# ITHACA COLLEGE
# Music Education Department




# Department Handbook
# 2020-2021

Dear Music Education and Music Education/Performance Majors:

On behalf of the Music Education Faculty, I want to welcome you to the Ithaca College Music Education Program. With your acceptance into this degree, you become part of a long and prestigious line of music educators who are known as among the finest in the country. Many students auditioned, but you were selected – congratulations, as this is a major accomplishment.

Starting this fall, you will begin an academic journey designed to give you the skills, knowledge, and perspective essential in becoming one of the highly sought Ithaca College music education alumni working in our profession. We have many indicators of the quality of this program, but I would like to share just two with you in this welcome letter:

- Each year, we have many leaders in our profession visit our campus. To my recollection, every one of them has left amazed at the quality of the students, curriculum, resources, and faculty. Many go so far as to say that Ithaca College is clearly the place to receive the finest music education instruction in the country.
- Each year, my phone rings off the hook and I receive countless emails from school administrators looking to hire Ithaca College Music Education alumni. Many have even stated that they give priority to or will only hire Ithaca College Music Education graduates.

I am confident that you will find the music education faculty to be an amazing group of diverse and thoughtful individuals It is a privilege to work alongside them. I am fully confident that this is among the most talented, committed, knowledgeable, and caring music education faculty in the country. When combined with a terrific Theory, History, and Composition and Performance Studies faculty, you are poised for excellence.

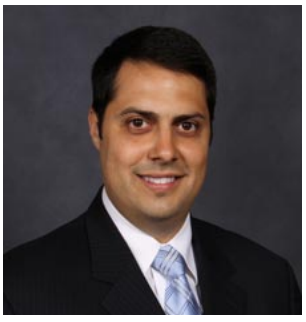
There will be times during your academic career that you may feel very much challenged by the rigor of this program, but I can assure you that the faculty, your advisor, and the many campus services are here to help you through those times.

As a music education faculty, our mission is to: Develop exemplary music educators who are committed to serving others for the betterment of self and society. Our goals are to provide you a program with 1. **Diversity & Breadth** that allows for choice and flexibility to pursue multiple types of music education experiences; integrated experiences of diversity, technology, and emerging practice; and one that recruits and values students and faculty with diverse musical backgrounds. 2. **Leadership & Innovation** that prepares you to advance the profession through innovative teaching practice, become critical and creative thinkers and reflective practitioners who grow throughout your careers. 3. **Expansion & Engagement** that will encourage your life-long and life-wide involvement in music teaching and learning, support of community music engagement, and one that will equip you with the knowledge and skills to advocate music for music's sake. 4. **Musicianship & Pedagogy** that helps you develop into exemplary teachers and musicians, inspires creative and contextualized teaching and assessing, and furthers your understanding of child and adolescent development and learning.

We (you and our faculty) are so fortunate to be in a profession that has the capability of making such a difference in the lives of so many. We hope that you join us in our vision of using quality music education to transform individuals and communities while advancing the art of music.

Sincerely,





Radio Cremata, DMA
Associate Professor and Chair of Music Education

# Welcome to Ithaca College!

Personal Contact Information

Name _____
Email _____
Phone (_____)_____

ITHACA COLLEGE
School of Music
*Department of Music Education*

# Meet the Faculty

Founded in 1892 as a conservatory of music, the Ithaca College School of Music provides a comprehensive program devoted to excellence in performance and pedagogy. Ten full-time music education faculty members and several part-time professionals guide music education undergraduates in a full and rich experience with major-area courses and student teaching. Music education faculty members are educator-practitioners. They continue to work regularly with music students in public schools and remain current in contemporary practices and pedagogy.

**Dr. Radio Cremata,** Associate Professor and Chair of the Music Education Department, choral/general.

**Dr. Morgan Burburan,** Assistant Professor of Music Education, choral/general

**Dr. Matthew Clauhs,** Assistant professor of Music Education, instrumental.

**Dr. Sean Linfors,** Assistant Professor of Music Education, choral/general.

**Dr. James Mick,** Associate Professor of Music Education, instrumental (strings).

**Dr. Beatrice Olesko,** Assistant Professor of Music Education, choral/general.

**Dr. Jonathan Parsons,** Assistant Professor of Music Education, instrumental.

**Dr. Baruch Whitehead,** Associate Professor of Music Education, choral/general.

**Complete biographies for all faculty members can be found online at:**
https://www.ithaca.edu/academics/school-music/faculty-staff

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# General Expectations

- Academic Honesty
- Transition Points for Continued Enrollment
- Professional Improvement Plan
- Learning Outcomes
- TaskStream Portfolio
- Proficiency Examinations



# General Expectations

## ACADEMIC HONESTY

Ithaca College has carefully outlined policies regarding academic honesty. You should review them and consider them applicable to every course and experience. Academic dishonesty includes forging signatures, turning in duplicate work, and submitting observation hours that you did not complete, etc. Consequences include, but are not limited to, failure of the submitted work, failure of the class, and/or removal from the music education program. (See below):

Plagiarism – Every student's work is expected to represent personal efforts. In cases involving allegations of plagiarism (see "plagiarism" in the Ithaca College student handbook) or any other form of academic dishonesty, the procedures set out in the Ithaca College "Student Conduct Code" (part of the Ithaca College student handbook) are followed. All unresolved differences (As well as repeat offenses) are referred to the Conduct Review Board for hearing in accordance with the code.

Academic honesty is a cornerstone of the mission of the College. Unless it is otherwise stipulated, students may submit for evaluation only that the work that is their own and that is submitted originally for a specific course. According to traditions of higher education, forms of conduct that will be considered evidence of academic misconduct include but are not limited to the following: conversations between students during an examination; reviewing, without authorization, material during an examination (e.g., personal notes, another student's exam); unauthorized collaboration; submission of a paper also submitted for credit in another course; reference to written material related to the course brought into an examination room during a closed-book, written examination; and submission without proper acknowledgment of work that is based partially or entirely on the ideas or writings of others. Only when a faculty member gives prior approval for such actions can they be acceptable. (from *Student Code of Conduct*, *Student Handbook,* approved in February, 1994*).*

## TRANSITION POINTS FOR CONTINUED ENROLLMENT

By fulfilling academic requirements for the New York initial teaching certificate, this program allows the prospective music teacher an opportunity to achieve vocal and instrumental certification for birth through 12th grade (B-12) while developing performance and pedagogical skills.

The initial teaching certificate is valid for five years, during which time the master's degree in music education or master's degree in an approved related area must be attained in order to maintain teacher certification. In addition to the courses required for the undergraduate degree in music education, candidates must also attain a satisfactory level of performance on all New York State certification exams. A fingerprinting and background check of the student's judicial record is also required and will be completed during your freshman year in our program. Information concerning test and fingerprinting sites, dates, and cost is available in the Department of Education in 194 Phillips Hall and the Office of Career Services.

During a student's pursuit of the Bachelor of Music Education or Bachelor of Music Performance/Music Education Degree, there are several transition points that must be met in order to continue in the degree. If a standard is not met, depending on the severity of the deficit, the student may be immediately dismissed or be put on probation. Students on probation have clearly articulated goals that must be met by the end of the next semester. These goals must be met before the student is allowed to continue in the program. If the probation goals are not met within the specified time limit, the student is subject to dismissal. Here is a general overview of those transition points. More information will appear in the following pages of this Music

Education Handbook, and this material will also be discussed in the *Introduction to Music Education* course. In addition, related information can be found in the College Catalog.

**Admission to Professional Education (prior to Junior Student Teaching):**

- Minimum GPA of 2.3
- C- or better in basic music skills classes
- Pass *Fundamentals of Music Theory*
- Submit writing samples via TaskStream
- Completion of 100 hours of Fieldwork (including 15 hours in settings involving children who are special learners – these hours can be completed in the *EDUC Special Learners* course as long as you take it by the end of the sophomore year.)
- Successfully create a TEACH account and pass the NYS mandated criminal background check
- Professional Qualities and Disposition evaluation

**Admission to Student Teaching (prior to Senior Student Teaching)**

- Minimum GPA of 2.7
- C+ or better in all content-pedagogue coursework (see prerequisites for Senior Student Teaching)
- C+ or better in Junior Student Teaching
- Completion of all proficiencies on required secondary instruments
- Senior Student Teaching application and interview
- Professional Qualities and Disposition evaluation

**Completion of Student Teaching**

- Minimum GPA of 2.7
- Pass Student Teaching-based evaluation on 10 IC Teaching Standards
- Supervisor - Student Teaching Evaluation
- Cooperating Teacher - Student Teaching Evaluation
- Student Teacher - Self-evaluation using Student Teaching Evaluation
- Completion of the edTPA components
- Professional Qualities and Dispositions evaluation

**Completion of Program**

- Minimum GPA of 2.7
- Completion of coursework
- Completion of e-Portfolio

**From the Department Chair:**
If a student fails a section, withdraws from a section, does not complete the hours and/or has less than a C+ cumulative average they will not be allowed to go forward in the music education program. This can put you "behind" 1-2 semesters.

**PROFESSIONAL IMPROVEMENT PLAN**
Students must maintain a professional demeanor throughout their IC tenure that represents the standards and expectations of an IC student and IC graduate. It is important for students to remember that they are

"auditioning" with the IC faculty throughout their degree program. All students will be assessed by the music education faculty during their freshman, sophomore, junior, and senior years using a disposition assessment rubric (see the Teacher Education Program Professional Qualities and Dispositions Rating Form and Assessing Professional Qualities and Dispositions explanation sheet, page 54, in the appendices). Students must maintain acceptable ratings to avoid being placed on a probationary contract, or, in severe cases, being expelled from the music education degree program.

## LEARNING OUTCOMES

### Overarching

- The School of Music Bachelor of Music graduate demonstrates synthesis of all degree-related student learning outcomes (degree-specific, overall musicianship, knowledge, and skill) through expertise displayed in the degree capstone experience (see student learning outcomes and capstone experiences/assessment for designated degree).
- The School of Music Bachelor of Music graduate demonstrates musical expertise by displaying musicianship expected for distinctive success in the professional field.
- The School of Music Bachelor of Music graduate demonstrates competency of foundational musical knowledge related to music theory, analysis, and history.
- The School of Music Bachelor of Music graduate demonstrates proficiency in musical skills related to aural skills and keyboard musicianship, and to a functional competence in music technology.

### Music Education

- **Content Knowledge**: The Bachelor of Music in Music Education graduate demonstrates a rich, thorough understanding of content and skill knowledge (processes of creating, performing, and describing), theories, and issues comprising the discipline (proficiency in performance/musicianship, conducting, and rehearsing), including an understanding of cognitive, physical, and social development.
- **Planning and Instruction/Implementation**: The Bachelor of Music in Music Education graduate plans and implements effective, developmentally appropriate (intellectually, physically, socially, and psychologically) lessons and curricula based upon sound principles of content knowledge, skill development, and pedagogy. The graduate implements the National Standards in Music Education and uses appropriate materials and strategies to develop students' critical thinking, problem solving, and performance skills.
- **Positive Learning Environment**: The Bachelor of Music in Music Education graduate creates safe, healthy, dynamic, and motivational learning environments that encourage every student to meet standards, to develop independence, to become actively involved, and to trust, take risks, and collaborate.
- **Diversity**: The Bachelor of Music in Music Education graduate understands and celebrates the unique nature, abilities, cultures, and characteristics of all learners, including literacy and second language acquisition, and is able to modify instruction so everyone can be successful. The graduate also believes that all students can and should have rich and diverse musical experiences and is committed to teach music in a diverse society to all people regardless of individual difference or ability
- **Assessment**: The Bachelor of Music in Music Education graduate develops and utilizes a variety of assessment approaches designed to evaluate student learning and performance, encourages student reflection and self-evaluation, provides feedback, and shapes future lesson planning and curricula.
- **Collaboration and Outreach**: The Bachelor of Music in Music Education graduate fosters positive relationships and collaborates with a variety of target groups (e.g. students, colleagues, families, local

community members, etc.) in order to promote and enhance partnerships within the learning environment.

- **Professional Development**: The Bachelor of Music in Music Education graduate continually seeks to expand knowledge and improve effectiveness as a teacher, to make positive professional contributions, and to exhibit the professional disposition of an emerging teacher. The graduate reflects on teaching, students' performance, and developments in the field to extend knowledge and refine a personal philosophy of music education.

**General Studies**

- The Bachelor of Music graduate demonstrates the ability to find and use relevant information from a variety of sources to communicate sophisticated viewpoints regarding music and other subjects.
- The Bachelor of Music graduate demonstrates fundamental knowledge of at least one discipline in the social/behavioral sciences: anthropology, economics, politics, psychology, and sociology.
- The Bachelor of Music graduate demonstrates fundamental knowledge of at least one discipline in the humanities—art history, English, history, foreign languages, philosophy, religious studies, and speech communication.
- The Bachelor of Music graduate demonstrates fundamental quantitative skill or scientific understanding through study in one of the following: biology, chemistry, health sciences, mathematics, and physics.
- The Bachelor of Music graduate demonstrates significant skills in written communication.

## TASKSTREAM PORTFOLIO

All students are required to build an electronic portfolio throughout their Music Education degree track using the online program TaskStream. Throughout the Music Education degree program, students will be required to submit work that is representative of the highest quality they are capable of achieving. The submitted work provides a summative evaluation of the music education standards, and each component is required to proceed through the music education transition points (see previously listed Transition Points for Continued Enrollment). The final completed portfolio will demonstrate each student's ability to successfully meet various standards required by NYS and NCATE. Failure to complete the TaskStream portfolio with quality work that demonstrates acceptable mastery of the required standards may result in a student's postponed graduation, failing the Music Education program all together, and/or failing to become New York State teacher certified.

## PROFICIENCY EXAMINATIONS

Students of all MUED degree tracks (strings, vocal/general, winds and percussion) must successfully complete proficiency examinations prior to enrolling for their Senior Student Teaching experience. All proficiency examinations must be completed within one Block (normally Block III of junior year) and by the last day of classes in that block. Failure to pass proficiency requirements in any of the given areas during this period will require taking the entire array of examinations again and possibly postponing the Senior Student Teaching experience.

Please view the appendix for proficiency guidelines.

# Resources

- National Standards for Music Education
- Ithaca College Facilities
- Professional Organizations
- Secondary Vocal & Instrumental Performance Opportunities
- Campus Academic Resource Links

ITHACA COLLEGE
School of Music
*Department of Music Education*

# Resources

## NATIONAL STANDARDS FOR MUSIC EDUCATION

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

## FACILITIES

As part of our modern facility, the Ithaca College School of Music's James J. Whalen Center for Music houses the state-of-the-art Carl and Helene Wickstrom Music Education Center ("Named in honor of Carl '38 and Helene '38 Wickstrom, members of the music education faculty from 1946 to 1978, by classmates, students, colleagues, and friends"). The center is comprised of several working and teaching areas that were carefully designed to meet the specific needs of music education students and faculty.

The focal area in the Wickstrom Music Education Center is the John Kinyon Music Education Resource Room ("A gift of John Kinyon '49"). While the main music library at Ithaca College hosts an entire floor of extensive holdings for music majors, the Kinyon Resource Room is an important additional resource. This resource room provides many materials for teaching, including one of the country's most complete educational collections of general music basal series and band, choral, jazz, and string method books. In addition, song books, classroom instrument method books, storybooks, a variety of resource books with games and activities, visual aids such as flash cards, and an extensive solo and chamber music collection with an array of instrumentation and NYSSMA grade levels. The area also holds a full array of multicultural, multimedia, and pedagogical materials to aid students in their teaching. As part of this collection, sample videos, portfolios, and pedagogical materials have been archived from 1992 to the present for use by today's students. Most of the materials can be checked out for student and faculty use.

The centerpiece of the Wickstrom Music Education Center is the Music Education Classroom where most undergraduate and graduate music education courses are held. It is equipped with full multimedia capabilities, including both a SMART Board and SMART Podium, Quicktime video capture for students to record, review, and reflect upon their teaching practices, Internet, PowerPoint, and complete audio-visual support, allowing faculty and students to integrate technology into their teaching. In addition, numerous educational materials such as Orff, classroom, multicultural, and percussion instruments are easily accessible. Materials for teaching the special learner can be found within this collection, and items like puppets, scarves, and other general music accessories are readily available for teachers and students alike. The space is bright and welcoming and is decorated with sample final projects for the Music Education for Children. The room also contains a piano, desks, and ample space for movement, which makes this a great classroom for encouraging the reinforcement of many different learning styles. Accordingly, this room hosts several outreach projects, including Head Start "Music Friends" classes and the Community-Unity Program for underrepresented children (A project of the Greater Ithaca Activities Center: the Southside Community Center and Ithaca College).

The Carl and Helene Wickstrom Music Education Center has three separate conference rooms that are utilized for a variety of purposes. In these rooms, you will find students writing lessons plans, teaching lessons to public school children, reviewing education materials, or self-evaluating teaching videotapes. In addition, you will find faculty and graduate teaching assistants mentoring young teachers, and work-study student employees completing important music education administration work. The rooms also house Ithaca College's burgeoning contemporary ensemble instruments, which are used in both undergraduate contemporary ensembles classes and in junior student teaching experiences. These conference rooms include the Cecilia Slocum-Blair Music Education Conference Room ("Named in memory of Celia Slocum-Blair '28 who supervised music pedagogy at Ithaca College from 1935 to 1967, by classmates, students, family, and friends") and the Jennie W. Tallcott Music Education Conference Room ("A Gift of Myron A. Pratt '49 in her memory").

The Music Education Classroom and one of the conference rooms are viewable by a single observation room that can accommodate approximately 12-15 observers. The amplification system and one-way mirrors looking into each of these areas allow students to observe teaching (including faculty and student teaching of public school students) without interrupting the class or lesson.

The Carl and Helene Wickstrom Music Education Center is tied together with a reception area. A monitor supervises this lobby, and it provides a meeting place for students pursuing a degree in music education.

## PROFESSIONAL ORGANIZATIONS

### AMPE

The mission of the Association for Popular Music Education (APME) is to promote and advance popular music at all levels of education both in the classroom and beyond. Popular music stands as a vital part of our modern lives. A valuable form of artistic expression, it embraces all facets of the human experience. It blends art with contemporary culture and tradition to make relevant the ever changing now.

APME was created to advocate for popular music education and its advancement as a discipline. It provides educational opportunities for teachers and students, honors the rich history of popular music, and develops innovative ways to create, perform, and teach it. APME also serves to bring together all involved in the pursuit of teaching and making popular music at all levels including higher education, public school modern band and contemporary music programs, music companies, manufacturers, and popular music organizations.

