

Music Education Program Handbook



Fall 2020

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Valdosta State University

Department of Music

Music Education Program



Dedication

This handbook is dedicated to our students who seek to inspire future generations of musician-teachers through the highest quality of musical training and meaningful teaching experiences.

With gratitude and pride, we honor our music education graduates who have dedicated their selves and careers to improving the value of their students' distinctly varied and talented musical lives in service to the southern region of Georgia and throughout the nation and world.

About Us

Valdosta State University is a 'welcoming, aware, and vibrant community founded on and dedicated to serving our communities' rich and diverse heritages. For students, we are charged 'to provide a diverse student population with an inspired education, a safe learning environment, a nurturing community, and a wealth of experience that assists students in molding their futures in a creative, conscious, and caring fashion while preparing them to be lifelong learners who will meet the needs of a changing global society.

As an institution of higher learning, we strive to 'expand opportunities for our students' by 'promoting social justice and service learning. Residing in the southern region of Georgia, we promise 'to provide our region and our home with resources and support necessary to develop and sustain a higher quality of living, greater economic and community development, and inspired innovation that nurtures and respects our diverse population' (Valdosta State University, n.d.)



The Department of Music at Valdosta State University is a fully accredited member of the National Association of Schools of Music, with a faculty of 32 artist teachers and over 170 music majors and minors. The Department of Music presents over 150 musical performances for the public each year. In addition, several of the major performing ensembles of the department travel throughout Georgia, the Southeast, and abroad, performing for schools, civic groups, and as part of community concert series.

The faculty are active performers, scholars, conductors, clinicians, and adjudicators throughout the region. The department offers a full range of instrumental and vocal performing ensembles, including the Valdosta Symphony Orchestra. Membership in ensembles is open to all VSU students.

History of Music Education @VSU

Valdosta State University began as [South Georgia State Normal College](#) in 1913 offering a two-year course in teacher preparation. In 1922, opening as a four-year college designated by the state legislature, the normal college became Georgia State Women's College. Also in

1922 the Georgia Education Association formed a Department of Public School Music, eventually emerging as the GEA Department of Music. Sixteen years later this association affiliated with the Music Educators National conference, changing its name,

as currently known, [Georgia Music Educators Association](#). GMEA was charged with advancement of music education throughout Georgia, to promote music education in the school curriculum, and provide training for classroom teachers over the past 82 years. State wide student activities that began in the 1930s expanded over the next several decades to host All-State events and festivals. In the early 1950s GMEA promoted collegiate music educator activities through local chapters ([Mitchell](#), 1997;).



Designated the second regional university in the University System of Georgia in 1993, the college became the Valdosta State University. Spawning from its original purpose to improve education in the southern region of Georgia, the university grew



to include five colleges - Arts, Humanities and Sciences, Business Administration, and Nursing – in addition to its core program in

Education. Foraging through the University archives, a collection of historical [pictures](#) reveals an enduring presence and diversity of music and education at VSU over the past century. These enduring values become the foundation of our continuing success, expecting no less

than the highest levels of excellence. Our music education alumni have long fulfilled this promise and look to the next generation to achieve even greater heights while enriching the musical capacities of all who seek better lives.



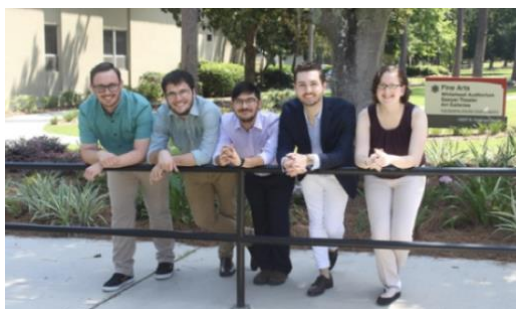
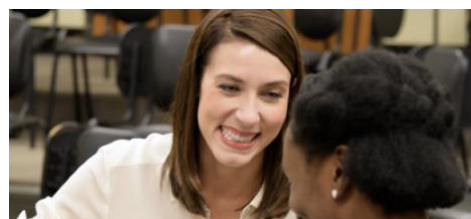
The Future of Music Education for All

Continuous Growth

During the Spring 2019 Semester, a group of music faculty convened to discuss the state of music education in South Georgia and throughout the US. By seeking to expand the outstanding curriculum we have long-served through traditional pathways, we are equally challenging ourselves to extend the long-standing quality we have offered to better serve students from every walk in life. We considered the values of this university and its mission to build individual and community growth by nurturing, supporting, and preserving the high quality of music educators to serve our region, while extending their capacity to address our societal concerns and individual needs. We mapped a program that embeds sociocultural responsiveness beginning with entry into the undergraduate Bachelor of Arts degree program and culminating with certification through the Master of Arts in Teaching - Music Education degree.



Now we face even more challenges to meaningful learning experiences. Longstanding practices of teaching and learning are reassessed as we are called to face the impacts of uncertainty and instability of a global pandemic, and the oppressive inequities of existing structures. These conditions have heightened our resolve to enhance sequencing the music education program through efficient and individually-focused diverse pathways. Their paths will develop musician-teachers ready to impact each individual child within the



structures of future school systems. Based on a large body of evidence, we deeply believe that these pathways will increase accessibility and opportunities for all, and that — by adapting our curriculum to be culturally responsive — our graduates will be fully able to advance music as core to the quality of life in the 41 counties we serve, and beyond.

Academic Growth Mindset

The University System of Georgia (USG), through the Momentum Year pathway to student success, advances an academic mindset as a strategy to equitably guide students towards their educational goals. This perspective of teaching and learning is based upon Growth Mindset, framed by psychologist Carol Dweck, and is defined as the belief that all students have the capacity to grow, especially those often marginalized. When instruction is viewed as a process of hard work to achieve goals rather than a fixed mindset, as ‘smart’ or ‘talented,’ all students are empowered to realize their ambitions. Dr. Dweck describes the body of evidence supporting this strategy in the YouTube video, “[Developing a Growth Mindset](#)” (Dweck, n.d.).

Abstract

This practice paper explores the intersection of school studio-music pedagogy and positive psychology in order to enhance students’ learning and engagement. The paper has a practitioner focus and puts forward a new model of studio teaching, the *Positive Instruction in Music Studios* (PIMS) model that guides teachers through four key positive psychology processes that can be used in a music lesson: positive priming, strengths spotting, positive pause, and process praise. The model provides a new, positively oriented approach to studio-music pedagogy that can be integrated into specific methods-based programs to enhance student learning and engagement.

Keywords: Positive psychology, Studio music instruction, Process praise, Character strengths, Music pedagogy

Positive Instruction in Music Studios (Patston & Waters, 2015)

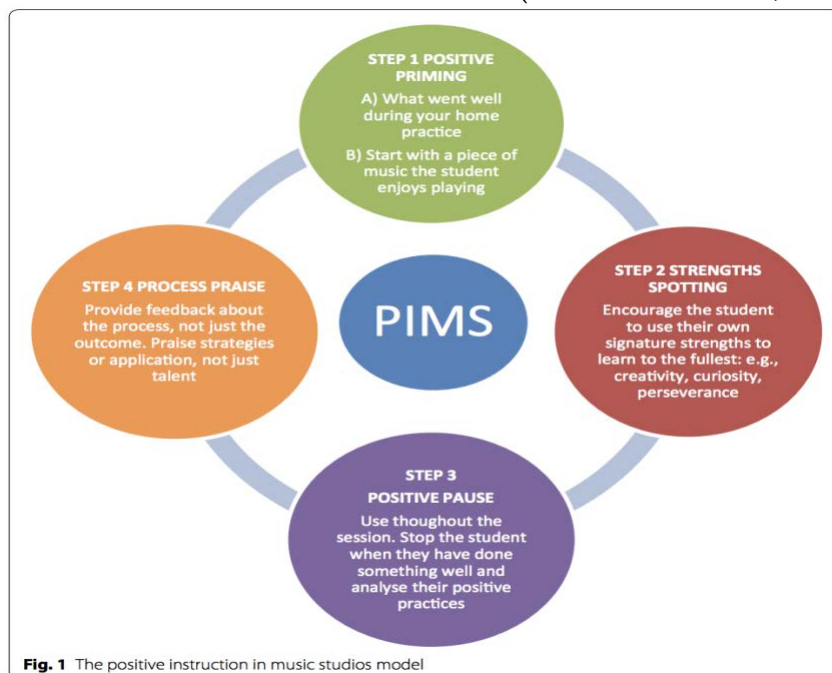


Fig. 1 The positive instruction in music studios model

Music Teacher Growth

Professional Development

Becoming a member of musician and teacher organizations provides a lifeline to and lifetime of development that sustains your capacity to impact your teaching skills and job satisfaction. You may also find opportunities within the school or district during professional development days and with professional communities of practice. These organizations and professional communities benefit your growth while connecting you with others with similar concerns and interests. Many classes and added certifications are available each year scheduled by regional, national and international institutions of higher learning, along with non-profit agencies, and for-profit businesses. And, many of these opportunities are offered online to save your time and resources while enhancing your content knowledge and teaching skills

The journey your career takes after certification may lead you into new understandings and pathways of music teaching and learning. This is especially meaningful when considering the pace of technological developments that will occur during your lifetime. Just think about it! What new ideas and realities for creating and performing music await the future generations of music teachers and learners?

The time to begin forming your professional communities is now! Engage with music teachers in the field by joining your state and national music education associations.



Professional Organizations. Often our organizations and associations have reduced or free registration for college students. Select each organization to view their offerings.

[National Association for Music Education](#)

[Georgia Music Education Association](#)

[American Bandmasters Association](#)

[American Choral Directors Association](#)

[American String Teachers Association](#)

Music Teacher-Performer Communities. Music teachers today are entering a new learning environments expecting educators to adjust to evolving modalities of teaching. Joining and forming local and online learning communities will support

your adaptation to rapidly changing practices and methods. Meeting other teachers with interests similar to yours will not only provide social support, but also benefit your professional development. New ideas and strategies about music teaching and learning will encourage your development as well.

- Build a digital Professional Learning Community (PLC)
 - What is a PLN or [PLC](#)?
 - How do you make [connections](#)?
 - Using [Twitter](#) to build your PLC/N.
 - Using [Blogs](#).
- Elective Teachers [PLC](#)
- [edWeb.net](#)
- [ChoralNet.org](#)

Non-Profit Agencies. Agencies designated as LLCs are purposed to serve others

- Georgia Alliance for Arts [Education](#)
- Georgia Music [Foundation](#)
- The Gift of Music [Foundation](#)
- Arts [Georgia](#)
- Explore [Georgia](#)

Music Educator Teaching Businesses and Vendors. Locally-based music stores and lessons

- Ben Owens [Music](#)
- Music Central Performance [Academy](#)
- Music & [Arts](#)
- Valdosta Academy of Performing [Arts](#)

Music Educator Teaching Online Resources

- VSU Teaching [Downloads](#)
- VSU Teaching [Remotely](#)
- Google [Classroom](#) Code: iq4kzmo

Professional Wellness

Like many in others in service fields, much of your time is directed towards improving the lives of others. In serving others first, we often shortcut caring for ourselves! At the end of the day there is little time and energy left to prepare a healthy meal, take a long walk, or enjoy family and friends. But these are the activities that rejuvenate your mind and body. By taking care of your needs, you energize your teaching and decrease your chance for burn-out. This may even add more years to your life, or simply make each day better. Finding your balance is not always easy, especially during periods of uncertainty.

What to do? Make self-care part of teaching practice. How lucky you are to transfer the love of music to others – and maintain your health – while improving the future musical lives of your community and enhancing the profession of music teaching.

Planning and Self-Management

Organization and Planning. Planning, tracking, and reflecting upon your short- and long-term goals, monthly plans, and daily activities gives you the advantage of objectively looking at your work and productivity. By looking back at yourself and your students' growth along with each benchmark they reach, you clearly see the small and large successes that emerge from your efforts, and then you skillfully reassess and realign your planning to sustain progress.

- Bullet [Journals](#).
- Kanban [Flow](#)
- Google [Keep](#)
- Old-fashioned [timer](#) – stay on task!

Task Management. Prioritize tasks. If not a task is not a priority (never the top of the list), remove it! Then go back to your journal to consider what benefits you and those you care for. The organization and planning devices assist with your task management in addition to your calendar.

- MS Office [Calendar](#)
- MS Office Calendar [Templates](#)
- G Suite for [Education](#) Calendar and more

Time Management. 24 hours/day, 365 days per year, 10 years per decade, one life to live! Time is your most valuable commodity. Refer to your journal frequently to consider whether or not the allocation of this limited possession (time!) is spent towards what you truly care about.



Lesson and Long-Term Planning. Managing time and tasks makes planning for your students' individual and academic growth effectual. Reflection of your prioritized professional tasks (goals and objectives) and time allocations (class hours, grading

periods, school year, graduation) clarifies the resources and activities needed to shape the design of your plans.

Often the line is blurred between a music teacher's work and personal life. We don't work music, we play music! Music is the most basic expression of ourselves. Plan to sustain and energize yourself. Music is life and living. The more holistically you approach your efforts, the more satisfying and meaningful your life will be.

Fitness and Strength

Physical Capacity. The most apparent consequence of reduced access to physical education and time for exercise in US education systems is early-onset childhood obesity. And, the allocation of exercise may have taken the form of punishment. Forgot your supplies? You are punished with running laps. Talked out of turn? You owe 10 pushups. Then, who wants to exercise? It's not surprising to find ourselves and our students out of shape!

