual respect, and safety; manages classroom routines and procedures without loss of significant instructional time.

STANDARD V: Promotes Equity: The effective initial teacher encourages all students to believe that effort is a key to achievement; works to promote achievement by all students without exception; assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary; helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community.

STANDARD VI: Meets Professional Responsibilities: The effective initial teacher understands his or her legal and moral responsibilities; conveys knowledge of and enthusiasm for his/her academic discipline to students; maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice; participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement; works actively to involve parents in their child's academic activities and performance, and communicates clearly with them; reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth; understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources.

Appendix A

APPLYING FOR LICENSING IN MASSACHUSETTS

In order to receive the Massachusetts teaching certificates in music you must submit to the State Department of Education the following materials:

1. A completed application form (may be obtained from music education chair).
2. A degree transcript showing graduation date and levels of licensing for which you are eligible. (Provided by music education chair upon request)
3. Practicum reports for each certificate level you are requesting. (Provided by music education chair upon request)
4. Money order to the Commonwealth of Massachusetts for \$100.00 for the first level you are requesting . The Department also accepts Mastercard or Visa for payment.
5. Evidence of having passed required two part state test of communication skills and subject matter (music and music education) knowledge.

All entry level licenses will be initial and valid for five years.

APPLYING FOR THE NORTHEAST REGIONAL CREDENTIAL

The Northeast Regional Credential (NRC) is available, upon request, to anyone who holds at least an initial regular license in a particular field in any of the seven states. Issued pursuant to the Interstate Agreement on Qualification of Personnel, the NRC entitles you to be employed in the credential title(s) for a period not exceeding one year in the schools in Maine or two years in the schools for the following jurisdictions: Connecticut (Connecticut will issue all NRC's, but will only accept a NRC in Occupational/Trade for purposes of employment in Connecticut), Massachusetts, New Hampshire, New York, Rhode Island, and Vermont. It is not renewable; however, in the event that you are not employed during the regional credential's initial validity period, it may be reissued for an additional full-term to those who continue to hold a valid state certificate/license/endorsement.

APPLYING FOR LICENSING IN OTHER STATES

Massachusetts has a reciprocal agreement with many other states under the Interstate Certification Compact to honor its certificates toward licensing in those states. This will allow you to bypass many specific requirements in other states.

A number of states require licensing applicants to pass a written examination before granting licensing. Some have developed their own state test. Many others require the Praxis Tests. A sample of this examination is available outside Room F37. The interstate agreement does not allow you to bypass the testing requirement. You must take the test. A list of those states requiring testing is available in the chair's office.

Appendix A

GENERAL INFORMATION

Attendance Policy: Prior to the end of the ninth week of the term, any unexcused absence exceeding three will result in withdrawal from the course. The instructor will determine whether or not an absence is excused or unexcused. In order for an absence to be excused, the student must inform the instructor of the reason for the absence. Unexcused absences after the ninth week of the term will be averaged as part of the final grade.

Grading Policy: All course work (i.e. papers, arrangements, final projects) must be completed by assigned completion date. No incomplete grades will be given at the end of the term for work not completed. Student's grades will be based on work turned in by completion dates. In the event of a prolonged illness, the student should make special arrangements to make up the work. All examinations, written or played, must be taken at the scheduled time. In the event of illness or emergency a make-up exam time may be arranged with the instructor.

In order to remain in the music education major students must maintain a grade point average of 2.7 in the concentrate courses and an overall cumulative grade point average of 2.00.

Advising Procedures: On matters pertaining to the music education curriculum all students may consult with the music education departmental advisor by appointment or with the chair of the music education department. Students should make an appointment to see either of these people if they have any questions or concerns.

Instrumental Rental: Instruments needed for instructional course requirements may be rented at designated times from the Music Education Office for the semester. All rentals and returns will be conducted from the instrument storage room (F21) on the second floor of 22 The Fenway. The rental fee for the Spring and Fall semesters is \$15.00; the Summer semester is \$12.00. The rental fees are used to maintain the instruments.

Resource Center: A Music Education Resource Center is maintained in the Berklee Library by the department for use by students and faculty of the College. The center contains books, periodicals, music, recordings, audio equipment, video series, classroom music series, and other teaching resource materials for utilization by students in preparing classroom and rehearsal instruction.

MENC Student Chapter: The Music Education Department sponsors a student chapter of the Music Educators National Conference. Membership is on an annual basis and includes a one year subscription to the Music Educators Journal and the Massachusetts Music News. The student chapter organizes workshops that are presented throughout the school year and also participates in the Massachusetts State Music Conference. Information on membership is available from the chapter advisor or one of the chapter officers.

Appendix A

Music Education Web Site: The Music Education Department maintains a web site as part of the PT3 Federal Grant for "Preparing Tomorrows Teachers to Teach With Technology." It includes information regarding the Massachusetts Licensing Examinations, music education courses, internet resources, etc. The web site address is: <http://classes.berklee.edu/sestrella/licensure>. The user name is: licensure. The password is: teaching.

Berklee College of Music

Student Teacher Handbook

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Professionalism

A. PERSONAL FACTORS CONTRIBUTING TO SUCCESS

1. Ability to plan.
2. Spending time in planning.
3. Realistic, continuous self-evaluation. (Daily log required)
4. Developing skill in handling your emotions.
5. Dependability; punctuality.
6. Developing the ability to make decisions.
7. Being open-minded.
8. Self-discipline:
 - a) Using Tact.
 - b) Demanding a Positive Attitude of yourself, regardless of the situation.
 - c) Wise budgeting of time -- student teaching comes first.

B. RESPONSIBILITIES

1. To your assigned school:
 - a) Attendance - Students are required to be on duty the same hours as that of their cooperating teacher. If for any reason you must be absent from your teaching assignment, the proper persons should be notified.

Be sure you have telephone numbers for:

- 1) school
- 2) cooperating teacher's home
- 3) college supervisor's home

In case of absence, all three of the above should be called in listed order. If this procedure is not carried out for each absence you will be subject to withdrawal from the student teacher program.

- b) Care of school property and materials.
- c) Learn and apply health, safety and security procedures. Never leave a class unattended.

Appendix B

2. To pupils:
 - a) Be businesslike.
 - b) Be interested.
 - c) Be friendly.
 - d) Settle problems in private conferences, if possible.
 - e) Work with the cooperating teacher for consistency in discipline, grading, class routine, collecting papers, assignments, etc. Student teachers often make the mistake that s/he should make all these decisions.
 - f) Have class rosters and learn pupils' names.
3. To the college and college supervisor:

Don't hesitate to call your college supervisor if problems arise. Since it is the college supervisor's responsibility to help you solve problems, she/he should be the first to know about them. Two copies of your teaching schedule, with complete information, should be submitted to your supervisor during the first week of teaching.

C. MISTAKES TO AVOID

1. Preoccupation with your evaluation by the college supervisor or cooperating teacher.
2. Involvement in appraisal and evaluation of school policies.
3. Judging school policy prior to knowledge essential for such appraisal.
4. Becoming involved socially with students.
5. Attempting to be a "buddy" to the student rather than developing a pupil-teacher relationship.
6. Extreme dress, poor grooming, lack of personal hygiene.
Dress: Men - shirt and tie shall be worn.
Women - skirt, blouse, dress, or pant-suit.
7. Harboring poor attitudes.
8. Being argumentative, critical, unable to accept criticism.
9. Becoming too familiar with school personnel too quickly.
10. Being a "know-it-all." Keep opinions about your cooperating teacher's style to yourself.

Appendix B

11. Before changing established practices, seek permission from your cooperating teacher and seek the opinion of your college supervisor.

Role of the Cooperating Teacher

- A. Assists the student teacher in planning, and checks lesson plans and teaching devices the student will use prior to final lesson preparation.
- B. If student has no lesson plans or is not appropriately dressed for teaching, the student is to be sent home.
- C. During the early stages of student teaching, the cooperating teacher should remain in the classroom with the student. As the student becomes more comfortable with teaching, it is desirable to have the cooperating teacher leave the classroom for part of the period and later, for the entire lesson.
- D. The cooperating teacher should provide constructive criticism to the student teacher after the lesson has been completed. It is suggested that a written critique be provided after each observation.
- E. In order for the student to develop confidence in his/her abilities to realistically handle classroom problems, it is recommended that the cooperating teacher should not interrupt a lesson in order to help the student, unless it is absolutely necessary.
- F. Full class teaching schedules should be worked out for student teachers as quickly as possible. The elementary student teaching schedule should consist of classroom music K-6, instrumental music, band and/or orchestra, and elementary chorus where available. The secondary student teaching schedule should consist of junior high general music, senior high theory, music appreciation (where available), instrumental and choral activities.
- G. In cooperation with the college supervisor, to evaluate the student by filling out the final evaluation form.
- H. In the event of an inability to solve a problem, feel free to contact the college supervisor at the college, or:

**John P. Hagon, Chairman
Music Education Department
Berklee College of Music
1140 Boylston Street
Boston, MA 02215**

(617) 747-2426

Student Teaching Guidelines

I. ORIENTATION

- A. A required session with student teachers and their supervisor/s will be held at an announced time prior to entry into the public schools.
- B. Three meetings at which the student teacher, college supervisor, and cooperating teacher/s are all present will be held during the teaching practicum: an initial meeting to explain evaluation standards and procedures, a meeting midway through the practicum to discuss student's progress toward meeting the standards, and a final meeting to explain the evaluation and allow the student ample opportunity for questions or objections.
- C. Building Tour - Student Teachers should be given an introduction to the goals, objectives, and nature of the school and school system by the principal or other appropriate personnel. Student Teachers should be introduced to the Instructional Media or Audio-Visual Center, Library, and other services directly related to teaching.
- D. Outside work and other coursework should be curtailed during the student teaching period.

II. INITIATION INTO STUDENT TEACHING

- A. As the Student Teacher is able, s/he should be responsible for classroom organization, management, and control.
- B. Classroom Duties
 - 1. Planning - The Student Teacher must submit lesson plans in advance to the cooperating teacher for every class, including ensemble rehearsals, that they are to teach. A copy should be given to the college supervisor when the supervisor will be observing. A sample plan is included in the handbook. (USE IT.)