AMPE Goals & Objectives

1. To promote the education of popular music (advocacy)
2. To create educational opportunities for educators and students of popular music at all levels
3. To identify, develop, and promote best practices in the teaching and learning of popular music
4. To encourage a connection between the music industries and popular music education
5. To foster collaboration among artists, teachers, scholars, and organizations to advance popular music

Ithaca College Music Education Students are encouraged to join APME collegiate at a very affordable $10/year membership rate. Ithaca College was the first college to advocate for and establish a student chapter and has historically had many students participate in a variety of activities including on campus workshops, regional meetups and national conferences. The summer national conference is a major event that should not be missed. All members are encouraged to submit a proposal to present a workshop, panel

or scholarly work prior to the application deadline (generally late fall). The faculty moderator for this is organization is Dr. Radio Cremata.

**NAfME**

National Association for Music Education (NAfME), among the world's largest arts education organizations, is the only association that addresses all aspects of music education. NAfME advocates at the local, state, and national levels, provides resources for teachers, parents, and administrators, hosts professional development events, and offers a variety of opportunities for students and teachers. The Association orchestrates success for millions of students nationwide and has supported music educators at all teaching levels for more than a century.

Since 1907, NAfME has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers. NAfME's activities and resources have been largely responsible for the establishment of music education as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.

**NYSSMA**

The Mission of the New York State School Music Association (NYSSMA) is to advocate for and improve music education across New York State by promoting and producing appropriate activities and programs for its membership and students in member school music programs.

**ACDA**

The American Choral Directors Association (ACDA) is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music's position in American society.

**NYSBDA**

The New York State Band Directors Association (NYSBDA) is dedicated to the prosperity of the concert band programs in the various middle and high schools across New York. NYSBDA sponsors convention clinics and round table discussions to share ideas and strategies, hosts exchange concerts and master classes for students to provide quality educational experiences, serves as mentors for new and young band directors, sponsors honor bands events and chamber music festivals for young and developing band students, publishes curriculum guides and advocacy material based on the latest scientific research on the importance of music education in the development of youth, commissions new concert band literature from today's most prestigious composers, and honors the achievements of developing bandmasters through awards and presentations.

**ASTA**

The American String Teachers Association (ASTA), founded more than 60 years ago, is a membership organization for string and orchestra teachers and players, helping them to develop and refine their careers. ASTA's members range from budding student teachers to artist-status performers. The organization provides a vast array of services, including instrument insurance, an award-winning scholarly journal, discounts on publications and resources, annual professional development opportunities, and access to collegial network of colleagues throughout the string profession.

## SECONDARY VOCAL AND INSTRUMENTAL PERFORMANCE OPPORTUNITIES

The Campus Band is intended for non-music majors to have an opportunity to continue to play an instrument in an ensemble. They perform a concert at the end of each semester, with a focus on high quality band literature.

The Campus Choral Ensemble is primarily for the non-music major who would like to sing in a large vocal ensemble and is dedicated to the performance of repertoire that represents a wide variety of styles, time periods, and cultures. One concert is scheduled each semester. The inaugural concert included music from Ghana, jazz, and a song in Yiddish, among other music.

The Campus Orchestra-Sinfonietta is a string and full orchestra comprised of approximately 60 members who perform a wide array of repertoire ranging from Schubert's "Unfinished" Symphony to Wagner's Tannhauser Overture. Most of the members are non-music majors, with a handful of music majors playing a secondary instrument.

## CAMPUS ACADEMIC RESOURCE LINKS

**Career Services**
https://www.ithaca.edu/sacl/careers/

**Counseling and Psychological Services**
https://www.ithaca.edu/sacl/counseling/

**Degree Evaluation**
https://www.ithaca.edu/registrar/docs/Student/DegreeEval/

**Information Technology Helpdesk**
Please call (607)274-1000 or email servicedesk@ithaca.edu

**Keyboard Musicianship Tutoring**
See Dr. Amoriello (lamoriello@ithaca.edu), Dr. Birr (dbirr@ithaca.edu), or Dr. Martin (dsmartin@ithaca.edu)

**Music Theory & Sight-Singing Tutoring**
See the Theory, History & Composition Department Chair (Dr. Johnson, tjohnson@ithaca.edu)

**Student Affairs and Campus Life**
https://www.ithaca.edu/sacl/

**Student Disability Services**
https://www.ithaca.edu/sds/

**Student Engagement and Multicultural Affairs**
https://www.ithaca.edu/sacl/osema/

**Tutoring Services**
https://www.ithaca.edu/tutoring/

**Writing Center**
https://www.ithaca.edu/academics/school-humanities-and-sciences/writing/writing-center

# Music Education Degree Program

- Degree Program Descriptions
- The Introductory MUED Sequence
- Junior Year Student Teaching
- Senior Year Student Teaching Handbook



ITHACA COLLEGE

School of Music

*Department of Music Education*

# MUED Degree Program Descriptions

https://www.ithaca.edu/academics/school-music/music-education/academic-programs

**MUSIC EDUCATION (B.M.)**

Ithaca's commitment to hands-on, field-based learning means you will observe classes in your freshman and sophomore years and teach classes in your junior year -- earlier than in most undergraduate programs. Two years of foundational study -- teaching techniques and educational psychology, for example -- prepares you for the classroom. Then, to help refine your teaching skills, a teaching professional and mentor will provide you with one-to-one advice. You will gain additional professional experience and feedback in your senior year as a student teacher in a local public school.

The degree fulfills the academic requirements for a birth-through-12th-grade New York State teaching certification for all areas of music, and through reciprocity agreements, the program also fulfills basic academic requirements necessary for certification in most other states.

At Ithaca you'll discover that your professors and your fellow students are devoted to improving their own and each other's musicianship.

When you need advice or additional help or just feel like chatting, faculty doors are always open. They might encourage you to attend a particular concert, meet a visiting artist, consider a different interpretation of a piece you're performing, or enter a competition. Your professors will make sure you have a student-teaching assignment that's right for you or coach you through the graduate school application process.

Whatever the specifics, our faculty take an interest in you as an individual and personalize your instruction at every level. A student-faculty ratio of 8:1 and an emphasis on undergraduate education are key features of our approach to teaching and learning.

**PERFORMANCE AND MUSIC EDUCATION (B.M.)**

Ithaca's music education majors are known not only for being great teachers, but also top-notch performers and musicians. We believe performance skills are a vital part of your preparation to teach others. You can take advantage of that approach in our four-and-a-half-year, double-degree program. You'll get the best of both worlds -- field-based preparation in music education and intensive study of your instrument or voice. You will also study conducting, take part in one or more of our many ensembles, and learn how to use multimedia in the classroom. This program places equal emphasis on both music education and performance. You can learn more about the music school's related undergraduate programs in each individual area:

# The Introductory Sequence at Ithaca College

**OVERVIEW**

New York state regulations for teacher certification stipulate 100 hours of field experience prior to student teaching. Therefore, the observation of a variety of teaching contexts and student levels accompanied by reflective observations must be completed and appropriately documented prior to Junior Student Teaching. Additionally, of the 100 required hours required, a minimum of 15 hours needs to be completed with Special Needs students. Observations of English as a New Language (ENL) students and students from diverse populations must also be documented. Here at Ithaca College we meet this 100/15 requirement during the first four semesters of your undergraduate program.

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*If you complete *EDUC 23900 Educating Students with Special Needs in Diverse Classrooms* by the end of the spring semester in your sophomore year, you may count the 15 hours of special needs fieldwork completed in that class towards the 100/15 hours of required field experience.

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In each of the first four semesters, students will be required to visit a variety of music education settings and document their observation. The first and last semesters of this sequence will each contain 7 class meetings covering a variety of topics associated with contemporary music education. *MFE I* and *MFE II* have no class meetings. A cumulative C+ for all semesters is required in order to continue on to junior student teaching. Warning letters will be sent if at any point in this sequence a student falls below the C+ average.

- **Introduction to Music Education**
  - MUED 10100
  - Fall Freshman Year
- **Music Field Experience (MFE) I**
  - MUED 10200
  - Spring Freshman Year
- **Music Field Experience (MFE) II**
  - MUED 20100
  - Fall Sophomore Year
- **Current Topics in Music Education**
  - MUED 20200
  - Spring Sophomore Year

**COURSE DESCRIPTIONS**

**A. Introduction to Music Education**

This course serves as the first of four classes in the music field experience sequence. In this semester, the student learning outcomes include:

- Professional dispositions expected of a successful educator
- An introductory understanding of the foundations of music education
- An introductory understanding of a guiding music education philosophy

- An understanding of contemporary issues related to teaching diverse population.
- An introductory ability to complete the Ithaca College Music Education e-Portfolio
- The ability to make thorough and thoughtful reflections regarding observed teaching

*Early Field Experience Hours Collected: 10*
*Observation Report: Form A – General*

** During this course you will be required to establish a TEACH account and complete fingerprinting to be submitted for a criminal background check. The Criminal Background Check Clearance must be printed from your TEACH account and submitted as proof of completion.

**B. Music Field Experience (MFE) I**

*Music Field Experience I* is designed to provide a framework for music education majors to fulfill the 100 hours of field observation required by the New York State Education Department (NYSED). As such, the class will not have a meeting time, but with faculty guidance and submission deadlines, the students will be required to complete at least 1 hour of observation but can choose to submit up to 74 hours.

*Early Field Experience Hours Collected: At least 1*
*Observation Report: Form B – Under-Represented Population*

**C. Music Field Experience (MFE) II**

*Music Field Experience II* provides the framework for music education majors to fulfill an additional 1-74 hours of the 100 hours required by NYSED to raise their combined *MFE I* and *MFE II* total to 75 hours. As such, the class will not have a meeting time, but with faculty guidance and submission deadlines, the students will be required to complete 1-74 total hours of field observation.

*Early Field Experience Hours Collected: Up to 74.*
*Observation Report: Form C – Special Learners*

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*At the conclusion of *Music Field Experience II*, students are required to submit documentation of 85 observation total hours – 10 hours were collected during *Introduction to Music Education*; 75 hours were collected across the two semesters of *MFE I* and *II*. **Students may not begin the fourth semester without 85 hours of documented observation hours.**

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**D. Current Topics in Music Education**

This course is the final class in the undergraduate Music Field Experience sequence. In this class students will meet 7 times to discuss topics relevant to success in contemporary music education and will also acquire the final 15 hours needed to satisfy NYSED requirements for 100 hours of music education observation. In this semester, the student learning outcomes include:

- An understanding of the dispositions expected of a successful educator
- The development of a sound music education philosophy
- An understanding of issues related to special learners, accommodations, and equality in music education
- An understanding of assessment strategies and learning theories
- An understanding of the teacher certification process
- The ability to make thorough and thoughtful reflections regarding observed teaching

*Early Field Experience Hours Collected: 15*
*Observation Report: Form D – English as a New Language (ENL)*

Student Name: _____ Page #: _____

Running Hours from previous pg: _____

## (100 Hours of) MUSIC FIELD EXPERIENCE TALLY SHEET

**15 of the total 100 hours must be in settings including students with Special Needs*

(in addition, you must ascertain that you meet the "variety of sites" requirements as provided in the handbook and *Intro to MUED* course)

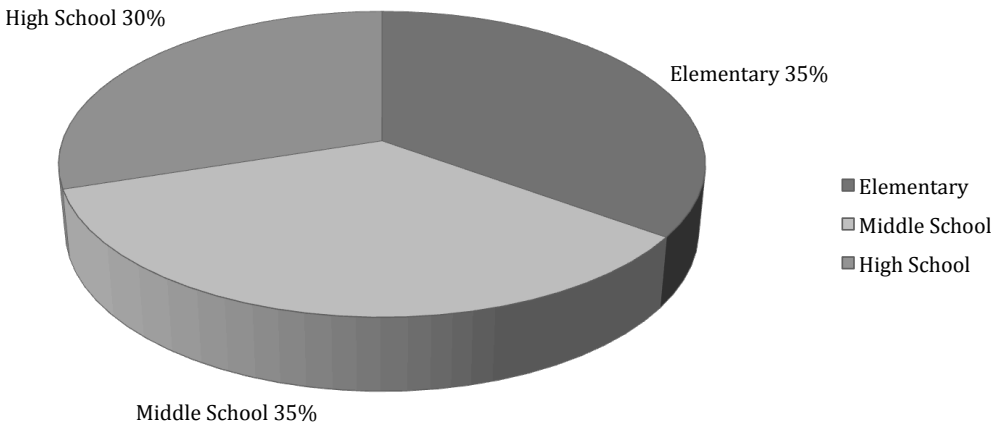
**CIRCLE COURSE #: MUED 10100 (*Intro*) or MUED 10200 (*MFE I*) OR MUED 20100 (*MFE II*) or MUED 20200 (*Current Topics*)**

**SEMESTER: _____ AND YEAR: _____**

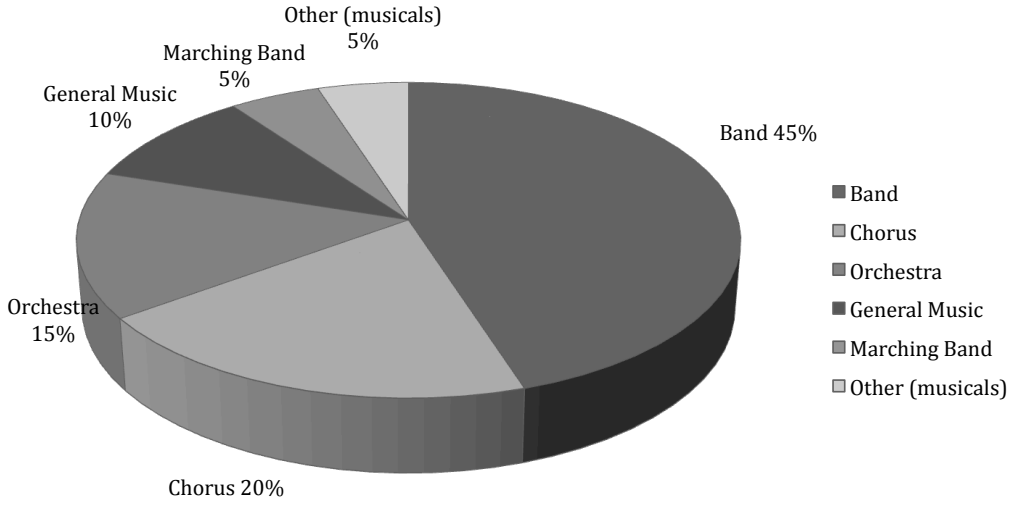
| Obser-vation Date | Observation Description (grade level/ type of music class) | School & School District | City & State | Number of hours in this obser-vation | Running Hours for Semester | Teacher Name | Teacher Signature | Teacher Email | Check Appropriate Box for ALL Observations: Classroom/ Rehearsal | Special Needs | Underrepresented Population | Concert |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | ☐ | ☐ | ☐ | ☐ |
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# Percentage Guidelines for Varied MFE Observations

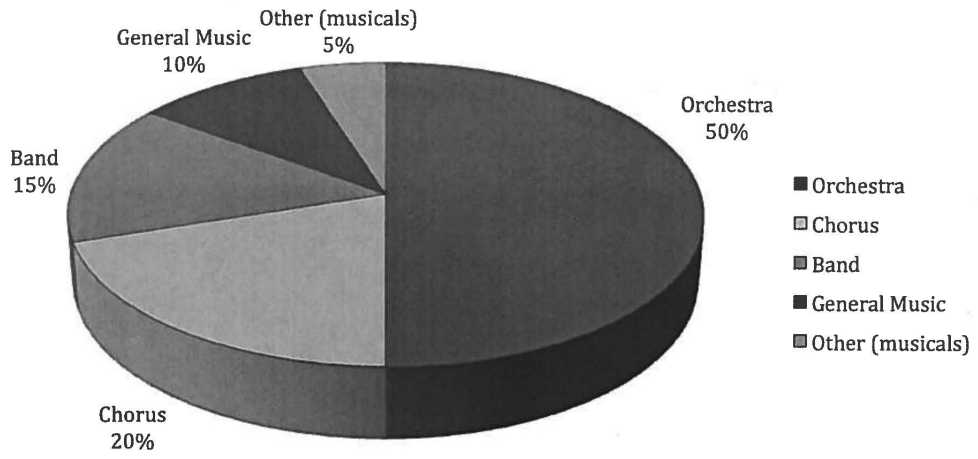
**GRADE LEVELS TO OBSERVE**



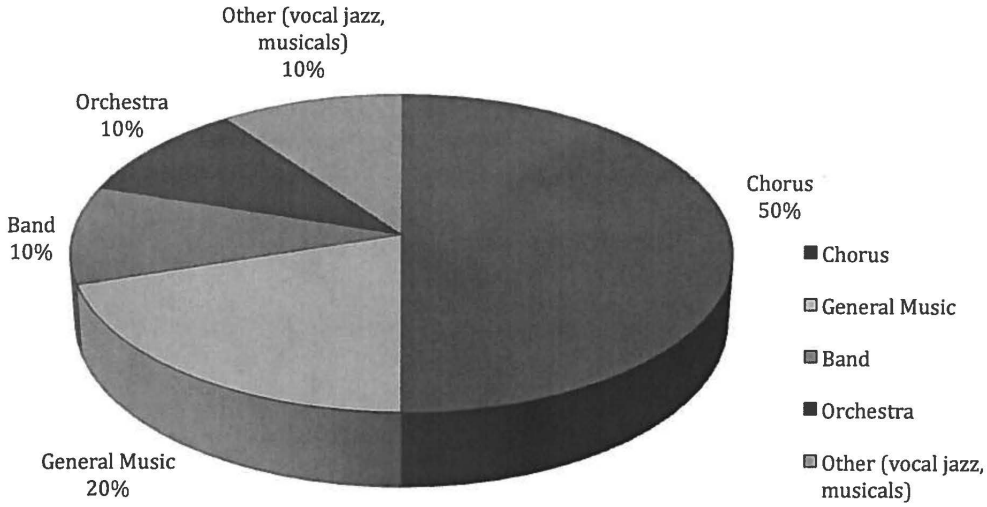

**BAND**



## ORCHESTRA




## CHORAL



# Junior Student Teaching

Program Overview

**VOCAL/GENERAL TRACK**

**Fall Semester:**

*MUED 36100 – Teaching Vocal - General Music (1)*

Taught in tandem with the junior vocal student teaching experience in a local lab school. The pedagogical principles, philosophical issues, and the state and national standards that were introduced during the prerequisite courses are continued at a more advanced level and applied with children from preschool through grade 8 in the music classroom. Prerequisites: Junior standing; *MUED 24600*; *MUED 26700*. Corequisites: *MUED 36900*. 1 credit. (F) Distribution: NLA, TE.