The actions of musical performance require significant physical stamina. Music performance and athletic performance demand strength and agility. For every muscle overused in performing and teaching there are opposing muscles underused. Repetitive over- and under-use of muscles eventually causes pain and diminishing health over time. Seeing yourself as a musical athlete sets exercise as a physical development. Both musician and athlete warm-up, use repetitive practice to increase capacity, focus capacity into successful performance, and cool down. Framing exercise into your daily musical, teaching, and personal routines counterbalances the exertions of your work. Here are several resources and options:

- VSU Campus [Wellness](#)
- Blaze to 5k [Challenge](#)
- Endurance [Training](#)
- Scientific 7-Minute [Workout](#)
- Seven Minute [Workouts](#)
- 7-minute [Workout](#) Music
- [Exercise](#) and Calories Burned

Brain Work. Were you ever chastised for reading too long in the library or spending too much time playing music? What? Punishment for curiosity and growth? Brains that are fully engaged expend energy. During fMRI scans, areas engaged in learning and creating produce heat (energy). When we are fully focused and engaged in practice and problem-solving our brain is physically active. Too much use and it tires. Too little, it declines. Time engrossed in ambitious or aspiring brain work builds the capacity of the brain. As a physical activity, it is critical to balance exertion

with rest to maintain growth. Use your planning and time management tools to balance rest in intervals with practicing and teaching. Plan for not only for work, but also rest proportioned with your individual needs.

Nutrition and Growth. What goes in the body is what goes well (or not?). Awareness of what is needed for muscles and organs to sustain, grow, and replenish means consideration of the side panels on store-bought food. Regeneration of the body each day is dependent upon the nutritional quality of what you eat, the amount of water you drink, and the activities you need to grow. Also, visit the local farmers' market. It's the best place to find the freshest fruits and vegetables and a well-spent break during a busy work week. Nutrition and caloric intake are the foundations of your capacity. Daily mental and physical expenditures build your capacity to teach, perform, and create, but also use up mental and physical resources. Rejuvenation is a daily need.

“Eat Food, Mostly Plants, Not Too Much.” Author Michael Pollan entitled his book and made popular this basic rule for nutrition. Given that the typical American consumes a diet made up of highly processed with lots of fat, sugar, and refined grains that are devoid of nutritional benefits. Consequently, many of us, as well as our students and their families, suffer from high rates of obesity, diabetes, heart disease, and cancer. These conditions contribute to exhaustion, illness, and career burnout, and diminish performing and teaching ability. Make plans now to learn about your nutritional needs. Attend to the garden.

- Why Americans Eat What They [Do](#)
- Michael Pollan's Food [Rules](#)
 - Six Rules https://michaelpollan.com/wp-content/uploads/2010/05/food_rules_excerpt.pdf
- Fresh from the Farm
 - GA Department of Agriculture Seasonal [Availability](#)
 - Farmer Brown's Produce [Market](#)

Most of us choose foods that simply taste good. Choosing food to maintain a high quality of living involves learning to prepare and enjoy more nutritionally sound food system. You may want to form a dinner/lunch club or community to cook for more than one. Think about it: If you prepare a meal and share with three others once in four days, you simply enjoy meals three days a week without cooking! A time saver, nutritional boost, and time saver!

- Nutritional Meal Plans
 - [MyPlate](#)
 - Explore Food [Groups](#)
 - Food [Network](#)

- Eating [Well](#)
- [Delish](#)

Rest and Sleep. There is much evidence for maintaining a regular ratio of rest/sleep with work/awake to build physical capacity and mental acuity. Sleeping irregularly, too much or interrupted, and working hard for too long or little seriously depletes the body and mind of the proportions needed to rejuvenate health.

- Why Sleep as [Health](#)?
- Student Sleep [Health](#)

Safe Practices. As we remain and continue to deal with the Covid-19 pandemic, the Music Department and VSU will post updates throughout the year.

- Return to Campus [Plan](#)
- Facial [Coverings](#)
- Music Department Safety [Guidelines](#)
- [Hearing](#) Conservation for Students

Music as Health. “Sometimes it’s the beautiful aesthetic quality of the music that we appreciate, but other times it’s what that music reminds us of that allows us to feel a certain way.” (Moore, 2011)

- 5 Easy ways to make “music as therapy” work for [you](#) (Moore, 2011).
- Passive and Active Music Therapy (Prakash, n.d.).
- Mindfulness: Meditation for Musicians - A Basic [Guide](#) (Diaz, 2016)

The Decision to Be a Professional Music Educator

Prepare to become a culturally responsive and caring music teacher. Music education programs that respect each student's capacity to grow fosters outstanding musicians and highly impactful teachers. Our faculty guide teacher candidates to reach their goals and to attend to their students' performance and educational needs. While this is a rigorous program, it is carried out through positive approaches supporting the many small achievements along the pathway to certification. Reaching your goals happens as a process climbing the ladder to reach the sky. The journey begins with the passion you have for music and the excitement of transferring your knowledge and skills to others.

The Decision Tree: - Growing Music and Teaching Expertise

Certified T5 Music Educator

Summer 2 Induction into the Music Education Profession

Spring Semester Clinical Practice

Fall Semester Practicum

Summer 1 Foundations and Methodologies

Year 4 Graduate & Apply for Entry into the MAT Music

Year 3 Enter the Music Education Track

Year 2 Acceptance into the Music Education Program

Year 1 BA in Music Education Track

Decisions to Become a Certified Music Educator

The Path to Professional Music Educator Certification:

- Year 1 Core learning along the Music Education Track
 - Pass all courses utilizing supports (tutoring, peer groups)
- Year 2 Acceptance into the Music Education Track
 - Attend the BA Music Education Meeting (Fall)
 - Complete the Professional Dispositions and Behaviors Assessment (Fall)
 - Interview for Acceptance into the Music Education Track (Fall)
 - Register for MUE 3000 following notification of acceptance (Fall)
 - Pass MUE 3000 with a grade of A or B (Spring)
 - Schedule the GACE PAA assessment
 - Pass all courses utilizing support Year 2
- Year 3 Begin the Music Education Track
 - Satisfy minimum prerequisites for the MAT in Music Education
 - Satisfy prerequisites scheduled Year 3
 - All courses prescribed for Year 3 credited (Spring)
- Year 4 Preparation for graduation, entering the MAT Music Education Program
 - Schedule and attend a meeting with the Coordinator of Music Education for advisement (before March 1st)
 - Satisfy all prerequisites for acceptance into the MAT in Music Education
 - Pass GACE 1 assessment (before March 15)
 - Maintain a 2.75 (or higher) GPA
 - Apply to the Graduate School for entry into the MAT in Music Education
 - Deadline March 15
- Summer 1 MAT in Music Education
 - Foundations
- Fall MAT in Music Education
 - Practicum in Schools
- Spring MAT in Music Education
 - Clinical Practice
- Summer 2 MAT in Music Education
 - Induction Plan for Teaching
- ✓ Employed as a Certified Professional Music Educator

The Musician Journey Begins – Year 1 (Current 2020-21)

YEAR 1			
TERM 1	Hrs.	TERM 2	Hrs.
MUSC 1001 Orientation	0	MUSC 1012 Music Theory II	3
MUSC 1011 Music Theory I	3	MUSC 1052 Music Theory Lab II	1
MUSC 1051 Music Theory Lab I	1	MUSC 1_20/2_20 Applied	2
MUSC 1_20/2_20 Applied	2	MUSC_____Principal Ensemble	1
MUSC_____Principal Ensemble	1	MUSC 1016 Computers in Music	1
Social Science Elective #1	3	ENGL 1102	3
ENGL 1101	3	Math_____ (see catalog)	3
PERS 2695 World Music	2	MUSC 1100M Intro to Music (C)	3
Total hours	15	Total hours	17
Milestones: Receive a “C” or higher in ENGL courses and all music courses.			

YEAR 2			
TERM 3	Hrs.	TERM 4	Hrs.
MUSC 2011 Music Theory III	3	MUSC 2012 Music Theory IV	3
MUSC 2051 Music Theory Lab III	1	MUSC 2052 Music Theory Lab IV	1
MUSC 1_20/2_20 Applied	2	MUSC 1_20/2_20 Applied	2
MUSC_____Principal Ensemble	1	MUSC_____Principal Ensemble	1
MUSC 2131 Class Piano I	1	MUSC 2132 Class Piano II	1
ENGL 2111, 2112, or 2113	3	Music Elective	1
PERS_____	2	HIST 2111 or 2112	3
Music Elective	1	POLS 1101	3
		MUE 3000 Intro to Music Education	2
Total hours	15	Total hours	17
Milestones: Maintain 2.25. Receive a “C” or higher in all music courses. Accumulate 60 or more collegiate credits. Pass Sophomore Upper division exam. Complete Georgia Government requirement. Complete Georgia History requirement.			

YEAR 3			
TERM 5	Hrs.	TERM 6	Hrs.
MUSC 3_20/4_20 Applied	2	MUSC 3_20/4_20 Applied	2
MUSC_____Principal Ensemble	1	MUSC_____Principal Ensemble	1
MUSC 4451 Music History I	3	MUSC 4452 Music History II	3
Upper Division Elective or Minor	3	Music Guided Electives	1
Foreign Language	3	Foreign Language	3
Math/Science Elective	3	Upper Division Elective or Minor	3
		Social Science Elective #2	3
Total hours	15	Total hours	16
Milestones: Maintain 2.25. Receive a “C” or higher in all music courses. Accumulate 90 or more collegiate credits.			

YEAR 4			
TERM 7	Hrs.	TERM 8	Hrs.
MUSC 3_20/4_20 Applied	2	MUSC 3_20/4_20 Applied	2
MUSC_____Principal Ensemble	1	MUSC_____Principal Ensemble	1
Upper Division Elective or Minor	3	Upper Division Elective or Minor	3
Upper Division Elective or Minor	3	Upper Division Elective or Minor	3
Music Elective	1	Upper Division Elective or Minor	1
Lab Science Elective #1	4	Lab Science Elective #2	4
Total hours	14	Total hours	14
Milestones: Maintain 2.25. Receive a “C” or higher in all music courses. Accumulate 120 collegiate credits. Pass Senior Recital.			

The Musician Journey Begins – Year 1 (Proposed Fall 2021)

YEAR 1								
TERM 1	Hrs.	Grade	Term	TERM 2	Hrs.	Grade	Term	
MUSC 1001 Orientation	0			MUSC 1012 Music Theory II	3			
MUSC 1011 Music Theory I	3			MUSC 1052 Music Theory Lab II	1			
MUSC 1051 Music Theory Lab I	1			MUSC 1_20/2_20 Applied	2			
MUSC 1_20/2_20 Applied	2			MUSC _____ Principal Ensemble	1			
MUSC _____ Principal Ensemble	1			MUSC 1100M Intro to Music (C)	3			
PERS 2695 World Music	2			MUSC 1016 Computers in Music	1			
ENGL 1101	3			ENGL 1102	3			
Social Science Elective #1	3			MATH	3			
Total hours				15	Total hours			
				17				

Year 1 Completion Checklist

TERM 1			
Course #	Course Name	Completed	Grade
MUSC 1001	Orientation	Fall _____	_____
MUSC 1011	Music Theory I	Fall _____	_____
MUSC 1051	Music Theory Lab 1	Fall _____	_____
MUSCI 1_20 or 2_20	Applied Lessons	Fall _____	_____
MUSC _____	Principle Ensemble	Fall _____	_____
Social Science 1	Elective:	Fall _____	_____
ENGL 1101	English 1	Fall _____	_____
PERS 2695	World Music	Fall _____	_____
TERM 2			
MUSC 1012	Music Theory II	Spring _____	_____
MUSC 1052	Music Theory Lab II	Spring _____	_____
MUSC 1_20 or 2_20	Applied Lessons	Spring _____	_____
MUSC _____	Principle Ensemble	Spring _____	_____
MUSC 1016	Computers in Music	Spring _____	_____
ENG 1102	English 2	Spring _____	_____
MUSC 1100M	Intro to Music (C)	Spring _____	_____

Core Curriculum Peer Groups

Students seeking peer support for core curriculum classes may be grouped during advisement prior to the start of each semester. Partnering for same class study groups will improve individual potential for success.

Freshman Theory

Theory tutors are available through the Department of Music. Contact your theory instructor for assistance. Upper division Music Education Track students will also be available to mentor lower division students in music theory courses. Contact Dr. Davis (anidavis@valdosta.edu) for additional information.

Music Education Track Year 1

- Complete the Year 1 Completion Checklist, save as a PDF file, and email to the Coordinator of Music Education (anidavis@valdosta.edu) no later than two days after grades are released at the end of each semester.