NOTE: *Under no circumstances is the student to teach a class or conduct a rehearsal unless s/he has thoroughly planned for the lesson.*

- 2. Grading - The student teacher, in conference with the cooperating teacher, should evaluate students' work.
- C. Under no circumstances should any substitute teaching be done during student teaching time.

Evaluation Standards for Teacher Certification

All student teachers, as part of their evaluation for initial licensing, must be rated favorably on the following standards by both the cooperating teacher and the college supervisor.

STANDARD I: Field of Knowledge: The effective initial teacher of music has completed the college's or university's requirements for a major in music performance or the equivalent by demonstrating knowledge of:

1. Traditional Western music theory and harmony
2. Score reading and musical analysis
3. Music history and literature, including the following:
 - a. Western (European) - early Gregorian chant to present
 - b. American music - 1650 to present (including ethnic folk, jazz Broadway, and classic streams)
 - c. Introductory knowledge of other musical traditions, including compositional and performance characteristics of two contrasting styles, genres, or cultures
4. Music criticism: analysis and critique of musical works and performance
5. Knowledge of at least one special approach to music education for students, such as Orff Schulwerk, Kodaly, Dalcroze, Suzuki, Gordon
6. Musical development in children and adolescents
7. Introductory knowledge of choral literature and conducting techniques
8. Introductory knowledge of instrumental literature and conducting techniques

STANDARD II: Plans Curriculum and Instruction: The effective initial teacher draws on content of the relevant curriculum frameworks to plan activities addressing standards that will advance students' level of content knowledge; plans sequential units of study that make learning cumulative and that are based on the learning standards in the frameworks; draws on results of formal and informal assessments as well as knowledge of human development to plan learning activities appropriate for the full range of students within a classroom; plans lessons with clear objectives and relevant measurable outcomes; plans the pedagogy appropriate to the specific discipline and to the age and cognitive level of students in the classroom; seeks resources from colleagues, families, and the community to enhance learning; incorporates appropriate technology and media in lesson planning; uses information and Individualized Education Programs (IEPs) to plan strategies for integrating students with special needs into general education classrooms.

Appendix B

STANDARD III: Delivers Effective Instruction: The effective initial teacher communicates high standards and expectations when beginning the lesson; communicates high standards and expectations when carrying out the lesson; communicates high standards and expectations when extending and completing the lesson; communicates high standards and expectations when evaluating student learning.

STANDARD IV: Manages Classroom Climate and Operation: The effective initial teacher creates an environment that is conducive to learning; creates a physical environment appropriate to a range of learning activities; maintains appropriate standards of behavior, mutual respect, and safety; manages classroom routines and procedures without loss of significant instructional time.

STANDARD V: Promotes Equity: The effective initial teacher encourages all students to believe that effort is a key to achievement; works to promote achievement by all students without exception; assesses the significance of student differences in home experiences, background knowledge, learning skills, learning pace, and proficiency in the English language for learning the curriculum at hand and uses professional judgment to determine if instructional adjustments are necessary; helps all students to understand American civic culture, its underlying ideals, founding political principles, and political institutions, and to see themselves as member of a local, state, national, and international civic community.

STANDARD VI: Meets Professional Responsibilities: The effective initial teacher understands his or her legal and moral responsibilities; conveys knowledge of and enthusiasm for his/her academic discipline to students; maintains interest in current research or developments in the academic discipline and exercises judgment in accepting findings as valid for application in classroom practice; participates in building a professional community by collaborating with colleagues to continuously improve instruction, assessment, and student achievement; works actively to involve parents in their child's academic activities and performance, and communicates clearly with them; reflects critically upon his or her teaching experience, identifies areas for further professional development as part of a professional development plan that is linked to grade level, school, and district goals, and is receptive to suggestions for growth; understands legal and ethical issues as they apply to responsible and acceptable use of the Internet and other resources.

STUDENT TEACHER'S DAILY TEACHING LOG

Name _____ Town _____

School(s) _____ Date _____

Grade level and/or classes taught:

- | | |
|----------|----------|
| 1. _____ | 5. _____ |
| 2. _____ | 6. _____ |
| 3. _____ | 7. _____ |
| 4. _____ | 8. _____ |

1. Did I plan thoroughly?

2. Did my presentations allow for flexibility?

3. Did I gear materials for active response from students?

4. Were the materials appropriate for the grade levels I was teaching?

5. How did students react to my lessons?

6. Did discipline problems occur and why?

7. Did I make conscious effort to use ideas presented by my cooperating teacher?

Appendix B
STRENGTHS:

AREAS FOR IMPROVEMENT:

ADDITIONAL COMMENTS FROM COOPERATING TEACHER:

Appendix C

AR 313 SCORING FOR INSTRUMENTAL ENSEMBLES IN THE SECONDARY SCHOOL

Instructor: John Hagon

Mailbox: 130

Phone: 747-2426

Voicemail: 747-2426

Office: F37

Office hours: _____

Course Chair: John Hagon

Course Description: Orchestration for wind, string, and percussion groups as used at the secondary school level. Principles of score layout/arranging for concert band and high school orchestra.

Course Objective: Upon satisfactory completion of this course, the student will have a working knowledge of basic band and orchestra scoring techniques for public school ensembles, and will have completed several arrangements in this idiom.

Required Textbook: Gary White, *Instrumental Arranging*

Homework, Projects, Out-of-Class Preparation: Projects and weekly assignments will be required. Approximately two to three hours per week of out-of-class preparation are recommended in order to maintain good standing in this course.

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 20% Class attendance/homework
- 40% Concert band score
- 20% String score
- 20% Beginning band score

Attendance Policy: If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a “W” after that date.

Course Outline

1. Discussion of instruments and their use in the school band.
 - a. Instrumental ranges.
 - b. Woodwind instruments.
 - c. Brass instruments.
 - d. Percussion instruments.

2. Discussion of beginning band scoring techniques.
 - a. Quartet scoring.
 - b. The full band tutti.
 - c. Beginning band publications.
 - d. Scoring project for beginning band.

3. Discussion of advanced band scoring techniques.
 - a. Simple accompaniment.
 - b. Counter-themes.
 - c. Figurations.
 - d. Transcriptions and arrangements.
 - e. Cues and cross cues.
 - f. Key selection.
 - g. Notational devices.
 - h. Presentation of examples of school band literature.
 - i. Scoring project for school band.

4. Discussion of string instruments.
 - a. Ranges and bowing classifications.
 - b. Bowing techniques for strings.
 - c. Presentation of examples of school orchestra literature.
 - d. Scoring project for string orchestra.

Appendix C

AR 314 ARRANGING FOR SECONDARY VOCAL ENSEMBLE

Instructor: Wayne Ward

Mailbox: 210

Phone: 747-2427

Voicemail: 747-8392

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: Arranging for high school vocal groups. Principles of part-writing for various combinations of voices. Writing piano accompaniments. End-of-semester arranging project required.

Course Objective: Upon satisfactory completion of this course you will have a working knowledge of arranging techniques for various vocal combinations typically found in high schools, and will have completed several writing assignments, including a complete vocal arranging project.

Required Textbook: Hawley Ades, *Choral Arranging*

Homework, Projects, Out-of-Class Preparation: Regular reading and written assignments will be given. Quizzes to check comprehension may be encountered. A final arranging project will be required. In order to maintain satisfactory standing in this class, approximately four hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]
Final Exams: week of [Final]

Grading Criteria:

A (90-100) Superior, Exceptional; control of course material enables excellent production.
B (80-89) Good; grasp of material enables above-average production.
C (70-79) Average; assimilation of material enables acceptable production.
D (60-69) Below average; exposure to material enables poor, but passable production.
F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

10% Attendance and attitude
20% Homework assignments
5% Quizzes
15% Midterm exam
25% Final project
25% Final exam

Attendance Policy: If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

1. Course introduction: principles of the past
2. Unison vocal writing
3. Two-part vocal writing
4. Three-part vocal writing
5. Four-part vocal writing
6. Multiple-part writing
7. Midterm exam
8. Contrapuntal techniques
9. Special techniques
10. Treble voice choruses
11. Male voice choruses
- 12-13. Writing piano accompaniments
14. Review
15. Final exam; hand in final arranging project

Appendix C

AR 316 ARRANGING FOR HIGH SCHOOL JAZZ ENSEMBLE

Instructor: George Hargan

Mailbox: 127

Phone: 747-2327

Voicemail: 747-2327

Office: PWC (218)

Office hours: _____

Course Chair: John Hagon

Course Description: Principles of writing for high school jazz ensembles with standard and mixed instrumentation. Range problems, rhythm section parts, special considerations for high school musicians. Examination of published scores.

Course Objective: Upon successful completion of this course, the student will have a working knowledge of the particular skills required to deal as a writer with the particular considerations required by the high school jazz ensemble.

Required Textbook: None. Various handouts, published scores, and reference recommendations are distributed by the instructor as necessary.

Homework, Projects, Out-of-Class Preparation: In addition to project work, regular homework assignments will be required. In order to maintain satisfactory standing in this class, approximately three-four hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]

Final Exams: week of [Final]

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 20% Attendance/attitude
- 20% Homework
- 20% Projects, including final project
- 20% Midterm exam
- 20% Final exam

Attendance Policy: If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

1. Review of arranging techniques and terminology.
2. Soli and concerted writing for 4 + 4 band. Applications of arranging techniques to big band instrumentation.
3. Background and tutti writing.
4. Rhythm section scoring.
5. Planning an arrangement.
6. Additional writing techniques for 8 + 5 big band:
 - Mechanical voicing techniques expanded for 8 + 5
 - Additional voicing techniques (non-mechanical)
7. Other writing techniques:
 - Contrapuntal effects
 - Use of unisons
 - Mutes and special effects
 - Mixed instrumental solis
8. Special considerations (limitations) for high school musicians.
9. Use of additional instruments.
10. Scoring arrangements to be playable by less than full instrumentation.

Appendix C

COND 221 VOCAL CONDUCTING FOR MUSIC EDUCATION MAJORS

Instructor: Faith Lueth

Mailbox: 346

Phone: 747-2425

Voicemail: 747-8265

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of terminology. Lab sessions for choral application of classroom skills. Geared to the needs of public school music educators. Emphasis on secondary school repertoire.