*MUED 36800 – Student Teaching: Vocal (2)*

The study and practical application of materials and techniques for teaching general and choral music in middle school, junior high, and high school. Special consideration is given to music for the changing-voice choir. Prerequisites: Junior standing; *MUED 20200*. 2 credits. (F-S) Distribution: NLA, TE.

*MUED 36900 – General and Choral Music in the Secondary School (2)*

Junior year. Observation of experienced teachers, followed by a teaching experience under supervision. Prerequisites; Junior standing; *MUED 20200; MUED 24600*; *MUED 26700* with a minimum grade of C+. Corequisites: *MUED 36100*. 2 credits. (F) Distribution; NLA, TE.

**Spring Semester:**

*MUED 36800 – Student Teaching: Vocal (2)*

The study and practical application of materials and techniques for teaching general and choral music in middle school, junior high, and high school. Special consideration is given to music for the changing-voice choir. Prerequisites: Junior standing; *MUED 20200*. 2 credits. (F-S) Distribution: NLA, TE.

*MUED 38000 – Student Teaching and Rehearsal Lab: Vocal-Choral (2)*

Junior Year. Observation of experienced teachers, followed by weekly primary-level teaching experience under supervision. The rehearsal lab is a supplement to the junior-level student teaching experience and is an extension of the rehearsal practice covered in the conducting course. The lab provides more opportunities for students to lead peers in large ensemble choral rehearsals, including choral warm-ups and rehearsal of distinctive choral repertoire in a wide range of styles and periods. The course includes the study of excellent repertoire appropriate for middle school and high school. Prerequisite: *MUED 30100* and *MUED 36900*. Corequisite: *MUED 30200*. 2 credits. (S, Y) Distribution: NLA

**WIND AND PERCUSSION TRACK**

**Fall Semester:**

*MUED 37100 – Student Teaching: Instrumental (2)*

Junior year. Observation of experienced teachers, followed by a teaching experience under supervision. Prerequisites: Junior standing; secondary instruments through sophomore year; *MUED 20200*. Corequisites: *MUED 37500* or *MUED 34700*. 2 credits. (F). Distribution: NLA, TE.

*MUED 37500 – Wind Instrument Pedagogy (2)*
Pedagogical techniques and field experience for teaching woodwind and brass instruments in private, small group, and large ensemble settings. A synthesis of pedagogical concepts introduced in secondary instrument classes. Prerequisites: Junior standing; secondary instruments through sophomore year. Corequisites: *MUED 37100*. 2 credits. (F) Distribution: NLA, TE.

**Spring Semester:**
*MUED 36200 – Teaching Instrumental Music (1)*
Emphasis is placed on implementing a successful school instrumental music program, including philosophical issues, national and state standards, administration, evaluation, assessment, recruitment techniques, ensemble classroom management, and advocate/parent relations. Also, a forum for field experience questions and issues. Prerequisites: Junior standing; secondary instruments through the sophomore year. Corequisites: *MUED 38100* or *MUED 38200*. 1 credit. (S) Distribution: NLA, TE.

*MUED 38100 – Student Teaching and Rehearsal Lab: Instrumental-Band (2)*
Junior Year. Observation of experienced teachers, followed by a primary-level teaching experience under supervision. The rehearsal lab is a supplement to the junior-level student teaching experience and is an extension of the rehearsal practice covered in the conducting course. The lab provides more opportunities for students to lead peers in large ensemble band rehearsals, including band warm-ups and rehearsal of distinctive band repertoire in a wide range of styles and periods. The course includes the study of excellent repertoire appropriate for elementary school, middle school, and high school. Prerequisite: *MUED 30300* and *MUED 37100*. Corequisite: *MUED 30400*. 2 credits. (S-Y) Distribution: NLA.

**STRINGS TRACK**
**Fall Semester:**
*MUED 34700 – String Pedagogy (2)*
Pedagogical techniques and field experience for teaching string instruments in private, small group, and large ensemble settings. A synthesis of pedagogical concepts introduced in secondary instrument classes. Prerequisites: Junior standing; secondary instruments through sophomore year. Corequisites: *MUED 37100*. 2 credits. (F) Distribution: NLA, TE.

*MUED 37100 – Student Teaching: Instrumental (2)*
Junior year. Observation of experienced teachers, followed by a teaching experience under supervision in area elementary schools. Prerequisites: Junior standing; secondary instruments through sophomore year; *MUED 20200*. Corequisites: *MUED 37500* or *MUED 34700*. 2 credits. (F). Distribution: NLA, TE.

**Spring Semester:**
*MUED 36200 – Teaching Instrumental Music (1)*
Emphasis is placed on implementing a successful school instrumental music program, including philosophical issues, national and state standards, administration, evaluation, assessment, recruitment techniques, ensemble classroom management, and advocate/parent relations. Also, a forum for field experience questions and issues. Prerequisites: Junior standing; secondary instruments through the sophomore year. Corequisites: *MUED 38100* or *MUED 38200*. 1 credit. (S) Distribution: NLA, TE.

*MUED 38200 – Student Teaching and Rehearsal Lab: Instrumental – Orchestra (2)*
Junior year. Observation of experienced teachers, followed by a primary-level teaching experience under supervision. The rehearsal lab is a supplement to the junior-level student teaching experience and is an extension of the rehearsal practice covered in the conducting course. The lab provides more opportunities for

students to lead peers in a large ensemble orchestra rehearsals, including orchestra warm-ups and rehearsal of distinctive orchestra repertoire in a wide range of styles and periods. The course includes the study of excellent repertoire appropriate for elementary school, middle school, and high school. Prerequisite: *MUED 30300* and *MUED 37100*. Corequisite: *MUED 30400*. 2 credits. (S, Y) Distribution: NLA

**Instrumental Music Education Major Intensive Primary Student Teaching**

The New York State Board of Regents, under most ordinary school-year circumstances, mandates that all pre-service teachers complete 20 days of student teaching at the K-6th grade level. The Junior Instrumental Teaching Experience meets approximately 15 days of this requirement. Junior Choral Majors (and sometimes String Majors) student teach two days each week and therefore complete this requirement during their junior year. In order to complete the required number of hours of teaching at the primary level, the Ithaca College Music Education in the band track (and sometimes string track) will participate in a 5-day (30 hours) 'intensive' teaching experience of their choice. Students will be encouraged to select from one of the following 'teaching' options. Students will complete the remaining 5 days or 30 hours of teaching in a variety of settings following completion of the first semester of their Junior Year and before graduating from Ithaca College.

There are many ways in which this requirement can be fulfilled:

- Teach private lessons (this can occur over an extended period of time as long as it totals 30 hours and the children are 'primary' level)
- During the months of December, January or May, serve as an intern in an elementary school working with the beginning band and/or general music specialist
- During the Senior Student Teaching Experience, spend an additional week (before or after the high school work) with the district's elementary school music program
- Volunteer weekly with a local (Ithaca) music teacher, after school program, community music experience
- During the summer, teach music at a music camp
- Teach two days per week during the junior year (some opportunities are available to do this second semester)
- Other? See Dr. Kaiser (band) or Dr. Mick (strings)

Remember:

- The students with whom you work need to be in grades Pre-K to 6th grade (primary), however, you may work in a middle school or junior high school as long as you are working with 6th graders.
- You need to complete the 'Intensive Primary Student Teaching Form' and hand in the yellow copy to the department chair before you graduate
- This experience needs to approximate 30 total hours (it can be completed in one week or over a period of one year.)

# Music Education Senior Student Teaching Handbook



ITHACA COLLEGE

School of Music

*Department of Music Education*

# ITHACA COLLEGE
# Music Education Department




# Senior Student Teacher Handbook
# 2020-2021

*Welcome to Senior Student Teaching! This is likely to be both the most challenging and the most rewarding experience in your preparation to be a teacher. You have an opportunity to inspire young people to love music and learning. You will discover and develop your teacher self. You will change lives. We are here to support you on that journey. Our collective responsibility (yours and ours) is to the young musicians in our partner schools. These guidelines are intended to describe the roles and expectations for you, the Cooperating Teacher, and the Ithaca College Supervisor. At times the guidelines might seem draconian. This is serious work, and we expect everyone involved to treat it as such. We also want you to love it, and hope these guidelines help you determine how to get the most out of your experience. When you have questions, please ask. When you have a breakthrough with a student you thought was unreachable, please share with us. When you have one of those days when you just want to quit, please call us.*

*Now, the details.*

**Placement of Student Teachers.** All student teaching placements are made by the Director of Senior Music Student Teaching Placement and the Ithaca College Field Placement Coordinator. We place student teachers with the cooperating teacher we feel will best support their learning and growth. Our cooperating teachers are carefully selected, but they are not "perfect" teachers. There is no such thing. Every music educator works within a context and makes teaching decisions based on years of experience and their understanding of what works best for them and their students. You may observe teaching practices that don't align with your vision for yourself as an educator. Remember all that you know about *seeking to understand* why a teacher might make certain choices. Use every moment as an opportunity to learn more about music and performing arts programs, students, learning, and teaching. If you're seeing teaching practices that make you uncomfortable, interrogate why they are making you feel that way, talk with your IC Supervisor, and think carefully *and practically* about how you might make different choices in your own practice. We neither want nor expect you to emulate all that your cooperating teacher does, nor do we want you to accept the status quo in education. We want you to learn where and how to best advocate on behalf of students and learning.

In the fall of your Junior year, you will have an initial meeting with the Music Education Chair and Director of Senior Music Student Teaching Placement to outline the upcoming process that will lead you to your senior student teaching. You will complete an online application and subsequently meet with the Director of Senior Music Student Teaching Placement to review together your needs and preferences for your senior student teaching placement. In the spring, the Director of Senior Music Student Teaching Placement will collaborate with the IC Field Placement Coordinator to get all of the placements approved by the schools and school districts. You will learn your placement at the spring Student Teaching Orientation. There are many factors considered when making placements, and we do our best to balance your requests with the available cooperating teachers, and what we think will best help you develop into a successful music educator.

**MUSIC STUDENT TEACHING PLACEMENT TIMELINE**

| Date | Item | Initiated by… | Completed by… |
|---|---|---|---|
| Early October | Meet with all students intending to student teach in the upcoming school year | Music Ed Chair & Director of Senior Music Student Teaching Placement | Music Ed. Chair & all students intending to student teach in the upcoming school year |
| Mid-October | Application for Senior Student Teaching | Director of Senior Music Student Teaching Placement via Shannon Hills | All students intending to student teach in the upcoming school year |
| November | Senior Student Teaching Candidate Evaluation | Director of Senior Music Student Teaching Placement via Kitty Whalen | Music Faculty |
| December | Initial On-Campus Interviews | Director of Senior Music Student Teaching Placement | Director of Senior Music Student Teaching Placement & Student Teacher Candidates |
| January-February | Tentative placements made for the upcoming school year | Director of Senior Music Student Teaching Placement | Director of Senior Music Student Teaching Placement |
| March | Tentative placements forwarded to ACTEC Field Placement Coordinator | Director of Senior Music Student Teaching Placement | Director of Senior Music Student Teaching Placement |
| March-April | Written confirmation of placements | IC Field Placement Coordinator | IC Field Placement Coordinator |
| May | Senior Student Teacher Orientation | Music Ed Chair | Director of Senior Music Student Teaching Placement, Music Ed Chair, IC Field Placement Coordinator, Students |

Transportation and housing are the responsibility of the student teacher. We do not guarantee student teachers will be placed in a school that is accessible by public transportation. Students are encouraged to live in the community where they are assigned to teach. Arrangements for housing in the assigned community are the responsibility of the student teacher. Housing arrangements can be made through the cooperating teacher, local real estate agencies, or former student teachers. We strongly recommend that you minimize your time commuting in order to get the most out of your student teaching experience. Most cooperating teachers are involved in evening and some weekend rehearsals and performances, and you are expected to participate in all of these. If you have unique and specific housing needs, please communicate with the Director of Senior Student Teaching Placement to discuss your options

Students are required to register for course MUED-46800 (Senior Block Student Teaching: Vocal) or MUED-46900 (Senior Block Student Teaching: Instrumental) during the term immediately preceding the student teaching assignment.

**Prerequisite Coursework**

- A minimum cumulative GPA of 2.7.
- Successful completion of Music Theory course MUTH-10100, MUTH-12100, MUTH-12200, MUTH-22100, and MUTH-22200 – or the corresponding honors courses
- Successful completion of Sight Singing course MUTH-13300, MUTH-13400, MUTH-23300, and MUTH-23400 – or the corresponding honors courses
- A minimum cumulative average of C+ in major performance area
- Successful completion of MUED-10100, MUED-10200, MUED-20100, MUED-20200 with a minimum cumulative average of C+.
- Successful completion of Contemporary Ensembles in the Public schools MUED-28000, MUED-28100, or MUED-28200 with a minimum grade of C+.
- Successful completion of Music Education for Children MUED-26700 with a minimum grade of C+.
- Successful completion of Choral Conducting MUED-30100 and MUED-30200, or, Instrumental Conducting MUED-30300 and MUED-30400 with a minimum cumulative average of C+
- Successful completion of Junior Student Teaching and Rehearsal Lab: Vocal (MUED-36900 and MUED-38000) or Junior Student Teaching and Rehearsal Lab: Band (MUED-37100 and MUED-38100) or Junior Student Teaching and Rehearsal Lab: Orchestra (MUED-37200 and MUED-38200) with a minimum cumulative average of C+
- Successful completion of core subjects in each emphasis.
    A. Vocal Emphasis
        1. Classroom Instruments MUED-24600 with a minimum grade of C+
        2. Teaching Vocal-General Music MUED-36000 with a minimum grade of C+
        3. General and Choral Music in Secondary School MUED-36800 with a minimum grade of C+
        4. Keyboard Musicianship PFSM-17100, 17200, 27300 with a minimum cumulative average grade of C+
    B. Instrumental Emphasis
        1. Secondary instruments through Junior year with a minimum cumulative average of C+
        2. Teaching Instrumental Music MUED-36200 with minimum grade of C+
        3. String Pedagogy MUED-34700 (for string majors) or Wind Pedagogy MUED-37500 (for wind and percussion majors) with a grade of C+

- Successful completion of proficiency examinations in each emphasis in the semester prior to student teaching (see next section).

**Prerequisite Proficiency Examinations**

All proficiency examinations must be completed within one block (normally Block III of junior year) and by the last day of classes in that block. Failure to pass proficiency requirements in any of the given areas during this period will delay the start of student teaching. Exceptions to this policy may be granted by the Chair of the Music Education program for unusual circumstances.

Instrumental Emphasis

Each student will play a proficiency examination on each secondary instrument of their course of study before being assigned to Senior Teaching. For those instruments being studied during the semester of proficiencies, the final course examination will constitute the proficiency.

General Requirements:

1. Winds- The student will be able to demonstrate or explain:
   a. basic fingering or positions for the practical range of each instrument including alternate and trill fingerings where possible.
   b. the principles of tone production for each instrument.
   c. the production and control of the tone of each instrument in terms of posture, position of the instrument, embouchure, breath support, attacks, releases, and selected styles of articulation.
   d. the interval of transposition for each instrument.
   e. the ability to perform music at sight up to level of grade II-III (NYSSMA) difficulty.
   f. the ability to perform a prepared grade III-IV etude or solo (the etude or solo that served as the final exam for the related secondary class).
   g. the ability to perform a chromatic scale, full range.
   h. the ability to perform major scales through four sharps and four flats, entire range.

2. Strings- The student will demonstrate:
   a. correct set-up
      i. instrument to body
      ii. left and right hand positions on each instrument
   b. basic bowings on each instrument including:
      i. Detaché
      ii. Martelé
      iii. Spiccato
      iv. Staccato
      v. Slurring
      vi. string crossing
   c. the ability to produce good sound.
   d. the ability to play major scales of C and up to three flats and sharps for one octave on bass and two octaves on the other stringed instruments.
   e. the ability to vibrate or explain pedagogical techniques for vibrato.
   f. the ability to perform music at sight up to level of grade II-III.
   g. the ability to perform a prepared grade III-IV etude or solo (the etude or solo that served as the final exam for the related secondary class).

3. Percussion- The student will:
   a. demonstrate the ability to play a snare drum including:
      i. single stroke
      ii. double bounce stroke
      iii. multiple bounce stroke
      iv. repeated stroke
      v. open roll, closed roll (multiple bounce roll) from piano to forte-simple drum parts as found in march and overture literature.
   b. demonstrate the ability to perform music at sight up to the level of grade II-III (NYSSMA) difficulty.
   c. describe playing techniques and equipment for bass drum, timpani, cymbals, Latin instruments, and other miscellaneous percussion instruments.
   d. the ability to perform a prepared grade III-IV etude or solo (the etude or solo that served as the final exam for the related secondary class).

Vocal Emphasis

A. Each student must pass proficiency examinations administered by a music education faculty member(s) no later than the second semester of the junior year in order to demonstrate vocal and keyboard competencies before being assigned to Senior Student Teaching.

B. General Requirements: Keyboard Competency

   The student in General/Vocal Music Education Emphasis must demonstrate sufficient functional skills to employ the piano as a teaching tool in grades 7-12 in solo, classroom, and choral ensembles.

C. During the proficiency there will not be multiple 'tries' – if the proficiency is not accomplished satisfactorily, you will be allowed to come back no more than 2 days later to re-do the point(s) that were not acceptable. If it is still not deemed successful, student teaching placement may be jeopardized.

**Specific Requirements:**

1-**Prepared** – You will be given 2 examples of each piece described in parts a, b, and c below to prepare and will perform *my choice* at the proficiency (**Prepared music examples will be available 2 weeks before Proficiencies begin).** The student will:

a) Demonstrate 4-part open score reading (prepare all possible combinations of 2 lines) at a specific M.M.
b) Play a vocal solo with Right Hand and provide a simplified accompaniment (not just chords; it must style of piece and demonstrate musicianship) at a specific M.M.
c) Play a simplified choral accompaniment (not just chords; it must show style of the piece and demonstrate musicianship) at a specific M.M.

2-**At Sight** – The student will:

a) Play 1 part (my choice) from 4-part choral work with harmonic underpinning (chord symbols provided) at a specific M.M.
b) Transpose a melody line from a 4-part choral work

D. General Requirements: Vocal Competency
Vocal/Gen Music Education students must demonstrate vocal performance skills and exhibit tools of teaching vocal performance to K-12 students. They must demonstrate their capacity to assist students successfully in technical issues related to singing.