The Musician-Teacher Journey Begins – Year 2 (Proposed 2022)

YEAR 2							
TERM 3	Hrs.	Grade	Term	TERM 4	Hrs.	Grade	Term
MUSC 2011 Music Theory III	3			MUSC 2012 Music Theory IV	3		
MUSC 2051 Music Theory Lab III	1			MUSC 2052 Music Theory Lab IV	1		
MUSC 1_20/2_20 Applied	2			MUSC 1_20/2_20 Applied	2		
MUSC _____ Principal Ensemble	1			MUSC _____ Principal Ensemble	1		
MUSC 2131 Class Piano I	1			MUSC 2132 Class Piano II	1		
PERS _____	3			POLS 1101	3		
ENGL 2111, 2112, or 2113	3			HIST 2111 or 2112	3		
				MUE 3000 Intro to Music Ed	2		
Total hours	14			Total hours	16		

Year 2 Completion Checklist

TERM 3			
Course #	Course Name	Completed	Grade
MUSC 2011	Music Theory III	Fall _____	_____
MUSC 2051	Music Theory Lab III	Fall _____	_____
MUSCI 1_20 or 2_20	Applied Lessons	Fall _____	_____
MUSC _____	Principle Ensemble	Fall _____	_____
MUSC 2131	Class Piano 1	Fall _____	_____
ENGL 2111/2112/2113	English 1 (Select one)	Fall _____	_____
MATH _____	(Select one)	Fall _____	_____
TERM 4			
MUSC 2012	Music Theory IV	Spring _____	_____
MUSC 2052	Music Theory Lab IV	Spring _____	_____
MUSC 1_20 or 2_20	Applied Lessons	Spring _____	_____
MUSC _____	Principle Ensemble	Spring _____	_____
HIST 1111/2112	History (Select one)	Spring _____	_____
POLS 1101	Political Science (Select one)	Spring _____	_____
MUE 3000	Intro to Music Education	Spring _____	_____

Core Curriculum Peer Groups

Students seeking peer support for core curriculum classes may be grouped during advisement prior to the start of each semester for peer support.

Theory Peer Tutoring

Upper division Music Education Track students may provide mentoring as requested. Mentoring will be held for small groups of two or more. Contact Dr. Davis (anidavis@valdosta.edu). Theory tutors are also available through the department.

Music Education Track Requirements

- Interview for acceptance into the music education track
- Complete the Professional Behaviors and Dispositions Assessment
- Register for MUE 3000 course (Term 6)
- Complete the Year 2 Completion Checklist, save as a PDF file, and email to the Coordinator of Music Education (anidavis@valdosta.edu) no later than two days after grades are released at the end of each semester.

The Musician-Teacher Journey Enters the Field – Year 3 (Proposed 2023)

Year 3 Completion Checklist

TERM 5			
Course #	Course	Semester	Grade
MUSCI 3_20 or 4_20	Applied Lessons	Fall _____	_____
MUSC _____	Principle Ensemble	Fall _____	_____
MUSC 3131	Class Piano III	Fall _____	_____
MUSC 3100	Arranging	Fall _____	_____
MUSC _____	Guided Elective	Fall _____	_____
SPEC 3000	Serving Diverse Needs	Fall _____	_____
MATH/SCIENCE	Elective	Fall _____	_____
TERM 6			
MUSC 3_20 or 3_20	Applied Lessons	Spring _____	_____
MUSC _____	Principle Ensemble	Spring _____	_____
MUSC 4452	Music History II	Spring _____	_____
MUSC 3100	Class Piano IV	Spring _____	_____
MUSC _____	Guided Elective	Spring _____	_____
EDUC 2120	Social/Cultural Diversity	Spring _____	_____
Lab Science #1	Elective	Spring _____	_____

Music History

Music history peer mentors are available through the Music Education program. Contact Dr. Davis (anidavis@valdosta.edu) for additional information.

Music Education Track Year 3

- Complete the Year 3 Completion Checklist, save as a PDF file, and email to the Coordinator of Music Education (anidavis@valdosta.edu) no later than two days after grades are released at the end of each semester.

The Musician-Teacher Journey Enters the Field – Year 4 (Proposed 2024)

YEAR 4							
TERM 7	Hrs.	Grade	Term	TERM 8	Hrs.	Grade	Term
MUSC 3_20/4_20 Applied	2			MUSC 3_20/4_20 Applied	2		
MUSC _____ Principal Ensemble	1			MUSC _____ Principal Ensemble	1		
MUE 3650 Conducting	3			PSYC 3110 Educational Psychology	3		
Social Science Elective #2	3			Foreign Language	3		
HIST 2111 or 2112	3			Lab Science Elective #2	4		
Music Electives-upper div	2			Music Electives-upper div	1		
Foreign Language	3			MUSC Elective	1		
Total hours	14			Total hours	14		

Year 4 Completion Checklist

TERM 7			
Course #	Course	Semester	Grade
MUSCI 3_20 or 4_20	Applied Lessons	Fall _____	_____
MUSC _____	Principle Ensemble	Fall _____	_____
Social Science	Elective	Fall _____	_____
MUSC 3100	Arranging	Fall _____	_____
MUE 3650	History	Fall _____	_____
Music Elective	Upper Division	Fall _____	_____
Foreign Language	Select One	Fall _____	_____
TERM 8			
MUSC 3_20 or 3_20	Applied Lessons	Spring _____	_____
MUSC _____	Principle Ensemble	Spring _____	_____
PSYC _____	Educational Psychology	Spring _____	_____
Foreign Language	Select one	Spring _____	_____
Lab Science	Elective 2	Spring _____	_____
Music Elective	Upper Division	Spring _____	_____
MUSC Elective	Select one	Spring _____	_____

Core Curriculum Peer Groups

Peer support for core curriculum classes may be grouped during advisement prior to the start of each semester for peer support.

Music Education Track Year 4

- Complete the Year 4 Completion Checklist, save as a PDF file, and email to the Coordinator of Music Education (anidavis@valdosta.edu) no later than two days after grades are released at the end of each semester.

Undergraduate Resources

- Health and Safety
- Resources and Forms

The Graduate Pathway – MAT in Music Education

Our program is uniquely designed to meet the musical needs of diverse students coming from varied backgrounds and interests. The initial four-year program focuses intensely on musical and performance skills. After graduating with an undergraduate music degree and meeting all prerequisites, you will enter the intensive four-semester Master of Arts in Teaching (MAT) in Music Education. Immersed in learning strategies for high quality and high impact music teaching, our students launch into careers at the Georgia Department of Education T-5 level. An additional concurring track in the MAT program serves employed music teachers in need of certification as the degree is offered fully online and provides certification while continuing to teach.

Admission [Requirements](#)

Those seeking admission to the MAT Music Education degree program must meet all Graduate School requirements and hold a completed degree in Music from an accredited institution. Those not earning a BA in Music with the Education track from VSU, must meet all prerequisite course requirements and pass. Piano proficiency exam.. In addition, applicants must have a GPA of 3.0 or higher for all under graduate work, complete a professional interview, and submit three letters of recommendation.

Program Acceptance Requirements

Prior to admission to any graduate program at Valdosta State University, applicants must first submit a completed application to the Graduate School. A complete application packet includes official transcripts from all institutions previously attended, completed application form, fee, and any additional program requirements (see below) submitted by the admission date. All required materials must be received by the Graduate School no later than the close of business on April 15th. It is the responsibility of the applicant to allow adequate time for document submission and to ensure receipt of documents.

Application [Procedures](#)

Entrance [Requirements](#)

Applying to the VSU [Graduate School](#)

- Apply now ([Radius](#))
 - Deadline: **April 15** for Summer Semester 1 Cohort Entrance

- Check application [status](#)

MAT in Music Education [Catalog Overview](#)

- Learning outcomes, assessments, and [courses](#)
- Catalog course [descriptions](#)

Program Admission [Prerequisites](#)

- Graduation requirements met from another institution granting an undergraduate music degree, BM in Performance, or BA Music majors.
- EDUC 2120 or equivalent educational diversity course*
- EDUC 2139 or PSYC 7010 Educational Psychology or equivalent education psychology course*
- SPEC 3000 or equivalent course
- MUE 3000 or equivalent introduction to education course*
- MUSC 3100 or equivalent orchestration course
- MUSC 3132 or piano proficiency course
- MUE 3650 a or equivalent beginning conducting course
- MUE 3650 b or equivalent instrumental or choral conducting courses
- GACE 1 Passing Score (see below)
- Interview [Procedures](#)
- Piano Proficiency [Exam](#)
- Secondary Instrument Proficiency Exam (Summer 2021)
- Background [Check](#)

[GACE](#) Program Admission Assessment (PAA)

Either exempt or earn passing scores for all components of the GACE Program Admission Assessment (GACE PAA) (test numbers 200, 201, 202, or Combined Tests 700) OR GACE Basic Skills Assessment (approximate cost of \$128). Additional information about this assessment can be found in the [GACE Program Admission Assessment](#) BlazeVIEW course module. These test scores must also be posted on the "Teacher Education Admission Information" page in [BANNER](#) in order to be admitted into Teacher Education. This upload is automatically completed by VSU Information Technology but if these test scores do not appear on the "Teacher Education Admission Information" page in BANNER within one week of receiving your passing scores, please contact your instructor.

Either exempt or earn passing scores for all components of the GACE (1) Program Admission Assessment (test numbers 200, 201, 202, or Combined Tests 700) OR GACE Basic Skills Assessment (approximate cost of \$128). Additional information

about this assessment can be found in the [GACE Program Admission Assessment](#) BlazeVIEW course module. These test scores must also be posted on the "Teacher Education Admission Information" page in [BANNER](#) in order to be admitted into Teacher Education. This upload is automatically completed by VSU Information Technology but if these test scores do not appear on the "Teacher Education Admission Information" page in BANNER within one week of receiving your passing scores, please contact your instructor.

Additional information provided in the Appendices

Methods of Exemption:

- A minimum SAT score of 1000 on Verbal/Critical Reading & Math or Evidenced-Based Reading and Writing & Math
 - **For Score Reports dated on or after 7/1/19 - 1080 on Evidence based Reading/Writing AND Math**
- A minimum ACT score of 43 on English and Math
- A minimum GRE composite score of 1030 on Verbal and Quantitative for tests before August 1, 2011
- A minimum GRE composite score of 297 on Verbal and Quantitative for tests on or after August 1, 2011
- You hold a current or expired Georgia Clear Renewable (professional) certification
- You hold a current or expired professional certificate from another state or are being recommended for certification from a preparation program approved in another state

Retention, Dismissal, and Readmission [Policy](#)

Graduation Requirements and [Application](#)

- Deadline: Spring Semester
- Portfolio Assessment
- GaPSC Code of Ethics [Assessment](#)

Program Resources

Georgia Professional Standards Commission

- Become a [Georgia Educator](#)

Valdosta State University Student Portal: [MyVSU](#)

- Schedule your classes: [Visual Schedule Builder](#) (View All)
- Manage your progress: [Degree Works](#):
- Microsoft Office [Apps](#)
 - Communication, Calendar: Outlook,
 - Meetings: Teams
 - Chat, Messaging: Kaizal (download app)
 - Text Documents: Word
 - Spreadsheet, Data Analysis: Excel
 - Lists and Tasks: To Do
 - Presentation: PowerPoint
 - Video Sharing: Stream
 - Surveys, Quizzes
- Learning Management System – BlazeVIEW_(online classes)
- College of Education and Human Services: Forms and Evaluation [Portal](#)
 - [Field Experience/Practicum Information](#)
- Odum Library - [Galileo](#)
- VSU [Bookstore](#)

Georgia Department of Education

- Programs and [Initiatives](#)
- Data & [Reporting](#)
- Learning & [Curriculum](#)

Employment Opportunities in [Georgia](#)

- [TeachGeorgia.org](#)
- Georgia Certified Teacher [Salary Schedule](#)

Becoming Certified

Philosophical Principles

Teaching Music Today – Philosophical Approaches

Marie McCarthy and Scott Goble (2002) succinctly explain Aesthetic and Praxial Philosophies:

The Emergence of Aesthetic Education

During the first half of the twentieth century, music education in U.S. public schools was associated with a variety of functional values that reflected music's role in the social, physical, moral, and intellectual development of schoolchildren. However, certain societal developments in the 1950s and 1960s, including the cold war and the civil rights movement, led a number of influential music educators to become discontented with this state of affairs. These educators—including Allen Britton, Charles Leonhard, Bennett Reimer, and Abraham Schwadron – felt that music education needed a stronger theoretical foundation, a more academically credible (and perhaps more respectable) basis upon which to explain its importance in the school curriculum. They wanted this new foundation to be sufficiently comprehensive to unify members of the profession. They undertook to establish this new foundation on principles drawn primarily from aesthetics, the branch of philosophy that deals specifically with the arts (see the sidebar for terms related to various music education philosophies).

Writings of John Dewey, Susanne Langer, Leonard Meyer, and others served as cornerstones promoting an aesthetic approach for school music:

Langer had articulated a modernist [aesthetic] vision of music as "a tonal analogue of emotive life" in her 1948 book Philosophy in a New Key and her 1953 book Feeling and Form. Her words resonated strongly with an American public then fascinated with the European and American art music being broadcast on radio and via the new medium of television.

Meyer drew upon John Dewey's philosophy of art and Gestalt psychology to address issues of musical meaning, communication, value, and greatness associated primarily with Western art music in his books, beginning in 1956 with Emotion and Meaning in Music. His work, too, met with wide acceptance.

While the aesthetic perspectives of Langer and Meyer differ in important respects, both tended to focus primarily on works of music (i.e., compositions) in their writings, regarding them as forms of art; both tended to focus primarily on works of music (i.e., compositions) in their writings, regarding them as forms of art; both employed conceptual vocabularies

usually associated with Western art music; and both emphasized the notion that all music is similarly expressive of human feeling employing conceptual vocabularies usually associated with Western art music; and both emphasized the notion that all music is similarly expressive of human feeling.

An alternate philosophical view of music education emerging during the 1980s responded to the exclusive practices a solely aesthetic philosophical approach:

New Directions: Challenging the Aesthetic Paradigm

While Reimer and others steadfastly continued to advance the aesthetic paradigm, [23] Abraham Schwadron and Douglas Lemmon argued that the paradigm was inadequate for accommodating cultural differences manifested in various forms of music alive in the diverse population of the United States. . . However, the work of these scholars had little or no immediate influence on mainstream music education philosophy.