Course Objective: Upon successfully completing this course, the student will have an awareness of basic conducting techniques particularly as they apply to public school music teaching situations.

Required Textbook: *Basic Techniques of Conducting*, Oxford University Press

Homework, Projects, Out-of-Class Preparation: Weekly conducting assignments will be given and evaluated. Quizzes will be given at the discretion of the instructor. In order to maintain satisfactory standing in this class, approximately two to three hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]

Final Exams: week of [Final]

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 50% Conducting assignments
- 25% Class/lab attendance and attitude
- 25% Midterm and final exams

Attendance Policy: If your third unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your third unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

- 1 Articulation styles: marcato, legato, tenuto.
Conducting patterns: 1, 2, 3, 4, 6.
- 2 Preparation and release.
Use of the left hand.
- 3 Expressive gestures: subito piano, tenuto, syncopation. Phrasing concepts.
- 4 The fermata.
- 5 Tempo rubato; a capella choral music.
- 6 Changing meters; unusual meters.
- 7 Problems of combining a choral group with various instrumental ensembles.

At the discretion of the instructor, students will have their conducting work videotaped and evaluated in class. Videotaping may also be included as part of the final project.

Appendix C

COND 221 VOCAL CONDUCTING FOR MUSIC EDUCATION MAJORS

Instructor: Wayne Ward

Mailbox: 210

Phone: 747-2427

Voicemail: 747-8392

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of terminology. Lab sessions for choral application of classroom skills. Geared to the needs of public school music educators. Emphasis on secondary school repertoire.

Course Objective: Upon successfully completing this course, the student will have an awareness of basic conducting techniques particularly as they apply to public school music teaching situations.

Required Textbook: as indicated by instructor

Homework, Projects, Out-of-Class Preparation: Weekly conducting assignments will be given and evaluated. Quizzes will be given at the discretion of the instructor. In order to maintain satisfactory standing in this class, approximately two to three hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]

Final Exams: week of [Final]

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 50% Conducting assignments
- 25% Class/lab attendance and attitude
- 25% Midterm and final exams

Attendance Policy: If your third unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your third unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

- 1 Articulation styles: marcato, legato, tenuto.
Conducting patterns: 1, 2, 3, 4, 6.
- 2 Preparation and release.
Use of the left hand.
- 3 Expressive gestures: subito piano, tenuto, syncopation. Phrasing concepts.
- 4 The fermata.
- 5 Tempo rubato; a capella choral music.
- 6 Changing meters; unusual meters.
- 7 Problems of combining a choral group with various instrumental ensembles.

At the discretion of the instructor, students will have their conducting work videotaped and evaluated in class. Videotaping may also be included as part of the final project.

Appendix C

COND 222 INSTRUMENTAL CONDUCTING FOR MUSIC EDUCATION MAJORS

Instructor: Peter Cokkinias

Mailbox: 290

Phone: 747-2427

Voicemail: 747-8146

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: Fundamental beat patterns, basic conducting technique, phrasing and articulation, problems of tempo. Discussion and study of score analysis. Lab sessions for instrumental application of classroom skills. Geared to the needs of public school music educators.

Course Objective: Upon completing this course, students will have developed the basic conducting skills necessary to function as an educator in the public schools.

Required Textbook: *Developing Band Book No. 3* by John Edmondson & Anne McGinty, Queenwood Publications, Conductor/CD

Homework, Projects, Out-of-Class Preparation: Weekly conducting assignments will be required. In order to maintain satisfactory standing in this class, approximately three hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]
Final Exams: week of [Final]

Grading Criteria:

A (90-100) Superior, Exceptional; control of course material enables excellent production.
B (80-89) Good; grasp of material enables above-average production.
C (70-79) Average; assimilation of material enables acceptable production.
D (60-69) Below average; exposure to material enables poor, but passable production.
F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

50% Conducting assignments
25% Class/lab attendance and attitude
25% Midterm and final exams

Attendance Policy: Students are expected to attend all classes and labs. If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth absence occurs after this deadline, the number of absences will be reflected in the determination of your final grade. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

1. Discussion of instrumental conducting technique. (Handout)
 - a. Fundamental time patterns.
 - b. Alternate and irregular time patterns.
 - c. The fermata.

2. Discussion of problems in conducting.
 - a. Score preparation and analysis.
 - b. Problems of tempo. (Handout)
 - c. Conducting multi-meter music.
 - d. Communication through gestures.
 - e. Conducting multi-tempo music.
 - f. Special conducting situations.

Appendix C

COND 321 VOCAL REHEARSAL TECHNIQUES FOR MUSIC EDUCATION MAJORS

Instructor: Wayne Ward

Mailbox: 210

Phone: 747-2427

Voicemail: 747-8392

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: Detailed attention to typical vocal repertoire with extensive analysis and application of rehearsal techniques as they apply to specific public school groups. More advanced lab sessions for application of classroom principles.

Course Objective: Upon successful completion of this course, the student will have a working knowledge of:

1. Advanced vocal/choral rehearsal procedures and techniques.
2. Writing lesson plans for choral rehearsals.
3. Avoiding rote and "run-through" types of rehearsal.
4. Use of the piano by the conductor.
5. Vocal warm-ups, existing and new.
6. Increased use of vocal demonstrations by the conductor.
7. Increasing your expression as a conductor.
8. Developing an individual and appropriate conducting style.

Required Textbook: *Five Centuries of Choral Music*

Homework, Projects, Out-of-Class Preparation: Regular conducting assignments will be made. In order to maintain satisfactory standing in this class, approximately three to four hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]
Final Exams: week of [Final]

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 50% Conducting assignments
- 25% Class/lab attendance and attitude
- 25% Midterm and final exams

Attendance Policy: If your third unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your third unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

1. Introduction. Discussion of concepts of the Teaching Cell and the Conducting Cell. Choral rehearsal techniques; writing choral lesson plans (procedures and warm-ups).
2. Playing single-line vocal parts at the piano. Teaching a 3-procedure lesson with warm-up. Selection: Bach, "Come Soothing Death". Listening and literature: Handel Messiah.
3. Playing two adjacent vocal parts at the piano. Teaching a 3-procedure lesson plan with warm-up. Selection: Mozart, "Ave Verum Corpus". Listening and literature: Mozart Requiem.
4. Playing two non-adjacent parts at the piano. Teaching a 5-procedure lesson plan with warm-up. Selection: Mendelssohn, "He Watching Over Israel". Listening and literature: Mendelssohn Elijah.
5. Playing three adjacent vocal parts at the piano. Teaching a 5-procedure lesson plan with warm-up. Selection: Persichetti, "sam was a man". Listening and literature: Stravinsky Symphony of Psalms and Britten Ceremony of Carols.
6. Playing three non-adjacent vocal parts at the piano. Teaching a 5-procedure lesson plan with warm-up. Selection: Vittoria, O Magnum Mysterium. Listening and literature: Palestrina Pope Marcellus Mass.
7. Playing four vocal parts from open score at the piano. Teaching a 5-procedure lesson plan with warm-up. Selection: Sieber, Three Hungarian Folk Songs. Listening and literature: Bernstein Chichester Psalms or Mass.
8. Teaching a 5-procedure lesson plan with warm-up from the piano. Selection: student choice from text. Listening and literature: Poulenc Gloria or Vivaldi Gloria. Review and prepare for final conducting exam. Selection: Ippolitof-Ivanof, "Bless the Lord, O My Soul".
9. Final conducting exam. Selection: "Bless the Lord, O My Soul".

Note: Selections for listening and conducting may vary from semester to semester depending on class size and instructor-perceived level of student conducting ability.

Appendix C

COND 322 INSTRUMENTAL REHEARSAL TECHNIQUES FOR MUSIC EDUCATION MAJORS

Instructor: Peter Cokkinias

Mailbox: 290

Phone: 747-2427

Voicemail: 747-8146

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: Detailed attention to typical instrumental repertoire with extensive analysis and application of rehearsal techniques as they apply to specific public school groups. More advanced lab sessions for application of classroom principles.

Course Objective: Upon successfully completing this course, students will further develop their conducting techniques, and will begin to develop instrumental rehearsal techniques which can be effectively used in public school teaching.

Required Textbook: *Band Rehearsal Techniques* by Max F. Dalby

Homework, Projects, Out-of-Class Preparation: Weekly conducting assignments will be required. In order to maintain satisfactory standing in this class, approximately three hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]
Final Exams: week of [Final]

Grading Criteria:

A (90-100) Superior, Exceptional; control of course material enables excellent production.
B (80-89) Good; grasp of material enables above-average production.
C (70-79) Average; assimilation of material enables acceptable production.
D (60-69) Below average; exposure to material enables poor, but passable production.
F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

50% Conducting assignments
25% Class/lab attendance and attitude
25% Midterm and final exams

Attendance Policy: Students are expected to attend all classes and labs. If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth absence occurs after this deadline, the number of absences will be reflected in the determination of your final grade. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

1. Discussion of rehearsal techniques for instrumental ensembles:
 - a. Score preparation.
 - b. Recognizing the danger signals.

2. Score study:
 - a. Conducting vocabulary (handout).
 - b. Stylistic traditions .
 - c. Expression, style, articulation and dynamics (handout).

3. Rehearsal procedures for concert band:
 - a. Rehearsal objectives (handout)
 - b. Purposes of the warm-up period.
 - c. Purposes of repertoire rehearsal.
 - d. Repertoire rehearsal procedure.
 - e. Purposes of sight-reading.
 - f. Planning the concert program.

Appendix C

ENVC 361 MUSIC EDUCATION CONCERT CHOIR

Instructor: Nalora Steele

Mailbox: 179

Phone: 747-2427

Voicemail: 747-8324

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: Concert choir experience with the materials and literature of secondary school music.

Course Objective: This course will enable students who have not had the choral experience to gain skills in that area, while enabling students who have had experience to continue building on previous skills and to add to their choral repertoire.

Upon completion of this course, students will present a short program of material learned during the semester for a small audience of friends and school staff members, demonstrating the skills that have been learned.

Required Textbook: None. Repertoire will be chosen from opera, madrigals, musicals, spirituals, pop, modern art songs and will be tailored to suit the particular mix of voices each semester. Students will be provided with folders which are to be returned at the end of the semester.