Specific Requirements:
1-**Prepared** - (**Prepared music examples will be available 2 weeks before Proficiencies begin).** The student will "

a) Sing a Classical piece of literature that might be taught in a high school vocal class from memory with appropriate pitch, rhythm, diction, intonation, vocal tone, style, etc. (this is a piece of your choosing and you must bring the score with you). Be prepared to sing it a cappella. I will then choose a specific issue that can happen in that piece and you will describe precisely how you intend to provide solutions for that issue
b) Sing a line from an SATB piece while playing another line of music
c) Speak a phrase from a solo in Italian while playing the melody line

2-**At Sight**

a) Solfege any one of the voice parts from an unfamiliar 4-part SATB score

**During the Month before Student Teaching.** You will be assigned a College Supervisor who will make classroom visits, conduct teaching observations, provide feedback, monitor progress throughout the semester, and facilitate discussions among you and the Cooperating Teacher. During the month immediately preceding your student teaching experience, you should be in active communication with your Cooperating Teacher to begin planning. You should discuss and come to agreement on the following questions and any others that the Cooperating Teacher and College Supervisor may bring up:

- What exactly will you be teaching?
- What will be your schedule for assuming instructional responsibilities?
- Are there concerts, music competitions, or other performances for which you will be responsible to prepare students?
- When will you assume a full-time teaching load?
- What might be the best time for you to complete the requirements of edTPA? Can permission forms be sent in advance of the student teaching block?
- What elements of teaching does the *student teaching assessment* require, and how will you have opportunities to learn/practice each of these elements?
- What are your goals for student teaching?
- What materials (instruments, video recording equipment, etc.) will you need, and how will you acquire them?
- When will written lesson plans for your lessons be due, and when will these plans be reviewed by and discussed with the Cooperating Teacher?
- What professional obligations will you have in addition to planning and teaching (e.g., school faculty meetings; music department meetings; staff development workshops)?
- What are the best times and means for contacting the Cooperating Teacher prior to the start of your placement?
- At what times should you arrive at school and leave school? What are the expectations for signing in at the office?

**During the First Week of Student Teaching.** During the first official week of student teaching, student teachers and their Cooperating Teacher should discuss and come to agreement on the following questions and any others that the Cooperating Teacher and College Supervisor want to address:

- How and when will you be introduced to other faculty members and administrators in the school?
- What are the exact procedures in the case of your absence from work (e.g., procedures for notification, responsibility for lesson plans, etc.)? Note: The general Ithaca College policy on this issue is stated below.
- What day/time each week will be used for review and discussion of instructional plans?
- What are the expectations, responsibilities, and procedures for communication with parents and families?
- What mechanisms will you design as the means for evaluating your own effectiveness in teaching?
- How will grades be determined and recorded when you are teaching?
- Who will take attendance when you are teaching? When? How?
- What non-instructional supervising duties (e.g., hall duty, cafeteria duty, other supervision, etc.) will you assume, and when?
- Are there students with IEP's, 504s, or other accommodation plans in the Cooperating Teacher's class(es)? If so, what special education plans and adaptations are you required to provide for each of these students? What other special needs exist among the students in your classes (e.g., students who are not achieving to potential, students who are learning English as a New Language, students who need more challenge)?
- What are the school's procedures for the use of telephones, computers, and photocopiers?

**Progression of Student Teacher Responsibilities**

Senior student teaching is a culminating clinical experience for teacher candidates. Over the course of the placement, you should assume increasing responsibilities until you are acting as the lead teacher. As the placement progresses, it is appropriate for you to sometimes be left alone with students. These independent teaching opportunities offer insight into your teacher identity and the ways in which P-12 students interact with you when your cooperating teacher is not present. If possible, you and your cooperating teacher should discuss plans for independent teaching in advance so you are prepared to sustain a positive learning environment for the P-12 students. Independent teaching should always be for your benefit and the benefit of your students. You should communicate with your Ithaca College supervisor if you have questions or concerns about the frequency or nature of your independent teaching.

Commitment to Community

Our commitment to the communities in which we place teacher candidates is a critical component of our teacher preparation programs. In the student teaching experience, you are expected to engage with all members of the school community, both inside and outside of the classroom. You are encouraged to immerse yourself in the school community, including non-classroom duties (cafeteria duty, playground duty, faculty meetings, co-curricular activities, family conferences, etc.), as long as it is for your benefit and the benefit of the P-12 students. You should not be removed from your scheduled instructional responsibilities in order to supervise non-instructional activities. If you have concerns about your non-instructional responsibilities, communicate with your Ithaca College supervisor. Appendix F offers examples of how community involvement might occur.

**Public School vs. Ithaca College Calendar.** During the student teaching block, you follow the established schedule of the school district, *not* the schedule of the college. The result is that any vacations, holidays, and days off are those of the public schools; student teachers do *not* take days off from teaching during the college's breaks. There are no exceptions to this policy.

**General Responsibilities of Student Teachers.** It is important to keep in mind that the student teaching experience is key to your growth and development as a teacher candidate and also to your potential for employment as a teacher. As a student teacher, you will be constantly observed by students, colleagues, administrators, and your IC faculty. Virtually everything you do will be evaluated as indicating your abilities and potential as a teacher. In addition, you are a professional representing the institution that prepared you. *Take a broad and careful view of all that you do during these all-important weeks.*

Throughout the senior student teaching experience, you are expected to conduct yourself as a full-time teacher, observing the professional rules of conduct of the teachers and administrators with whom you are working. You are their colleague, and you owe them and your students your full commitment and your very best work.

Recognizing the importance of outstanding musicianship to effective music teaching, student teachers are encouraged to continue practicing and making music during their student teaching – this is the essence of being a high-quality teacher-practitioner (music educator-musician). However, all senior student teachers are expected to make the student teaching experience their primary focus.

- Report to school each day on time and fully prepared for the full school day. Assume responsibility for any extra duties or meetings you might have before school begins and/or after it ends. This means arriving no later than full-time teachers arrive and leaving no earlier than they leave. In general, you are expected to follow the schedule maintained by your Cooperating Teacher.
- Familiarize yourself with and follow carefully all school policies. If the school district or school in which you are teaching has a faculty handbook, ask for a copy and read it thoroughly.
- Adhere to the standards of professionalism for attire, demeanor, and dispositions established for teacher candidates by Ithaca College. If the school in which you are teaching has an established code of professional ethics or a dress code, you are expected to follow it. A word to the wise: Whether you realize it or not, you will be carefully evaluated by your colleagues and your students on the way in which you dress. School administrators, teachers, students, and family members should be able to tell at a glance that you are a member of the school's professional staff.
- Early in your placement, discuss with your Cooperating Teacher a schedule for your gradual assumption of responsibilities. Provide a copy of your daily schedule to your College Supervisor as soon as you have it.
- Always be prepared. Keep to the required schedule of submitting lesson plans for review by your Cooperating Teacher. Lesson plans should be thoughtful and thorough and detailed enough that a substitute teacher could follow them.
- If you are ill and unable to teach, you must inform your Cooperating Teacher and College Supervisor in a timely fashion. If you must be absent, please keep in mind that *you are still responsible for lesson plans for the classes you will miss*; that is, you *must* provide your Cooperating Teacher with the lesson plan(s) that you intended to teach on the day(s) of your absence.
- Treat with confidentiality all information that comes to you about individual students. If you sense that a student is in crisis, inform your Cooperating Teacher. It is not your responsibility to become personally involved in these situations; it is your responsibility to ensure that the proper school

personnel are notified. In all situations, you are required to respond as a reasonably prudent and careful person would under the circumstances involved.

- Get actively involved with professional opportunities and extracurricular activities sponsored by the school. Go to games, performances, dances, etc. It means so much to your students to see you out of school, supporting their community and their co-curricular education.
- Under no circumstances offer students rides in your car.
- Student teaching is a full-time commitment requiring full days in public schools and additional hours spent in planning, grading, and after-school activities. As a result, you are not allowed to enroll in additional courses or to participate in musical ensembles.
- We strongly recommend that you arrange not to work at any other job during student teaching. If you must have a paying job while you are student teaching, it must in no way interfere with your teaching responsibilities, including those that are an assumed, daily part of after-school hours, such as grading, planning, preparation, contacting parents and families, attending faculty meetings, etc. If you must work during the professional semester, please discuss your proposed hours and the nature of your work with your College Supervisor.
- If a problem arises during the course of your student teaching, please immediately contact your College Supervisor or the Director of Senior Music Student Teaching Placement.

**Evaluation of Student Teaching.** College Supervisors and Cooperating Teachers will observe and assess you during the course of each placement. For specific information related to assessment during student teaching, please see the sections below on responsibilities of Cooperating Teachers and College Supervisors. The College Supervisor is responsible for determining your midterm and final grades, with input from the Cooperating Teacher. Cooperating Teachers and College Supervisors are expected to hold you to demanding professional standards.

**Grading.** College Supervisors are not limited to the following in their assessments of your performance, but these guidelines offer descriptors that you might find useful in understanding our expectations related to letter grades generated for the student teaching experience.
**Please remember that you are required to earn a grade of "C+" or better in order to successfully complete student teaching and be recommended for certification.**

A teacher candidate who earns a grade of "A" or "A-" will, **consistently** demonstrate the following knowledge, skills, and dispositions:

- Musical content and knowledge;
- Conducting;
- Technical knowledge;
- Thoughtful planning and pedagogy;
- Being well-prepared;
- Creating lessons that are based on student needs—lessons that are developmentally appropriate, conscious of and sensitive to diversity, and attentive to differentiation;
- Demonstrating the ability to accept constructive criticism;
- Providing evidence of adequate content knowledge;
- Attempting to establish appropriate relationships with students;
- Maintaining a positive classroom learning environment;
- Appropriately discussing colleagues, students, families;
- Meeting Professional Qualities and Dispositions;
- Demonstrating attention to students' cultural assets;
- Exploiting any technology resources available to enhance student learning;

- Regularly assessing student learning and using assessment to inform instruction;
- Attending and participating in a variety of professional development opportunities (e.g., faculty meetings, PLCs, professional workshops or conferences, team meetings);
- Receptivity to feedback and willingness to apply feedback;
- Modeling lifelong learning;
- Taking initiative to increase content knowledge;
- Creatively applying research and theory;
- Creatively using technology;
- Synthesizing knowledge from coursework and independent learning;
- Reflecting on teaching and student learning, and revising lessons as a result;
- Taking individual student learning into account, and adjusting plans to address all students in class;
- Using formative assessments and make appropriate adaptations in response to those assessments;
- Demonstrating a focus on student learning rather than teacher performance;
- Motivating students through demonstrating passion and engagement; and
- Demonstrating engagement in the school community, beyond the classroom.

A teacher candidate who earns a grade of "C+" or below will, **persistently, even after support and feedback,** demonstrate *any one* of the following:

- Lack of ability to reference musical content and knowledge;
- Poor conducting skills;
- Inability to apply technical knowledge;
- Poor planning and pedagogy;
- Being underprepared;
- Preparing plans that are not thoughtful;
- Teaching lessons that are not developmentally appropriate;
- Failing to address student learning needs;
- Being inattentive to diversity;
- Failing to differentiate instruction;
- Demonstrating an inability to accept and respond to constructive criticism;
- Possessing insufficient content knowledge or presenting inaccurate content information;
- Failing to attempt to establish positive relationships with students;
- Maintaining an ineffective classroom learning environment;
- Inappropriately discussing colleagues, students, and/or families;
- Failing to meet Professional Qualities and Dispositions expectations of the program;
- Resisting use of the technological resources available to enhance student learning;
- Failing to assess student learning or use assessment to inform instruction; or
- Failing to attend and participate in professional development opportunities and faculty meetings.

**Substitute Teaching, Strikes, and Job Actions.** Student teachers may not serve as paid substitute teachers. The school must hire a qualified substitute teacher if the Cooperating Teacher is absent. In the event of a strike or job action, you may be removed from the school. The decision will be made by the College Supervisor and the Chair of the Music Education program, in consultation with the Dean of the School of Music.

**General Responsibilities of Cooperating Teachers.**
Cooperating Teachers are asked to do the following during the student teaching placement:

- Meet with you and the College Supervisor during the weeks before your student teaching placement to discuss the various aspects and requirements of the student teaching experience.
- Provide guidance for instructional planning tasks that should be completed prior to the start of student teaching.
- Review the Ithaca College teaching standards with you as a means of establishing goals for the placement and throughout the placement when you discuss teaching and learning. At the end of the placement, you, the College Supervisor, and the Cooperating Teacher will each complete the assessment form, and will discuss it at a three-way assessment conference. You should bring a draft of your self-assessment to that meeting.
- Review your lesson and unit plans with you in advance of the days on which the lessons will be taught.
- Use their best judgment and experience to determine the pace at which you will build toward assuming a full-time teaching load.
- Explain how and why they developed their curricular approaches and teaching strategies; talk about what worked and what didn't in your lessons; discuss approaches to motivating and managing student behavior; essentially, conduct "think alouds."
- Regularly observe, evaluate, and share their assessments of your work (daily, if possible).
- Provide you with a minimum of three (3) written formative assessments of your teaching during the course of the placement.
- Encourage you to evaluate the effectiveness of your planning and teaching throughout the student teaching placement. Set short-term and longer-term goals for your student teaching experience.
- Require that you attend and participate in school faculty meetings as well as any meetings of the music department. You should be as actively and broadly involved in school life as possible, and your cooperating teacher should help you find those opportunities.

**General Responsibilities of College Supervisors.** The College Supervisor coordinates the student teacher's experience; collaboration among the College Supervisor, the student teacher, and the Cooperating Teacher is essential if the student teaching experience is to be successful. (The more communication, the better.) The College Supervisor is expected to outline clear and demanding expectations.

In general, the responsibilities of the College Supervisor include the following:

- Conduct an introductory 3-way conference with the Cooperating Teacher and you before student teaching begins or during the first few days of student teaching in order to review all procedures and requirements and to discuss the timeline of responsibilities.
- Observe a lesson planned and taught by you a *minimum* of three times in each student teaching placement. Provide a written assessment of every observation, and meet with you (and the Cooperating Teacher, if possible) to review their notes. Observations will be spaced throughout the placement.
- Support you and your Cooperating Teacher in understanding the guidelines for the edTPA performance assessment; answer questions and offer logistical advice.
- At the end of each placement, schedule and facilitate a 3-way conference in which you, the Cooperating Teacher, and the College Supervisor discuss their final views of your growth and development in each of the Ithaca College teacher education standards.
- Determine your midterm and final grades. The College Supervisor will consider the observations and assessments written by the Cooperating Teacher, your self-assessment, the College Supervisor's own observations, and the grading policies of the College.

**edTPA**

The state of New York requires that all candidates for initial teaching certification take and pass edTPA. Completion of an edTPA portfolio is required for all of our candidates because we believe it is one of the appropriate and necessary assessments of your readiness to teach in your chosen content area.

If you are seeking certification in a state that does not require edTPA or if you previously completed edTPA for another certification area, you are expected to submit edTPA to Ithaca College, but you are not required to submit to Pearson. The deadline for Ithaca College and Pearson submission is the same.
If not submitted to Pearson, faculty use the edTPA rubrics to determine whether your portfolio "meets expectations" or "does not meet expectations." Your portfolio should demonstrate proficiency in planning, instruction, and assessment. This submission is entirely separate from the submission to and scoring by Pearson for New York State Certification. In order to meet Ithaca College expectations, portfolios must *minimally* meet the artifact and commentary specifications of the edTPA Handbook. A "met expectations" score by Ithaca College faculty should in no way be interpreted as an endorsement of the likelihood of the portfolio to receive a passing score by Pearson. If you are seeking certification in a state that requires a passing score on edTPA, the submission to Pearson is your responsibility.

***If your portfolio is submitted after the deadline or if it does not meet expectations, you will be required to meet with the MUED edTPA coordinator to determine whether or not you can pass student teaching. Not submitting the edTPA to Taskstream by the deadline may result in a lowering of the final student teaching grade.***

**Other New York State Teacher Certification Examinations (NYSTCE)**
In addition to completing the Ithaca College Teacher Education program requirements and being recommended for certification, all candidates for New York State initial certification must pass three assessments: the Educating All Students test (EAS), the Content Specialty Test (CST), and the Education Teacher Performance Assessment (edTPA). Certification testing information is available at http://www.nystce.nesinc.com/

**Application for Initial Teacher Certification in New York**
Applications for Initial Certification are made through your TEACH account. Information for how to apply is available at http://www.ithaca.edu/actec/teachercert/. Questions about applying for certification should be directed to the Ithaca College Teacher Certification Specialist at teachered@ithaca.edu.

**Workshops Required by the New York State Education Department**
The state-required workshops (EDUC 19210 through 19240) have a registration process and attendance policy that varies a bit from traditional courses. You may register yourself for a workshop, using Homer, up to one week in advance of the workshop, and you may drop the workshop up until the day of the meeting. Because these sessions are state-required clock-hour sessions, you will not be permitted to arrive late or leave early and still receive credit. Therefore, if you cannot attend a session for which you have registered, you must go online to drop the workshop before it begins. If you fail to report to a session for which you are registered, you will receive a failing grade for the session. Students are required to check in upon arrival and check out at the conclusion of the session. EDUC 19210, 19220, and 19230 are 2-hour sessions; EDUC 19240 is a course with 2 hours of online work in advance of the session and 4 meeting hours.

The fourth workshop, EDUC 19240 (Harassment, Bullying and Discrimination in Schools: Prevention and Intervention or DASA Workshop) is a state requirement. State legislation requires that any teacher candidates must have completed this workshop as a condition of their programs. All teacher candidates

must complete the workshop—even if it does not appear in your catalog's requirements or in Homer's Degree Evaluation tool.

You must have completed these workshops in order to be cleared for graduation and to earn certification, and we strongly recommend that you complete them as early as possible in your program so that you can use what you learn as you engage in your field experiences. *All workshops must be completed prior to student teaching.*

**Harassment and Discrimination Prevention Training**

Students completing a for-credit student teaching experience are required to complete an online course in *Harassment and Discrimination Prevention Training*. The course requires approximately 30 minutes to complete, and you will need to print and save the certificate that verifies you have completed the training. You can find more information about how to complete the online module at: http://www.ithaca.edu/sacl/share/education/harassment/

**Fingerprinting Requirements**

By College policy, all Ithaca College teacher candidates are required to undergo fingerprinting/ background checks *prior* to student teaching. We strongly recommend that you have your fingerprinting completed as soon as you have been officially admitted to a teacher education program. More information about fingerprinting is available at http://www.ithaca.edu/actec/teachercert/. If you have not already done so, you will also need to open your TEACH account prior to completing the fingerprinting. Directions are available at the website above or from the Ithaca College Teacher Certification Specialist for Ithaca College in 194 Phillips Hall.