Then, in a 1986 article on jazz education as aesthetic education, Canadian scholar David Elliott began discussing particular limitations of the aesthetic philosophy. Elliott was in a unique position to critique aesthetic philosophy, as he had completed coursework for his doctoral degree in music education with Bennett Reimer at Case Western Reserve University. He first took issue with its emphasis on listening, observing that "jazz is a way of performing; a way of being in music. Participation, not contemplation, is the hallmark of the jazz aesthetic." [33] In a 1987 article, Elliott argued that the absolute expressionist basis of Reimer's aesthetic philosophy could not account for the range of affective responses beyond those typically associated with Western art music.

In 1993, The MayDay Group, an international community of theorists, also met for the first time. They sought "(a) to apply critical theory and critical thinking to the purposes and practices of music education, and (b) to affirm the central importance of musical participation in human life and, thus, the value of music in the general education of all people."

The Emergence of Praxial Philosophy

Along with a greater acceptance, appreciation, and celebration of cultural differences in the United States public forum in the late 1980s and early 1990s, music educators witnessed the flowering of a broader interest in philosophy within their profession. . . The most fruitful perspective emerging in contrast to music education as aesthetic education was praxial philosophy, which drew upon Aristotle's notion of praxis as action rooted in practice rather than theory. . . Considering different forms of art from a praxial perspective involved understanding them "in terms of the variety of meanings and values evidenced in actual practice in particular cultures."

In 1995 [David] Elliott produced Music Matters: A New Philosophy of Music Education, in which he integrated multicultural and sociological perspectives on music within a praxial framework by asserting that members of different cultural groups throughout the world who make music are the practitioners of "a diverse human practice," which he called "MUSIC." Elliott argued that, as members of different cultural groups throughout the world develop skills and take on challenges in "musicing" in their respective traditions, they typically effect "flow" and thereby bring order to their own consciousness, engendering personal self-growth, greater self-knowledge, and raised self-esteem. On these bases, he affirmed the value of music in education. [44] Elliott's praxial philosophy has influenced thinking, writing, and teaching among music educators internationally.

{Regelski} has underscored that philosophical accounts of music and music education must extend beyond the Western art tradition to account for all forms of musical praxis. Advocating a curriculum that is open and validating of all forms of musical activity (e.g., recreation, entertainment, therapy, ritual, and ceremony), he has asserted that "to teach music properly is to teach ... what in all the world of music is 'good for.'"

Excerpts from McCarthy, M. & Goble, J. (2002). Music Education Philosophy: Changing Times. Music Educators Journal, 89 (1) 19-27

The Need for Culturally Responsive Music Programs: Praxial and Aesthetic Music Education as the Future of Music Education in the US.

Data analyzed by the US Department of Education National Center for Education Statistics representing two decades of assessments indicated recurring limitations for student engagement in music classes. The assessment revealed that high percentage of teachers persists in elementary (94%;1998 & 2008) and secondary schools (90%: 2000; 91%:2009). But, also noted was continuing barriers for a quality music education in elementary schools (too little time), and for secondary students there are few opportunities for the majority of students. American schools provide inadequate time for music learning in early grades, often promoting only the most qualified students (those with time, training, and financial means) into secondary music ensembles.

Read the full NCES report at <https://nces.ed.gov/pubs2012/2012014rev.pdf>.

Implementing a praxial approach blended with traditional aesthetic practices requires that current and new music teachers find alternatives to and alterations of existing school systems. Providing revisions of schedules and experiences can broaden students' access and opportunities for music learning and engage more diverse students throughout their school years. Many European school music programs have broadened opportunities and experiences to embed a Praxial

approach while sustaining an aesthetic training. These models have proved highly effective in schools that have altered their philosophical views of music learning for all.

Writing a Praxial Aesthetic Music Education Philosophy Statement

“An Aesthetic and Praxial Philosophy of Music Teaching and Learning”

(provide references for beliefs and goals)

- General statement of your approach to music teaching and learning.
- Who should access to meaningful music learning
- What music should be included in the curriculum
- Where music learning will take place
- When music learning should take place
- Goals for your students and their community
- How you know that goals have been achieved
- Closing statement

TopHat. (n.d.). How to write a philosophy of teaching statement. Retrieved from <https://tophat.com/blog/philosophy-of-teaching-statement/>

Music Education @VSU Philosophical Practices

Culturally Responsive Music Teaching

Equitable Program Development. Praxial music education calls for equity as a central focus of music teaching and learning for public school reform. Often terms of equity are designated as inclusion and diversity within systems providing opportunity and access. For the purposes of practice and planning in development of our school music programs, the following definitions (IDAO) are applied:



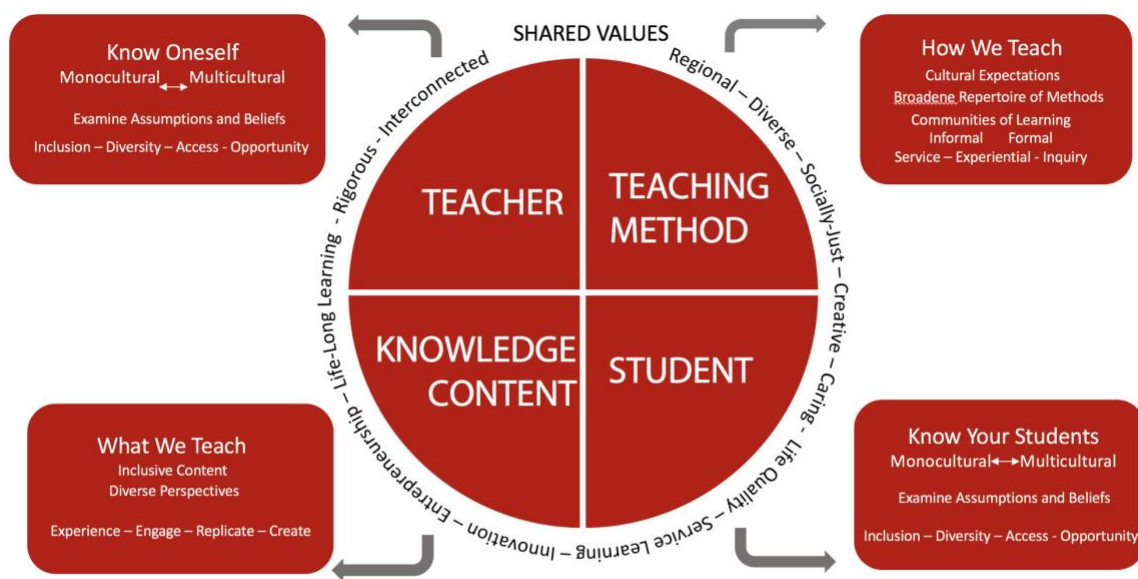
Inclusion – varied abilities and disabilities

Diversity – diverse identities, backgrounds, and experiences

Access – means for participation

Opportunity – time for participation

Culturally Responsive Practices and Curriculum Development. A model developed for multicultural teaching and learning by Linda Marchesani and Maurianne Adams in 1992 has effectively impacted perspectives of instructor professional development over the past several decades. This model situates multicultural teaching and learning within four dimensions, modified for application within our program: Instructor Identity (know oneself) of educational experience: Student Identity (know your students), Culturally Responsive Content/Curricula (what we teach), and Diverse Methods (how we teach). As a culturally-responsive (CR) music teacher preparation program at VSU, these quadrants from the original model are the basis of our CR music teaching and learning model.



Adapted from: Marchesani, L. S. & Adams, M. (1992). Dynamics of diversity in the teaching-learning process: A faculty development model for analysis and action. In M. Adams (Ed.). *Promoting diversity in college classrooms*. Vol. 52: New Directions for Teaching and Learning (pp. 9-18). San Francisco: Jossey-Bass
 Referenced from: The Center for Teaching Excellence at Texas A&M University retrieved from <https://cte.tamu.edu/Faculty-Teaching-Resource/Diversity-and-Inclusion>, December 27, 2019.

“At the beginning of the 21st century, culturally responsive teaching emerged as the predominant pedagogy for relating to students. . . Discussions in music education . . . have resulted in more urgency to include all students in music through the completion of high school, and is poised to become an important approach to equity and access for all.”

Jennifer S. Walter in *General Music Today* (2018), “Global Perspectives: Making the Shift from Multiculturalism to Culturally Responsive Teaching

Teacher: Instructor Identity. Comprehending your background, experiences, and identities as an individual and teacher leader. This is key to your relationships with students and their families that portends student outcomes.

Student: Learner Identity. What students bring to the learning environment, including practices (music and attitudes about learning) cultured at home and in their communities, along with past experiences from previous learning environments. This also involves gaining key knowledge of the resources they bring to begin and developed through your music learning environment.

Content Knowledge: Culturally Responsive Content. Beginning with the music knowledge and capacities that diverse learners with their varied capabilities bring to the music class or rehearsal, teachers plan for learning that builds upon these assets. Culturally diverse content gives each student an equitable opportunity to share and extend knowledge and skills from diverse music experiences and backgrounds.

Five Dimensions of World Music Pedagogy
World Music Pedagogy (P. S. Campbell, 2018, p. 114)

Attentive Listening: Multiple directed listening experiences focused on structures.

Engaged Listening: Active participation while listening

Enactive Listening: Continued listening to performance level

Creating Music: Invention of extensions, improvisations, compositions

Integrating Music: Connection of music to life (and curriculum)

Informal Learning

Music, Informal Learning and the School (L. Green, 2008)

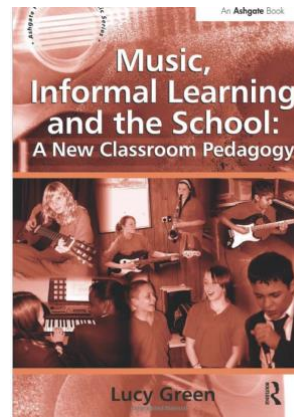
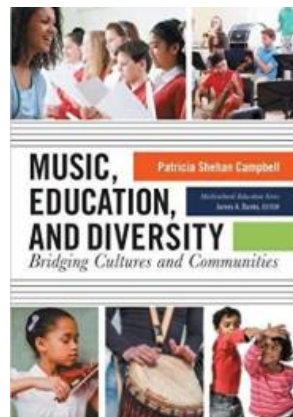
Drop Students in the Deep End

Model Aural Learning with Popular Music

Deep End Revisited

Informal Composing

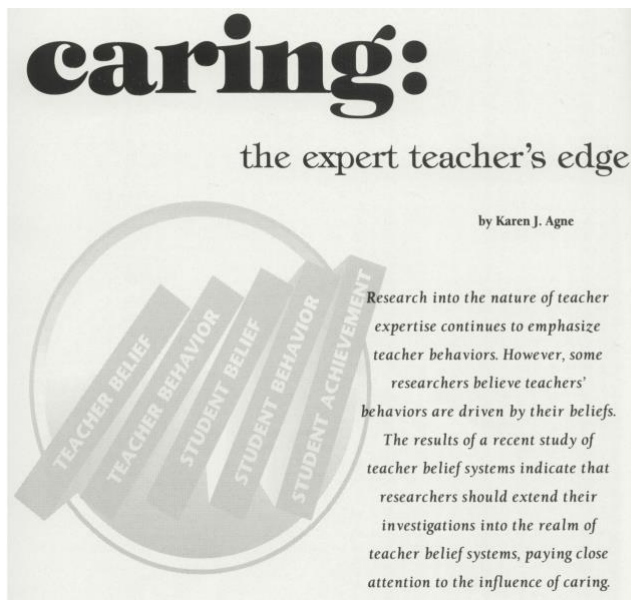
Informal Learning with Classical Music



Teaching Method: Culturally Responsive Strategies. Strategies that invite all students to contribute and share experiences from their musical perspectives creates a safe learning place and meaningful engagement all students' musical knowledge development.

Professionalism

Caring and Trust.



Professional Behavior and Dispositions Assessment (Pretest, Midterm, Posttest)

**Planning and Evaluating for Growth
Lesson Plan Template and Evaluation Rubrics**

Certification Narrative Rubric

Criteria	Exemplary	Acceptable	Good	Unacceptable
Purpose	The writer's central purpose is readily apparent to the reader.	The writing has a clear purpose, but may sometimes digress from it. Is	The central purpose is not consistently clear	The purpose is generally unclear
Content	Balanced presentation of relevant and referenced information that clearly supports a central purpose and shows a thoughtfully in- depth analysis of a significant topic. Information supports a central purpose at times. Analysis is basic or general.	Reader gains important insights. Information provides reasonable support for a central purpose and displays evidence of a basic analysis of a significant topic.	Reader gains few insights. Central purpose is not clearly identified. Analysis is vague or not evident.	Reader is confused or may be misinformed
Organization	The ideas are arranged logically to support the purpose. They flow smoothly from one to another and are clearly linked to each other. The reader can follow the line of reasoning.	The ideas are arranged logically to support the central purpose. They are usually clearly linked to each other. For the most part, the reader can follow the line of reasoning.	Generally, the writing is arranged logically, although occasionally ideas fail to make sense together. The reader is fairly clear about the writer intends.	The writing is not logically organized. Frequently, ideas fail to make sense together he reader cannot identify a line of reasoning and loses interest
Sentence Structure	Sentences are well-phrased and varied in length and structure. They flow smoothly from one to another. Sentences are well-	well-phrased and there is some variety in length and structure. The flow from sentence to sentence is	Some sentences are awkwardly constructed so that the reader is occasionally distracted. Errors in	Some sentences are awkwardly constructed so that the reader is occasionally distracted. Errors in sentence structure

	phrased and there is some variety in length and structure. The flow from sentence to sentence is generally smooth.	generally smooth.	sentence structure are frequent enough to be a major distraction to the reader.	are frequent enough to be a major distraction to the reader
APA Writing Mechanics: grammar, spelling, punctuation, etc.	The writing is free or almost free of errors. There are occasional errors, but they don't represent a major distraction or obscure meaning.	There are occasional errors, but they don't represent a major distraction or obscure meaning.	The writing has many errors, and the reader is distracted by them.	There are so many errors that meaning is obscured. The reader is confused and stops reading.
References	References are primarily professional publications or other approved sources (e.g., government documents, agency manuals.). The reader is confident that the information and ideas can be trusted.	Although most of the references are professionally legitimate. The reader is uncertain of the reliability of some of the sources.	Most of the references are from sources have uncertain reliability. The reader doubts the accuracy of much of the material presented.	There are virtually no sources that are professionally reliable. The reader seriously doubts the value of the material and stops reading.
APA Format	APA format is used accurately and consistently in the paper and on the "References" page.	APA format is used with minor errors.	There are frequent errors in APA format	Format of the document is not recognizable as APA.