Homework, Projects, Out-of-Class Preparation: One assignment will be required. Students will compose a two to four measure warm-up for choral use, using music notation software on a computer. Included with this composition will be syllables or words and a rationale for the warm-up.

Important Dates:

Midterm Exams: week of [Midterm]

Final Exams: week of [Final]

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 1) Attendance (this is very important in choral work)
- 2) Attitude (a willingness to be a viable part of the group)
- 3) Assignment (successful completion of assignment, turned in on time)

Attendance Policy: Students are expected to attend all classes. If your third unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your third unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Appendix C

ME 111 INTRODUCTION TO MUSIC EDUCATION

Instructor: John Hagon

Mailbox: 130

Phone: 747-2426

Voicemail: 747-2426

Office: F37

Office hours: _____

Course Chair: John Hagon

Course Description: The course will introduce students to the field of teaching music in a school setting. It will also explain the process of completing the Berklee Music Education Curriculum and the process of becoming a licensed music teacher in the state of Massachusetts.

Course Objective: Upon successful completion of this course, students will understand the school music teaching profession, teacher licensing, national arts standards, the Massachusetts Curriculum Frameworks for the Arts, and how to successfully negotiate and complete the music education curriculum.

Required Text: *The Essential Career Guide to Becoming a Middle and High School Teacher* by Robert W. Maloy and Irving Seidman

Homework, Projects, Out-of-Class Preparation: There will be a midterm project and a final project. In order to maintain satisfactory standing in this class, approximately one hour per week of out-of-class preparation is recommended.

Grading Criteria:

- A (90-100) Superior; demonstrates mastery of course material.
- B (80-89) Good; demonstrates above-average comprehension of course material.
- C (70-79) Average; demonstrates adequate comprehension of course material.
- D (60-69) Below Average; demonstrates poor, but passable awareness of course material.
- F (below 60) Not Passing; demonstrates insufficient assimilation of course material.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 75% Attendance
- 25% Final Project

Attendance Policy: If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor will withdraw you from the course. If your fourth unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

1. Becoming a successful teacher
2. Making a difference as a teacher
3. Negotiating the music education course curriculum
 - a. General Education English classes
 - b. Instrument classes
 - c. Conducting classes
 - d. Teaching method classes
 - e. Technology classes
4. National Music Standards
5. Massachusetts Curriculum Frameworks in the Arts
6. Teachers' Licensing Examinations and state licensing for K-12 music
7. The teaching practicum experience

Appendix C

ME 152 COMPUTER APPLICATIONS IN MUSIC EDUCATION

Instructor: Scott McCormick

Mailbox: 317

Phone: 747-8276

Voicemail: 747-8276

Office: PWC

Office hours: _____

Email: scott@musicalhearing.com

Course Chair: John Hagon

Course Description: The purpose of this class is to help students become familiar and comfortable with music and other software which could enhance students' music teaching in three specific areas: [Please note that the word "children" in the remainder of this document is intended to mean "future students" of students of this class. It refers to future students in grades K-12.] 1) using technology outside of class to prepare music handouts, scores, tapes, or CDs; 2) using a teacher station to present technology-enhanced lessons; 3) using technology in a MIDI lab where children work on computers.

Required Textbook: None

Homework, Projects, Out-of-Class Preparation: Projects will be assigned on a regular basis. Projects will include preparation of music notation documents, MIDI sequences, word processing and presentation software documents, and preparation for in-class practice teaching demonstrations. In order to maintain satisfactory standing in this class, approximately two to four hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Project Due: to be announced
Final Project Due: week of [Final]

Grading Criteria:

A (90-100) Superior, Exceptional; control of course material enables excellent production.
B (80-89) Good; grasp of material enables above-average production.
C (70-79) Average; assimilation of material enables acceptable production.
D (60-69) Below average; exposure to material enables poor, but passable production.
F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

25% Midterm Portfolio
35% Final Portfolio (includes Midterm Portfolio)
25% Student teaching presentations
15% Class participation and the way students behave when playing the role of children in teaching demonstrations by other students

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Attendance Policy: Students may miss three classes without an effect on their grade. However, it is expected that the work covered in missed classes be made up. Assuming that a student has an A in the class, further absences would result in the following grades:

- 4 Absences: A-
- 5 Absences: B+
- 6 Absences: C+
- 7 Absences: D
- 8 Absences: F

A limited number of classes may be made up by completing projects assigned by the teacher.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a “W” after that date.

Topical Outline

1. Computer Fundamentals
 - Terminology
 - Operating Systems
 - Microprocessors
 - Peripheral devices: printers, scanners, CDRW drives, etc.
 - Data storage
 - Low and high speed data communication protocols
 - Buying a computer
 - Components
 - Typical lifecycle of a specific model
2. Email and Internet
 - Sending, forwarding, replying, attaching documents
 - Finding information on the Internet
 - Taking graphic images and MIDI files from the Internet
3. Music Notation software
 - General preparation: staff setup, placement of measures, tuplets, ties, repeats, key and time signatures, slurs, articulations, methods of note input, multiple parts on one staff, lyrics, chord symbols, text, dynamics, page layout, transposition, etc
 - Preparing visual images for export to a word processor, a graphics program, and a presentation program and then exporting these images
 - Lead sheet
 - Four-part Bach Chorale
 - Instrumental score and part extraction
 - Writing for transposing instruments
 - Exporting MIDI files
 - Creating a music score which is relevant to the students’ musical life

4. Music Sequencing
 - General preparation: what MIDI is and how it works, real-time recording, step record, quantizing, channels and tracks, setting patches, controlling dynamics, looping, note editing, cut and paste, writing for drums

 - Knowledge of basic synthesizer setup
 - Preparing an accompaniment for class singing
 - Preparing and using sequences for Orff experiences
 - Using a sequencer to facilitate improvisational experiences for children
 - Preparing drum and bass grooves
 - Exporting Standard MIDI files

5. Teaching with Technology
 - Playing the role of teacher: general guidelines
 - Making a presentation about an Ear Training or Theory fundamental Topic with a teacher station
 - Using technological flash cards
 - Incorporating technology into an Orff experience
 - Making a presentation in a MIDI lab

6. Technology portfolio: a notebook containing documents (projects) created in the class. This notebook could be used by students at future interviews for a teaching job to demonstrate proficiency in technology

Appendix C

ME 211 ELEMENTARY CLASSROOM METHODS

Instructor: Deanna Kidd-Szymczak

Mailbox: 329

Phone: 747-2427

Voicemail: 747-8245

Office: F39

Office hours: Tues. 11-12, Thurs. 1-2

Course Chair: John Hagon

Course Description: Methods and materials for the instruction of general music in the elementary school. Preparation of lesson plans, formulation of principles for planning an entire musical curriculum. Selection and presentation of songs for the child voice, directed listening. Development of techniques for instruction in the notation of rhythm and melody. Minimum 15 hours assigned observation in elementary schools of Greater Boston area.

Course Objective: Upon successful completion of this course, the student will have received, as required by the State Board of Education, the skills necessary for effective instruction in the elementary classroom.

Required Textbook: *Integrating Music Into the Elementary Classroom* by William Anderson & Joy Lawrence, Wadsworth Publishing Co.

Homework, Projects, Out-of-Class Preparation: Regular reading assignments, oral and written assignments, and a series of lesson plan projects will be required. In order to maintain satisfactory standing in this class, approximately three to four hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]

Final Exams: week of [Final]

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 50% Oral and written assignments
- 25% Midterm exam and final project
- 25% Class participation and attendance

Attendance Policy: Students are expected to attend all classes. If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth unexcused absence occurs after this deadline, your final grade will be affected. Punctual attendance is essential; coming to class late could be counted as an absence. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

1. Introduction to the Course
 - a. General overview.
 - b. Developing and creating the qualities of the music teacher to include:
 1. Classroom presentation.
 2. Personal hygiene.
 3. Dress.
 4. Classroom control.
 5. Classroom housekeeping.
 - c. Practicum.
2. Lesson and Curriculum Development
 - a. Preparing conceptual objectives.
 - b. Development of 6-8 week units, including correlation with other subjects.
 - c. Development of daily lesson plans.
 - d. Practicum.
3. Vocal Music
 - a. Discussion of the elementary child's growth including child voice characteristics and ranges.
 - b. The uncertain singer/the changing voice.
 - c. Exploration of graded materials (both textbook and supplementary).
 - d. Practicum.
4. Vocal Music (continued)
 - a. The rote song procedure.
 - b. The rote note procedure.
 - c. Reading song procedure.
 - d. Application of song materials to conceptual objectives.
 - e. Practicum.
5. Classroom Instrumental Materials
 - a. Introduction/demonstration of Rhythm Band instruments.
 - b. Rhythm Band material exploration.
 - c. Small wind instrument introduction/demonstration.

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- d. Application of instrumental materials to conceptual objectives.
- e. Practicum.

6. Audio-Visual Materials

- a. The listening lesson procedure.
- b. Exploration of listening materials.
- c. Vocal and listening techniques integrated and applied to conceptual objectives.
- d. Exploration and use of tapes, films and visual aids.
- e. Practicum.

7. Styles of Teaching

- a. Traditional (including techniques for special methods).
- b. Manhattanville Approach.
- c. Orff, Kodaly, Suzuki, Dalcroze
 - 1. Philosophies.
 - 2. Exploration of materials.
 - 3. Introduction to Orff instruments.
- d. Threshold to Music.
- e. Integration and Correlation
 - 1. Aesthetic Education: Humanities and related arts.
 - 2. Correlation within the elementary curriculum.
- f. Practicum.

8. Folk and Popular Materials for the Elementary Classroom

- a. Exploration of Materials.
- b. Procedure for folk dancing applied to conceptual objectives.
- c. Practicum.

9. Evaluation Techniques and Practicum

ME 311 SECONDARY CLASSROOM METHODS

Instructor: Charles Cassara

Mailbox: 351

Phone: 747-2427

Voicemail: 747-8137

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: An overview of music education in the secondary schools. Concepts and approaches to the organization and development of a music curriculum as applied to general music, instrumental, and choral programs. Special attention focused on the adolescent. Motivational concepts, administrative organization, student/ teacher relationship, community involvement, the special student, cultural backgrounds, and evaluational procedures. Minimum 15 hours assigned observation in secondary schools of Greater Boston area.