If a school or district asks for it, you may confirm and document your fingerprint and criminal background clearance by following these directions:

> *Log into your TEACH account, and access item 3, "Account Information." In the box that shows all sections of your file, choose "Fingerprinting," and click "GO." The statement "Your DCJS and FBI results have been received" indicates complete clearance. Print this screen as your documentation.*

**Unit-Wide Assessments in Ithaca College Teacher Education Programs: Transition Points**

We believe that teaching is an extremely important profession, and we (program faculty) are charged with making sure that every graduate of our program is ready for the professional demands of full-time classroom teaching and ready to be responsible for ensuring all students learn. One way we ensure that you are ready is to evaluate your progress toward the program goals and teacher education professional standards of the unit's conceptual framework. We want to be completely transparent about the expectations of the program and to be sure you are confident and ready to meet those demands. There are four major unit-wide assessment points at which you will be reviewed and which you must pass before being moved forward in the program and eventually recommended for teacher certification.

1. Admission to Professional Education,
2. Admission to Student Teaching,
3. Completion of Student Teaching, and
4. Completion of Program

**Unit-Wide Transition Points for Initial Certification Education Programs**

| **Transition Points** | ***Admission to Professional Education*** | ***Admission to Student Teaching/ Externship*** | ***Completion of Student Teaching/ Externship*** | ***Completion of Program*** |
|---|---|---|---|---|
| ***Key Assessments*** | Meet minimum GPA requirements | Meet minimum GPA requirements | Meet minimum GPA requirements | Meet minimum GPA requirements |
| | Complete all required coursework | Complete all required coursework | Complete all required coursework | Complete all program coursework |
| | Demonstrate proficiency in written language | Complete fieldwork/ clinical practicum | Meet all expectations of summative student teaching evaluation | Pass *Student and Teacher Assessment and Reflection (STAR)* Assignment |
| | Recommendation of faculty | Meet expectations of professional qualities and dispositions evaluation | Meet expectations of professional qualities and dispositions evaluation | |

**Completion of Student Teaching**

To be identified as successfully completing student teaching and suitable for program completion candidacy, the following requirements must be met. The program coordinator and program faculty members review each student's file to ensure the requirements are met.

Meet Minimum GPA Requirements

Each student must maintain a minimum grade point average of 2.7.

Meet Expectations on Summative Student Teaching Evaluation

Formative student teaching evaluations will be collected from the Cooperating Teachers and the College Supervisors and will be reviewed by the program coordinator who will complete a final summative student teaching evaluation. Candidates must meet the expectations of all of the standards measured on the summative evaluation in order to be recommended for certification and complete the degree.

Meet Professional Qualities and Dispositions Expectations

Students will be reviewed by the program faculty to ensure that any student completing the Student Teaching experience has successfully demonstrated the expected Professional Qualities and Dispositions.

*If a review is unsatisfactory…*

At times a candidate may fail to satisfactorily complete the assessments at one of these transition review points; if this occurs, a number of procedures are in place to ensure that the candidate has opportunity for review and/or remediation, as appropriate. If a candidate fails to satisfactorily meet expectations on one or more of the required assessments at a transition point, the appropriate program faculty committee notifies the candidate, identifying that the review was unsatisfactory and specifying the nature of the performance concerns.

During a conference with the candidate, the faculty will articulate the concerns and the conditions that must be met for progress in the program; these stipulations must be met prior to subsequent review. A professional improvement plan is generated on the basis of this meeting and signed by the candidate and faculty present; it must include a date by which the follow-up review will occur, at which time the stipulations must have been addressed. If the concerns are deemed to be minor, the faculty committee may decide to allow the candidate to progress to the next phase of the program conditionally. If the subsequent review is satisfactory, the candidate may continue in the program. If the results of the subsequent review fail to demonstrate that the candidate has met the conditions, then he or she will not be permitted to progress.

Candidates who disagree with the results of a transition point review or a subsequent review may follow the College procedure related to petitions in order to have the decision reconsidered. According to College procedure, the candidate should first communicate his or her concerns about the outcome of the review to the faculty review committee. If a satisfactory resolution is not developed in collaboration with the faculty committee, the candidate should follow the procedures identified in the Ithaca College Catalog.

> *Each currently enrolled student has the right to petition the provost to waive any of the all- College academic regulations. Students may also petition the provost to review any other academic issue that has not been resolved first by the instructor, or subsequently by the department chair, and then by the dean; in order to be considered, any such petition must be received by the office of the provost no later than the last day of classes of the fall or spring semester after the events which gave rise to the academic issue addressed in the petition.*
>
> *To petition the provost, the student should submit a written petition to the dean with a copy to the department chair and a copy to any faculty member(s) involved. The dean sends the petition to the provost, along with his or her recommendation. Each petition is considered by the provost or designee on an individual basis and is decided based on the facts that pertain to the particular student's situation. When it is appropriate and feasible, the provost or designee consults with the individuals involved before making a final decision.*

**Appendix A: Application for Senior Student Teaching**

***For Review Only. Your official application will be completed on-line.***

APPLICATION FOR SENIOR STUDENT TEACHING ASSIGNMENT

Submission of this form will serve as an application for Senior Student Teaching – MUED 46800 *(Vocal)* or MUED 46900 *(Instrumental).*

**PERSONAL INFORMATION**

NAME _____

DATE_____

COLLEGE

ADDRESS_____

_____

EMAIL _____ PHONE

_____

PERMANENT ADDRESS

_____

__

_____ PHONE

_____

HIGH SCHOOL ATTENDED w/ LOCATION (CITY/ STATE)

_____

MAJOR INSTRUMENT OR VOICE

_____

ADDITIONAL

INSTRUMENTS/VOICE_____

DURING YOUR STUDENT TEACHING, YOU WILL BE A (check one) ____Senior

____"Super-Senior"

PLEASE RATE YOURSELF IN THE FOLLOWING AREAS: **CIRCLE ONE**

1. Conducting skill level *(High)* 6 5 4 3 2 1 *(Low)*
2. Music Theory skill level *(High)* 6 5 4 3 2 1 *(Low)*
3. Interest in a MS/JH placement *(High)* 6 5 4 3 2 1 *(Low)*

4. **VOCAL/GENERAL only**

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| a. Piano skill level | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| b. Singing skill level | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| c. Background in a cappella | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| d. Interest in a cappella | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| e. Background in vocal jazz | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| f. Interest in vocal jazz | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| g. Background in music theatre | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| h. Interest in music theatre | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| *i.* . Interest in Modern Band | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |

5. **WIND-PERCUSSION only**

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| a. Background in jazz | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| b. Interest in jazz | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |
| c. Interest in teaching some strings | *(High)* | 6 | 5 | 4 | 3 | 2 | 1 | *(Low)* | |

---

## DATE & LOCATION PREFERENCES

I. Remembering that **flexibility is required and will provide the best opportunity for a good match and quality placement**, please complete the following:

1. Indicate your numerical order of preference for student teaching blocks.
2. Use an X if student teaching in a certain block is not possible *(possible reasons to eliminate a block from consideration include recital, graduation, study abroad, mandatory course requirements).*
3. Please note that Block 1 and Block III begin campus-based before the semester.
4. ***IMPORTANT:*** Only "super seniors" in their final semester are guaranteed their first choice.

_____ Block 2 (October 21 – December 19)

_____Block 3 (January 6 – March 6) *Not available in Upstate NY, ME, NH*

_____*Block 4 (March 16 – May 8)*

**List reasons for any "X's":**

_____

_____

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II. Indicate and rank your **top three** preferences of geographic regions.

_____ No preference *(allows maximum flexibility in determining a good "fit" of program and abilities)*

_____ Northern NJ _____ Central CT _____ Buffalo area_____ Rochester area _____ Syracuse area _____ Albany area _____ Hudson River Valley _____ NYC/Long Island

_____ Ithaca/Binghamton/Cortland/Finger Lakes/Southern Tier area *(districts within a one hour radius of IC campus)*

_____ NYC (Combined traditional/Modern Band) _____ Texas _____ Colorado

_____ Florida _____ Maryland _____ Illinois _____ Maine/New Hampshire

_____ Other (Specify) _____

**List reasons for preference**

_____

_____

III. Indicate the importance of location vs. block choice by placing yourself on the following scale:

**Location is most important** ⇐ ☐ ☐ ☐ ☐ ☐ ⇒ **Block choice is most important**

_____

_____

## PREPARATORY COURSEWORK

Indicate your progress in the following:

| 1. **ALL CANDIDATES** | DONE | IN PROG. | TO DO |
|---|---|---|---|
| Music Theory through **Music Theory III** | _____ | _____ | _____ |
| Sightsinging through **Sightsinging IV** | _____ | _____ | _____ |
| Four semester sequence of **Intro MUED** *(min. cum. GPA of C+)* | _____ | _____ | _____ |
| Two semesters of **Conducting** *(min. cum. GPA of C+)* | _____ | _____ | _____ |
| **Music Education for Children** *(min. final grade C+)* | _____ | _____ | _____ |

**Jr. Student Teaching** (Fall) and **Jr. Student Teaching/Rehearsal Lab** (Spring) *(min. cum. GPA of C+)* _____

_____ _____

**Contemporary Ensembles** *(min. final grade C+)* _____ _____

_____

2. **INSTRUMENTAL EMPHASIS ONLY**

**Keyboard Musicianship** *(two semesters)* _____ _____

_____

**String** or **Wind Instrument Pedagogy** *(min. final grade C+)* _____ _____

_____

**Class Voice** *(one semester)* _____ _____

_____

**Minor instruments/secondary instruments** *(as per college catalog - min. cum. GPA of C+)* _____ _____

_____

Please list those "in progress"

---

3. **VOCAL EMPHASIS ONLY**

**Keyboard Musicianship** *(min cum. GPA of C+)* _____ _____

_____

*(voice and guitar majors – three semesters)*

*(piano majors – two semesters)*

**Private Piano** (*voice majors – one semester)* _____ _____

_____

**Class voice** *(piano and guitar majors – two semesters)* _____ _____

_____

**Private voice** *(piano and guitar majors – four semesters)* _____ _____

_____

**Classroom Instruments** *(min. final grade C+)* _____ _____

_____

**General and Choral Music in the Sec. School** *(min. final grade C+)* _____

_____ _____

4. Describe your plan for removing any requirements in the "To Do" column.

_____

**Appendix B: Music Student Teacher Assessment**

The mid-point and final evaluation forms for each student teaching experience will be completed electronically by the College Supervisor, the cooperating teacher, and the teacher candidate (self-evaluation). However, in preparation for the online evaluation, some individuals find it useful to print a hard copy of the assessment. Therefore, please find below the link to the most recently updated version of the student teaching assessment.
Each final evaluation instrument includes reference to the Ithaca College/InTASC Teaching Standards, the New York State Learning Standards for the Arts, and the National Core Arts Standards.
https://www.ithaca.edu/academics/school-music/music-education/music-education-handbooks

## Appendix C: Ithaca College/InTASC Teaching Standards

### The Learner and Learning

Standard #1: Learner Development
The teacher candidate understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.

Standard #2: Learning Differences
The teacher candidate uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner to meet high standards.

Standard #3: Learning Environments
The teacher candidate works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.

### Content Knowledge

Standard #4: Content Knowledge
The teacher candidate understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make these aspects of the discipline accessible and meaningful for learners to assure mastery of the content.

Standard #5: Application of Content
The teacher candidate understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

### Instructional Practice

Standard #6: Assessment
The teacher candidate understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher candidate's and learner's decision making.

Standard #7: Planning for Instruction
The teacher candidate plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross- disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.

Standard #8: Instructional Strategies
The teacher candidate understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

**Professional Responsibility**

Standard #9: Professional Learning and Ethical Practice
The teacher candidate engages in ongoing professional learning and uses evidence to continually evaluate their practice, particularly the effects of their choices and actions on others (learners, families, other professionals, and the community), and adapts practice to meet the needs of each learner.

Standard #10: Leadership and Collaboration
The teacher candidate seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.

**Appendix D: Standards for the Arts**

In September 2017, New York State released new Learning Standards for the Arts. The NYS Standards can be found at:

http://www.nysed.gov/curriculum-instruction/arts-standards-implementation-resources

Music Educators are also responsible for teaching to the National Core Arts Standards.
http://www.nationalartsstandards.org/

## Appendix E: Ithaca College Professional Qualities and Dispositions

### I. Professional Responsibility

1. Maintains a professional appearance; dresses according to program and school guidelines.
2. Arrives on time for classes, field-based experiences, and meetings.
3. Prepares fully for classes, field-based experiences, and meetings; submits assignments and reports on time.
4. Abides by college, school, department, program, field placement, and professional association policies and procedures.

### II. Collaboration and Communication

1. Fosters positive relationships and collaborates with a variety of target groups (e.g.: students, families, colleagues, local community members, etc.) as appropriate.
2. Treats others with dignity, respect, and fairness.
3. Speaks and writes clearly, effectively, and appropriately.
4. Maintains professionally appropriate etiquette in all forms of electronic communication.
5. Respects privacy and confidentiality of information where appropriate.

### III. Professional Development and Reflective Practice

1. Critically examines own practice.
2. Responds well to and incorporates feedback.
3. Uses available resources and explores additional ones in an effort to improve teaching and support student learning.
4. Engages in positive problem solving when challenges arise.
5. Seeks out and participates in professional development opportunities.

### IV. Commitment to Affirming All Students

1. Examines own frames of references (including but not limited to race, culture, gender, language, abilities, ways of knowing) to uncover and address the potential biases in these frames.
2. Communicates respect for learners as individuals with differing personal and family backgrounds and various assets, skills, perspective, talents, and interests.
3. Communicates respect for learners' diverse strengths and needs and is committed to using this information to plan effective instruction.
4. Holds oneself accountable for all students' learning.
5. Demonstrates high expectations that are developmentally appropriate for each individual learner.

*Rev. January 27, 2016*

## Appendix F: Danielson Framework for Teaching

# Charlotte Danielson's FRAMEWORK FOR TEACHING

### DOMAIN 1: Planning and Preparation

**1a Demonstrating Knowledge of Content and Pedagogy**
- Content knowledge • Prerequisite relationships • Content pedagogy

**1b Demonstrating Knowledge of Students**
- Child development • Learning process • Special needs
- Student skills, knowledge, and proficiency • Interests and cultural heritage

**1c Setting Instructional Outcomes**
- Value, sequence, and alignment • Clarity • Balance
- Suitability for diverse learners

**1d Demonstrating Knowledge of Resources**
- For classroom • To extend content knowledge • For students

**1e Designing Coherent Instruction**
- Learning activities • Instructional materials and resources
- Instructional groups • Lesson and unit structure

**1f Designing Student Assessments**
- Congruence with outcomes • Criteria and standards
- Formative assessments • Use for planning

### DOMAIN 2: The Classroom Environment

**2a Creating an Environment of Respect and Rapport**
- Teacher interaction with students
- Student interaction with students

**2b Establishing a Culture for Learning**
- Importance of content
- Expectations for learning and achievement • Student pride in work

**2c Managing Classroom Procedures**
- Instructional groups • Transitions • Materials and supplies
- Non-instructional duties
- Supervision of volunteers and paraprofessionals

**2d Managing Student Behavior**
- Expectations • Monitoring behavior
- Response to misbehavior

**2e Organizing Physical Space**
- Safety and accessibility
- Arrangement of furniture and resources

### DOMAIN 4: Professional Responsibilities

**4a Reflecting on Teaching**
- Accuracy • Use in future teaching

**4b Maintaining Accurate Records**
- Student completion of assignments • Student progress in learning
- Non-instructional records

**4c Communicating with Families**
- About instructional program • About individual students
- Engagement of families in instructional program

**4d Participating in a Professional Community**
- Relationships with colleagues • Participation in school projects
- Involvement in culture of professional inquiry • Service to school

**4e Growing and Developing Professionally**
- Enhancement of content knowledge / pedagogical skill
- Receptivity to feedback from colleagues • Service to the profession

**4f Showing Professionalism**
- Integrity/ethical conduct • Service to students • Advocacy
- Decision-making • Compliance with school/district regulation

### DOMAIN 3: Instruction

**3a Communicating With Students**
- Expectations for learning • Directions and procedures
- Explanations of content
- Use of oral and written language

**3b Using Questioning and Discussion Techniques**
- Quality of questions • Discussion techniques
- Student participation

**3c Engaging Students in Learning**
- Activities and assignments • Student groups
- Instructional materials and resources • Structure and pacing

**3d Using Assessment in Instruction**
- Assessment criteria • Monitoring of student learning
- Feedback to students
- Student self-assessment and monitoring

**3e Demonstrating Flexibility and Responsiveness**
- Lesson adjustment • Response to students
- Persistence

## Appendix G: Connecting with the School Community

### *With Families and Communities…*

**Teacher Candidates can:**

- Provide families with classroom updates (paper, electronic, audio newsletters etc.)
- Invite families and community to share input and expertise
- Follow community organizations on social media. (e.g. local government twitter feed to keep abreast of news and events)
- Attend/participate/volunteer in school events (e.g. co-curricular events, special community nights)
- Show understanding of community culture in lessons and classroom environment. Make sure that classrooms reflect a respect for the students, their families, and the community (e.g. what images are on the walls?)
- Engage with community youth arts programs
- Get to know a variety of resources in the community that families frequent (e.g. library, community centers, churches, local grocery shops)
- Plan lessons that tap into community or family resources when appropriate

**Cooperating Teachers can:**

- Introduce your teacher candidate to families, fine arts booster parents, community liaisons, that partner with your school etc.
- Introduce your teacher candidate to local fine arts resources and organizations
- Invite your teacher candidate to other school events
- Support your teacher candidate's communication with families

### *With Other School Professionals …*

**Teacher Candidates can:**

- Attend and participate in family-teacher conferences, CSE, IEP meetings, etc. Even if there are no scheduled family conferences during the placement, the teacher candidate can send letters, emails, phone calls or podcasts for updates.
- Work with Professional Learning Communities (PLCs), teams, and departments, as appropriate
- Attend and participate in faculty, committee, and department meetings
- Immerse themselves in the school community, including non-classroom duties (cafeteria duty, faculty meetings, family nights, etc.) as long as it is to the benefit of the student teacher
- Ask the school principal and/or department chair for suggestions of particularly collaborative teams, co-teachers, departments, or PLC meetings to observe
- Ask the department chair or principal for suggestions of additional teachers that would be open to be observed as models of good teaching (including teachers outside your discipline)
- Participate in superintendent days and professional development activities

**Cooperating Teachers can:**

- Introduce your teacher candidate to your building's other school professionals (e.g. administrators, guidance counselors, social workers, psychologists, support teachers, librarians, educational technology specialists, ESL teachers, special education teachers, paraprofessionals)
- Invite your teacher candidate to attend and contribute as appropriate family-teacher conferences, CSE, and IEP meetings
- Invite your teacher candidate to attend and collaborate with your PLC, team, and department
- Invite your teacher candidate to attend department, committee, and faculty meetings

*Rev. 4/9/16*

**Appendix H: Student Teacher Evaluation of College Supervisor**

ITHACA COLLEGE
Department of Education

Name of College Supervisor_____

Subject area: _____ Number of observations made: _____

| 1 Strongly disagree | 2 | 3 | 4 | 5 Strongly agree |
|---|---|---|---|---|
| The College Supervisor reviewed Ithaca College's expectations of me as a Student Teacher. | 1 | 2 | 3 | 4 5 |
| The College Supervisor was available to give assistance to me outside the classroom. | 1 | 2 | 3 | 4 5 |
| The College Supervisor fulfilled responsibilities in a timely manner, including the scheduling of an initial and a final three-way conference. | 1 | 2 | 3 | 4 5 |
| The College Supervisor offered me constructive criticism and appropriate, practical advice for addressing professional and pedagogical issues. | 1 | 2 | 3 | 4 5 |
| The College Supervisor treated me, cooperating teachers and schools' policies with respect. | 1 | 2 | 3 | 4 5 |
| The College Supervisor created a supportive and constructive professional relationship with me. | 1 | 2 | 3 | 4 5 |

What are the College Supervisor's greatest strengths?