Discussion Rubric

Criteria	Fully Developed	Developing	Unacceptable
Preparedness	Relevant information and research from assigned activities was evident.	Some information from assigned activities was evident.	Little or no information from assigned activities were evident. Relevant information or ideas were shared often with the group
Sharing	Relevant information or ideas were shared often with the group.	Sometimes shared relevant information or ideas with the group.	Shared no relevant information or ideas with the group Consistently listened to the ideas and suggestions from others
Listening	Consistently listened to the ideas and suggestions from others.	Occasionally listened to ideas and suggestions from others	Not listening to others or off task

Cultural Responsiveness Rubric

Criteria	Fully Developed	Developing	Unacceptable
Description of Students	Description of students includes both individual identities and the institutional and social dimensions (e.g., Institution and cultural group histories, roles, and power differentiations) as related to the context of the activity.	Students description includes more than 2 individual identities (e.g., race, economic background, gender, and disability); however, the description is limited to the dimension of the individual.	Students socio-demographic characteristics includes 2 or fewer identities (e.g., Gender, race, income level, education, disability)
Description of Self (Teacher)	Description of the teacher (self) includes individual characteristics and the contextualized institution dimensions and relational positions among and between the teacher and students (e.g., status and insider/outsider positions).	Description of the teacher (self) includes more than 2 individual identities (e.g., race, economic background, gender, and disability); however, the description is limited to the dimension of the individual.	Description of teacher (self) includes 2 or fewer individual identities (e.g., gender, race, and language)
Cultural Literacy	Culturally Responsive	Culturally Curious	Culturally Growing


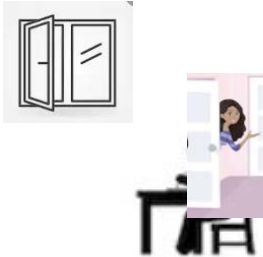

Planning Rubric – Engaging Students and Deepening Learning

Criteria	Level 5	Level 4	Level 3	Level 2	Level 1
Knowledge and Skills	Level 4 plus: Candidate explains how s/he will use learning tasks and materials to guide one or more individual students in their personal development in music.	Candidate's plans for instruction build on each other to support students to create, perform, and/or respond to music/dance/theater with clear and consistent connections to <ul style="list-style-type: none"> • knowledge/skills, • contextual understandings, AND • artistic expression 	Candidate's plans for instruction build on each other to support students to create, perform, and/or respond to music with connections to <ul style="list-style-type: none"> • knowledge/skills AND • contextual understandings or artistic expression 	Candidate's plans for instruction support students to create, perform, and/or respond to music/dance/theater with vague connections to <ul style="list-style-type: none"> • knowledge/skills AND • contextual understandings or artistic expression. 	Candidate's plans for instruction focus solely on factual knowledge or technical skill with no connections to <ul style="list-style-type: none"> • contextual understandings OR • artistic expression OR There are significant content inaccuracies that will lead to student misunderstandings. OR Standards, objectives, and learning tasks and materials are not aligned with each other.
Engagement	Level 4 plus: Supports include specific strategies to identify and respond to common errors, weaknesses, and misunderstandings.	Planned supports are tied to learning objectives and the central focus. Supports address the needs of specific individuals or groups with similar needs.	Planned supports are tied to learning objectives and the central focus with attention to the characteristics of the class as a whole.	Planned supports are loosely tied to learning objectives or the central focus of the learning segment.	There is no evidence of planned supports. OR Candidate does not attend to any instructional requirements in IEPs and 504 plans

Reflective Writing Rubric

Criteria	Skilled	Developing	Underdeveloped
Describing Experience: Provides a description of the experience, observation, activity, reading, etc.	Clear and focused on the specific aspects of the experience	Clear but in general	Unclear and vague
Describing Response: Provides a description of their intellectual and emotional response to the experience.	Clear and focused description of feelings, thoughts, and questions raised about the experience	Some response but limited. and upon reflection	Unclear and vague
General Reflection: evidence of questioning or evaluating prior perceptions, actions, or beliefs.	Critical Reflection – evaluation (questioning, examining closely) personal assumptions, habits, or values and their connection of the reflection with other perspectives	Reflection – makes connection between personal assumptions, habits, or values	Minimal reflection – limited to description of general information or behaviors without reflection upon underlying assumptions, habits, or values.
Using Insights: Reflection leads to plans for future action.	Provides concrete plans for further action or reflection for a specific purpose such as developing skills, improving self understanding, or refining belief systems.	Generalized statements regarding how the reflection will direct future actions or beliefs.	No indication of using insights and skills gained.

Music Lesson Plan Template (*Instructions italicized; remove instructions from text when completed*)

Teacher Candidate	Date	School/Grade Level
<i>Your name</i>	<i>Date here</i>	<i>Class/Level</i>
Context for Learning		
<p>In-School and/or Online Classroom Environment: <i>Illustrate the Class</i></p> <div style="display: flex; justify-content: space-around; align-items: center;">    </div>		
School Data		
Class Size: Females # ____ Males: # ____ <i>Use school data for this section</i>		
Title I # ____ <i>Note how your lesson will be accessible for students participating in the free lunch program?</i>		
Race/Ethnicity # ____ <i>Note how the lesson will be accessible for those participating in the free lunch program.</i>		
<p>Identified Needs</p> <p>ELL # ____ (<i>English Language Learners</i>):</p> <p>IEP # ____</p> <p>504 # ____ https://www.washington.edu/accesscomputing/what-difference-between-iep-and-504-plan</p> <p>Gifted Program # ____</p> <p>Other # ____ (<i>Allergies, etc.</i>)</p>		

Students Musical Assets and Resources
<p>Prior Knowledge: <i>Prior music learning, prerequisite skills, individual assessment data, misconceptions, etc. of each student.</i></p>
<p>Individual Identities and Interests: <i>Each students' musical interests and background, experiences.</i> <i>At the beginning of each semester, provide a means for students to identify their musical interests, how they participate in musical activities, and the music they experience at home.</i></p>
<p>Individual Traits <i>Select traits for each student observed at the beginning and middle of each semester in order to provide adaptations and accommodations in lesson planning. List of traits:</i></p> <p><i>sociable, compassionate, organized, relaxed, assertive, respectful, optimistic, curious, eager, dependable, moody, inventive, quiet, sympathetic, systematic, leader, on-task, secure, forgiving, creative, shy, unselfish, neat and tidy, deep thinker, energetic, talkative, courteous, persistent, enthusiastic, generally happy, follows rules, resilient, concentrates, active</i></p>

Curricular Content and Strategies
Central Focus: <i>What is the most important understanding(s) and core concept(s)</i>
The Big Idea: <i>What is the main purpose that will carry over into student's lives?</i>

<i>Standard(s)</i>	<i>Objective(s)</i>	<i>Assessment(s)</i>
ESGM4.CN.1.b. <i>List the Georgia Performance Standard(s) that align(s) with the learning objective(s)</i>	<i>Objectives should be measureable and aligned with the standard(s). You may use the following sentence frame: The student(s) will (insert observable/measurable behavior) to or by (insert action using language of the standard).</i>	Informal or Formal: <i>List the assessment(s) that will be used to assess student learning (informal/formal).</i>

Music Language Demands
Language Function: <i>Language Function: Look at your objective and identify the <u>action verbs</u>. What do you want students to be able to do? (Ex. perform, demonstrate, compare, etc.)</i>
Vocabulary: <i>Vocabulary: Identify <u>words and/or phrases</u> that you will be using that could include (1) words/phrases with subject-specific meanings that may differ from meanings used in everyday life (ex. piano); (2) subject-specific words used in music (ex. tempo).</i>
Syntax and Discourse: <i>Discourse: Look at your objective and identify what words or symbols (the small units) you will be using in order to convey meaning. The overall picture in which <u>students describe or write</u> about what they have learned. During your lesson, remember that the <u>students</u> should use the identified vocabulary.</i>

Instructional Strategies and Learning Tasks	
<p>Introduction</p> <p><i>Sequential steps listed in each section. Use the vocabulary, action verbs, small unit of information, such as 'chord progression' or "key strokes for the password to enter" and include discussions with and between students. Provide direct quotes and/or detailed actions.</i></p>	
<p>Body</p> <p><i>List each step of the lesson.</i></p>	
<p>Closure</p> <p><i>List the review of class activities and expected behaviors out of class time (practice).</i></p>	
<p>Estimated Length of Lesson Time: _____ Estimated Length of Time in After-Lesson Practice: _____</p>	
Instructional Materials	Instructional Resources
<p><i>List all materials/resources needed for this lesson.</i></p>	<p><i>Cite all materials/resources using the current APA format.</i></p>

Appendices

Appendix 1: Precertification Requirements (EDUC 2999)

MAT Precertification Requirements EDUC 2999

1. Have a major leading to teacher certification. Thus, for example, if you are pursuing the early childhood education certification you should be majoring in Early Childhood Education or if you are pursuing the Spanish certification you should be majoring in Education with a concentration in Foreign Language Education. Whether your major is correct can be determined by viewing your transcript in [BANNER](#). Questions about whether your major is an approved teacher education program can be directed to your advisor.
2. Either exempt or earn passing scores for all components of the GACE Program Admission Assessment (test numbers 200, 201, 202, or Combined Tests 700) OR GACE Basic Skills Assessment (approximate cost of \$128). Additional information about this assessment can be found in the [GACE Program Admission Assessment](#) BlazeVIEW course module. These test scores must also be posted on the "Teacher Education Admission Information" page in [BANNER](#) in order to be admitted into Teacher Education. This upload is automatically completed by VSU Information Technology but if these test scores do not appear on the "Teacher Education Admission Information" page in BANNER within one week of receiving your passing scores, please contact your instructor.

Methods of Exemption:

- A minimum SAT score of 1000 on Verbal/Critical Reading & Math or Evidenced-Based Reading and Writing & Math
 - **For Score Reports dated on or after 7/1/19 - 1080 on Evidence based Reading/Writing AND Math**
- A minimum ACT score of 43 on English and Math
- A minimum GRE composite score of 1030 on Verbal and Quantitative for tests before August 1, 2011
- A minimum GRE composite score of 297 on Verbal and Quantitative for tests on or after August 1, 2011

- You hold a current or expired Georgia Clear Renewable (professional) certification
- You hold a current or expired professional certificate from another state or are being recommended for certification from a preparation program approved in another state

3. Register for and complete the GaPSC Educator Ethics Entry Assessment (cost of \$30). Prior to taking the assessment, review the [GaPSC Educator Ethics Entry Assessment](#) BlazeVIEW course module. This assessment score must also be posted on the "Teacher Education Admission Information" page in BANNER in order to be admitted into Teacher Education. This upload is automatically completed by VSU Information Technology but if this assessment score does not appear on the "Teacher Education Admission Information" page in BANNER within one week of receiving your scores for all modules, please contact your instructor.

Note: As soon as you have met the above requirements, you can apply for admission to Teacher Education. Instructions for doing this can be found in the [Application for Admission into Teacher Education](#) BlazeVIEW course module.

4. Once you have been admitted to Teacher Education, you will receive an email regarding the application for the GaPSC Pre-service Certificate. **You must be issued the GaPSC Pre-service Certificate, hold a valid GaPSC Provisional Certificate, or hold a valid professional educator certification in another state prior to the end of the semester to earn a grade of 'S' in 2009.** All candidates are required to hold a valid GaPSC Pre-service Certificate, valid GaPSC Provisional Certificate, or valid professional educator certification from another state in order to enroll in professional coursework courses. *Note: If you already hold a valid GaPSC Provisional Certificate, you do not need to apply for a GaPSC Pre-service Certificate.*

5. Provide evidence of current professional liability insurance and have it documented on the "Teacher Education Admission Information" page in BANNER by turning it in to your instructor via submission of the Liability Insurance Coverage assignment in BlazeVIEW. *Note: If you are an employed teacher, you may be able to obtain a signed waiver of liability insurance from your school system administrator. See the [Liability Insurance](#) BlazeVIEW course module for more information about liability insurance.*

6. Purchase and activate a LiveText account (available for purchase at the VSU Bookstore or at **Error! Hyperlink reference not valid.** if you have not purchased LiveText in a previous semester or program. The LiveText version you will need

to purchase is **LiveText Field Exp Edition ~ New (live text)**, ISBN 978-0-9796635-6-7. Beginning on May 31, 2018, LiveText will cost \$139 and your subscription will be valid for seven (7) years. *If you have purchased LiveText for your undergraduate program at a different institution, you can still use this same account for this program. Call LiveText support at 1-800-311-5656, and ask to be added to the "VSU-College of Education" domain. If you did not previously purchase the field experience edition for your account, you can purchase it as an add-on for your account for \$15-\$18 via LiveText support. You can also email LiveText support at support@valdosta.edu.*

7. Complete the [LiveText](#) BlazeVIEW course module in this course if you have not completed the online module in a previous semester.