Course Objective: As a result of taking this course, the student will become aware of how the adolescent is motivated through the varied concepts and approaches examined. Through conceptual understanding, the student will organize and develop an approach to writing curriculum for secondary public school music teaching. The student will become more proficient in organizing and presenting unit topics to be used in the development of the music program.

Required Textbook: Charles Cassara, *A Teaching Guide for General Music Classes: Grades 7-12*
Charles Hoffer, *Teaching Music in the Secondary Schools*

Homework, Projects, Out-of –Class Preparation: R Reading assignments, unit studies, book critiques, and fifteen hours of observation will be required. In order to maintain satisfactory standing in this class, approximately four hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]

Final Exams: week of [Final]

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

20%	Class attendance and participation
20%	Observation critique
20%	Midterm exam
20%	Final lesson presentation
20%	Final project paper

Attendance Policy: Students are expected to attend all lectures and to participate in the three-hour class each week. If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. Poor attendance after this deadline will be reflected in the final grade. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

1. The Successful Music Teacher: Qualities of a successful teacher; role of the teacher; developing goals and objectives; motivation; classroom control (peer group relationships, value system, adolescent physical and emotional growth).
2. The Music Teacher in Action: Aesthetic experience; music concepts; behavioral objectives (cognitive domain, affective domain, psychomotor domain); learning process.
3. The Music Curriculum: Role of music in secondary schools (influencing factors, approaches); the curriculum (general and specific classes, performing classes, vocal music, instrumental music).
- 4-5. Music Education Through Nonperformance Classes: The general music class in secondary schools. Conceptual understanding; objectives; organization of program material; scheduling; types of approaches; meeting musical needs. Organizing Centers: listening classes (types of formats, implementation of class, facilities and equipment needed, development of the lesson, evaluating the lesson). Teaching Music Appreciation and Literature: classical, contemporary, pop, jazz, and rock idioms. Development of curriculum; presentation and pacing of units.
- 6-7. Teaching Music Theory Classes: content of curriculum (basics, traditional practices, contemporary practices); approaches to instruction (multi-level, compositional, individual projects, improvisational).
Using the Arts and Humanities Approach: music in the overall curriculum; approaches (chronological, philosophical, categorical, mini-course program, courses in combination); organization of program; development of curriculum; related arts courses.
8. Music and the Individual Student: mastery learning; evaluation procedures (formative and summative); management system; programmed learning; music lab; open education concept.

9. Music for Special Needs Students: Music in special education: music therapy; learning-disabled; mentally retarded (TMR =trainable mentally retarded, EMR = educable mentally retarded). Types of programs for development: deaf, hard-of-hearing, visually handicapped, mildly mentally retarded.
10. The Gifted and Talented Child: how to identify; types of teaching approaches (intern, mentor).
11. The Vocal Program: developing the vocal music program (objectives, recruitment, auditioning). Types of vocal organizations: middle and junior high schools; high school (mixed chorus, girls' chorus, boys' chorus, concert choir, madrigal group, pop ensembles, voice class).
12. The Instrumental Program: Developing the instrumental music program: objectives; recruitment; types of classes (individual instruction, homogeneous classes, heterogeneous classes); beginners' band and orchestra; advanced band and orchestra; jazz ensemble; other ensembles. Specific high school ensembles: marching band (the pro and con controversy, preparation, scheduling, recruitment, rehearsal times); concert band; orchestra; wind ensembles; jazz ensembles; solo performances; other ensembles.
13. Rehearsal and Performances: Planning the rehearsal: preparing the music; organizing the rehearsal. Conducting the rehearsal: specific techniques; seating plans. Scheduling performances: yearly calendar plan; extra rehearsals; availability of an audience; transportation; number of concerts per group; types of performance (school functions, community functions, civic occasions, benefit performances, educational broadcasts). Programming: selection of literature; production procedure; showmanship; balanced program; artistic and entertainment value.
14. Extra Class Activities: music theatre productions; exchange concerts; festivals; student-directed ensembles.
Measurement and Evaluation: characteristics of a good test (validity, reliability, practicality); test construction (subjective, objective); standardized music tests (achievement, aptitude); grading types.
15. Administrative Factors: scheduling practices; credit for music classes; evaluating and organizing facilities, equipment and materials; organizing a music library. Budgets: responsibilities of the school; responsibilities of the student; rental programs. Public relations.

Appendix C

ME 321 VOCAL METHODS AND MATERIALS 1

Instructor: Wayne Ward

Mailbox: 210

Phone: 747-2427

Voicemail: 747-8392

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: For majors in Music Education. Performance of vocal and instrumental works suitable for public school music. Students participate in the conducting of selected works. Basic principles of singing: breathing, tone production, fundamentals of articulation, diction.

Course Objective: Upon successfully completing this course, the student will have an awareness of vocal methods and materials which then can be applied to public school vocal music teaching situations.

Required Textbook: None. The following recommended books are available in the Berklee Library.

Paul Roe, *Choral Music Education*
Robinson and Winold, *The Choral Experience*
Christy, *Expressive Singing*

Homework, Projects, Out-of-Class Preparation: In addition to assignments as shown in the course outline, regular outside reading assignments will be required. Quizzes will be given at the instructor's discretion. In order to maintain satisfactory standing in this class, approximately two hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]
Final Exams: week of [Final]

Grading Criteria:

A (90-100) Superior, Exceptional; control of course material enables excellent production.
B (80-89) Good; grasp of material enables above-average production.
C (70-79) Average; assimilation of material enables acceptable production.
D (60-69) Below average; exposure to material enables poor, but passable production.
F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

10% Homework
10% Class participation, attitude, and attendance
25% Vocal solos

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5%	Quizzes
25%	Final exam
25%	Final project

Attendance Policy: If your third unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your third unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

1. Introduction: the nature of a chorus; organization of choruses; evaluation of choral materials. Vocal Solo #1 assigned.
2. Vocal Solo #1
3. The "Community Sing" model; feeder groups. Assignment of community sing tune to be handed in.
4. Vocal physiological attributes and ranges of voices; the cambiata voice. Choral programming. Assignment of Solo #2; also, prepare a 50-minute choral program for a specific group.
5. Vocal Solo #2; assignment of program note #1.
6. Auditioning; classification of voices. Assignment: prepare a vocal audition evaluation sheet.
7. Vocal Fundamentals #1; Assignment of Solo #3.
8. Vocal Solo #3; assignment of program note #2.
9. Vocal relaxation exercises. Assignment of a written personal vocal/choral philosophy.
10. Choral diction basics in English, Latin, French, German, and Italian. Assignment of Solo #4, optionally in a foreign language.
11. Vocal Solo #4. Assignment to prepare an outline for a specific choral program.
12. Vocal Fundamentals part 2. Assignment to prepare a fiscal budget for your vocal/choral program.
13. Singing in the General Music class; discipline in the choral setting. Sources of supply.
14. Making the choral program accountable. Securing and keeping a choral music position.
15. Final exam; hand in Final Project.

At the discretion of the instructor, choral music appropriate for use in the public schools will be evaluated and sung in class.

Miscellaneous Topics (to be presented if time will allow):

1. The sacred choral music position.
2. The production of musicals in the public schools.
3. Choral arranging for public school vocal groups.
4. The vocal composition approach.
5. Specialty choruses: jazz, folk, pop, rock, top-40, show, madrigal, etc
6. Tours, festivals, and competitions.

Appendix C

ME 322 VOCAL METHODS AND MATERIALS 2

Instructor: Wayne Ward

Mailbox: 210

Phone: 747-2427

Voicemail: 747-8392

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: Continuation of Vocal Methods and Materials 1.

Course Objective: Upon successfully completing this course, the student will have an awareness of vocal methods and materials which then can be applied to public school vocal music teaching situations.

Required Textbook: None. The following recommended books are available in the Berklee Library.

Paul Roe, *Choral Music Education*

Robinson and Winold, *The Choral Experience*

Christy, *Expressive Singing*

Homework, Projects, Out-of-Class Preparation: In addition to assignments as shown in the course outline, regular outside reading assignments will be required. Quizzes will be given at the instructor's discretion. In order to maintain satisfactory standing in this class, approximately two hours per week of out-of-class preparation are recommended.

The final project will be a written review of a choral concert. The review must demonstrate knowledge of vocal methods and conducting skills as evidenced in the performance.

Important Dates:

Midterm Exams: week of [Midterm]

Final Exams: week of [Final]

Grading Criteria:

A (90-100) Superior, Exceptional; control of course material enables excellent production.

B (80-89) Good; grasp of material enables above-average production.

C (70-79) Average; assimilation of material enables acceptable production.

D (60-69) Below average; exposure to material enables poor, but passable production.

F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

10% Homework

10% Class participation, attitude, and attendance

- 25% Vocal solos
- 5% Quizzes
- 25% Final exam
- 25% Final project

Attendance Policy: If your third unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your third unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

- 1 Introduction to course; review of Vocal Methods and Materials 1. Assignment of Vocal Pairs and Problems.
- 2-3 Vocal Pairs and Problems. Week 3: Assign Vocal Solo #1.
- 4 Vocal Solo #1. Assign Sight Reading Lesson Plan.
- 5 Students teach Sight Reading Lesson Plan in class.
- 6 The Renaissance choral style; evaluation of Renaissance choral materials.
- 7 Solo #2. Assignment of essay on rote teaching.
- 8 The Baroque choral style; evaluation of Baroque choral materials.
- 9 Solo #3.
- 10 The Classical choral style; evaluation of Classical choral materials.
- 11 Solo #4.
- 12 The Romantic choral style; evaluation of Romantic choral materials.
- 13 The contemporary choral style; evaluation of contemporary choral materials.
- 14 Solo #5.
- 15 Final exam; hand in Final Project.

At the discretion of the instructor, choral music appropriate for use in the public schools will be evaluated and sung in class.

Miscellaneous Topics (to be presented if time will allow):

1. The sacred choral music position.
2. The production of musicals in the public schools.
3. Choral arranging for public school vocal groups.
4. The vocal composition approach.
5. Specialty choruses: jazz, folk, pop, rock, top-40, show, madrigal, etc
6. Tours, festivals, and competitions.