What could the College Supervisor do to improve their effectiveness in helping student teachers learn?

**Appendix I: edTPA Family Consent Form**

*[Printed on Ithaca College Letterhead]*

Dear Parent/Guardian/Student:
I am a student teacher intern from Ithaca College and I am in the process of applying for my license to be a certified teacher. One of the New York State requirements for this certification is a "performance assessment," which requires video recordings of me teaching. The video recordings will include both the students and me, but the primary focus is on my instruction, not the students in the class. In the course of recording my teaching, your child (or you) may appear in the video.
Another component of my New York State certification is "evidence of student learning," which requires submitting student work samples completed during times I am teaching. Those samples may contain some of your child's (or your) work.
No student's name will appear on anything I submit, and all materials will be kept confidential at all times. The video recordings and student work I submit will not be made public in any way. Everything I turn in will be viewed by faculty in my program at Ithaca College and the New York State Education Department certification reviewers. My application materials, including the video and student work, may also be used by Stanford University or Pearson (the institutions that created the teacher certification application) or Ithaca College faculty under secure conditions for training and/or program review.
The attached permission slip is your opportunity to say that you do or do not give me permission to use your child's (or your) work and/or image in my application process. This "performance assessment" exam will be required for almost all new applicants for teaching licensure in most states, and your support is much appreciated. Thank you in advance for considering helping me in this very important step of my career.
If you have questions about the video or student work and how it will be used, please contact Kim Slusser, the field experience coordinator at Ithaca College, at 607-274-7356 or kslusser@ithaca.edu.

Sincerely,

**CONSENT FORM**

*To be completed either by the parents/legal guardians of minor students (please complete Part 1)*
*or by students who are 18 or more years of age (please complete Part 2)*

Student Name: _____

**Part 1**

***I am the parent/legal guardian of the child named above. I have read and understand the purpose of this permission slip, given in the letter provided with this form, and agree to the following:***

*Please check the appropriate box below*

☐ I DO give permission to you to include my child's student work and/or image on video recordings as part of video(s) showing your classroom performance, to be used **only** for the purpose of completing your application for teacher certification. I understand that my child's name and any other personally identifiable information about my child will not appear on any of the submitted materials.

☐ I DO NOT give permission to you to include my child's student work and/or image on video recordings as part of video(s) showing your classroom performance to be used **only** for the purpose of completing your application for teacher certification.

Signature of Parent or Guardian: _____ Date: _____

**Part 2**

***I am the student named above and am more than 18 years of age. I have read and understand the purpose of this permission slip, given in the letter provided with this form, and agree to the following:***

☐ I DO give permission to you to include my student work and/or image on video recordings as part of video(s) showing your classroom performance, to be used **only** for the purpose of completing your application for teacher certification. I understand that any other personally identifiable information, including my name, will not appear on any of the submitted materials.

☐ I DO NOT give permission to you to include my student work and/or image on video recordings as part of video(s) showing your classroom performance to be used **only** for the purpose of completing your application for teacher certification.

Signature of Student: _____ _____ Date: _____

Date of Birth: ____/____/_____

mm dd yyyy

# Appendices

- Professional Qualities and Dispositions
- Music Field Experience Observation Guide
- What's Next?
- Important Information, Links, & Excerpts
- Ithaca College Catalog: School of Music
- All College Teacher Education Vision, Mission, & Conceptual Framework
- Conceptual Framework: Goals & Standards
- Proficiency Guidelines

ITHACA
COLLEGE
School of Music

# Professional Qualities and Dispositions

**ASSESSING PROFESSIONAL QUALITIES AND DISPOSITIONS**

A hallmark of teacher preparation at Ithaca College is our expectation of the professionalism needed to support learning and development for all students. To this end, all teacher education programs follow a common process and instrument for the assessment of professional qualities and dispositions. The process takes place at the second and third transition points of the unit assessment plan and involves the systematic review of every candidate for areas of concern. The instrument, drawn from the unit mission statement, includes 15 common items, categorized under three main headings; individual programs may add to these items to reflect the unique character of their disciplines and to meet the requirements of other professional associations. The Professional Qualities and Dispositions process and instruments are shared with students, published in student teaching/field experience handbooks and posted on department websites.

**RATING PROCESS**

The evaluation of Professional Qualities and Dispositions occurs for every student in the unit assessment plan ongoing: at the Admission to Student Teaching/Internship/Externship transition point, and at the Completion of Student Teaching/Internship/Externship transition point. The three categories are

1. Professional Responsibility,
2. Collaboration and Communication,
3. Professional Development and Reflective Practice

A student must meet expectations for each item. Upon the identification of an area of concern, a program representative will consult with College faculty, community partners, and site supervisors as needed to develop a professional improvement contract. The contract will indicate any areas of concern, the specific actions to be taken by the student and any applicable supports such as professional advising or counseling, as well as a timeline for action and follow up review. The student and the appropriate program representative meet to discuss the concerns and plan to remedy them; at that meeting, they each sign the contract.

The contract binds the student to resolving the area/s of concern. If the student does not adequately meet expectations of the follow up review, the student will be **removed from the program**. If the area of concern is improved upon and the follow up review is satisfactory the student is permitted to continue in the program as planned. Note that being on dispositions contract is a **very serious matter** that will be fairly and consistently enforced with the goal being to maintain the quality and integrity of the music teacher education program.

ITHACA COLLEGE

## Teacher Education Program Professional Qualities and Dispositions Rating Form

Student_____ Program_____

Evaluator _____ Date_____

*This form can be used for an area of concern at any point of the program or for self-assessment and reflection.*

*Directions:* Please assess these attributes and indicate which specific area(s) are of concern by indicating not met. A candidate must meet expectations for each item listed to receive a rating of met for the overall disposition.

| **I. Professional Responsibility** | Please indicate **Not Met** in any areas of concern below: |
|---|---|
| 1. Maintains a professional appearance; dresses according to program and school guidelines. | |
| 2. Arrives on time for classes, field-based experiences, and meetings. | |
| 3. Prepares fully for classes, field-based experiences, and meetings; submits assignments and reports on time. | |
| 4. Abides by college, school, department, program, field placement, and professional association policies and procedures. | |
| **Overall Rating for I. Professional Responsibility** | **Met / Not Met** |
| Comments: | |
| **II. Collaboration and Communication** | Please indicate **Not Met** in any areas of concern below: |
| 1. Fosters positive relationships and collaborates with a variety of target groups (e.g.: students, families, colleagues, local community members, etc.) as appropriate. | |
| 2. Treats others with dignity, respect, and fairness. | |
| 3. Speaks and writes clearly, effectively, and appropriately. | |
| 4. Maintains professionally appropriate etiquette in all forms of electronic communication. | |
| 5. Respects privacy and confidentiality of information where appropriate. | |
| **Overall Rating for II. Collaboration and Communication** | **Met / Not Met** |
| Comments: | |

| **III. Professional Development and Reflective Practice** | Please indicate **Not Met** in any areas of concern below: |
|---|---|
| 1. Critically examines own practice. | |
| 2. Responds well to and incorporates feedback. | |
| 3. Uses available resources and explores additional ones in an effort to improve teaching and support student learning. | |
| 4. Engages in positive problem solving when challenges arise. | |
| 5. Seeks out and participates in professional development opportunities. | |
| **Overall Rating for III. Professional Development and Reflective Practice** | **Met / Not Met** |
| Comments: | |
| **IV. Commitment to Affirming All Students** | Please indicate **Not Met** in any areas of concern below: |
| 1. Examines own frames of references (including but not limited to race, culture, gender, language, abilities, ways of knowing) to uncover and address the potential biases in these frames. | |
| 2. Communicates respect for learners as individuals with differing personal and family backgrounds and various assets, skills, perspective, talents, and interests. | |
| 3. Communicates respect for learners' diverse strengths and needs and is committed to using this information to plan effective instruction. | |
| 4. Holds oneself accountable for all students' learning. | |
| 5. Demonstrates high expectations that are developmentally appropriate for each individual learner. | |
| **Overall Rating for IV. Commitment to Affirming All Students** | **Met / Not Met** |
| Comments: | |

# Music Field Experience Observation Guide

*Handbook for the Beginning Music Teacher (Chapter #3)*
Colleen M. Conway

## EARLY CHILDHOOD MUSIC

### Classroom Environment

- Describe the setting, decorations, furniture, equipment, safety precautions, and comfort facilities (lavatory, changing station, water, etc.). Is this setting child-friendly?

### Classroom Management

- Describe the music makers and their activities.
- Describe the tall students and their relationships to the shorter students.
- Describe the smaller students. Are they mobile? Are they talking? Are they alert?
- Describe the degree to which this class is formal or informal. (loose and play-like – sitting still, focusing on teacher – like a lecture)
- Describe the degree to which this class is structured or unstructured. (unstructured: adults react to children's interest/behaviors; structured: all activities are adult-directed)

### Pedagogy

- Describe the content, activities, presentation style, and the children's participation. You could observe only one child in detail, or observe the whole class to form a composite of typical behaviors. Factors to keep in mind include social, vocal, rhythmic, kinesthetic, and cognitive development.

### Musicianship

- Using what you know about classroom, instrumental, and choral music K-6 and the readiness needed to be successful in these classes, choose the outliers in the class – the child who seems the most advanced and the child who seems delayed.
- Describe what these outliers will bring to their early music classes.
- As different as these two children are, imagine the variety of children in a heterogeneous kindergarten music class of twenty.
- How might the teacher assess skills and plan musical development for a diverse class of learners?

## ELEMENTARY GENERAL MUSIC

### Classroom Environment

- Is the space an inviting and safe learning environment? Describe.
- Are the furnishings appropriate for the learners and activities? Describe.
- Are there visual stimuli that reinforce content? Describe.
- Are there learning stations for individual or group work? Describe.
- Are teaching materials organized and accessible?
- Could you see yourself teaching in a room like this?

### Classroom Management/Pedagogy

- Are learners motivated to begin the lesson? Explain.
- Do learners exhibit behaviors I anticipated for their age and development? Explain.
- Do learners understand what is being asked of them? Explain.
- Do learners seem to have the readiness to be successful in today's tasks? Explain.
- Are learners actively engaged throughout the period? Explain.

- Describe the learner-learner and learner-teacher relationships in comparison to your expectations for behavior and your identity as the teacher.
- Describe the skill or knowledge acquisition you've witnessed. How are the learners different as a result of today's instruction?

**Lesson Strategy**

- Are goals and structure evident? Explain.
- Are there consistent consequences for inappropriate behavior? Explain.
- Is the ratio of positive to negative feedback is beneficial? Explain.
- Is the ratio of verbiage to music conducive to learning? Explain.
- Is the educator an effective and accurate model? Explain.
- Is mastery is achieved before moving to the next activity? Explain.
- Are transitions effective? Explain.
- Is closure achieved? Are the lesson's successes celebrated? Describe.
- Describe the manner in which the educator meets the needs of the class as a whole.
- Describe the manner in which the educator attends to individual differences.
- If you were to summarize this teacher's philosophy in one sentence, it would be:
- Are you able to identify methods, techniques, or cognitive theories to which this educator subscribes?
- Describe a portion of this lesson that you would and could teach.
- Describe a portion of this lesson that you would but cannot yet teach.

**Additional Observations and Questions to Ask the Teacher**

- Ask many diverse questions. Most of what happens in a learning situation doesn't happen by accident, but if it does, that's also interesting to know. If there is time to ask the person you're observing, this will help you understand all the planning and thought behind classroom activities. If not, you should bring these questions back to the college setting, where they may help put course content into a more meaningful context. The "W" questions are a great way to start:
    - Why is the room arranged that way? Where did you find that song?
    - Who were your models? When do you know it's time to move on in the lesson?
    - What would be the logical follow-up to this lesson?

## MIDDLE SCHOOL AND HIGH SCHOOL GENERAL MUSIC

**Classroom Environment**

- How are the students physically organized and seated in the class (desks, chairs, stations)?
- Is the room inviting, and is subject-related material posted in the room?

**Classroom Management/Pedagogy**

- What are the procedures for entering and exiting the classroom?
- Are there classroom rules posted clearly in the room? Are they enforced? If there are no rules posted, can implied, consistent rules be observed?
- How are materials, manipulatives, or instruments acquired or passed out to students?
- What materials or resources are used?
- How are directions given to students (verbal or non-verbal)?
- What are the procedures for evaluating student responses (individual/group – written/anecdotal)?
- If there are procedures for evaluating students' responses, what skills are being evaluated?
- What is the balance between active music making and learning "about" music?

- Are there procedures the teacher has established to focus on student attention? To focus individuals? The group?
- Are there certain consistent cues given to students to indicate the success or lack thereof on the part of the students?
- What components of the classroom's physical organization contribute to management?

**Teaching Strategies**

- How does the arrangement of various activities contribute to the pacing of the lesson plan?
- How many activities are teacher-directed vs. student-directed?
- Are there opportunities for individual musical responses by students?
- How does the lesson appear to be organized? By the number of activities? By the type or variety (e.g., movement, singing, instruments, listening, theory, reading/writing, creativity, composition/improvisation)?
- Are the students focused and actively engaged in the activities?
- Does the teacher employ an obvious methodology or methodologies?
- Name specific genres of music experienced during class (rock, rap, classical, bluegrass, jazz, opera, etc.)

**Additional Observations and Questions to Ask the Teacher**

- Is there a music curriculum in the district?
- Is the curriculum aligned with the MENC National Standards?
- Is the curriculum user-friendly?
- Is the curriculum consistently used as a reference for the teacher?
- Is the curriculum connected to the evaluations employed by the teacher?
- Is the curriculum connected to the report cards used by the teacher?
- Are the teacher's evaluations connected to the report cards?
- Are concerts mandatory in the school district? What form do they take, and what is their frequency?
- How often does the teacher have programs or concerts, if at all?
- If the teacher has programs or concerts, at what grade levels? What formats do the programs take?
- Does the teacher have any additional certificates, and what where the motivations behind seeking additional certification?
- Who are the students in this class? Is the course required?

## BEGINNING BAND

**Classroom Environment/Management**

- Although you will not see every aspect of a comprehensive program in a single visit, many good programs feature particular elements. Describe those that are evident, and infer those that are not.
- Is the room ready when students enter?
- Describe the procedures for the students' entering and leaving the room.
- Notice students who play an instrument you play, and evaluate the way they handle the cases and assemble the instruments and subsequent packing up. Also notice percussion equipment, set-up, and care.
- Note the teacher's tasks prior to the formal beginning of the rehearsal.
- How are the folders and music organized?
- Are there any instrument equipment disasters?
- Estimate what percentage of the rehearsal time is devoted to the category above.
- What percentage of the teacher's effort and attention during class is similarly devoted?

**Pedagogy/Rehearsal Strategy/Musicianship**

- In addition to performance repertoire, many teachers teach technique, musicianship, notation, comprehension, improvisation, theory, etc., during a portion of the rehearsal. In a few areas, this may be done during small- group lessons or sectionals, independent of rehearsal. Restrict your comments to instruction and activities NOT directly related to a piece of band music for performance.
- What is modeled in terms of physical and mental preparation for making music?
- Either as a whole or as a section, evaluate tone quality (beginner – developing beginner – intermediate – advanced high school – collegiate).
- How might tone be improved?
- What is the average range of each section?
- How do we expand range?
- Describe any activities that exercise rhythmic patterns and pulse.
- Is movement used to teach rhythm? Chanting? Syllables?
- Describe any activities that exercise tonal patterns and harmonic sense.
- Is singing used to teach pitch? Are syllables?
- Either as a whole or as a section, evaluate intonation (beginner – developing beginner – intermediate – advanced high school – collegiate).
- Are you able to isolate individuals who do not play in tune or individuals who are out of tune with their sections?
- Are families of instruments in tune across the ensemble?
- Is intonation mentioned? Is there an electronic device being used?
- Describe the:
    - Modeling
    - Ratio of talking/instruction/correcting (teacher talk) to music making
    - Overall pace of instruction
    - Ratio of on- versus off-task behavior
    - Ratio of rote learning to note reading
    - Meters present in the musical content
    - Tonalities and keys present in the musical content
    - Activities that promote expressive elements in music
    - Activities that promote improvisation
- Is anything else going on?

**Piece Rehearsed in Class**

- Record the title and composer, and a brief description of meter, tonality, key, and style.
- Where are we in the continuum of learning the piece (unfamiliar/struggling – familiar/learning – mastery/refining)?
- What techniques are used to acquaint students with the whole piece, the big picture?
- What techniques are used to help students deconstruct the piece into separate elements?
- What is the evidence of applying prior knowledge? Presenting new concepts or skills?
- If possible, identify a section in the music that is un-performable and isolated by the teacher. Describe the techniques used to make improvements.
- Identify a section in the music that is un-performable, missed, or ignored by the teacher and the techniques you would use to make improvements.

**Additional Observations and Questions to Ask the Teacher**

- Comment on the pattern, expressions, and gestures used from the podium.
- Was there a lesson/rehearsal plan?

- Do most students exhibit musical readiness to be successful in this repertoire?
- To what degree do students contribute, think, and respond in the rehearsal?
- Was cooperative learning used during the rehearsal?
- Is there a management plan? Are there classroom rules?
- Does the teacher ever leave the podium area?
- Describe the general ratio of positive to negative comments by the teacher.
- Describe any audio, visual, or technical teaching techniques.
- Does this look, sound, and smell like your beginning band experience?
- Name one new idea you saw today that you would borrow or vary.
- Name one procedure, activity, or comment you would avoid.

## MIDDLE SCHOOL AND HIGH SCHOOL BAND

### Classroom Environment

- Is the band room clean and organized?
- Were the chairs and music stands set up prior to the rehearsal?
- Do students have easy access to instruments and music?
- Did set-up or access problems affect the start of rehearsal?