8. Complete the required Professional Behaviors and Dispositions Assessment (found by clicking on the Forms Tab) in LiveText. Review the [LiveText](#) BlazeVIEW course module for more information. Check your "Teacher Education Admission Information" page in BANNER if you are not sure about your completion status. Review the module for due dates for completing this LiveText form and assignment.

9. Claim enrollment in your program through your Georgia Professional Standards Commission's MyPSC account and submit a screenshot of the claimed program in the [Screenshot of Enrollment Claimed](#) BlazeVIEW assignment. Information on this process can be found in the [How to Claim Enrollment](#) course file.

10. Complete the *Students in Research CITI Training Module* (Required for Field Experience) and upload evidence (certificate or score report) of satisfactory completion in the associated GoView Dropbox assignment. .

- Students must earn a score of 80% or higher on the module assessment. You may retake the assessment as needed to meet the passing score requirement.
- Your CITI completion report is valid for 3 years.

You must earn a grade of 'S' in 2999 in order to continue in your program.

Music Education Program Objectives

1. Candidates will apply in field experience principles of culturally responsive practice and contemporary research in the field through readings, discussions, models, and observations in multiple delivery modes.
Standards: NASM 1, 3 InTASC 1, 2, 3, 4, 5, 6, 7, 8, 9
2. Aligned with MUE 7800 (Practicum), candidates will plan and demonstrate culturally responsive teaching strategies in lessons and practice, including the use of technology appropriate for K-12 students' abilities.
Standards: NASM 1,3 InTASC 1, 2, 3, 4, 5, 6, 7, 8, 9
3. Candidates will meet all the standards set forth by the Georgia Professional Standards Commission and by the Valdosta State University Dewar College of Education and Human Services for initial teachers.
Standards: InTASC 9
4. Candidates will teach at various levels for differing age groups and ability levels through guided experiences, including peer learning, student teaching and field experience.
Standards: InTASC 1, 2, 3, 4, 6, 7 NASM 8
5. Candidates will apply analytical and historical knowledge to comprehend and apply culturally responsive curriculum development and equitable methods practices through a growth mindset.
Standards: InTASC 4, 5, 7, 8 NASM 4, 8
6. Candidates will demonstrate skills in and functional knowledge of music performance, music composing and creating, music listening, and interdisciplinary music connections.
Standards: InTASC 1, 2, 3, 4, 5, 6, 7, 8 NASM 1, 2, 6, 7, 8
7. Candidates will apply culturally responsive assessment and evaluation strategies in lesson planning and implementation within a growth mindset.
Standards: InTASC 6 NASM 6, 8
8. Candidates will meet all the standards set forth by the National Association of Schools of Music (NASM) for the professional degree in music education.
Standards: InTASC 9 NASM 1, 2, 3, 4, 5, 6, 7, 8

Music Standards for Georgia K-12 Schools

(links embedded)

Georgia Standards of [Excellence](#) in Music

National Association for Music Education Standards

- Opportunity-to-Learn [Standards](#)
- Opportunity-to-Learn Standards: Summary of Identified [Needs](#)

Music Education Program – Professional Competencies

1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.
2. The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.
3. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.
4. An understanding of child growth and development and an understanding of the principles of learning as they relate to music.
5. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
6. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

Interstate New Teacher Assessment and Support Consortium INTASC Standards

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 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.

**Council of Chief State School Offices, (2013, April). InTASC model core teacher standards and learning progressions for teachers 1.0. Retrieved from http://www.ccsso.org/Documents/2013/2013_INTASC_Learning_Progressions_for_Teachers.pdf*

National Association of Schools for Music
Music Education Standards

IX. O. 2. Desirable Attributes, Essential Competencies, and Professional Procedures

Desirable Attributes

The prospective music teacher should have:

- 1 Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.
- 2 The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.
- 3 The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.
- 4 The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.
- 5 The ability to work productively within specific education systems and promote scheduling patterns that optimize music instruction.
- 6 The ability to maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.
- 7 The ability to understand, apply, and practice principles of professional ethics. The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.
- 8 The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

Music Competencies

The profession of school music teacher now encompasses a wide range of traditional, emerging, and experimental purposes, approaches, content, and methods. Each institution makes choices about what, among many possibilities, it will offer prospective specialist music teachers. Institutions may offer a comprehensive curriculum involving two or more specializations and/or focus on one or more particular specializations. The following standards provide a framework for

developing and evaluating a wide variety of teacher preparation program goals and achievements.

In addition to those basic competencies outlined in Standards for Accreditation IV. and VIII., the following apply to the preparation of music teachers:

1. *Conducting and Musical Leadership.* The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.

2 *Arranging.* The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.

3 *Functional Performance.* In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.

4 *Analysis/History/Literature.* The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.

Specialization Competencies

Institutions and other educational authorities make decisions about the extent to which music teachers will be prepared in one or more specializations. The following competencies apply singly or in combination consistent with the specialization objectives of each teacher preparation program in music.

1 **General Music.** Listed below are essential competencies and experiences for the general music teaching specialization:

1 Musicianship, vocal, and pedagogical skills sufficient to teach general music.

- 2 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.
- 3 The ability to lead performance-based instruction.
- 4 Laboratory and field experiences in teaching general music.

2. Vocal/Choral Music. Listed below are essential competencies and experiences for the vocal/choral teaching specialization:

- 1 Vocal and pedagogical skill sufficient to teach effective use of the voice.
- 2 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.
- 3 Experiences in solo vocal performance and in ensembles. Ensembles should be varied both in size and nature.
- 4 Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.
- 4 Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3. Instrumental Music. Listed below are essential competencies and experiences for the instrumental music teaching specialization:

- 1 Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.
- 2 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.
- 3 Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.
- 4 Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes

4 Music: All Levels, All Specializations. Listed below are essential competencies and experiences for programs whose published purpose is to prepare teachers in all or several areas (e.g., general, vocal/choral, instrumental, other). To fulfill this purpose consistent with this and other applicable standards, all of the specialization areas chosen are included in some manner in the curriculum as a whole. Specific forms of inclusion, proportions, and assignments are the responsibility of the institution.

- 1 Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.
- 2 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.
- 3 Experiences in solo vocal or instrumental performance.
- 4 Experiences in ensembles. Ensembles should be varied both in size and nature.

- 5 The ability to lead performance-based instruction in a variety of settings.
- 6 Laboratory experience in teaching beginning students in a variety of specializations.

5 Specific Music Fields or Combinations. Listed below are essential competencies and experiences for music teaching specialization(s) focused on either one or a combination of areas such as composition, electronic and computer music, ethnic music, guitar, small ensembles, jazz, keyboard, orchestral music, music history and theory, music in combination with other disciplines, music technologies, music in multimedia, and popular music; or combinations of one or more of these types of content with aspects of the general, vocal/choral, or instrumental specializations:

- 1 Knowledge and skill in the selected area(s) of specialization sufficient to teach beginning and intermediate students effectively.
- 2 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for the area(s) of specialization.
- 3 In-depth experiences with the creative and/or performance and/or scholarly aspects of the selected area of specialization as required by the nature and content of that specialization.
- 4 The ability to use instruments, equipment, and technologies associated with the area(s) of specialization.
- 5 Laboratory experience in teaching beginning students in the area(s) of specialization, individually, in small groups, and in larger classes.

6 Teaching Competencies. The musician-teacher must be able to lead students to competency, apply music knowledge and skills in teaching situations, and integrate music instruction into the process of P–12 education. Essential competencies are:

- 1 Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
- 2 An understanding of child growth and development and an understanding of principles of learning as they relate to music.
- 3 The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
- 4 Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
- 5 The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

6 An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

7 Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

- 1 Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.
- 2 A program may focus on an area of specialization as listed in Standards for Accreditation IX.O.3.c.(1)–(4). A program may focus on the traditional vocal/choral/general/instrumental combination. A program may have a unique focus or purpose that combines two or more of the many possible specializations as listed in Standards for Accreditation IX.O.3.c.(5).
- 3 Whatever choices are made about purpose and focus, degree titles and descriptions must be consistent with curricular content and requirements. The following information must be clearly stated for each music teacher preparation program offered by an institution:
- 4 The specific area(s) included in a comprehensive or specialization-focused program.
- 5 The subject matters to be addressed in the program and in supportive areas.
- 6 Expectations regarding breadth and depth of study and engagement.
- 6 Expectations for the development of artistic, intellectual, and pedagogical competencies, and specifically, what students must know and be able to do in order to graduate from the program.
- 7 The relationship of program purposes, content, and graduation expectations to licensure requirements.
- 8 Music education methods courses should be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.
- 9 Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.
- 10 Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should

include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.

11 Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

IX. O. P Five-Year Program in Music Education

Post-Baccalaureate Studies. The requirement or encouragement of periodic collegiate study by teachers in service is established practice in many states and localities. In recent years, certain states have moved to withhold final certification until completion of an additional year's study (30 semester credits). The inherent purpose is to remedy shortcomings and develop new specialization interests discovered on the job.

2 Such requirements may be satisfied by pursuit of a master's degree for which the individual is qualified; or a more structured course of study may be developed which might properly include subjects at either the graduate or the undergraduate level. The latter plan calls for one or more courses in the following fields as prescribed by the local institution:

- 1 Music theory
- 2 Music history and music literature
- 3 Musicology or ethnomusicology
- 4 Principal performing field
- 5 Secondary performing field(s)
- 6 Philosophy, organization, or supervision of music education
- 7 Related academic fields
- 8 Related areas in professional education

Appendix 3: Program Assessments

Candidate Assessment on Performance Standards (CAPS) Reference Sheet Performance Standards and Sample Performance Indicators

<p>1. Professional Knowledge: The teacher candidate demonstrates an understanding of the curriculum, subject content, pedagogical knowledge, and the needs of students by providing relevant learning experiences.</p> <ul style="list-style-type: none">• Addresses appropriate curriculum standards and integrates key content elements.• Facilitates students' use of higher-level thinking skills in instruction.• Demonstrates ability to link present content with past and future learning experiences, other subject areas, and real-world experiences and applications.• Demonstrates accurate, deep, and current knowledge of subject matter.• Exhibits pedagogical skills relevant to the subject area(s) taught and best practice based on current research.• Bases instruction on goals that reflect high expectations for all students and a clear understanding of the curriculum.• Displays an understanding of the intellectual, social, emotional, and physical development of the age group.
<p>2. Instructional Planning: The teacher candidate plans using state and local school district curricula and standards, effective strategies, resources, and data to address the differentiated needs of all the students.</p> <ul style="list-style-type: none">• Analyzes and uses student learning data to inform planning.• Develops plans that are clear, logical, sequential, and integrated across the curriculum (e.g., long-term goals, lesson plans, and syllabi).• Plans instruction effectively for content mastery, pacing, and transitions.• Plans for instruction to meet the needs of all students.• Aligns and connects lesson objectives to state and local school district curricula and standards, and student learning needs.• Develops appropriate course, unit, and daily plans, and is able to adapt plans when needed.
<p>3. Instructional Strategies: The teacher candidate promotes student learning by using research-based instructional strategies relevant to the content to engage students in active learning and to facilitate the students' acquisition of key knowledge and skills.</p> <ul style="list-style-type: none">• Engages students in active learning and maintains interest.• Builds upon students' existing knowledge and skills.• Reinforces learning goals consistently throughout the lesson.• Uses a variety of research-based instructional strategies and resources.• Effectively uses appropriate instructional technology to enhance student learning.• Communicates and presents material clearly, and checks for understanding.• Develops higher-order thinking through questioning and problem-solving activities.• Engages students in authentic learning by providing real-life examples and interdisciplinary connections.
<p>4. Differentiated Instruction: The teacher candidate challenges and supports each student's learning by providing appropriate content and developing skills which address individual learning differences.</p> <ul style="list-style-type: none">• Differentiates the instructional content, process, product, and learning environment to meet individual developmental needs.• Provides remediation, enrichment, and acceleration to further student understanding of material.• Uses flexible grouping strategies to encourage appropriate peer interaction and to accommodate learning needs/goals.• Uses diagnostic, formative, and summative assessment data to inform instructional modifications for individual students.• Develops critical and creative thinking by providing activities at the appropriate level of challenge for students.• Demonstrates high learning expectations for all students commensurate with their developmental levels.