Appendix C

ME 325 ORFF AND KODALY: APPROACHES TO MUSIC EDUCATION

Instructor: Scott McCormick

Mailbox: 317

Phone: 747-8276

Voicemail: 747-8276

Office: PWC

Office hours: _____

Course Chair: John Hagon

Course Description: This course will present the educational philosophies, objectives, teaching methods, and musical materials of the Orff and Kodály methods of music education. The course will focus on techniques for developing music reading skills through a repertoire of songs and singing games from which these musical concepts can be taught. Directed listening, improvisation, movement, Orff instruments, and melodic hand signs will also be important topics.

Course Objective: Upon satisfactory completion of this course you will have learned the essential aspects of the philosophies and teaching techniques of two important methods of teaching music, together with the musical material typically utilized in these methods.

Required Textbook: Lois Choksy, *The Kodály Method*
Choksy/Brumitt, *120 Singing Games and Dances*

Homework, Projects, Out-of-Class Preparation: Weekly assignments will be made. Quizzes to assess comprehension may be given. Typical repertoire must be learned, and actual practice teaching will be performed. Midterm and final projects are also required. In order to maintain satisfactory standing in this class, approximately two hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]
Final Exams: week of [Final]

Grading Criteria:

A (90-100) Superior, Exceptional; control of course material enables excellent production.
B (80-89) Good; grasp of material enables above-average production.
C (70-79) Average; assimilation of material enables acceptable production.
D (60-69) Below average; exposure to material enables poor, but passable production.
F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

25% Attendance and class participation/attitude
25% Homework assignments
10% Quizzes

10%	Midterm exam
10%	Midterm project
10%	Final exam
10%	Final project
5%	Quizzes
25%	Final exam
25%	Final project

Attendance Policy: If your third unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your third unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

1. Philosophies and objectives of Kodaly and Orff systems:
 - a. Music making
 - b. Musical literacy
 - c. Choice of musical materials
 - d. Vocal vs. instrumental approaches
2. Pedagogical perspectives and curriculum planning:
 - a. To prepare, make conscious, reinforce, improvise, and assess
 - b. Strategies
 - c. Order of concepts
3. Lesson planning:
 - a. New/review activities
 - b. Concentration/relaxation principle
 - c. Order of events
 - d. Lesson segment lengths
4. Rote teaching
5. Use of Orff instruments:
 - a. Basic techniques
 - b. Orchestration
 - c. Ostinato
6. Singing in tune:
 - a. Younger vs. older students
 - b. Using children as models for each other
 - c. Vocal flexibility

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7. Midterm exam
8. Singing games and movement to music
9. Improvisation
10. Hand signs
- 11-14. Concepts and materials for Kindergarten to 6th-grade levels
15. Final exam

Appendix C

ME 326 MULTIMEDIA FOR THE EDUCATOR

Instructor: _____

Mailbox: _____

Phone: _____

Voicemail: _____

Office: _____

Office hours: _____

Course Chair: John Hagon

Course Description: A hands-on introduction to multi-media and a survey of available applications. Emphasis will be placed on methods for using multimedia in the classroom and evaluate programs. Strategies for developing and evaluating courseware will be examined. Students will complete assignments in the integration of music, voice over and sound effects with supplied graphics and video examples. Lectures and assignments will also address media formats, storage, archival, and retrieval techniques , managing large volumes of data and compression strategies.

Course Objective: Upon satisfactory completion of this course, students will create a multi-media piece which integrates the conceptual and practical skills studied. The piece will combine original music and sound effects with supplied graphic elements. The piece will use basic scripting techniques to demonstrate one of several strategies for interaction studied in the course. Weekly assignments will build fluency in media, storage, archival and retrieval techniques, and other issues of pertaining to the use of multimedia in education.

Required Text: Handouts and articles supplied by the professor

Homework, Projects, Out-of –Class Preparation: Projects and weekly assignments will be required. Approximately three hours per week of out-of-class preparation are recommended in order to maintain good standing in this course.

Important Dates:

Midterm Exams: week of [Midterm]
Final Exams: week of [Final]

Grading Criteria:

A (90-100) Superior, Exceptional; control of course material enables excellent production.
B (80-89) Good; grasp of material enables above-average production.
C (70-79) Average; assimilation of material enables acceptable production.
D (60-69) Below average; exposure to material enables poor, but passable production.
F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

20% Attendance

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- 25% Performance of weekly assignments
- 10% Midterm exam
- 20% Final exam
- 25% Final project

Attendance Policy: If your third unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your third unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

- multimedia applications for education
- media formats
- storage, archival, and retrieval techniques
- managing large volumes of data, compression strategies
- synchronization of time based media
- sound in AV production applications and authoring tools
- basic scripting techniques
- creating an interactive presentation

Appendix C

ME 341 TEACHING WITH A MULTICULTURAL PERSPECTIVE

Instructor: Faith Lueth

Mailbox: 346

Phone: 747-2425

Voicemail: 747-8265

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: This course will enable students to experience music of diverse cultures and give them skills for developing their own resources. Characteristics of art and folk music, instrumentation, the cultural setting, and resources for classroom and performing ensembles; and the sounds of the culture, including language, will be explored.

Course Objective: Upon satisfactory completion of this course, you will be able to present music of diverse cultures and you will have developed resources that will enable you to do so with understanding and integrity.

Required Textbook: *Worlds of Music* by Jeff Titon; various folk, composed material; large three-ring binder

Homework, Projects, Out-of -Class Preparation: Coursework includes weekly written and performed assignments; reading or listening assignments from textbook, handouts, and library material; and midterm and final projects in presentation of music from one culture development of resource notebook. In order to maintain satisfactory standing in this class, approximately two hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]

Final Exams: week of [Final]

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 10% Attendance
- 5% Attitude
- 10% Participation
- 25% Assignments (homework)
- 20% Midterm project
- 30% Final project

Attendance Policy: If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

Multicultural and Global Music

- Philosophical Rationale for Multicultural and Global Music
- Definition and Scope of Multicultural Music
- Definition and Scope of Global Music

Western European Music: English, German, French, Scandinavian, Spanish

- Characteristics of Folk Style
- Instrumentation
- Classical Composers/Compositions
- Examples for Classroom
- Examples for Performing Ensembles

Eastern European Music

- Characteristics of Folk Style (including tone quality etc.)
- Instrumentation
- Classical Composers/Compositions
- Examples for Classroom
- Examples for Performing Ensembles

Asian Music: Japanese, Chinese, Thai, Vietnamese

- Characteristics of Folk Style
- Historical Perspective
- Instrumentation
- Classical Composers/Compositions
- Examples for Classroom
- Examples for Performing Ensembles

Mid-East Music

- Characteristics of Folk Style
- Historical Perspective
- Instrumentation
- Classical Composers/Compositions
- Examples for Classroom
- Examples for Performing Ensembles

African-American Music

- Historical Perspective
- Genres and their Characteristics: Spirituals, Gospel, Jazz
- African-American Composers and their Music
- Development of the Sound – Including Tone and Arrangement
- Examples for Classroom
- Examples for Performing Ensembles

African Music: West, East, South

- Characteristics of Folk Style
- Historical Perspective – Music in that Culture
- Instrumentation
- African Composers
- Examples for Classroom

- Examples for Performing Ensembles
- Hispanic Music: Puerto Rico, South America
- Characteristics of Folk Style
- Historical Perspective
- Instrumentation
- Classical Composers/Compositions
- Examples for Classroom
- Examples for Performing Ensembles

Music of North American Indian

- Historical Perspective/Relationship to Cultural Life
- Musical Characteristics
- Instrumentation
- Texts Set Respectfully by Composers
- Examples for Classroom
- Examples for Performing Ensembles

Music of North America: United States and Canada

- Characteristics of Folk Style
- Historical Perspective
- Instrumentation
- Classical Composers/Compositions
- Examples for Classroom
- Examples for Performing Ensembles

As appropriate, resources for listening, for music, and for teaching will be examined and compiled. Other art forms within the culture will be explored as they relate to music. Students will be expected to present a portion of a lesson with a multicultural emphasis. The course will be primarily “hands-on.” A comprehensive resource guide will be compiled by students.

Appendix C

ME 381 SURVEY OF INSTRUMENTAL LITERATURE

Instructor: John Hagon

Mailbox: 130

Phone: 747-2426

Voicemail: 747-2426

Office: F37

Office hours: _____

Course Chair: John Hagon

Course Description: A survey for Music Education majors of literature written for, and/or performed by, bands and orchestras in the elementary and secondary public schools. Note: Recommended to be taken concurrently with ME-431: Instrumental Methods and Materials.

Course Objective: Upon satisfactory completion of this course, the student will have a knowledge of literature available for use by elementary and secondary public school bands and orchestras.

Required Text: None.

Homework, Projects, Out-of-Class Preparation: A final project is required. In order to maintain satisfactory standing in this class, approximately one hour per week of out-of-class preparation are recommended.

Grading Criteria:

- A (90-100) Superior; demonstrates mastery of course material.
- B (80-89) Good; demonstrates above-average comprehension of course material.
- C (70-79) Average; demonstrates adequate comprehension of course material.
- D (60-69) Below Average; demonstrates poor, but passable awareness of course material.
- F (below 60) Not Passing; demonstrates insufficient assimilation of course material.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 50% Attendance, Attitude, Participation
- 50% Final project

Attendance Policy: If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

1. Introduction to course.
2. Discussion of heterogeneous and homogenous methods.
- 3-4. Discussion of literature for beginning band/intermediate band
- 5-8. Discussion of grading system for elementary/secondary literature, with accompanying list of literature. Discussion of literature for advanced band.
- 9-10. Discussion of literature for jazz band, beginning and advanced.
- 11-13. Discussion of literature for elementary/intermediate/advanced orchestra.
14. Final project due.

Appendix C

ME 385 METHODS AND MATERIALS FOR MARCHING BAND

Instructor: David Vose

Mailbox: 59

Phone: 747-2557

Voicemail: 747-8389

Office: ETC

Office hours: _____

Course Chair: John Hagon

Course Description: An overview of basic marching band techniques. Emphasis on the study of commands and maneuvers, color guard techniques, and charting procedures necessary for the development of half-time shows.

Course Objective: Upon successful completion of this course, the Music Education student will have a working knowledge of the techniques and skills of modern marching band organization, rehearsal techniques, and show design.