### Classroom Management

- How did the teacher start the rehearsal?
- Was the teacher able to start the rehearsal in an orderly fashion?
- Did you observe any classroom management issues (excessive talking, disorderly behavior, etc.)?
- How did the teacher deal with these issues?
- How often did the students play music during this lesson?

### Pedagogy

- Did the director warm up the group? How?
- How does the director approach breathing?
- Does the director use a method book (chorales, technique builder, etc.)?
- Is there a tuning sequence at warm-up?
- How does the director address ensemble pitch?
- Does the director have the students play in various key centers?
- Does the director talk about a sound concept (pyramid of sound, etc.)?
- Does the director address executive skills (posture, hand position, positive embouchure, etc.)?

### Rehearsal Strategy

- Does the director share his or her rehearsal strategies with the students?
- Does the director share his or her strategies verbally or in written form (on the board, etc.)?
- Are the rehearsal objectives attainable by this group?
- Are the directions given from the podium clear and concise?
- Does the director value student input on rehearsal strategy?

### Musicianship

- Does the director have a clear understanding of the score?
- Does the director communicate these ideas to the ensemble? Are his or her patterns clear?
- Is the director helping the ensemble with his or her conducting?

**Additional Observations and Questions to Ask the Teacher**

- Is the director able to connect with the students?
- Do the students respect the director?
- Do you feel that the students think they have accomplished something during this rehearsal?
- Would you have liked to be in this band?

## MIDDLE SCHOOL AND HIGH SCHOOL JAZZ BAND

**Classroom Environment**

- Is the rehearsal space clean and organized?
- Where the chairs, music stands, and rhythm section equipment set up prior to the rehearsal?
- Do students have easy access to instruments and music?
- Did set-up or access problems affect the start of rehearsal?
- How is the ensemble set up?
- How is the rhythm section (piano, bass, guitar, and drums) set up?

**Classroom Management**

- How did the teacher start the rehearsal?
- Was the teacher able to start the rehearsal in an orderly fashion?
- Were there any classroom management issues you observed (excessive talking, disorderly behavior, etc.)?
- How did the teacher deal with these issues?
- How often did the students play music during this rehearsal?

**Pedagogy**

- Did the director warm up the group? How?
- Does the director use a method book (improvisation method, etc.)?
- Is there a tuning sequence at warm-up?
- How does the director address ensemble pitch?
- Does the director have the students play in various key centers?
- Does the director talk about a sound concept?
- How does the director address incorporating the rhythm section into the ensemble sound and pulse?
- How does the director teach improvisation?

**Rehearsal Strategy**

- Does the director share his or her rehearsal strategies with the students?
- Does the director share his or her strategies verbally or in written form (on the board, etc.)?
- Are the rehearsal objectives attainable by this group?
- Are the directions given from the podium clear and concise?
- Does the director value student input on rehearsal strategy?
- Does the director incorporate listening to recordings in rehearsals?

**Musicianship**

- Does the director have a clear understanding of the score?
- Does the director communicate these ideas to the ensemble? How?
- Does the director have a clear understanding of different styles (Latin, swing, etc.)? Is the director able to communicate these concepts to the rhythm section?
- Does the director model stylistic considerations on his or her instrument?

**Additional Observations and Questions to Ask the Teacher**

- Is the director able to connect with the students?
- Do the students respect the director?
- Do you feel that the students think they have accomplished something during this rehearsal?
- Would you have liked to be in this band?
- Is the group extracurricular?
- What kind of events does this group play for (concerts, festivals, gigs, etc.)?
- How are students chosen to be a part of this group?
- How are soloists chosen?
- How do you recruit rhythm section players?

## HIGH SCHOOL MARCHING BAND

**Classroom Management**

- How did the teacher start the rehearsal?
- Was the teacher able to start the rehearsal in an orderly fashion?
- Were there any classroom management issues you observed (excessive talking, disorderly behavior, etc.)?
- How did the teacher deal with these issues?
- How often did the students play music during this rehearsal?

**Pedagogy**

- Did the director warm up the group? How?
- Are marching fundamentals a part of this warm-up?
- How does the director approach breathing?
- Is there a tuning sequence at warm-up?
- How does the director address ensemble pitch?
- Does the director talk about a sound concept (pyramid of sound, etc.)?
- Does the director address executive skills (posture, hand position, positive embouchure, etc.)?

**Rehearsal Strategy**

- Does the director share his or her rehearsal strategies with the students?
- Does the director share his or her strategies verbally or in a written form (on the board, on the way out to the field, etc.)?
- Are the rehearsal objectives attainable by this group?
- Are the directions given from the podium clear and concise?
- Does the director value student input on rehearsal strategy?
- Is this band competitive in nature?
- How does the director address marching fundamentals? Are they Big 10- or corps-style fundamentals?
- How does the director approach moving and playing?
- How does the band learn drill? Is there a method?

**Musicianship**

- Does the director have a clear understanding of the show?
- Does the director communicate these ideas to the ensemble?
- Does the director have a clear understanding of the drill?
- Is the director able to clearly communicate her or his ideas to the ensemble?

- How is ensemble pulse (fazing) addressed?
- How does the director incorporate student leadership into rehearsals (section leaders, drum majors, etc.)?
- What responsibilities were given to these student leaders (attendance, organizational work, cleaning drill, etc.)?
- Did the other students seem to respect the leaders?
- Did you notice any anecdotal evidence of this?

**Additional Observations and Questions to Ask the Teacher**

- Is the director able to connect with the students?
- Do the students respect the director?
- Do you feel that the students think they have accomplished something during this rehearsal?
- Would you have liked to be in this band?
- How do students earn leadership positions in the marching band?
- Do they go through any training?
- How does the director choose music?
- Who writes the drill?
- Does the teacher use any technology (drill-design programs, etc.)?
- What are summer rehearsals like (band camp, etc.)?

## ELEMENTARY CHORAL MUSIC

**Classroom Environment/Management**

- Is the room ready when students enter?
- Describe the procedures for the students' entering and leaving the room.
- Notice students who play an instrument you play, and evaluate the way they handle the cases and assemble the instruments and subsequent packing up. Also notice percussion equipment, set-up, and care.
- Note the teacher's tasks prior to the formal beginning of the rehearsal.
- If used, how are the folders and music organized?
- Estimate what percentage of the rehearsal time is devoted to the category above.
- What percentage of the teacher's effort and attention during class goes towards getting the students' attention during class?

**Pedagogy/Rehearsal Strategy/Musicianship**

- In addition to performance repertoire, many teachers teach technique, musicianship, notation, comprehension, improvisation, theory, etc., during a portion of the rehearsal. In a few areas, this may be done during small-group lessons or sectionals, independent of rehearsal. Restrict your comments to instruction and activities NOT directly related to a piece of choral music for performance.
- What is modeled in terms of physical and mental preparation for making music?
- Either as a whole or as a section, evaluate tone quality (beginner – developing beginner – intermediate – advanced high school – collegiate).
- How might tone be improved?
- What is the average range of each section?
- How do we expand range?
- Describe any activities that exercise rhythmic patterns and pulse.
- Is movement used to teach rhythm? Chanting? Syllables?
- Describe any activities that exercise tonal patterns and harmonic sense.
- Are syllables being used?

- Either as a whole or as a section, evaluate intonation (beginner – developing beginner – intermediate – advanced high school – collegiate).
- Are you able to isolate individuals who do not play in tune or individuals who are out of tune with their sections? Are families of instruments in tune across the ensemble?
- Is intonation mentioned? Is there an electronic device being used?
- Describe the:
    - Modeling
    - Ratio of talking/instruction/correcting (teacher talk) to music making
    - Overall pace of instruction
    - Ratio of on- versus off-task behavior
    - Ratio of rote learning to note reading
    - Meters present in the musical content
    - Tonalities and keys present in the musical content
    - Activities that promote expressive elements in music
    - Activities that promote improvisation
- Is anything else going on?

**Piece Rehearsed in Class**

- Record the title and composer, and a brief description of meter, tonality, key, and style.
- Where are we in the continuum of learning the piece? (unfamiliar/struggling – familiar/learning – mastery/refining)
- What techniques are used to acquaint students with the whole piece, the big picture?
- What techniques are used to help students deconstruct the piece into separate elements?
- Is the focus on text, pronunciation, or interpretation?
- What is the evidence of applying prior knowledge? Presenting new concepts or skills?
- If possible, identify a section in the music that is un-performable and isolated by the teacher. Describe the techniques used to make improvements.
- Identify a section in the music that is un-performable, missed, or ignored by the teacher and the techniques you would use to make improvements.

**Additional Observations and Questions to Ask the Teacher**

- Comment on the pattern, expressions, and gestures used from the podium.
- Was there a lesson/rehearsal plan?
- Do most students exhibit musical readiness to be successful in this repertoire?
- To what degree do students contribute, think, and respond in the rehearsal?
- Was cooperative learning used during the rehearsal?
- Is there a management plan? Are there classroom rules?
- Does the teacher ever leave the podium area?
- Is an accompaniment being used? How much of the time?
- Who is providing the accompaniment?
- Describe the general ratio of positive to negative comments by the teacher.
- Describe any audio, visual, or technical teaching techniques.
- Does this look, sound, and smell like your beginning choral experience?
- Name one new idea you saw today that you would borrow or vary.
- Name one procedure, activity, or comment you would avoid.

## MIDDLE SCHOOL AND HIGH SCHOOL CHORAL MUSIC

**Classroom Environment**

- How are materials organized and passed out (student folders, etc.)?
- How are the students arranged within the classroom (chairs, risers; sitting, standing; by voice part)?
- Is an accompanist used during rehearsals? For concerts?

**Classroom Management**

- How does the teacher interact with the students (use of humor, engaging individuals, motivation through personal connection)?
- Is the teacher able to communicate and apply consistent behavioral or procedural expectations? Describe ways the teacher accomplishes this communication during rehearsals.
- Is the teacher able to use encouraging, positive, constructive feedback, while clearly defining the need for change or improvement? Give an example of how this is achieved.
- Describe the pace of the rehearsal and how this affects the behavior of the students. Is there an obvious plan of action communicated to the students, and how is this communicated? Are there smooth transitions between activities and songs?

**Pedagogy/Rehearsal Strategy**

- How much time is allotted for warm-ups?
- What is the focus of warm-ups? Resonance? Range expansion? Agility? Diction? Vowel unification?
- Are warm-ups related to the literature used in rehearsals?
- How much time is allotted to sight-reading? How frequently do the students sight-read?
- What system do the students use for reading (tonal/rhythm syllables, unison or number parts)?
- What strategies are used to teach parts to the students during warm-ups, sight-reading, and rehearsal? Solfege? Sectionals? Rote learning? Use of piano or voice? Verbal or spoken directions? Vocal demonstration? Movement? Visual aids?
- Is there a specific focus (e.g., pitch, intonation; tone, resonance; diction, articulation, and enunciation; phrasing and expression; breath support; or posture) on choral technique, and how does the director accomplish this?
- Is there a mix of focus on the whole and the parts of each song?
- Is there variety in the repertoire? Are there multicultural, sacred, secular, folk tune, and lighter numbers? Are there polyphonic (partner songs, r sounds, etc.) and homophonic songs?
- How does the teacher address the needs of the changing voice?
- Is the rehearsal mainly teacher-driven/directed or student-driven/directed?
- When giving directions during rehearsals, how many issues are addressed at one time?

**Musicianship**

- Does the director have a clear conducting pattern, effective cues, artistic interpretation, and purposeful gestures?
- Describe the director's piano skills.
- Describe the director's vocal skills.
- Do the students clearly understand and communicate the text of the literature?

**Additional Observations and Questions to Ask the Teacher**

- How does the teacher communicate with the parents?
- Does the teacher make use of a handbook?
- Does the ensemble participate in festivals or competitions?

- Are concerts mandatory in the school district? What form do they take, and what is their frequency?
- What types of vocal ensembles are available to the students (e.g., audition/non-audition, male/female/mixed, a capella, madrigal/chamber/select)?
- How are students assessed? What skills are assessed and how? Are students assessed as individuals or in a group?
- How are grades determined?
- What are the criteria for choosing literature?

## BEGINNING STRINGS

### Classroom Environment

- What is the general classroom set-up?
- How do students carry, open, and put away their instruments?
- What accessories do they use (e.g., types of shoulder rests, rockstops, rosin, etc.), and how do they teach their use?
- Are the students learning something? Are they engaged in the activities?
- How does the teacher encourage the students to make musical decisions?

### Classroom Management

- What is the rapport between the teacher and the students?
- How did the teacher start the class? What is the pace? How are the instruments tuned?
- Was the teacher able to start the rehearsal in an orderly fashion?
- Did you observe any classroom management issues during this class (excessive talking, disorderly behavior, etc.)?
- How did the teacher deal with these issues?
- How often did the students play music during this lesson?

### Pedagogy

- How does the teacher address posture, both sitting and standing?
- How does the teacher address instrument position, bow-hand position, bow-arm position/movement, left-hand position, and rest position?
- What terminology does the teacher use for tone production (e.g., more bow pressure vs. heavier arm weight)?
- How often is position reinforced each lesson?
- What general strategies does the teacher use to correct mistakes?
- How are the students taught intonation? (Fine tuners? Pegs?)

### Musicianship

- How often do students read music? Learn by rote? When is reading introduced?
- When do students start multi-part music? How is it introduced (in sectionals, full class, etc.)?
- How often is physical movement taught? Is movement encouraged? How?
- How often do students sing?
- How is intonation addressed? What terminology is used (i.e., fingers on tape, flat and sharp, higher and lower)?

### Additional Observations and Questions to Ask the Teacher

- Do they start by playing pizzicato, arco, or a combination of both?
- When and how do they introduce left-hand fourth finger for violins and violas?

- When and how do they introduce shifting for the basses? For all instruments?
- When and how do they introduce extensions for the cellos?
- Do bass players learn sitting, standing, or using a combination of the two? In what order are these methods taught?
- How and when are students taught the parts of their instruments?
- Are beginning players taught long tones or faster rhythms first?
- How are key signatures taught in relation to hand shape and position?
- What bowing styles are students able to correctly demonstrate?
- What method book is used? What other materials are used?
- How much practice does the teacher require?

## MIDDLE SCHOOL AND HIGH SCHOOL STRINGS

### Classroom Environment

- What is the general classroom set-up?
- Are the students learning something? Are they engaged in the activities?
- How does the teacher encourage the students to make musical decisions?

### Classroom Management

- What is the rapport between the teacher and the students?
- What is the start-up routine (tuning, physical warm-up, scales, method book)?
- Did you observe any classroom management issues (excessive talking, disorderly behavior, etc.)? How did the teacher deal with these issues?

### Pedagogy

- What is the ratio of piece rehearsing to technique training?
- What bowing styles are students able to correctly demonstrate?
- How does the director address shifting, right-hand position, and left-hand position in relation to key signatures?

### Rehearsal Strategy

- Does the director share his or her rehearsal strategies with the students?
- Does the director share his or her strategies verbally or in a written form (on the board, etc.)?
- Are the rehearsal objectives attainable by this group?
- Are the directions given from the podium clear and concise?
- Does the director value student input on rehearsal strategy?

### Musicianship

- When and how are students taught to tune?
- How often do they talk about technique vs. musicality?
- How often do students lead rehearsals (e.g., sectionals)?

### Additional Observations and Questions to Ask the Teacher

- When and how is vibrato taught?
- What method book is used?
- How much and what kind of practice is required?
- When/how are students taught to shift? What positions are used?
- How are students taught to play with conducting?

- What literature is performed?
- How often do they perform?

## HIGH SCHOOL FULL ORCHESTRA

**Classroom Environment**

- Is the rehearsal clean and organized?
- Were the chairs and music stands set up prior to the rehearsal?
- Do students have easy access to instruments and music?
- Did set-up or access problems affect the start of rehearsal?

**Classroom Management**

- What was the rapport between the teacher and the students?
- How did the teacher start the rehearsal?
- Was the teacher able to start the rehearsal in an orderly fashion?
- Did you observe any classroom management issues (excessive talking, disorderly behavior, etc.)?
- How did the teacher deal with those issues?
- How often did the students play music during this lesson?

**Rehearsal Strategy**

- Does the director share her/his rehearsal strategies with the students?
- Does the director share her or his strategies verbally or in a written form (on the board, etc.)?
- Are the rehearsal objectives attainable by the group?
- Are the directions given from the podium clear and concise?
- Does the director value student input on rehearsal strategies?

**Pedagogy**

- Did the director warm up the group? How?
- How does the director approach breathing with the winds?
- What is the terminology used to discuss pedagogy in winds versus strings?
- What is the tuning sequence? To what pitch do they tune? Using what instrument? Who leads the tuning procedure?
- How does the director address ensemble pitch?
- Does the director have the students play in various key centers?
- How does the director address issues of balance?
- Does the director address executive skills (posture, hand position, embouchure, etc.)?

**Musicianship**

- Does the director have a clear understanding of the score?
- Does the director communicate these ideas to the ensemble?
- Are her or his patterns clear?
- Is the director helping the ensemble with her or his conducting?
- How often do they talk about technique vs. musicality?

**Additional Observations and Questions for the Teacher**

- How is full orchestra scheduled? How often and when do they rehearse?
- What method is used to work on basic group fundamentals (balance, articulation, etc.)?

- How often does the group perform?
- Which wind and percussion students are in full orchestra?

## HIGH SCHOOL MUSIC THEORY

### Classroom Environment/Management

- What are the curricular goals of the class?
- Is this a music theory class or a combined music theory and aural training class?
- Are all students allowed to enroll in this class? If not, how are they given permission to enroll? Are they given full credit toward graduation?
- Is composition part of this class?
- What textbooks are used in this class?
- Is there a workbook or a supplement?
- Does the instructor use any computer software?
- Does this classroom have the capacity to accommodate the technological needs of the class? Do they go to a computer lab? How often?

### Pedagogy

- Does the instructor have a clear understanding of the topic?
- How was the lesson structured (lecture, group work, individual work time, etc.)?
- How does the instructor teach to the different ability levels?
- Do the students seem to like the class? Why?
- How are the students assessed in this class?
- Is it formative or summative or both?
- Do the students in this class take the AP exam for music theory at the end of the school year?
- How are the students graded?
- Is it difficult to prepare for this class?
- How does the teacher offer individual help?
- How did the teacher learn the technology involved with this class?

### Additional Observations and Questions to Ask the Teacher

- Are most of these students aspiring music majors?
- Do you get a chance to teach students whom you normally would not see?
- Was this a class that you started at this school? If so, how did you sell the idea to the administration?