<p>5. Assessment Strategies: The teacher candidate systematically chooses a variety of diagnostic, formative, and summative assessment strategies and instruments that are valid and appropriate for the content and student population.</p> <ul style="list-style-type: none"> Aligns student assessment with the established curriculum and benchmarks. Involves students in setting learning goals and monitoring their own progress. Varies and modifies assessments to determine individual student needs and progress. Uses formal and informal assessments for diagnostic, formative, and summative purposes. Uses grading practices that report final mastery in relationship to content goals and objectives. Uses assessment techniques that are appropriate for the developmental level of students. Collaborates with others to develop common assessments, when appropriate.
<p>6. Assessment Uses: The teacher candidate systematically gathers, analyzes, and uses relevant data to measure student progress, to inform instructional content and delivery methods, and to provide timely and constructive feedback to both students and parents.</p> <ul style="list-style-type: none"> Uses diagnostic assessment data to develop learning goals for students, to differentiate instruction, and to document learning.
<ul style="list-style-type: none"> Plans a variety of formal and informal assessments aligned with instructional results to measure student mastery of learning objectives. Uses assessment tools for both formative and summative purposes to inform, guide, and adjust instruction. Systematically analyzes and uses data to measure student progress, to design appropriate interventions, and to inform long- and short-term instructional decisions. Shares accurate results of student progress with students and relevant stakeholders. Provides constructive and frequent feedback to students on their progress toward their learning goals. Teaches students how to self-assess and to use metacognitive strategies in support of lifelong learning.
<p>7. Positive Learning Environment: The teacher candidate provides a well-managed, safe, and orderly environment that is conducive to learning and encourages respect for all.</p> <ul style="list-style-type: none"> Responds to disruptions in a timely, appropriate manner. Establishes clear expectations for classroom rules, routines, and procedures and enforces them consistently and appropriately. Models caring, fairness, respect, and enthusiasm for learning. Promotes a climate of trust and teamwork within the classroom. Promotes respect for and understanding of students' diversity, including – but not limited to – race, color, religion, sex, national origin, or disability. Actively listens and pays attention to students' needs and responses. Creates a warm, attractive, inviting, and supportive classroom environment. Arranges the classroom materials and resources to facilitate group and individual activities.
<p>8. Academically Challenging Environment: The teacher candidate creates a student-centered, academic environment in which teaching and learning occur at high levels and students are self-directed learners.</p> <ul style="list-style-type: none"> Maximizes instructional time. Conveys the message that mistakes should be embraced as a valuable part of learning. Encourages productivity by providing students with appropriately challenging and relevant material and assignments. Provides transitions that minimize loss of instructional time. Communicates high, but reasonable, expectations for student learning. Provides academic rigor, encourages critical and creative thinking, and pushes students to achieve goals. Encourages students to explore new ideas and take academic risks.
<p>9. Professionalism: The teacher candidate exhibits a commitment to professional ethics and the school's mission, participates in professional growth opportunities to support student learning, and contributes to the profession.</p>

- Carries out duties in accordance with federal and state laws, Code of Ethics, and established state and local school board policies, regulations, and practices.
- Maintains professional demeanor and behavior (e.g., appearance, punctuality and attendance).
- Respects and maintains confidentiality.
- Evaluates and identifies areas of personal strengths and areas for growth by engaging in reflective practice.
- Participates in ongoing professional growth activities based on identified areas for growth and incorporates learning into classroom activities.
- Demonstrates flexibility in adapting to school change.
- Engages in activities outside the classroom intended for school and student enhancement.

10. Communication: The teacher candidate communicates effectively with students, parents or guardians, district and school personnel, and relevant stakeholders in ways that enhance student learning.

- Uses verbal and non-verbal communication techniques to foster positive interactions and promote learning in the classroom and school environment.
- Engages in ongoing communication and shares instructional goals, expectations, and student progress with all relevant stakeholders in a timely and constructive manner.
- Collaborates and networks with colleagues and community to reach educational decisions that enhance and promote student learning.
- Uses precise language, correct vocabulary and grammar, and appropriate forms of oral and written communication.
- Explains directions, concepts, and lesson content to students in a logical, sequential, and age-appropriate manner.
- Adheres to school and district policies regarding communication of student information.
- Creates a climate of accessibility for all relevant stakeholders by demonstrating a collaborative and approachable style.
- Listens and responds with cultural awareness, empathy, and understanding to the voice and opinions of relevant stakeholders.
- Uses modes of communication that are appropriate for a given situation.

The content of this booklet was adapted from the GaDoE Teacher Keys Effectiveness System Evaluator Training & Credentialing Materials 2013-2014 and the Georgia Intern Keys Effectiveness System Candidate Assessment on Performance Standards available at:
http://www.gapsc.com/GaEducationReform/Downloads/Intern_TKES_DRAFT_11-2-13.pdf.

Professional Behaviors and Dispositions Assessment

Valdosta State University Dewar College of Education & Human Services Professional Behaviors and Dispositions Assessment (PBDA) Rating Sheet				
OUTCOME	LEVEL 3	LEVEL 2	LEVEL 1	Does Not Meet Expectations 0
Collaboration The teacher or teacher candidate collaborates with others.	Actively seeks opportunities to collaborate with others AND makes positive contributions to collaborative work	Collaborates with others AND makes positive contributions toward productive, collaborative work	Acknowledges verbally or in writing the need for or the importance of collaboration but does not engage in productive, collaborative work	Acknowledges verbally or in writing a reluctance or unwillingness to collaborate with others OR is confrontational, argumentative, or unwilling to cooperate with others in collaborative settings
Attitude The teacher or teacher candidate demonstrates a positive attitude.	Demonstrates a positive attitude in typical and challenging situations AND is proactive in promoting positive attitudes among others, <i>Example: Views constructive criticism as an opportunity for growth; recognizes the strengths in others rather than their deficits</i>	Demonstrates a positive attitude in typical AND challenging situations <i>Example: Focuses on positive outcomes when faced with challenging situations; avoids complaining; is pleasant to others; faces challenges or problems with a demeanor of hope or optimism; exhibits flexibility and openness while working with colleagues</i>	Demonstrates a positive attitude under typical, circumstances, but response to challenging situations is often unpredictable <i>Example: Requires guidance to seek positive solutions for challenging situations</i>	Demonstrates a negative attitude <i>Example: Gossips or complains excessively or engages in other negative discourse</i>
3. Relationship with Adults The teacher or teacher candidate maintains positive relationships	Maintains positive relationships with adults at all times AND is proactive in creating and	Maintains positive relationships with adults at all times <i>Example: Always</i>	Generally, maintains positive relationships with adults,	Acts toward others in ways that are disrespectful or inappropriate <i>Example: Often</i>

<p>with adults (parents, colleagues, guardians, staff, administration, etc.).</p>	<p>promoting an environment that is mutually respectful <i>example:</i> <i>Encourages others to develop and maintain positive relationships amongst themselves</i></p>	<p><i>respectful and kind toward others; communicates appropriately; considers others' feelings, perspectives, and cultures</i></p>	<p>with few lapses <i>example: Generally respectful of others; communicates appropriately; considers others' feelings, perspectives, and cultures</i></p>	<p>OR <i>egregiously demonstrates a lack of respect for others; communicates inappropriately; behaves in ways that are disrespectful to others' feelings, perspectives, and/or cultures</i></p>
<p>Communication The teacher or teacher candidate communicates effectively.</p>	<p>Communicates effectively with all stakeholders (e.g., students, parents or guardians, district and school personnel) and uses verbal, non-verbal, and written communication techniques to foster positive interactions and promote learning in the classroom and school environment; AND</p>	<p>Communicates effectively with all stakeholders (e.g., students, parents or guardians, district and school personnel) AND uses verbal, non-verbal, and written communication techniques to foster positive interactions and promote learning in the classroom and school environment</p>	<p>Acknowledges verbally or in writing the importance of effective communication (e.g., with students, parents or guardians, district and school personnel) BUT sometimes lacks the verbal, non-verbal, and written communication techniques that foster positive interactions and promote learning in the classroom and school environment</p>	<p>Acknowledges verbally or in writing a reluctance or unwillingness to use effective and appropriate communications with others (e.g., students, parents or guardians, district and school personnel) OR lacks the verbal, non-verbal, and written communication techniques that foster positive interactions and promote learning in the classroom and school environment</p>
<p>Attendance The teacher or teacher candidate adheres to policies regarding attendance and punctuality.</p>	<p>Shows and adheres to university, school, and/or district policies regarding attendance and punctuality AND attends school related events that are not required, such as extracurricular school activities, parent organization meetings, community events</p>	<p>Shows and adheres to university, school, and/or district policies regarding attendance and punctuality</p>	<p>Works toward becoming knowledgeable of university, school, and/or district policies regarding attendance and punctuality AND attempts to comply with policies</p>	<p>Absences and/or late arrivals violate university, school, and/or district policies regarding attendance and punctuality</p>

	related to the school			
<p>5. Attendance</p> <p>The teacher or teacher candidate adheres to policies regarding attendance and punctuality.</p> <p>CAEP 1.1; InTASC 9</p>	<p>Knows and adheres to university, school, and/or district policies regarding attendance and punctuality AND attends school related events that are not required, such as extracurricular school activities, parent organization meetings, community events related to the school</p>	<p>Knows and adheres to university, school, and/or district policies regarding attendance and punctuality</p>	<p>Works toward becoming knowledgeable of university, school, and/or district policies regarding attendance and punctuality AND attempts to comply with policies</p>	<p>Absences and/or late arrivals violate university, school, and/or district policies regarding attendance and punctuality.</p>
<p>6. Relationship with Students</p> <p>The teacher or teacher candidate interacts appropriately and positively with others.</p>	<p>Interacts appropriately and positively with students and provides instruction that respects and aligns with the intellectual, social, cultural, emotional, and physical needs of the age group AND is proactive in promoting respect for and understanding of</p>	<p>Interacts appropriately and positively with students AND provides instruction that respects and aligns with the intellectual, social, cultural, emotional, and physical needs of the age group</p>	<p>Interacts appropriately and positively with students BUT provides instruction that disregards, disrespects, or is not aligned with the intellectual, social, cultural, emotional, and physical needs of the age group <i>Example: Plans/teaches lessons that are age-inappropriate or which portray certain cultures in stereotypical ways</i></p>	<p>Interacts inappropriately or negatively toward students OR provides instruction that disregards, disrespects, or is not aligned with the intellectual, social, cultural, emotional, and physical needs of the age group <i>Example: Shows bias and/or favoritism toward students; engages in inappropriate</i></p>

	students' needs and interests			<i>physical or social interactions with students</i>
Initiative The teacher or teacher candidate demonstrates evidence of initiative.	Initiates and completes responsibilities without prompting AND seeks opportunities to take on new responsibilities and challenges	Initiates, completes responsibilities without prompting <i>Example: Is proactive in asking questions and seeking guidance for areas of uncertainty; draws on knowledge and experience to respond to new situations and challenges; anticipates and plans for the unexpected</i>	Completes assigned responsibilities when prompted <i>Example: Reflects on experience and suggests possibilities for approaching new situations and challenges</i>	Avoids opportunities to initiate and/or complete responsibilities <i>Example: Blames others rather than taking personal responsibility; provides excuses, such as lack of understanding or support</i>
8. Professional Appearance The teacher or teacher candidate adheres to good hygiene and follows university, school, and/or district policies for professional appearance.	clean and neat AND consistently exceeds university, school, and/or district minimum standards for professional appearance <i>Example: A male teacher wears a long-sleeve shirt and tie on most days, even though it is not required by school policy.</i>	Is clean and neat AND adheres to university, school, and/or district policies for professional appearance	Is clean and neat BUT occasionally fails to adhere to university, school, and/or district policies for professional appearance	Does not meet minimum expectations for personal hygiene OR violates university, school, and/or district policies for professional appearance
9. Legal and Ethical Conduct The teacher or teacher candidate adheres to legal and ethical standards for behavior.	Knowledgeable of and adheres to university, school, and/or district policies related to legal and ethical standards of behavior and upholds the State Code of Ethics for Educators AND advocates	Knowledgeable of and adheres to university, school, and/or district policies related to legal and ethical standards of behavior AND upholds the State Code of Ethics for Educators <i>Example: Exhibits</i>	Reviews and seeks guidance for gaining knowledge of and adhering to university, school, and/or district policies related to legal and ethical standards of behavior AND asks questions	Does not adhere to university, school, and/or district policies; OR deliberately fails to uphold the State Code of Ethics <i>Example: Falsifies information on student records</i>

	for equitable treatment of others AND develops preventative methods to protect students and/or teachers from conditions that interfere with learning or are harmful to their health and safety <i>Example: Develops a workshop for students or others in which s/he explicitly teaches the State Code of Ethics for Educators</i>	<i>equitable treatment of others and exerts reasonable effort to protect students from conditions that interfere with learning or are harmful to their health and safety</i>	or pursues information to increase understanding of the State Code of Ethics <i>Example: Seeks guidance on the equitable treatment of others and protecting students from conditions that interfere with learning or are harmful to their health and safety</i>	
10. Diversity The teacher or teacher candidate demonstrates respect for and appreciation for a wide variety of individual differences.	Listens and responds appropriately to others' opinions and exhibits respect for those of different cultural backgrounds, cognitive and physical abilities, and personal ideologies AND advocates for fair and equitable treatment for all	Listens and responds appropriately to others' opinions AND exhibits respect for those of different cultural backgrounds, cognitive and physical abilities, and personal ideologies	Listens and responds appropriately to others' opinions AND seeks guidance on how to exhibit respect for those of different cultural backgrounds, cognitive and physical abilities, and personal ideologies	Does not listen and respond appropriately to others' opinions AND/OR demonstrates a lack of respect for or insensitivity to those of different cultural backgrounds, cognitive and physical abilities, and personal ideologies
11. Learning Environment The teacher or teacher candidate demonstrates a commitment to creating a positive, low-risk learning environment.	Demonstrates a commitment to creating a positive, low-risk learning environment by providing students with choices, making relevant connections, building understanding, and developing relationships that create a sense of	Demonstrates a commitment to creating a positive, low-risk learning environment by providing students with choices, making relevant connections, building understanding, and developing relationships that create a sense of	Demonstrates progress toward creating a positive, low-risk learning environment AND provides students with choices, makes relevant connections, builds understanding, and develops relationships that	Does not demonstrate a willingness to create a positive, low-risk learning environment OR allows disruptive behavior to interfere with learning