Required Text: None.

Homework, Projects, Out-of-Class Preparation: To secure a thorough understanding of the material, weekly homework assignments will be given. There will be some outside reading required. Quizzes will be given at the discretion of the instructor. In order to maintain satisfactory standing in this class, approximately two to three hours per week of out-of-class preparation are recommended.

A drill design charted to a musical composition. The class will go on a field trip to a marching band rehearsal or performance. A paper will be written about the event.

Important Dates:

Midterm Exams: week of [Midterm]

Final Exams: week of [Final]

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below Average; exposure to material enables poor, but passable production.
- F (below 60) Not Passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 10% Classwork
- 20% Homework and quizzes
- 10% Midterm exam
- 10% Midterm project

- 25% Final exam
- 25% Final project

Attendance Policy: I Students are expected to attend all classes. If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth unexcused absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

- 1 Introduction to the contemporary style.
- 2 Introduction to the computer and basic marching technique.
- 3 Basic marching and band camp.
- 4 Band camp and selecting music.
- 5 The wind ensemble.
- 6 The percussion ensemble and show concepts.
- 7 The color guard and writing a drill design.
- 8 Arranging for the marching band.
- 9 Charting the drill on the computer.
- 10 Drum major and guard captain.
- 11 Competitive band versus the non-competitive band.
- 12 Perfecting the show.
- 13 Advanced drill design concepts.
- 14 Parades and Football Games.

Appendix C

ME 431 INSTRUMENTAL METHODS AND MATERIALS

Instructor: John Hagon

Mailbox: 130

Phone: 747-2426

Voicemail: 747-2426

Office: F37

Office hours: _____

Course Chair: John Hagon

Course Description: An overview of the instrumental instruction program in the K-12 schools. Detailed examination of teaching techniques for beginning instrumental students. Survey of appropriate method books for instrumental instruction.

Course Objective: Upon successful completion of this course, the Music Education student will have a working familiarity with the band and instrumental lesson materials, repertoire, and teaching techniques which are necessary for effective teaching in the public schools.

Required Text: Richard Colwell, *The Teaching of Instrumental Music*

Homework, Projects, Out-of-Class Preparation: One project will be required: a five-page typewritten paper will be due in the fourteenth week of class, on a topic from the instructor's list (see handout), or a different topic with the instructor's approval. In order to maintain satisfactory standing in this class, approximately two hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]

Grading Criteria:

- A (90-100) Superior; demonstrates mastery of course material.
- B (80-89) Good; demonstrates above-average comprehension of course material.
- C (70-79) Average; demonstrates adequate comprehension of course material.
- D (60-69) Below Average; demonstrates poor, but passable awareness of course material.
- F (below 60) Not Passing; demonstrates insufficient assimilation of course material.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 50% Attendance/class participation
- 25% Project
- 25% Midterm exam

Attendance Policy: If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth absence occurs after this deadline, a course grade of F may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

- 1 Introduction to the course.
- 2 Basic goals and objectives of the instrumental program; evaluation and motivation within the program.
Reading: Chapters 1-4.
- 3-4 The beginning instrumental program. Communication with parents and students; testing programs; use of pre-band instruments; scheduling; follow-up meeting.
Reading: Chapter 5-7.
- 5-6 Basic teaching techniques for woodwind instruments; survey of appropriate literature.
Reading: Chapters 8 - 14.
- 7 Basic teaching techniques for brass instruments; survey of appropriate literature.
Reading: Chapters 15 -17.
- 8 Midterm Exam.
- 9 Basic teaching techniques for brass instruments; survey of appropriate literature.
Reading: Chapters 18 -20.
- 10-11 Basic teaching techniques for percussion; survey of appropriate literature.
Reading: Chapter 21.
- 12-13 Basic teaching techniques for string instruments; survey of appropriate literature.
- 14 Organization of the jazz ensemble; survey of appropriate literature.
Organization of the musical production: student selection; organization of rehearsals.
Final Project due.

Appendix C

ME 475 PRE-PRACTICUM APPRENTICESHIP/SEMINAR

Instructor: Deanna Kidd-Szymczak

Mailbox: 329

Phone: 747-2427

Voicemail: 747-8245

Office: F39

Office hours: Tues. 11-12, Thurs. 1-2

Course Chair: John Hagon

Course Description: Assigned practical experience in elementary and secondary schools of Greater Boston area. Minimum of 45 hours field work at the site. Evaluation of teaching experiences through group discussion at seminar meetings. Guest lecturers from the teaching profession. Final written report required.

Course Objective: Upon successful completion of this course, proper skills will have been learned as required by the State Board of Certification before students are allowed to teach in public schools.

Required Textbook: None required. Michael L. Marks, *Contemporary Music Education* is recommended and available in the Berklee Library.

Homework, Projects, Out-of-Class Preparation: A detailed daily log of schools visited and classroom participation will be presented orally and written at seminar meetings. Logs should include techniques, procedures, materials, scheduling and disciplinary measures used by the cooperating teacher. In order to maintain satisfactory standing in this class, approximately two to three hours per week of out-of-class preparation are recommended.

Final Project: The student will give a detailed analysis of the pros and cons of the pre-practicum experience. Also required are critiques of the cooperating teachers: disciplinary measures used (how they should be modified, if disagreed with), materials used, scheduling, procedures, and techniques. The student will also give a self-evaluation of time spent as a teacher's aide, which will include their philosophy of teaching and what has been gained from this experience. This final project will be due during finals week.

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Appendix C

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Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 25% Class attendance and participation
- 25% Weekly log
- 50% Final project

Attendance Policy: Students are expected to attend all classes. If your fourth unexcused absence occurs before the "W" deadline (see below), the instructor may withdraw you from the course. If your fourth unexcused absence occurs after this deadline, your final grade will be affected. Punctual attendance is essential; coming to class late could be counted as an absence. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

- 1 Orientation to the course.
- 2 Placement at student teaching site for observation/apprenticeship.
- 3 Presentations in special areas of teaching by professionals in the field.
4. Group discussion of apprenticeship experiences.
5. Final project paper.

Appendix C

ME 480 PRACTICE TEACHING/ SEMINAR

Instructor: John Hagon

Mailbox: 130

Phone: 747-2426

Voicemail: 747-2426

Office: F37

Office hours: _____

Course Chair: John Hagon

Course Description: Student teaching experience in elementary or secondary schools. A minimum of 450 clock hours practice teaching in kindergarten to grade 12 is required. Critique and evaluation of problems encountered in student teaching assignments in the public schools. Weekly seminar meetings are supervised by the Music Education Department Chair.

Course Objective: This course allows the Music Education student to practice and develop his/her music teaching skills in an actual classroom situation as required by the State Board of Certification. This will lead to greater effectiveness as a teacher of music and a motivator of music students in the public schools.

Required Text: *A Handbook for Student Teachers*

Homework, Projects, Out-of-Class Preparation: A critique and evaluation of this experience will be required. In order to maintain satisfactory standing in this class, approximately six to eight hours per week of out-of-class preparation are recommended.

Grading Criteria:

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below Average; exposure to material enables poor, but passable production.
- F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 50% Cooperating teacher evaluation
- 50% Supervising teacher evaluation

Attendance Policy: The student must be in school the same hours as the cooperating teacher. Any absence must be made up in order to achieve the proper number of clock hours necessary for certification. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Topical Outline

1. Discussion of practice teaching procedures
 - a. Review of handbook.
 - b. Setting up a teaching schedule with your cooperating teacher.

2. Applying for a teaching position
 - a. How to write a resume.
 - b. Interview procedures.
 - c. Teacher placement bureaus.

3. Administrative duties in music education
 - a. Preparing a music budget.
 - b. How a music dealership can assist you in your program.
 - c. Fund raising for special activities.
 - d. Setting up exchange concerts.
 - e. Hosting a music festival/contest.

4. The teacher and the law
 - a. Legal aspects of teaching - contracts, tenure, collective bargaining, copyright law, etc.
 - b. Teachers' and students' rights.

5. Preparation of certification materials.

Appendix C

PSME 311 RECITAL CLASS FOR MUSIC EDUCATION MAJORS

Instructor: Peter Cokkinias

Mailbox: 290

Phone: 747-2427

Voicemail: 747-8146

Office: F39

Office hours: _____

Course Chair: John Hagon

Course Description: A performance class for Music Education majors. Students prepare for solo and ensemble presentations intended to demonstrate satisfactory proficiency on their principal instrument.

Course Objective: To give Music Education majors experience in preparing repertoire and performing in public; to aid in the development of self-confidence in verbal and music presentation.

Required Textbook: None.

Homework, Projects, Out-of-Class Preparation: Four performances are required; see the Course Requirements and Description for details. In order to maintain satisfactory standing in this class, approximately two to three hours per week of out-of-class preparation are recommended.

Important Dates:

Midterm Exams: week of [Midterm]
Final Exams: week of [Final]

Grading Criteria:

A (90-100) Superior, Exceptional; control of course material enables excellent production.
B (80-89) Good; grasp of material enables above-average production.
C (70-79) Average; assimilation of material enables acceptable production.
D (60-69) Below average; exposure to material enables poor, but passable production.
F (below 60) Not passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

25% Performance 1
25% Performance 2
25% Performance 3
25% Performance 4

Attendance Policy: When, for good reason, a scheduled performance must be missed, 24 hours notice must be given. If a scheduled performance is missed without prior notice, a grade of "F" will be entered for that performance. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the "W" deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: 5:00 pm Friday, [Withdrawal]. Neither the instructor nor the student may initiate a "W" after that date.

Course Outline

1. General Requirements

Each student will give four performances. For the first three, traditional concert/recital literature will be performed. Material for the final performance is optional and may include other-than-traditional musical styles. In three of the required four performances the student will be the soloist. Credit for one performance may be earned by functioning as an accompanist, either singly or as a group member.

Accompaniment is required for all solo recital presentations. Each soloist will be held singularly accountable for every aspect of performance, including the appearance, ability, and preparation of accompanying musicians.

deportment consistent with a formal recital is expected from performers and audience alike.

2. Dress and Grooming Requirements for Performers

Men: Shirt and tie with suit or sport jacket. A turtleneck may be worn in place of a shirt and tie. Dungaree trousers are not acceptable. Footwear should be in good condition and shined if necessary.