## SELF-CONTAINED SPECIAL EDUCATION

### Classroom Environment/Management

- What are the goals of this special education room? (Find out prior to the observation.)
- What kinds of disabilities do these students have (cognitive, behavioral, physical)?
- What is the ratio of teachers and aides to students in this classroom?
- How often is music incorporated into the curriculum?
- How often do these students have music with a specialist?

### Teaching Strategy/Musicianship

- Do the students like the music lesson?
- Do the students respond to the music teacher?
- How does the teacher engage the students with music?

- What musical skills are they learning?
- Do the teachers and the aides assist the students during the lesson?

**Additional Observations and Questions to Ask the Music Teacher and the Special Education Teacher**

- Music teacher:
    - Have you had any preparation in learning to teach students with special needs?
    - What is your relationship with the classroom teacher like? Do you discuss strategies?
    - Do you adapt your lessons for this class? How?
    - Have you been involved in the IEP process for your students?
- Special education teacher:
    - How does music fit into your curricular goals for this class?
    - How do you use music when the music specialist is not here (sing to the students, play recorded music, etc.)?

## NON-TRADITIONAL ENSEMBLES

**Classroom Environment/Management**

- As time permits, learn about the following organizational and procedural aspects. How did this ensemble come to exist?
- Who may join? How?
- What is the rehearsal schedule?
- Is performance the goal? If so, how are performances organized? If not, is there some sort of culminating experience?

**Pedagogy**

- Describe the music that is being made (or general performance characteristics): instruments, voices, size of group, movement, or dramatic components, etc.
- In what ways, e.g., form, meter, tonality, style, is this music similar to music used in typical bands, choruses, and orchestras? To current commercial or folk music?
- In what ways is it different?
- Does this music draw from a particular culture, ethnicity, or lifestyle?
- Are there extra-musical elements of the culture being taught? Are there attempts at authenticity?
- Are there unique musical aspects that can be learned only, or more efficiently, through this ensemble?
- Describe the age, ethnicity, and style of students in the ensemble. How do they compare with students in other musical ensembles? With the general student population?

**Teaching Strategy**

- Describe the leadership. Is the teacher present? Is there a student leader or leadership through consensus? Is this a smooth process? What does it remind you of?
- How are organizational and musical decisions reached?
- Is music being taught? If so, is transmission mostly by rote or by note? What is most authentic to the style of the music?
- Have you had an opportunity to participate in groups such as this? Would you like to?
- Can you see any themes from classes such as world music, sociology, popular culture, world history, or your personal life being enacted in this ensemble?

**Additional Observations and Questions to Ask the Teacher**

- How do the members feel about their experience with the group?
- From where does the group draw music, inspiration, and models?

- Is there funding for this activity?
- Do you have unique interests or talents to share in such an ensemble? How might you organize it so that it is a valuable part of students' musical experience and advances your overall philosophy of music education?

# What's Next?

## CERTIFICATION

Teacher certification for music teachers in New York is PreK-12 and encompasses all tracks of music (general, strings, vocal, band, etc.). Since your certification will allow you to teach all tracks of music at all grade levels, it is important that IC prepares you to effectively teach all types and levels of music. Such preparation necessitates the inclusion of music classes that may fall outside those that you believe you will teach when you become a professional music educator. These courses are not only critical for your certification, but also a practical part of your preparation since music teaching jobs are often require the teaching of multiple tracks and grade levels. (See the following Appendix for more information on becoming NYS certified). *NOTE*: Students must successfully complete a TaskStream portfolio to graduate from Ithaca College and become certified.

## FINDING A JOB

The field of music teaching is very competitive and becoming more so as the number of music teachers rise and the number of music teaching jobs diminish. It is not uncommon for 100 or more applicants to apply for a single music teaching job. As such, it is important that new music teachers entering the profession set themselves apart from the rest of the pack. This includes not only excellent grades, but also, perhaps more importantly, excellent recommendations from your music education professors and cooperating teachers. It is important that through the course of your study at IC you develop strong professional relationships with your music education professors and cooperating teacher and you have demonstrated to those people strong teaching skills and interpersonal skills. Also, work closely with the IC Career Services office when entering the job search process to get help with preparing a resume, obtaining recommendation letters, and ordering college transcripts: *https://www.ithaca.edu/sacl/careers/* Students should also consider signing up for the Ithaca College Music Education Vacancy Listserv (see informational sheet included in this appendix).

# Important Information, Links, & Excerpts

**ITHACA COLLEGE DEPARTMENT OF EDUCATION**
**Office of Teaching and Certification**
https://www.ithaca.edu/hs/depts/education/cert/

The Office of Teaching and Certification serves all teacher education students on campus with information on certification-related issues and is open from 9:00 a.m. – 5:00 p.m. M-F. You can reach us at 607-274-1488. The office also supports area mentor teachers by issuing tuition waivers and mentor teacher payments.

**Applying for Teacher Certification in New York State**
If you have graduated from a college teacher education degree program, you should use the "Approved New York State Program" route to certification. Applications for certification must be submitted online using the process outlined below.

**NEW YORK STATE TEACHER CERTIFICATION EXAMINATIONS***
http://www.nystce.nesinc.com/
*NOTE: Please review frequently. Exams and requirements are consistently changing and evolving.

**Overview**
The New York State Teacher Certification Examinations (NYSTCE) address New York Education Law and Commissioner's Regulations, which require prospective New York State educators to pass designated tests as a requirement for receiving state certification.

The NYSTCE are criterion-referenced, objective-based tests designed to measure a candidate's knowledge and skills in relation to an established standard rather than in relation to the performance of other candidates. The explicit purpose of these tests is to help identify for certification those candidates who have demonstrated the appropriate level of knowledge and skills that are important for performing the responsibilities of an educator in New York State public schools.

Test questions were developed using textbooks, New York State learning standards and curriculum guides, teacher education curricula, and certification standards. The tests were developed in consultation with committees of New York State teachers, teacher educators, and other content and assessment specialists.

**Certification Process***
*Please check for most recent NYSED policy at: http://www.nysed.gov/

1. Set up a TEACH account (during *MUED 10100,* freshman, fall)
2. Get fingerprinted & pass criminal background check (during *MUED 10100*, freshman, fall)
3. Complete all related state exams at host sites. (Please see the NYSTCE website to check the most current requirements for certification exams.)
4. Complete the degree at Ithaca College at which time the college will send notification to the Teacher Certification Specialist that you have completed the coursework

**Apply for certification via your TEACH account.**

USE THIS WEBSITE TO APPLY FOR TEACHER CERTIFICATION- http://www.highered.nysed.gov/tcert (TEACH Online Services).

**TO APPLY - Log In to your TEACH Account**

**Step 1. Create/update personal profile.** In this section you will enter your personal information and contact information. It's important to keep your email and mailing address current. This is how NYSED will communicate with you and where they will mail your professional teaching certificate.

**Step 2. Educational Profile:** Enter education information - If you are in a graduate program leading to initial certification, enter only the degree program leading to the certificate you are applying for; do not enter your undergraduate, non-teaching degree.

1. Institution: drop down list of New York State higher education institutions with teacher preparation programs - select yours from the list.
2. Award Title: drop down list of awards associated with the chosen institution; select proper award title.
3. Program: drop down list of programs available at the chosen institution and with the chosen award title; select appropriate program.
4. Major: this is a generic list of common majors; identify the correct major
5. Date Degree Received: enter date of graduation. Be exact here. This date must be accurate.
6. Attended From: enter date education began (use 1st day of month you began studies)
7. Attended To: enter graduation date
8. Number of Credits: An approximate number is acceptable.

The section marked "teaching/school experience" is primarily used when applying for the Professional certificate when successful teaching experience is required. Applicants should only enter paid teaching experience in schools. Do not enter work associated with courses, paid coaching, or volunteer experiences.

**Step 3 – Fingerprinting:** (If you already have fingerprint clearance, skip this section completely). For further instructions about fingerprint processing review instruction #5 here: http://www.ithaca.edu/actec/teachercert/

Specific questions can be directed to teachered@ithaca.edu.

**Step 4 - Account Information:** This section shows you the contents of your TEACH file. By using ctrl key (or the command key on an Apple computer) you can select all areas (list in box) of information to see everything that is within your file.

**Step 5 – Select Certificate(s):** This is where you choose your certificate type and title. You will choose from a series of five dynamically filtered dropdowns to arrive at the appropriate certificate for the program you completed. You must select a certificate that is appropriate to the program you indicate in the self-reported education portion of the applicant profile. Additionally, you will need a program code which represents your degree program and the type of teaching certificate that you are applying for. The Teaching Certificate program codes are as follows:

**BACHELOR OF MUSIC DEGREE**
Music Education 23333
Performance & Music Education 23334

**MASTERS OF MUSIC DEGREE**
Music Education 29383

**MASTERS OF SCIENCE DEGREE**
Music Education 29382

**Step 6 – Sign Affidavit:** Answer the child support (make sure to answer either A or B & not both) and the moral character questions here and then sign the affidavit. If you answer "yes" to any of the moral character questions, you must enter an explanation in the text box provided. Sign the affidavit by clicking on the button "Sign Affidavit."

**Step 7 – Sign Application**: You will sign the application by clicking on the button "Sign Application" attesting that all statements and information provided in the application are true. **Please note,** up to this point (signing the application), you can back-out of the application process – no certificate or affidavit information will be saved. After the application is signed, the application is saved and submitted.

**Step 8 – Make Payment**: A report will appear during the payment process that will show you exactly what requirements you have met and the ones that still remain to be completed. We advise that you print that document for your files since it contains NYSED contact information.

In order to have your certification approved quicker, it is recommended that a credit card be used for payment. After payment is confirmed we suggest that you print that screen as a receipt of payment. However, recently the website has experienced problems with the payment screen. After a moment, you may be able to print a receipt and your payment will be processed even though the screen says they have experienced problems. You can check your credit card to be sure the charge has gone through.

We hope you find these 'tips' helpful and that you use them to assist you as you submit your recommendations. In the event you experience problems or have technical difficulties, TEACH provides technical support via email at TeachHelp@mail.nysed.gov and telephone at (518) 486-6041.

**COLLEGE RECOMMENDATION:** Once your degree has been posted by the Office of the Registrar at Ithaca College, we will electronically submit the college recommendation into your TEACH account. You can check the status of your application by going to the NYSED website at www.highered.nysed.gov/tcert

If you have job interviews before your certificate arrives, the Office of Teaching and Certification is happy to provide you with an official letter stating that you have applied and been recommended for certification. Contact teachered@ithaca.edu.

The initial certificate is valid for five years and may not be renewed. However, a three year extension is possible if you have completed 24 semester hours of approved graduate study.

## NEW YORK STATE EDUCATION DEPARTMENT

www.nysed.gov

The New York State Education Department is part of the University of the State of New York (USNY), one of the most complete, interconnected systems of educational services in the United States.

Our mission is to raise the knowledge, skill, and opportunity of all the people in New York. Our vision is to provide leadership for a system that yields the best-educated people in the world.

## 2019-2020 ITHACA COLLEGE CATALOGUE: MUSIC EDUCATION

https://catalog.ithaca.edu/undergrad/schools/school-music/music-education/

# All College Teacher Education Vision, Mission, & Conceptual Framework

Ithaca College maintains a longstanding commitment to educator preparation since its founding in 1892 as the Ithaca Conservatory of Music. Today, Ithaca College provides robust programs committed to excellence and equity in teacher education in three of the College's five schools—the schools of Music, Humanities and Sciences, and Health Sciences and Human Performance.

The All-College Teacher Education Committee (ACTEC), which reports to the Provost and Vice President for Educational Affairs, governs teacher education across the schools and draws its membership from each program. ACTEC has coordinated teacher education programs at Ithaca College since 1966; in 2002–03 the committee initiated the development of a single conceptual framework inclusive of the theoretical and philosophical perspectives common to all teacher education programs on campus.

All teacher education programs at Ithaca College are accredited by the National Council for Accreditation of Teacher Education (NCATE). Additionally, SLPTC and Music Education are accredited by their national professional associations (ASHA & NASM) and the programs in the School of H&S and the Department of HPPE are nationally recognized by their specialized professional associations.

Ithaca College's professional education faculty in the schools of Music, Humanities and Sciences, and Health Sciences and Human Performance prepare pre-service teachers to meet the goals of knowledge, experience, and commitment to service articulated in the College's mission statement.

**All-College Teacher Education Unit Vision Statement**
We strive to prepare exemplary teachers and educational leaders who work collaboratively with individuals and communities to create high-quality education for all.

**All-College Teacher Education Unit Mission Statement**
The All-College Teacher Education Unit at Ithaca College embraces the values of **Knowledge, Competence, and a Commitment to Service** expressed in the Ithaca College Mission. Our mission is to prepare teachers who possess knowledge and teaching competence in their respective disciplines, who know how to work collaboratively and effectively with diverse communities of students and families, and who are inspired and motivated by the belief that excellence and equity in education are profoundly interdependent. To this end, Ithaca College teacher educators guide candidates through carefully designed and supervised programs where theory, research, and practice combine in order to provide them with solid foundations in the content, professional, pedagogical, technological, relational, and cultural knowledge and experiences needed in order to become engaged and effective teachers for all students in the 21st century.

# Conceptual Framework: Goals and Standards

Students and faculty in Ithaca College teacher education programs participate in an active learning community that emphasizes scholarship, teaching, and service. The teacher education community fosters the acquisition and integration of liberal arts and professional knowledge through disciplined study, critical thinking, research, and inquiry (*Cochran-Smith & Zeichner, 2005*). This knowledge, extended and refined by experience, develops teaching competence, which, when exercised democratically in service to others, develops teachers who are informed by a commitment to work effectively with and for all students, their families, and communities (*Ogulnick, 2000*). Teacher education at Ithaca College thus reflects the institution's longstanding vision and commitment to excellence by valuing praxis—that is, the combination of theory and performance (Freire, 1993)—and by nurturing the development of knowledge, competence, and commitment to service. As a result, Ithaca College teacher education graduates possess a passion for lifelong learning, a desire and ability to ignite this passion in others, and a commitment to exercise this ability in democratic, culturally responsive teaching and service to others through work with diverse students, families, and communities.

This philosophy is summarized in the Unit's **Conceptual Framework**, a set of goals and standards that the All-College Teacher Education Committee affirmed in 2005 (rev. 2007 and 2015).

- **Three Goals for the Knowledge.** Ithaca College teacher education candidates will, through rigorous and disciplined study in the liberal arts and professional programs, meet or exceed the New York State learning standards and the New York State Regents requirements regarding content and pedagogical knowledge in their respective areas of certification *and* meet or exceed the ten common program standards that cross all Ithaca College teacher education programs.
- **Competence.** Ithaca College teacher education candidates will develop competence in their respective fields by taking their content and pedagogical knowledge into a variety of local and regional public and private schools where, in carefully planned and supervised field experiences, they will gain confidence in their own teaching and learning; learn to work collaboratively in classrooms, schools, and communities; learn to work effectively with the diversity of their students, their students' families, and communities; learn to reflect critically and systematically on their own teaching practice in order to improve it; learn to put their students at the center of the learning process while maintaining standards of excellence; and learn to value professional development and lifelong learning.
- **Commitment to Service.** Ithaca College teacher education candidates will further develop their newly acquired knowledge, competence, and leadership skills by engaging in critically reflective practice; demonstrating, in their practice, a deep commitment to equity and accountability; and modeling initiative and advocacy. Teacher education candidates will develop the skills to build relationships with communities to support students' learning.

The framework's shared vision and corresponding standards have guided the unit's programs, course development, teaching, assessments of candidate performance, scholarship, and program evaluations in all three Schools in which teacher education programs are offered.




**TEN STANDARDS OF THE ITHACA COLLEGE CONCEPTUAL FRAMEWORK**

The values and commitments found in our Conceptual Framework are embedded in the InTASC Model Core Teaching Standards, which were adopted by Ithaca College Teacher Education in April 2015. These ten standards, aligned with the New York State Teaching Standards, ensure that our goals of Knowledge, Competence, and Commitment to Service are attained. Our standards reflect the shared values and expectations of our teacher education faculty and stakeholders and are used to assess the readiness of every teacher education candidate at Ithaca College.

**Standard #1: Learner Development**

The teacher understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.

**Standard #2: Learning Differences**

The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner to meet high standards.

**Standard #3: Learning Environments**

The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.

**Standard #4: Content Knowledge**

The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make these aspects of the discipline accessible and meaningful for learners to assure mastery of the content.

**Standard #5: Application of Content**

The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

**Standard #6: Assessment**

The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher's and learner's decision making.

**Standard #7: Planning for Instruction**
The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross- disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.

**Standard #8: Instructional Strategies**
The teacher understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

**Standard #9: Professional Learning and Ethical Practice**
The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals, and the community), and adapts practice to meet the needs of each learner.

**Standard #10: Leadership and Collaboration**
The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.

# Proficiency Guidelines

**GUIDELINES FOR VOCAL PROFICIENCIES**

Below are listed the requirements for this proficiency (and some clarifications). Points b), c), and d) are prepared while a) is sight-read.

a. the ability to solfege any one of the voice parts from an unfamiliar SATB score.

b. the ability to sing a Classical piece of literature you might teach in a high school vocal class from memory with appropriate pitch, rhythm, diction, intonation, vocal tone, style. (Note: this is a piece of your choosing that you will bring the score with you. Be prepared to sing it acapella.)
c. I will ask you a specific issue that can happen in that piece, you will describe how (precisely) you intend to work with that issue for the student's success.

d. the ability to sing a line from an SATB piece while playing another line of music ("Sing and Play").

e. The ability to SPEAK a line from a solo in Italian while playing a line of music ("Speak and Play").

**There will not be multiple 'tries' – if you fail the first attempt, you will be allowed to come back and have ONE re-try to improve those points that were not acceptable. After that, student teaching placement is jeopardized.**

**GUIDELINES FOR PIANO PROFICIENCIES**

1. **Prepared (will be available 2 week before proficiencies begin):**
   You will be given 2 *each* of the following to prepare and will perform the **instructor's choice** at the proficiency:
   a. 4-part open score reading (any combination of 2 lines) at a specified M.M.
   b. Play a vocal solo (R.H.) with a simplified accompaniment (not just chords; must show style of the piece & musicianship) at a specified M.M.
   c. Play a simplified choral accompaniment (not just chords; must show style of the piece & musicianship) at a specified M.M.

2. At Sight:
   a. Play 1-part (instructor choice) from a 4-part choral work at sight with harmonic underpinning (chords given) at specified M.M.
   b. Transpose a melody line from a choral piece.

**There will not be multiple 'tries' during the proficiency – if you fail the proficiency, you will be allowed to come back 2 days later and have ONE attempt to improve that which was not acceptable.**
**After that, student teaching placement is jeopardized.**