	<p>belonging between and among learners AND is proactive in disseminating information with others about how to create a positive learning environment</p>	<p>belonging between and among learners</p>	<p>create a sense of belonging between and among learners</p>	
<p>12. Time Management The teacher or teacher candidate uses time effectively.</p>	<p>Demonstrates effective use of time through thoughtful planning, thorough preparation, and efficient organization AND supports others in helping them to learn time management skills</p>	<p>Demonstrates effective use of time through thoughtful planning, thorough preparation, and efficient organization <i>Example: Prepares in advance for events and uses a reliable system for planning and scheduling</i></p>	<p>Demonstrates progress toward development of a reliable system for planning and scheduling <i>Example: Sometimes waits until the last minute to prepare; does not use a reliable system for planning and scheduling</i></p>	<p>Demonstrates no evidence of a reliable system for planning and scheduling <i>Example: Waits until the last minute to prepare; does not use a reliable system for planning and scheduling</i></p>
<p>13. Commitment to Student Learning The teacher or teacher candidate demonstrates a commitment to students' learning.</p>	<p>Demonstrates commitment to student learning by evaluating student strengths and needs AND advocates for optimal student learning opportunities based on the latest research and, if applicable, using the latest technology</p>	<p>Demonstrates commitment to student learning by evaluating student strengths AND needs <i>Example: Plans instruction and assessments that are clearly aligned with learning objectives; takes time to know every student and their learning need; differentiates instruction and assessments based on identified strengths and areas for improvement</i></p>	<p>Demonstrates commitment to student learning by identifying student strengths OR needs based on evaluations, assessments</p>	<p>Demonstrates little or no evidence of commitment to student learning <i>Example: Lesson plans are poorly constructed and/or inadequately aligned with learning objectives</i></p>
<p>14. Commitment to Continuous Improvement The teacher or teacher candidate demonstrates</p>	<p>Demonstrates commitment to continuous improvement as an educator through</p>	<p>Demonstrates commitment to continuous improvement as an educator through intentional use of information and</p>	<p>Demonstrates evidence of a developing commitment to continuous improvement as an educator</p>	<p>Demonstrates little or no evidence of commitment to continuous improvement as a</p>

<p>a commitment to continuous improvement as an educator.</p>	<p>intentional use of information, feedback, and research related to professional practice to guide instruction in the classroom AND engages in professional learning opportunities, seeks feedback from others, holds membership in professional organizations</p>	<p>feedback related to professional practice</p> <p><i>Example: Analyzes and applies data to guide instruction in the classroom; seeks feedback; accepts constructive criticism; attends recommended workshops, conferences, and job-related meetings</i></p>	<p>through use of information and feedback related to professional practice</p> <p><i>Example: Demonstrates a willingness to analyze and apply data to guide instruction in the classroom; accepts and attempts to apply feedback and/or constructive criticism; attends recommended workshops, conferences, and job-related meetings</i></p>	<p>professional educator</p> <p><i>Example: Restricts efforts to meet minimum requirements with no evidence of ongoing professional development</i></p>
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Appendix 4: Program Objectives and Goals

Program Objectives and Competencies INTASC (education) and NASM (music) Alignment		
Music Education Program	INTASC	NASM
<p><i>C3 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.</i></p> <p><u>Undergraduate</u> Content: BA in music education track or BA in music or BME</p>	<p><i>Standard #4: <u>Content Knowledge.</u> The teacher understands the central concepts, <u>tools of inquiry,</u> and structures of the discipline(s) he or she teaches and creates <u>learning experiences that make the discipline accessible and meaningful</u> for learners to assure mastery of the content</i></p>	<p><i>A2. The ability to lead students to an <u>understanding of music as an art form,</u> as a <u>means of communication,</u> and as a part of their intellectual and cultural heritage.</i></p>
<p><u>Undergraduate</u> MUSC Conducting MUSC Conducting 2 <u>Graduate</u> MUE Conducting: Field Experiences</p> <ul style="list-style-type: none"> - Instrumental - Choral 	<p>Content Knowledge</p>	<p><i>C1. Conducting and Musical Leadership.</i> The prospective music teacher must be a competent conductor, able to <u>create accurate and musically expressive performances with various types of performing groups and in general classroom situations.</u> Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory <u>experiences</u> that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs</p>

		with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.
<u>Undergraduate</u> MUSC Arranging.	Content Knowledge	C2. Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.
<u>Undergraduate</u> MUSC Class Piano I-IV <u>Prerequisites</u> Piano Proficiency Exams MUE Voice Methods Primary Instrument Secondary Instrument (Proposed)		C3. Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.
<u>Undergraduate</u> MUSC Theory MUSC History Multiple Cultural Sources (Proposed)		C4. Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization

	Standards, Objective (O), Competencies (C), Specialized Competencies, and Attributes		
Aligned Courses	Music Education Program	INTASC	NASM
	O8 Candidates will meet all the standards	Standard #1: Learner Development. The teacher	A5. The ability to work productively within

	<p>set forth by the National Association of Schools of Music (NASM) for the professional degree in music education.</p> <p>C4 Understanding of child growth and development and an understanding of the principles of learning as they relate to music.</p>	<p>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 <u>implements developmentally appropriate and challenging learning experiences</u></p>	<p>specific education systems and promote scheduling patterns that optimize music instruction.</p> <p>A6. The ability to maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.</p>
	<p>O2. Aligned with MUE 7800 (Practicum), candidates will plan and demonstrate culturally <u>responsive teaching strategies</u> in lessons and practice, including the use of technology <u>appropriate for K-12 students' abilities</u>.</p>	<p><i>Standard #2: Learning Differences.</i> The teacher uses understanding of individual differences and diverse cultures and communities to ensure <u>inclusive learning environments that enable each learner to meet high standards</u>.</p>	<p>A6. The ability to maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.</p>
	<p>O1. Candidates will apply in field experience principles of culturally responsive practice and <u>contemporary research</u> in the field through readings, discussions, models, and observations in <u>multiple delivery modes</u>.</p> <p>C3 Knowledge of content, methodologies,</p>	<p><i>Standard #3: Learning Environments.</i> The teacher works with others to create environments that support individual and collaborative learning, and that encourage <u>positive social interaction, active engagement in learning, and self-motivation</u>.</p>	

	philosophies, materials, technologies, and curriculum development in music education.		
	<p>O1. Candidates will apply in field experience principles of culturally responsive practice and <u>contemporary research</u> in the field through readings, discussions, models, and observations in <u>multiple delivery modes</u>.</p> <p>C3 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.</p>	<p><i>Standard #4: Content Knowledge.</i> The teacher understands the central concepts, <u>tools of inquiry</u>, and structures of the discipline(s) he or she teaches and creates <u>learning experiences that make the discipline accessible and meaningful</u> for learners to assure mastery of the content</p>	<p>A2. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.</p>
	<p>O5 Candidates will apply analytical and historical knowledge to comprehend and apply culturally responsive curriculum development and equitable methods practices through a growth mindset.</p>	<p><i>Standard #5: Application of Content.</i> The teacher understands how to <u>connect concepts and use differing perspectives</u> to engage learners in critical thinking, creativity, and <u>collaborative problem solving</u> related to <u>authentic local and global issues</u>.</p>	
	<p>O4 Candidates will teach at various levels for differing age groups and ability levels through guided experiences, including peer learning, student teaching and field experience.</p>	<p><i>Standard #6: Assessment.</i> The teacher understands and uses multiple methods of assessment to <u>engage learners in their own growth</u>, to monitor learner progress, and to guide the teacher's and learner's decision making.</p>	

	<p>C2 Ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth <u>evaluations of their relevance, and to use the results</u> to improve musicianship and teaching skills.</p> <p>C5 Ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.</p>		
	<p>O1. Candidates will apply in field experience principles of culturally responsive practice and <u>contemporary research</u> in the field through readings, discussions, models, and observations in <u>multiple delivery modes</u>.</p>	<p><i>Standard #7: Planning for Instruction.</i> The teacher plans instruction that supports every student in meeting <u>rigorous learning goals</u> by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and</p>	<p>A6. The ability to maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.</p>

	C3 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.	the community context.	
	O6. Candidates will demonstrate skills in and functional knowledge of music performance, music composing and creating, music listening, and interdisciplinary music connections.	<i>Standard #8: Instructional Strategies.</i> The teacher understands and uses a variety of instructional strategies to encourage learners to <u>develop deep understanding of content</u> areas and their <u>connections</u> , and to build skills to apply knowledge in <u>meaningful ways</u> .	A3. The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.
	O3. Candidates will set forth by the Georgia Professional Standards Commission and by the Valdosta State University Dewar College of Education and Human Services for initial teachers C1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to <u>fulfill these</u>	<i>Standard #9: Professional Learning and Ethical Practice.</i> The teacher engages in <u>ongoing professional learning</u> 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 <u>adapts practice to meet the needs of each learner</u> .	A1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional A8. The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

	<u>commitments</u> as an <u>independent professional</u> .		
	C10. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.	<i>Standard #10:</i> Leadership and Collaboration. The teacher seeks appropriate leadership roles and opportunities to take <u>responsibility</u> for student learning, to <u>collaborate</u> with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession	A4. The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program <u>effectively to parents, professional colleagues, and administrators</u> .

Specialization Music Competencies (SC) Aligned NASM Standards		
<p>O1. Candidates will apply in field experience principles of culturally responsive practice and <u>contemporary research</u> in the field through readings, discussions, models, and observations in <u>multiple delivery modes</u>.</p> <p>C3 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.</p>	<p><i>Standard #4:</i> Content Knowledge. The teacher understands the central concepts, <u>tools of inquiry</u>, and structures of the discipline(s) he or she teaches and creates <u>learning experiences that make the discipline accessible and meaningful</u> for learners to assure mastery of the content</p> <p><i>Standard #5:</i> Application of Content. The teacher understands how to <u>connect concepts and use differing perspectives</u> to engage learners in critical thinking,</p>	<p>SC2 VOCAL/CHORAL</p> <p>Listed below are essential competencies and experiences for the vocal/choral teaching specialization:</p> <p>1 Vocal and pedagogical skill sufficient to teach effective use of the voice.</p> <p>2 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.</p> <p>3 Experiences in solo vocal performance and in ensembles. Ensembles should be varied both in size and nature.</p> <p>4 Performance ability sufficient</p>

	creativity, and <u>collaborative problem solving</u> related to <u>authentic local and global issues</u>	to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments. 4 Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
<p>O1. Candidates will apply in field experience principles of culturally responsive practice and <u>contemporary research</u> in the field through readings, discussions, models, and observations in <u>multiple delivery modes</u>.</p> <p>C3 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.</p>	<p><i>Standard #4: Content Knowledge.</i> The teacher understands the central concepts, <u>tools of inquiry</u>, and structures of the discipline(s) he or she teaches and creates <u>learning experiences that make the discipline accessible and meaningful</u> for learners to assure mastery of the content</p> <p><i>Standard #5: Application of Content.</i> The teacher understands how to <u>connect concepts and use differing perspectives</u> to engage learners in critical thinking, creativity, and <u>collaborative problem solving</u> related to <u>authentic local and global issues</u></p>	<p>SC3 INSTRUMENTAL MUSIC Listed below are essential competencies and experiences for the instrumental music teaching specialization: 1 Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups. 2 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music. 3 Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature. 4 Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes</p>
O6. Candidates will demonstrate skills in and functional knowledge of music performance, music composing and creating, music listening, and	<i>Standard #1: Learner Development.</i> The teacher understands how learners grow and develop, recognizing that patterns of learning and development	<p>SC4 MUSIC All Levels and Specializations Listed below are essential competencies and experiences for programs whose published purpose is to prepare teachers</p>

<p>interdisciplinary music connections.</p>	<p>vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and <u>implements developmentally appropriate and challenging learning experiences</u></p> <p><i>Standard #4: Content Knowledge.</i> The teacher understands the central concepts, <u>tools of inquiry</u>, and structures of the discipline(s) he or she teaches and creates <u>learning experiences that make the discipline accessible and meaningful</u> for learners to assure mastery of the content</p> <p><i>Standard #5: Application of Content.</i> The teacher understands how to <u>connect concepts and use differing perspectives</u> to engage learners in critical thinking, creativity, and <u>collaborative problem solving</u> related to <u>authentic local and global issues</u></p> <p><i>Standard #8: Instructional Strategies.</i> The teacher understands and uses a variety of instructional strategies to encourage learners to <u>develop deep understanding of content areas and their connections</u>, and to build skills to apply knowledge in <u>meaningful ways</u>.</p>	<p>in all or several areas (e.g., general, vocal/choral, instrumental, other). To fulfill this purpose consistent with this and other applicable standards, all of the specialization areas chosen are included in some manner in the curriculum as a whole. Specific forms of inclusion, proportions, and assignments are the responsibility of the institution.</p> <p>1 Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.</p> <p>2 Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.</p> <p>3 Experiences in solo vocal or instrumental performance.</p> <p>4 Experiences in ensembles. Ensembles should be varied both in size and nature.</p> <p>5 The ability to lead performance-based instruction in a variety of settings.</p> <p>6 Laboratory experience in teaching beginning students in a variety of specializations.</p>
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Contact Information

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