Women: Clothes of the type worn by women in the business and professional world: suit, pants-suit, dress, or skirt and blouse. Traditional women's symphony orchestra concert garb of black dress or white blouse with black skirt is acceptable but not required.

The grooming requirement is simply to be neat and clean.

3. Staging Considerations

Responsibility for the condition of the stage rests with the performers. It should be clean, properly lighted, and free of extraneous objects. Equipment should be arranged with thought given to instrumental balance and visual impact.

4. Performance Specifics

Each performance will consist of three sections:

a. Verbal Introduction. This could be described as a verbal program note, and should include a short sketch of the composer's life (a thumbnail biography), how the music at hand fits into the composer's work as a whole, and any interesting or unusual features of the piece to be played. The use of notes is permitted, but reading from a prepared text is to be avoided. This brief talk (a minute or two) will be delivered from a standing position near the front of the stage, with no objects between speaker and audience. The speaking voice, English usage, vocal projection, correct pronunciations, posture, eye contact, and position on stage are among the elements to be considered in the evaluation of the performance.

b. Music Performance. The selection must be at least three minutes long, and may consist of one piece (movement) or several. Music need not be memorized, but evidence of thorough preparation is expected. The level and style of music chosen by different students is expected to vary somewhat; however, the material must be of sufficient difficulty to demonstrate a reasonably advanced level of proficiency. A copy of the music is to be provided for the instructor at the time of performance.

c. Critique. This will be an informal class discussion led by the performer, during which the strong and weak points of the performance will be discussed and suggestions offered. The purpose of this critique is to provide a forum for the exchange of constructive ideas and for peer-group feedback.

5. Audience Behavior

Audience members are expected to conduct themselves in a manner befitting a formal recital situation. Audience members are expected to be punctual; latecomers, if any, will avoid interrupting the program performance by entering only between performances.

When the performer's presentation includes more than one movement, applause will be withheld until the end of the last movement.

Since an attentive and responsive audience is an important ingredient for a meaningful experience in this course, regular attendance is important.

STUDENT NAME _____

DATE _____

KEYBOARD SKILLS

P	F	NI
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Scales
Accompaniments
Piano Pieces

MAJOR INSTRUMENT

P F NI

CONDUCTING

P F NI

INSTRUMENTAL METHODS

P	F	NI
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Woodwind
Brass
Other

VOCAL METHODS

P	F	NI
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Voice Ranges
Voice Classification

ELEMENTARY METHODS

P	F	NI
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Rote Song
Methods & Materials

SECONDARY METHODS

P F NI

KEY: P-Pass F-Fail NI- Needs Improvement

Recommended Student Teaching Level:

_____ Elementary Classroom / Vocal / Instrumental

_____ Secondary Classroom / Vocal / Instrumental

FINAL GRADE

NOTE: You will be required to re-take failed parts of the exam during _____ check-in week.

Chair Signature: _____



STUDENT TEACHING SUPERVISORY REPORT

NAME _____ TOWN _____

SCHOOL _____ DATE _____

CLASSES OBSERVED _____

PROFESSIONAL ATTITUDE

E G F NI

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Appearance
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Promptness
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Cooperation
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Acceptance of Suggestions
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Courtesy
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Self Control
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Housekeeping
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Initiative
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Sensitivity to Educational Development of All Students

COMMENTS

PLANNING

E G F NI

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Behavioral Objectives
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Concept Building
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Motivation
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Variety of Activities
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Procedures: a) Rote Song
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	b) Listening
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	c) Textbook
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Lesson Continuity
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Appropriate Materials
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Summary
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Self- Evaluation

RECOMMENDED GRADE- LESSON CONTENT _____

CLASSROOM PROCEDURE

E G F NI

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Personality
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Appropriate Sense of Humor
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Rapport
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Speech
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Use of English
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Classroom Control
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Pacing
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Musicianship
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Singing Voice
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Piano Accompaniment Ability
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Use of Classroom Instruments
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Ability to Motivate
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Ability to Give Clear Directions
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Ability to Lead Activities
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Depth of Subject Matter
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Use of Discovery Method
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Use of Materials
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Reinforcement of Related Materials
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Effective Questioning Techniques
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Positive Critique of Student Work

RECOMMENDED GRADE- CLASSROOM _____

KEY: E-Excellent (A) G-Good (B) F-Fair (C) NI-Needs Improvement

Supervisor Signature



STUDENT TEACHING SUPERVISORY REPORT
ENSEMBLE REHEARSAL

NAME _____ TOWN _____

SCHOOL _____ DATE _____

CLASSES OBSERVED _____

PERSONAL QUALITIES

E G F NI

				Enthusiasm
				Reliability
				Appearance
				Speech
				Quality of Singing
				Overall Attitude

COMMENTS

REHEARSAL TECHNIQUES

E G F NI

				Baton Position
				Baton Control
				Pattern Clear
				Pattern Dynamics
				Pattern Style
				Preparatory Beat
				Downbeat
				Cuing
				Eye Contact
				Use of Left Hand
				Section Work
				Intonation of Group

INSTRUCTIONAL COMPETENCY

E G F NI

				Objectives
				Preparation
				Classroom Control
				Pacing
				Locates Problems
				Gives Clear Directions
				Effective Rehearsal Procedures
				Musicianship: a) Knowledge of Score
				b) Knowledge of Fingerings
				c) Piano Accompaniment Ability

RECOMMENDED GRADE _____

KEY: E-Excellent (A) G-Good (B) F-Fair (C) NI-Needs Improvement

Supervisor Signature



STUDENT TEACHING SUPERVISORY REPORT
SMALL GROUP / PRIVATE LESSON

VOCAL

INSTRUMENTAL

NAME _____ TOWN _____

SCHOOL _____ DATE _____

CLASSES OBSERVED _____

PERSONAL QUALITIES

E G F NI

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Enthusiasm
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Reliability
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Appearance
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Speech
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Quality of Singing Voice
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Overall Attitude

COMMENTS

REHEARSAL TECHNIQUES

E G F NI

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Procedure for Problem Solving (isolates problem areas)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Participation of Students Without Instruments
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Establish Tempo / Count-off
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Theory / Discussion of Key & Meter Signatures
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Attention to the Whole Group
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Positive Critique of Student Work
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Clear Cuing
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Eye Contact
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Sectional Work
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Intonation of Group / Individual

INSTRUCTIONAL COMPETENCY

E G F NI

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Objectives
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Preparation
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Classroom Control
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Pacing
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Locates Problems
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Gives Clear Directions
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Effective Rehearsal Procedures
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Musicianship: a) Knowledge of Score
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	b) Knowledge of Fingerings
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	c) Piano Accompaniment Ability

RECOMMENDED GRADE _____

KEY: E-Excellent (A) G-Good (B) F-Fair (C) NI-Needs Improvement

Supervisor Signature



STUDENT TEACHING SUPERVISORY REPORT
TECHNOLOGY CLASS

NAME _____ TOWN _____

SCHOOL _____ DATE _____

CLASSES OBSERVED _____

PERSONAL QUALITIES

E G F NI

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Enthusiasm
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Reliability
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Appearance
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Speech
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Overall Attitude

COMMENTS

TECHNIQUES

E G F NI

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Knowledge of Program in Use
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Facility with the Program
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Explains Procedures Logically and In Sequence
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Attention to the Whole Group
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Positive Critique of Student Work

INSTRUCTIONAL COMPETENCY

E G F NI

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Objectives
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Preparation
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Classroom Control
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Pacing
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Locates Problems
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Gives Clear Directions
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Musicianship

RECOMMENDED GRADE _____

KEY: E-Excellent (A) G-Good (B) F-Fair (C) NI-Needs Improvement

Supervisor Signature



Student Name _____ Town _____

School _____

Student Teaching Assignment _____

- Code: *Excellent* (A)
- Above Average* (B)
- Average* (C)
- Fair* (D)
- Unsatisfactory* (F)

PERSONAL QUALITIES

	GRADE	COMMENTS
1. Enthusiasm		
2. Reliability		
3. Promptness		
4. Appearance		
5. Cooperation		
6. Relationship with Faculty & Administration		
7. Attitude towards profession		

INSTRUCTIONAL COMPETENCY

	GRADE	COMMENTS
1. Knowledge of material		
2. Lesson preparation		
3. Lesson presentation/ motivation of class		
4. Personality in classroom		
5. Ability to maintain discipline		
6. General impression of effectiveness		

**** Please complete back of form****

STUDENT TEACHING EVALUATION COMMENTS

Student Name

Please include the student's outstanding strengths, weaknesses, and potential as a teacher.

Signed _____

Cooperating Practitioner
College Supervisor
Mediator (if necessary)

Additional comments:

PRE-PRACTICUM / STUDENT TEACHING CONTRACT

As part of the degree work in our Music Education program, our students are required to complete a student teaching practicum in order to meet the Massachusetts Department of Education teacher licensure regulations.

PRE-PRACTICUM REQUIREMENTS:

- 45 hours (minimum) observation and apprenticeship work in the school system where the student teaching practicum will take place (Fall or Spring).

STUDENT TEACHING REQUIREMENTS:

- 450 clock hours (minimum) over a 15-week semester (Fall or Spring) in elementary and secondary grades for the Music: Vocal/Instrumental/General, all levels, license.
- The cooperating practitioners must be appropriately certified.
- More than one-half (51% minimum) of the practicum must be in one assignment.

Student: _____ Berklee ID: _____

Pre-Practicum semester: _____ School System (s): _____

Student Teaching Dates: _____**

****Please Note: This is the time period in which the practicum should be completed. The student may begin before and/or stay past these dates at the convenience of the cooperating practitioners. It is the student’s responsibility to coordinate their teaching schedules with all concerned parties.**

By signing below, you agree to accept the above named student for a pre-practicum apprenticeship and as a student teaching candidate.

Cooperating Practitioner 1	Print Name	Date
----------------------------	------------	------

Cooperating Practitioner 2	Print Name	Date
----------------------------	------------	------

Director of Music/Fine Arts (if necessary)	Print Name	Date
--	------------	------

Principal or Superintendent (if necessary)	Print Name	Date
--	------------	------

John P. Hagon, Music Education Chair, Berklee College	Date
---	------